

**Proceedings of
The Ninth Northeast Asia
International Symposium on
Language, Literature and Translation**

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Preface

The Ninth Northeast Asia International Symposium on Language, Literature and Translation was successfully held on October 17th and 18th, 2020. This Symposium was originally planned to be held on site at the beautiful campus of Dalian University of Technology, Dalian, China. However, due to Covid-19, this event was conducted online using the live video conference Tencent Meeting platform provided by Dalian University of Technology. Like Zoom, Tencent enables individuals to join and host meetings anywhere. Dalian University of Technology's technical support team joined the event from beginning to end to ensure all participants were able to join the video conferences on their cell phones, desktops, tablets and web browsers and to solve any problems that occurred. They also integrated a calendar so that users could receive meeting reminders and review their schedules for the day. Although participants expressed their disappointment in missing the physical meeting as planned, this virtual solution enabled a basic and familiar structure for the symposium that allowed us to fulfil the purposes, to have a schedule of events, as well as “main stage” speakers and sessions, and the breakout rooms.

The theme of the symposium focused on *The Theory and Practice towards the Studies on Language, Literature, Translation*. The main topics included, but were not limited to, the monographic studies on language, literature, translation; the studies of translation and society, law, symbols, artificial intelligence; the application of language theory; the teaching and testing of legal English and other correlational studies.

Professor Yin Chengdong, a well-known translator from Dalian University of Foreign Languages, delivered the brilliant opening remarks at the Opening Ceremony. Nine professors presented their Keynote Speeches whose topics included:

1. *On the Language Processing of Chinese-English Translation* by Professor Yang Junfeng from Dalian University of Foreign Languages;
2. *The Translation Teaching Management and Talent Cultivation in Post Epidemic Era* by Professor Yang Junfeng from Dalian University of Foreign Languages;
3. *Ipso jure” Translation may the China Stories be Spread afar* by Professor Zhang Falian from China University of Political Science and Law;
4. *How to Write a Translation Practice Report* by Professor Li Changshuang from Beijing International Studies University;
5. *Paraphrasing Pragmatism and Analysis of Translation Behavior* by Professor Jia Hongwei from Capital Normal University;
6. *The Relevant Researches on College Students’ Foreign Language Level and Innovative Thinking* by Professor Chen Hongjun from Dalian University of Technology;
7. *The Current Situation and the Dilemma of MTI Teachers’ Career Development* by Professor Liu Yi from Liaoning University;
8. *On the Domestic SLA Studies and the Enlightenment toward the Foreign Language Education* by Professor Wang Boran from Northeastern University;
9. *Corpus assistant Evaluation Studies on Textbooks of Content and Language Integration* by Professor Deng Yaochen from Dalian University of Foreign Languages.

Professor Dong Guangcai, the President of Liaoning Translators Association, delivered a speech that summarized and commented on the keynotes address activities. The symposium also arranged several online meeting sessions for participants to present. All of their presentations invited many heated

discussions, questions and answers. It turned out to be an encouraging opportunity for constructive academic engagement that mainly focused on language, literature and culture related studies.

We are pleased to see both senior professors and young faculty share their new perspectives and insights into their researches that exemplify the current research hotspots in these fields. I would like to take this opportunity to express our gratefulness to the symposium committee and organizer. Special thanks go to Professor Yin Chengdong and Professor Fan Yue, the founders of the symposium of such scope. The academic committee reviewed approximately 140 submitted papers and selected 112 to be included in the symposium proceedings. We sincerely hope that the proceedings of the symposium will provide awareness for future research in these fields.

Professor Dong Guangcai

Liaoning Normal University, Dalian, China

Executive Chairman, Northeast Asia International Symposium on Language,

Literature and Translation, China

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Keynote Speech I

Critical Thinking and Research in Translation

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[Abstract] Research on critical thinking has flourished in China because Chinese students are often criticized for lacking critical thinking. As the number of translation programs has mushroomed, research papers on critical thinking in translation are also increasing. In my view, translation may be the best tool to develop critical thinking because every translation assignment involves critical analysis of the source text, the communicative situation, the language to be used and the necessity of adaptation. This paper updates the relevant research in China against the international background and provides a number of interesting cases to demonstrate how critical thinking is applied in the three steps of translation – Comprehension, Expression and Adaption (CEA), as well as in the monitoring of the translation results. In comprehension, I argue that the ST generally has a single truth behind the words and the translator is morally obliged to discover this truth and convey it explicitly in the TT, unless the ST author intends to be ambiguous. If the ST itself is flawed or mistaken, the translator should check with author and revise the ST if necessary. In expression, the translator should follow the ST language as far as possible, but at the same time, respect the linguistic conventions of the TL. If a literal translation is not possible or will defeat the purpose of translation, the translator should adapt the ST according to the TL convention or the communicative situation. When monitoring the translation results of ourselves or others, we should make sure the TT is coherent in itself and with the specific environment of communication. The proposed CEA analysis framework may be used by translation students to critique any translation, in particular, due to its emphasis on the input part of the translation equation.

[Keywords] critical thinking, translation; comprehension; expression, adaptation; monitoring

Introduction

Critical thinking has been described as an ability to question; to acknowledge and test previously held assumptions; to recognize ambiguity; to examine, interpret, evaluate, reason, and reflect; to make informed judgments and decisions; and to clarify, articulate, and justify positions.¹ For many years, Chinese students have been criticized for lacking critical thinking because they are taught to respect authority and memorize facts. Research on critical thinking, therefore, flourished in recent years. A search on CNKI² reveals 3,400 journal articles whose title contains “critical thinking”, of which 1860 or 55% are published in China, rising dramatically from 58 in 2009 to 280 in 2018. When the search is narrowed to “critical thinking” and “translation”, there are 21 hits. These include only one article published outside China, but its focus is on the use of translated material, rather than translation *per se*.

The overwhelming number of domestic publications is probably due to the large number of translation programs in China – more than 500 have been created since 2007, at both the undergraduate and graduate

¹ University of Louisville. <http://louisville.edu/ideastoaaction/about/criticalthinking/what>. Accessed 21 April 2019.

² This is “the most authoritative, comprehensive, and largest source of China-based information resources in the world” and contains “over 400 academic journals in English covering major social science and technology areas”, <https://www.eastview.com/resources/cnki-faq/>. Accessed 20 April 2019

levels. Of the 20 articles published in Chinese, 15 are related the critical thinking in translation education or practice. Critical thinking is apparently receiving more attention in all areas of education, including in translation.

To find more about “critical thinking” and “translation” in the English world, I expanded the search from “Title” to “Abstract” and found 57 hits. Only a few are relevant to language translation. For example, Biel presents a method “to study professional translations to develop critical thinking for translation purposes” (Biel, Ł. 2017). Li L. (from China Macao) adopts a project-based approach to develop students’ critical thinking and their awareness of translation techniques (Li, L. 2017). A search for books on critical thinking produces 265 hits, all in English, but none about language translation.

Turning to ZLibrary³, the author uses the keywords “critical thinking” and “translation” to perform a full text search and it produces only a few dozen results. Among these are a couple in language translation but none is related to the application of critical thinking in translation practice. Changing the keywords to “critical analysis source text translation” in an advanced search setting, the author finally finds two publications that consider translation along similar lines as the author. The first is a book *Translating for Singing: The Theory, Art, And Craft of Translating Lyrics*, by Ronnie Apter and Mark Herman, first published by Bloomsbury Publishing Plc. in 2016 (Apter, & Herman, 2016). Here I quote: “No one reads a text more closely and more critically than do translators, making every translation perforce a critical analysis of the source. Ezra Pound maintained that it is one of the best types of critical analysis” (Apter, & Herman, 2016, p. 68)

The second work is an article entitled “Psychology of Translation: Critical and Creative Thinking”, by Natalia Kashirina, Southern Federal University, Russia, in the *Handbook of Research on Teaching Methods in Language Translation and Interpretation* (Kashirina, 2014). In this paper, the author emphasized critical thinking in Pre-Translation Source Text Analysis (PTSTA) and self-assessment/editing: PTSTA is a critical-thinking-based cognitive activity aimed at (a) understanding of both content and message of the ST, inclusively of linguistic, extra-linguistic (cognitive, discursive) and pragmatic aspects, and (b) determining of translation strategy and invariant (Kashirina, 2014, p. 286).

It can be concluded from the above research that translation is a much more important research subject in China than in other countries. In terms of critical thinking *per se*, much more research is done in other countries but its application to translation is studied more extensively in China. Among the Chinese articles, Liu and Wang analyzed the possibility of developing students’ critical thinking skills through the Translation Theory class (Liu, & Wang, 2015). Yu introduced three methods to improve the critical thinking of students, namely, translation error analysis, case study, and data-driven learning (Yu, G., 2010). Ouyang teaches students to “fish” rather than gives them “the fish”, through questioning and reflection, logical thinking, consultation with students, and thought provoking (Ouyang, L. 2009). Huang, Bai, Li, and Cui use critical thinking to overcome cultural differences and deal with the relationship between form and substance (Huang, Bai, Li, & Cui, 2016).

Wu provides a “thinking-oriented model of translation teaching” that includes principles, processes, and teaching methods (Wu, K., 2017). Li Y. attempts to integrate critical thinking in translation teaching. She suggests that 1) teachers adopt critical attitude; 2) students abandon traditional respect for authority; 3) discussion be encouraged; and 4) appropriate contents be selected (Li, 2018). Li, Li and Xu attempt to

³ This is “the world’s largest ebook library” that contains “4,705,938 books and 74,178,081 articles”, <https://b-ok.cc/>. Accessed 20 April 2019.

improve students' critical thinking through selection of content, teaching process design and evaluation of performance (Li, Li, & Xu, 2018).

Li Changshuan. (myself) divides translation into a three-step process: Comprehension, (literal) Expression (if possible), and Adaptation (if literal translation is not possible), plus an optional fourth step – Monitoring – to identify coherency problems in the translation results. Li provides abundant examples to illustrate his points. He emphasizes critical analysis of the sources text and translational situations to provide a product that fits the purpose. His emphasis on the input side (understanding) is distinct from other research which emphasizes the output or linguistic aspects of translation (Li, C., 2017).

Li's advocacy of critical thinking has been consistent over the years. In *Identification of Source Text Errors and Solutions*, he argues that: No reader is more careful than the translator. A professional translator does not translate words, but the meaning. He pays special attention to the logical consistency of the source text (ST). He would ascertain all the facts and never take anything for granted. As a result, a translator frequently finds errors in the ST, including factual mistakes. Discovering mistakes is not something difficult; you need not to go for it on purpose. As long as you consider yourself a reader who genuinely needs information from the ST, rather than a mere “translator”, you will take time to comprehend the logical connections and make judgments according to common sense and background information. If you check the facts, you will find inappropriate, even wrong, representations (Li, C., 2004).

In his subsequent publications, he devotes even more attention to critical thinking, and expands its use to expression and adaptation. In *Theory and Practice of Non-literary Translation*, he devotes two chapters to critical thinking and correction of ST errors (Li, C., 2004). In *Non-literary Translation*, he uses two chapters to discuss “global thinking” and “critical thinking” in the whole process of translation (Li, C. 2009). In *Meaning and Expression: Annotated Texts in Chinese-English Translation*, he and Shi provide numerous examples of using critical thinking and research to solve CEA problems (Li, & Shi, 2012).

In *A Course in Document Translation for the United Nations*, he and Chen further elaborate the use of critical thinking in translation and categorize translation mistakes under four headings: Comprehension, Expression, Adaptation and Monitoring (Li, & Chen, 2014). The following is an English summary of his understanding of translation practice and education.

Critical Thinking in Comprehension – Discovering the Truth and the Only Truth

It is often said “there are a thousand Hamlets in a thousand people's eyes.” I would argue, however, that there is only one Hamlet in the eyes of a thousand translators, and that Hamlet is the one in the eyes of Shakespeare. By this, I mean the author generally has a single message in his mind and intends to convey that message clearly to the reader. If the message is explicitly expressed, a literal translation might be enough to achieve the purpose. Otherwise, the translator has to clarify the intention and express it in a better way. The vagueness or ambiguity should not be replicated in the target language, unless it is intentionally created. Let us look at the following example:



KETTLE INSTRUCTIONS

When utilizing the kettle,
please ensure that the heating element
is fully covered by water.
We recommend utilizing water only
in your kettle. Thank you.

Figure 1. Translation of a Kettle Instruction

This is instruction on how to use an electric kettle, translated from Chinese, and placed beside the kettle. The first sentence is clear: Do not boil the kettle dry. The second sentence (We recommend utilizing tap water only in your kettle), however, can be understood in different ways. Students attending my lecture typically come up with five answers:

1. Boil the water before you drink. (Tap water is not drinkable.)
2. The kettle is used only for boiling water. (Do not use it for other purposes.)
3. Use the kettle to hold water only. (Do not use it to hold other liquids.)
4. When you use water, use it in the kettle. (Even when you take a bath.)
5. Use water only in your kettle. (Do not use water in someone else's kettle.)

When a translation can be understood in more than one way, we know something went wrong. Either one understanding is correct, or none. Fortunately, in this particular case, the hotel guest understands the Chinese source text:



Figure 2. ST of a Kettle Instruction

A literal translation of the Chinese instruction is as follows:

Hot Water Kettle Usage. *When you use the hot water kettle, make sure the water level is higher than the heat transmitter. The hot water kettle is used for boiling water. Please do not put in other liquids.*

It can be seen that the second understanding is correct. But what does “Please do not put in other liquids” mean? If it means the same as the sentence before it (“Only for boiling water”), which I believe it does, then the sentence should be simply omitted in translation. It is unlikely that the guest is prohibited from using the kettle simply to “hold” other liquids.

This is an example of using critical analysis to identify the author’s intention (the “subjective truth”) and clearly convey that intention in the target language, by omitting redundancy or interferences (“Please do not put in other liquids”). If the omitted part is kept in the translation, more harm will be done than good because the target language readers will feel equally confused as the source text readers. In other words, the intention of the author will not be effectively conveyed and the translation purpose defeated.

Translators use critical thinking and research to find the subjective and objective truths behind words. Subject truth is the intention of the author and objective truth is the fact the author intends to describe. Both truths are objective facts for the translator. The translator has to use all his efforts to discover the truth, particularly when the author uses inadequate language or even represents the truth inaccurately. In such cases, the translator should use other sources of information to clarify the meaning or even correct the mistakes. Look at the following example:

The voter registration is unofficial, mandatory, permanent and unique for all elections by universal, direct, equal and secret suffrage (Article 32 of the Electoral Code).

This is a sentence from a report submitted by Cape Verde to the United Nations Human Rights Council. The report provides background information on the country’s political, legal and economic system. The draft translation is a faithful translation in idiomatic Chinese. If translated back into English, it looks like this: The voter registration is **non-official**, mandatory, and permanent in nature, and all elections conducted through universal, direct, equal and secret suffrage requires **separate** registration. (Article 32 of the Electoral Code). The translation and the source text raise two questions: Why unofficial? Is the registration service provided by Non-Government Organizations (NGOs)? But these are such important elections – presidential and parliamentary! In addition, why should registration for different elections be separated? Isn’t that a waste of time, for both the people and the officials doing the registration?

The translator (also the author) tried to find the English version of the Electoral Code, in the hope that it would provide a different version that helps clarify the meaning. But such version does not exist.

With the help of an English-Portuguese dictionary, the author found “unofficial” can be translated into two Portuguese words: “*não oficial*” and “*oficioso*”. This suggests “unofficial” may come from “*oficioso*” and “*oficioso*” may mean something different from “unofficial”. Using Google Translate back and forth, the author also located the original Portuguese version⁴. Article 32 reads: (O recenseamento eleitoral é **oficioso**, obrigatório, permanente e **único** para todas as eleições por sufrágio universal, directo, igual e secreto.)

It was easy to identify equivalents between English and Portuguese: “unofficial” is equivalent to “*oficioso*” and “unique” to “*único*”. Using Google Translate again, the sentence was converted into English: The voter registration is **unofficial**, binding, permanent and **unique** for all elections by universal, direct, equal and secret suffrage. This was unhelpful. I had expected a different choice of words. I further suspected

⁴ I used Google Translate to translate key words such as “electoral code Cape Verde” into Portuguese, then I used the Portuguese key words to search on the Internet; the resulting pages are, of course, all in Portuguese. I then used Google Translate to translate the pages into English and found the website that contained the Code (in Portuguese).

the report was Google translated and submitted without much post-editing. The work that should have been done by the first-hand translator was now shifted to the second-hand translator.

In theory, the translator may consult the author or the commissioner. But this was impractical because problems of this nature were numerous, and the United Nations Secretariat, which provided the job, would be inundated with such requests. In addition, it was already indicated on the front page of the source text that this document was not edited before release. This signals to the translator that he simply does his best.

To the best of my ability, I consulted an online Portuguese dictionary, with definitions in Portuguese. I then Google translated the definitions into English. This was what I found: *Oficioso*: unofficial, court-appointed, informal, official, *ex-officio*, **its own motion**. The phrase “its own motion” caught my attention as it makes a lot of sense in a voter registration context: Voters have to register on their own initiative and not wait for the authorities to call them up.

The website also provides an example: “No decurso do processo, o instituto procederá ao exame **oficioso** dos factos.” It is Google translated into: “In proceedings before it the Office shall examine the facts of its own motion.” The usage fits perfectly into the sentence in question.

Although the second-hand translator was not completely sure about this result, such understanding at least makes sense. Along the same line, the translator attempted to find out the meaning of “unique” (“*único*”), but the result was disappointing. All Portuguese definitions of “*único*” were the same with English definitions of “unique”.

It suddenly occurred to the translator perhaps he had gone too far. Why not come back to the homeland and “visit” Macao, also a former colony of Portugal? The answer was quickly found. The Chinese version of the Macao Voter Registration Act clearly provides in Article 2 (my translation):

*The universality and **singularity** of voter registration*

a.

*b. No natural or legal persons shall **register again** when their voter registration is still valid.*

The word *singularity* (*danyixing*) was obviously the translation from “*único*”, which means “only once” in the present context, rather than the ordinary “only one”. The revised translation was as follows:

*Xuanmin dengji juyou **zijuexing**, yiwuxing, yongjiuxing he **danyixing**, shiyong yu suoyou pubian, zhijie, pingdeng he bujiming toupiao.* (Literal back-translation: Voter registration is of [one’s] own motion in nature, obligatory in nature, permanent in nature, and singular in nature, and applies to all universal, direct, equal and secret suffrage.)

This is typical example of finding the truth behind words through critical thinking and thorough research. In another case, my students were asked to translate a text on climate change from an official website. The title is “Climate Change Determines the Fate of a Dynasty”⁵, in which the author argues that dynasties in China rose and fell due to climate changes. He suggested that when the climate was warmer, more food would be produced in Central Plains to support a stronger army against the invading nomads from the north. This is a paragraph:

有人以统一的斤亩折算，秦汉时代平均亩产量为 132 公斤，北朝平均亩产 128.8 公斤，东晋南朝为 125.4 公斤，均较前朝下降了 2.84%。

(Youren yi tongyi de jin-mu zhesuan, Qin-Han shidai pingjun muchan wei 132 gongjing,

⁵ <http://www.people.com.cn/GB/198221/198819/198845/12305079.html>. Accessed 4 July, 2018

Beichao pingjun muchan wei 128.8 gongjin, Dongjin-Nanchao wei 125.5 gongjing, jun jiao qianchao xiajiang le 2.84%.)

Language-wise, this is a simple paragraph, for which a Google translation might be good enough to comprehend: Some people converted to a unified scale, the average mu yield in the Qin and Han Dynasties was 132 kg, the average yield per mu in the Northern Dynasties was 128.8 kg, and that in the Eastern Jin and Southern Dynasties was 125.4 kg, both of which were 2.84% lower than the previous one.

A little revision will help us accomplish an ordinary translation task: In unified measurements, the average crop yield per mu in *Qin and Han dynasties*¹ was 132 kg; in *Northern Dynasties*², 128.8 kg; and in *Eastern Jin and Southern Dynasties*³, 125.4 kg; *both of which* were 2.84% lower than previous dynasty. (Emphasis added; and to simplify discussion, numbers will be used to stand for the dynasties)

But a professional translator has to make sure he understands everything. What does *jun* mean? In Chinese, *jun* can mean both *all* and *both*. If it means *all*, then the author is comparing Qin-Han with a previous dynasty not mentioned in the paragraph. This is less likely, so the preliminary conclusion is that *jun* means *both*, and *which* in the translation refers to 2 and 3. In other words, 2:1=2.84; 3:2=2.84.

A professional translator also has the habit of checking the facts to make sense of the source text. For example, when we translate a description of places, we try to locate that place on the map; when translate internal and external references, we will go and find that reference; when we translate events taking place in our own country but are reported in a foreign language, we will try to find reports of that event in our own country and language; when we translate mathematical calculations, we do the calculation again to confirm the results. When we do all these, as an editor does, we will actually find a lot of mistakes on the part of the author: descriptions are inaccurate, references are empty or inaccurate, and calculations are wrong.

In this example, the translator may be curious about the numbers: 132, 128.8 and 125.4. These are decimal numerals and it would be great coincidence if 128.8:132 and 125.4:128 both result in a 2.84% reduction. Calculations show neither is 2.84 because 2:1=-2.42 and 3:2=2.64:

- a. $(128.8-132)/132=-2.42\%$
- b. $(125.4-128.8)/128.8=2.64\%$.

At this point, the translator may request the author or commissioner for assistance. But since this is only a translation exercise, students are encouraged to solve the problem by themselves. One of the students found a book by Wu Hui, *A Study on Crop Yields of Various Chinese Dynasties*⁶. Page 194 of this book contains a table which is likely to be the source of these numbers:

⁶ Wu Hui (1985), *Zhongguo Lidai Liangshi Muchan Yanjiu*. Beijing: Agricultural Press. 194.

表 4-3 历代社会安定时期平收年份中等土地的平均亩产量

朝代	量亩折合		平均亩产量 (石/亩)		折汉制 (汉小石/汉小亩)		折今制(市 斤/市亩)		其中 南方 水稻	比汉 时增 长的 比重 (%)	比前 一朝 代增 长的 比重 (%)	
	一石合 今量 (市石)	一亩合 今市亩	合计	南方 北方	合计	南方 北方	平均	南方				
战国中 晚期	0.2	0.328 (百步之亩)	2.63		2.31		216			-18.2		
秦汉	0.2	0.288 (百步之亩)	2.82		2.82		264	250				
东晋 南朝	0.245	0.324 (百步之亩)	2.52	2.52	2.74	2.74	257	263		-2.84	-2.84	
北朝	0.4	0.473 (百步之亩)	2.25	2.25	2.75		257.6			-2.48	+0.03	
唐	0.6	0.226 (百步之亩, 一步改六尺 为五尺)	0.94		3.57		334	344		+26.6	+29.66	
宋	0.66	0.9 (二百 四十步之亩)	3.07	3.75	1.88	3.3	4.03	2.01	309	381	+17.0	-7.5
元	0.948	0.9 (二百 四十步之亩)	2.38	2.66	1.88	3.61	4.03	2.85	338	381	+28.0	+9.4
明	1.022	0.9216 (二百四十 步之亩)	2.33	2.64	2.02	3.72	4.21	3.23	346	368	+31.9	+2.4
清前 中期	1.035	0.9216 (二百四十 步之亩)	2.45	2.80	2.05	3.95	4.52	3.32	367	374	+39.01	+6.07

Figure 3. A Table on Crop Yields of Various Chinese Dynasties

A close examination and re-calculation reveals the following:

- Qin-Han (1) is the baseline of comparison. Qin-Han is not compared with its previous dynasty (Mid- and Late-Warring States Period). Rather, the previous dynasty and all later dynasties are compared with Qin-Han.
- While East Jin and Southern Dynasties (2) as a whole is compared with Qin-Han (1), Northern Dynasties (3) is not compared with (2). No. 3 is also compared with No. 1. Further research shows that 2 and 3 existed concurrently in a divided China, with 2 occupying northern China and 3 occupying southern China. No 2 and No. 3 share the same “previous dynasty” Qin-Han (1).
- Of the three numbers (132, 128.8 and 125.4) in the source text, the first two are from this table. (The table uses *jin* or half a kilogram, instead of kilograms.) This suggests that the author of the source text might have made a mistake when copying from the table.
- The source text author might have confused 2.48 with 2.84.

- e) The source text author might have used secondary references, and all the mistakes were made by the reference author.

To be cautious, the translator re-calculated the (negative) crop yield growth of various dynasties over Qin-Han, and found that out of the nine numbers (the last column but one), three are wrong: 2.84 should be 2.65; 2.48 should be 2.42; and 31.9 should be 31.1. By this time, I have lost confidence in all authors. The only numbers I have to believe are Column 4 from right: the average yield of various dynasties. If I do not believe in these numbers, I have to repeat all the research of the book’s author. Now that all information is clear, we must redraft the translation to reflect the objective facts:

The average yield per mu in [the warm] Qin and Han Dynasties was 132 kilograms, and dropped by 2.42% to 128.8 kilograms in the [cold] Northern Dynasty; [in the same cold period but in a different region,] the yield dropped by 2.65% to 128.5 kilograms under Eastern Jin and Southern Dynasties. (Italics added)

The percentages are re-calculated according to the only plausible numbers in the table, and background information is added (in square brackets) to facilitate understanding. One may question what the boundary of the translator’s responsibility is. Obviously, translators do not have a legal obligation to correct mistakes in the source text. But we do have a moral obligation to do so, if we happen to notice such mistakes. In this particular case, it will be fine if we leave the errors as they are. But if we do find them, which is not uncommon in our effort to comprehend the text, we may very well remind the author to correct them. In fact, the author would be most appreciative if we help them improve the source text and it will be our greatest pride if the author modifies the text according to our translation. More examples will be given in the next section.

Critical Thinking in Expression – Finding an Acceptable Expression

An interpreter must be sensitive to the rules of a language and ready to question any translation that violates such rules. Look at the following illustration from a WIPO (World Intellectual Property Organization) document on the protection of traditional knowledge (TK):



Caterpillars with Emerging *Cordyceps Sinensis*

Figure 4. An image of *Cordyceps Sinensis* from a WIPO Text and the Original Caption

The draft translation of the caption is *mengfachu dongchong-xiacao de maomaochong*, which literally means “caterpillars with emerging winter-worm-summer-grass”. *Dongchong-xiacao* (winter-worm-summer-grass) is the only Chinese name one can find in dictionaries and on the Internet for *Cordyceps sinensis*. It is, therefore, natural for the draft translator to use this term. But upon closer examination, one finds illogical language use: Are (winter) worms growing out of caterpillars (also a

kind of worm)? By this time, the author realized that he actually did not know how winter-worm-summer-grass is developed, despite the fact that the medicinal material is indigenous to China and well-known among all Chinese.

The Chinese name suggests the material is a worm in winter but will turn into a grass in summer. How amazing! To be sure, the author searched the Internet and found abundant information, both in Chinese and in English. My understanding had been wrong. The worm is the worm and the grass is the grass. Only that the two combine into one. By and large, a caterpillar is infected by a fungus (*Cordyceps sinensis*), which grows inside the body of the caterpillar before emerging from the worm's head and become a mushroom:



Figure 5. An Image of a Living Cordyceps Sinensis from the Internet

Through additional research, the translator finds that *Cordyceps sinensis* means “Chinese club-head”, with *sinensis* meaning “Chinese” and *Cordyceps* meaning “club-head”: The generic name *Cordyceps* is derived from the Greek word κορδύλη *kordýlē*, meaning “club”, and the Latin stem *-iceps*, meaning “head”⁷. This “Chinese club-head” looks like a *bangchui*, a wooden club used to beat clothes in washing before machines were invented. Now that the meaning is clear, a literal translation might be: *mengfachu bangchui de maomaochong* (caterpillars with emerging *bangchui*). But such translation is not acceptable because it cannot be associated with the popular name *dongchong xiacao* and no one would understand.

On further reflection, *bangchui* is actually the *xiacao* (summer-grass) and caterpillars the *dongchong*. An improved translation will be *zhangchu xiacao de dongchong* (*dongchong* with emerging *xiacao*). This makes a lot of sense to the Chinese readers. But on further analysis, “*dongchong* with emerging *xiacao*” cannot accurately describe the picture. The *xiacao* in the picture is not “emerging”; it is already dead and dried. In fact, the English description itself is inaccurate. The best description is simply “*dongchong xiacao*”, a general term used for all growing, harvested, or prepared products. The caption should, therefore, be translated into “*dongchong xiacao*”, a simple term determined after much complicated research and analysis.

Critical Thinking in Adaptation – Editing the Source Text

The translator may be faithful to the words, to the author's intention, and to the translation purpose. In most cases, a translator may achieve faithfulness simultaneously at all three levels. This means a literal translation will also convey the intention of the author and achieve the translation purpose. In certain situations, the translator can be faithful at only two levels: the intention level and the purpose level. That is, the translator has to abandon the form of the source text to convey the author's intention and achieve the purpose of

⁷ *Cordyceps*. <https://en.wikipedia.org/wiki/Cordyceps>. Accessed 5 July, 2018

translation. In rare circumstances, the author can only be faithful at one level: the translation purpose. That is, the translator has to abandon both the form of source text and the (less important) intention of the author to achieve the larger purpose of translation. The examples before have demonstrated how the translator abandons the form or even omits part of the source text to better convey the intention and achieve the translation purpose. Here is another, more extreme example:

London is generally a safe place to travel. However, precautions are needed when entering areas mainly populated by Indians, Pakistanis and black people. We advise tourists not to go out alone at night, and females always to be accompanied by another person when traveling.

This was a “kind reminder” on an Air China flight magazine a couple of years ago, translated directly from Chinese. It was spotted by a foreign journalist, who reported it on international media, accusing the Chinese of “racism”. Air China apologized, and the mayor of London quickly came out and promised London was a safe place, even in those places. He welcomed Chinese tourists. Some blamed the translator, others sympathized with him (or her) because it was not his or her mistake. From the perspective of pure translation, a translator should not take any responsibility for the author’s remarks. But as a language professional who is sensitive to cultural differences, a translator has the moral obligation to remind the commissioner of the possible consequences of a faithful translation. In this particular case, these remarks may not be offensive to any group in China, but the reaction will be different when translated into English. In addition, Air China meant to remind only Chinese tourists. The airline or the Chinese government will not take any responsibility if non-Chinese nationals are attacked. Translation, therefore, is not necessary.

The following is another example, also translated faithfully from Chinese: I would like to express my particular thanks to XYZ, whose joining has not only raised the average “looks” and fitness of the book’s contributors, but also provides many suggestions of revision, thus significantly raising the readability of this book. This is taken from the preface of a book, where the author praises the beauty of an assistant in a humorous way. This kind of sexist remarks may be acceptable in the Chinese culture but offensive in the West. Since the purpose of translation is not to magnify the poor gender awareness of the author, but to disseminate his academic contributions to a larger audience, it is not necessary to be faithful to his words or even (local) intention. The larger purpose is more important. This paragraph may be edited as follows:

I would like to express my particular thanks to XYZ for her many suggestions of revision which significantly improved the readability of this book.

Of course, when such important decisions as omissions or modifications are made, it is advisable for the translator to seek consent from the author, the commissioner or the publisher. If stakeholders insist on being faithful to words, that is their decision and translators will not take any responsibility for potential consequences.

Critical Thinking in Monitoring – Achieving Coherence in Translation

When a text is logically inconsistent or does not make any sense in a certain environment, we know something is wrong. If it is a translation, we know the translator has made a mistake, even if we do not know the ST. Look at the following example:



Coffee Or Tea With Our Compliments

when utilizing the kettle
please ensure that the heating
element is fully covered by water.
We recommend utilizing tap water
only in your kettle,
Thank you.

Figure 6. Translation of a Second Kettle Instruction

This is another (translated) kettle usage instruction, found many years apart from the first one and in a city more than a thousand miles apart. The translation is almost identical, except for the addition of “only” in the second version. I suspect they have been translated by the same translator, or with the same translation software. I have tested many students on their understanding of the second sentence. The responses are similar with the first one:

1. Boil the water before you drink. (The tap water is undrinkable.)
2. The kettle is only for boiling water. (Do not use it for cooking.)
3. Use only tap water in your kettle. (Do not use mineral water.)
4. When you use tap water, use it in your kettle. (Even when you wash your face.)
5. Only use this kettle when boiling water. (Other devices cannot be used.)

Again, the translation has not expressed a clear message and the reader would be confused as to what to do. We have to consult the Chinese to understand the meaning:



免费享用咖啡和茶水

当您使用电水壶时，请确保
加热前装满水。
请阁下把自来水用电水壶
烧开后饮用。
谢谢！

Figure 7. Source text of a Second Kettle Instruction

A literal translation is as follows: **Enjoy Free Coffee and Tea.** When you use the electric kettle, please ensure the kettle is fully filled with water before heating. Please heat the tap water until it is boiled with the electric kettle before you drink.

Obviously, the first understanding (“Boil the water before you drink.”) is correct. But if this is the intention of the author, the label is (partly) misplaced: When the guest notices the warning, he is probably already using the kettle. The warning should have been placed at the tap.

In this case, the translator may suggest to the hotel manager that the label be split into two, with the first part placed beside the kettle, warning against boiling dry, and second part placed by the tap, warning against drinking tap water. In other words, being a language professional, a translator also functions as a consultant.

Nevertheless, if hotel manager claims the intention is to warn against drinking half-boiled water (which is also a possible but unusual interpretation of the Chinese text), then the translation might read like this, without the need to split the sign: Fill the kettle to the level lines. Heat until the water is boiled (Or: Boil until power is automatically turned off). A normal instruction in a multi-lingual environment looks like this:



Figure 8. A Kettle Instruction from a Singapore Hotel

Conclusion

Translation involves a complex process of decision-making with respect to comprehension, expression and adaptation, in which critical thinking and research play an essential role. In my view, translation is the best tool to foster critical thinking because every translation assignment involves critical analysis of the source text, communicative situation, language to be used and necessity of adaptation.

This paper has updated on relevant research in China against the international background and provided a number of interesting cases to demonstrate how critical thinking is applied in the three steps of translation – Comprehension, Expression and Adaption (CEA), as well as in the monitoring of the translation results.

In comprehension, I argue that the ST generally has a single truth behind the words and the translator is morally obliged to discover this truth and convey it explicitly in the TT, unless the ST author intends to be ambiguous. If the ST itself is flawed or mistaken, the translator should check with author and revise the ST if necessary.

In expression, the translator should follow the ST wording as far as possible but at the same time respect the linguistic conventions of the TL. If a literal translation is not possible or will defeat the purpose of translation, the translation should adapt the ST according to the rules of the TL convention or the

translational circumstances. When monitoring the translation results of ourselves or others, we should make sure the TT is coherent in itself and with the specific environment of communication.

Finally, the proposed analysis framework--Comprehension, Expression and Adaption--may be used by translation students to critique any translation, in particular, due to its emphasis on the input part of the translation equation.

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Keynote Speech II

Legislations Concerning Translation in Song Dynasty

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[Abstract] *Based on the archival files and the relevant literatures on translation laws, this paper recovers the situation of translation, especially the misdoings of interpreters and translators and the relevant legislation in the Song Dynasty, and provides the experience and lessons from the translating cases violating the Song Laws and Regulations for the future building of China's translation laws and regulations.*

[Keywords] *translation history; translation legislation; experience and lessons; Song Dynasty*

Introduction

China, as a unified country with 56 ethnic groups living or scattered in various areas of her land, may be a country with the longest history in the world, tracing back 5000 or more years. In ancient China, almost all ethnic groups kept their own speeches, so they had to resort to interpreters and translators for helping communicate their ideas (in both oral and written forms) to their counterparts from other ethnic groups or states. According to Ma (2009, p. 1), the Chinese governments, since the early Zhou times, had to set up the official posts in charge of the interpretation and translation work, due to the more and more increased contact between different peoples and their counterparts from the other ethnic groups or the neighboring states, with the result that the laws and/or regulations concerning the bad performances of interpreters and translators became the quasi-legislations in the modern sense. As has been observed in Xin & Gao (2010, p. 77), the *Han Code* may be the first regulations of such sort over the misconducts, misdoings, and even espionage activities of interpreters and translators in ancient China.

The government-based formulated quasi-legislation concerning translation work in the *Han Code* resulted from the consequences drawn from the bad performances done by interpreters and translators in the early Zhou times and the management measures taken by the then-ruling government bodies to govern and even punish the involving interpreters and translators who made bad performances in any sense. This quasi-legislation inspires the management work concerning the interpreters and translators' bad performances since then on. Among the laws and regulations formulated by the following dynasties since the Han times are the well-formulated laws against interpreters and translators in the Song times.

Considering that the experience and lessons from the legislation practice may inspire the current law system building and legislation practice concerning translation management work for the modern government bodies, this article intends to collect from the archival files and relevant literatures related to translation in the Song times the in-house interpreters and translators' social status, their functions, as well as the typical cases involving their bad performances, and analyze critically the cases in terms of legislations concerning translation in order to inspire the future legislation practice involving translation.

Social Status of Interpreters and Translators in Song Times

On the Song Dynasty (the former part ranging from 960 to 1127, while the latter from 1127 to 1279), Hucker (1988, p. 40) always makes such comments that after centuries of disorder and decentralized authority in the late Tang and Five Dynasties eras, the Song rulers determinedly consolidated power in their

central government and, most particularly, in their own hands. Consequently, the Song government was more autocratic than the government under the previous national dynasties had been, establishing a trend that was subsequently to become more pronounced. As a Chinese scholar equipped with rich historical knowledge about his own country, I announce, with honesty and prudence, that this comment is partially correct than compared with the previous dynasties, the Song Dynasty was a rather open government in civil education and civil service recruitment affairs, and a government with a more flourishing economy and art-related disciplines in the Chinese traditional sense, so the Song government generally became more professionalized and sophisticated. In order to centralize the government effectively and efficiently, the early Song rulers perpetuated many institutional improvisations of the late Tang and Five Dynasties eras and introduced more of their own, and such is the same involving interpretation and translation affairs.

With the culture prospering and the national economy flourishing, as well as the pressing need for bi- or multi-lateral trade, diplomatic negotiations, cultural exchanges, and military security and exchanges, more and more interpreters and translators came into this historical picture. Regarding interpretation and translation affairs involving the receptions of the neighboring ethnic groups, clans, tribes, and foreign delegates and visitors in general, the early Song government rearranged the interpreters and translators into the Bureau for Receptions (主客司) under the Ministry of Rites, the Court for Dependencies (鸿胪寺) under the Bureau of Military Affairs, and the Visitors Bureau (客省) under the Secretariat in terms of the scope of their respective responsibilities. Later, the Court for Dependencies was abolished and incorporated into the Ministry of Rites, leaving the Bureau for Receptions and the Visitors Bureau in charge of interpreting and translation affairs.

Specifically, the Bureau for Receptions under the Ministry of Rites, headed by a Director, was in charge of treating the tribute envoys from the neighboring ethnic groups with courtesy, identifying the ranks of those tribute envoys and serving them the accommodations and banquets in the suburban mansions accordingly. When they arrived, the reception staff needed to draw their dressing style and ask them to note down their geographical features and customs. If there was an order to confer titles on them, the staff needed to submit an imperial edict to the court. Historically, this reception institution was borrowed from the Tang Dynasty. In Tang times, the receptionists from the Court for Dependencies were required to record the information involving their dressing styles, customs, tribute items, geographical features, kings, and princes, etc., when receiving and serving the tribute envoys from neighboring states or ethnic groups, and to submit the record to the court every month, combined with the records and intelligence reports obtained from other institutions, as well as the personnel appointments and removals into the Official Gazette for the royal house.

Similarly, the Court for Dependencies took charge of receiving, transporting, entertaining, provisioning, awarding, and sending off the tribute envoys from the neighboring states or ethnic groups, carried out in the Diplomacy Section (国信所), the Capital Transporter (都亭), Huaiyuan Postal Station (怀远驿), and the Bureau of Guest Service (礼宾院) respectively. Among them, the Diplomacy Section took the affairs of the diplomatic exchanges with the Liao court; the West Section of the Capital Transporter administered the tribute affairs involving the dependent states or ethnic groups in the west of the Yellow River; the Huaiyuan Postal Station administered the tribute affairs involving Annam in the South as well as Qiuci (龟兹) in today's Xinjiang Autonomous Region, and Abbasid, etc. in the West; the Bureau of Guest Service took charge of the tribute affairs, interpreting and translation work, and bilateral trade between Song court and the dependent states like Uighur, Tibetan regime, Tangut, and Jurchen, etc. Later, the Court was merged into the Ministry of Rites.

The last one involving interpreting and translation affairs is the Visitors Bureau under the Secretariat, with two Commissioners-in-chief and two Vice Commissioners in charge of the affairs in the Diplomacy Section. When the envoys came and carried their state credentials, the commissioners and the staff members took charge of all the rituals for the court speech, feasts, and tribute affairs in the court, received the money as a tribute from the dependent states or neighboring ethnic groups, treated the delegates with courtesy, served them food and drinks in accordance with their ranks; when they left for their home, the staff needed to issue an imperial edict and bestowed them with all the necessary things. However, the Bureau was similarly merged into the Palace Audience Gate of the East (东上合门) in the early years of the latter Song Dynasty.

From the archival files mentioned above, we can see that almost all the interpreters and translators in the Song times are in-house translators in ministerial bodies, with the ranks ranging from 4a to 9b. In local governmental bodies, there also existed interpreters and translators with lower ranks and even some of them unranked, who involved in the local governmental affairs, especially prevalent in the local government bodies near the frontiers. Besides, during the Song times, there were also free-lance interpreters and translators serving the businessmen in the bilateral trade. As these interpreters and translators serve as the bridge across the Song court and the foreigners, they tend to conduct bad performances for the sake of their own interests.

Misdoings of Interpreters and Translators in the Song Dynasty

Before moving to the account of interpreters and translators' misconducts, misdoings, and even espionage activities in the Song Dynasty, I feel it necessary to define the terms "interpreting" and "translation". By "interpreting" and "translation", I mean any sign transformation from a sign or sign text in one sign system to another sign or sign text in other sign system(s), and also from a sign or sign text to another sign or sign text within the same sign system but by sign subjects in different spaces or world, either the actual or the possibly virtual. As accounted above, interpreters and translators involve government and/or diplomatic affairs when touching on the issues involving the diplomatic affairs, bilateral or multilateral trade, and military security, etc., so more often than not, they may take advantage of this opportunity to translate randomly, create disturbances on purpose, and destroy ethnic relations in the modern sense. Now, I would cite from the archival files some typical instances to deal with interpreters and translators' misdoings and even espionage activities in the Song times.

As was noted in Volume 186 of the *History of Song* (1346 A. D/1977), interpreters conspired at will to work with the local officials in the purchase of the battle steed. In 1133 A. D., the magistrate of Yong Zhou, the current capital of Guangxi Zhuang Autonomous Region, reported to the Court that when the King of the dependent state Da Li, covering the current Yunnan Province, the south of Sichuan Province, and the west of Guizhou Province, would offer tribute to the Song emperor, his officials refused him to sell battle steed to the Song government and stopped him from paying the tributes. In the next year, a royal edict was issued to set up trading zones in the Sichuan state, Shan'an Xi state, and Weimiao prefecture, and to transfer the bureau of battle steed purchase to the governance of Yong Zhou magistrate, turning over gold and silk to the royal court in return each year. (Jia, 2018, p. 17) For the sake of personal interests, the interpreters attempted to cheat in collusion with the local officials. When the truth revealed, the interpreters and the local officials in this conspiracy got punished accordingly.

Seen in the Volume 254 of the *History of Song* (1346 A. D/1977), a military interpreter who transmitted faithfully what his host had said was punished the same as his host. As was recorded, when the troops

arrived in the then-Henan area, north of the Yellow River, the Emperor Shizong (Chai Rong 柴荣, 921 A.D.- 959 A. D.), the second emperor of the Latter Zhou Court in the Five Dynastis eras, intended to fight as soon as possible and ordered General Zhao Chao (赵晁) to march forward concurrently. Hearing the order, Chao whispered to the interpreter Zheng Haoqian (郑好谦) that “The enemy’s momentum is in full swing, and it is not easy to defeat now, so we should arrange our troops carefully to defeat the enemy’s vigor.” The interpreter translated the remark to the Emperor, and the Emperor angrily returned: “How dare you say such a remark? It must be someone else who taught you. Tell me who it is and I will let you go, otherwise you will be punished to death.” Out of fear, the interpreter told the truth. Learning the truth, the Emperor immediately ordered the two of them to be detained in the state prison, and pardoned them after the troops returned. In this case, the interpreter got punished not for no reason, as he interpreted to the Emperor the remark which would have bewitched the army and consequently lead to a potential defeat due to the laxity of the army.

Recorded in the Volume 298 of the *History of Song* (1346 A. D/1977), Chen Xiliang (陈希亮, 1014-1077), a magistrate of Qin Zhou (Tianshui area in the current Gan Su Province), ever appeased the arrogant and domineering envoys by punishing their accompanying interpreter. Specifically, when Khotan envoys paid tributes to the Royal Court and passed Qin Zhou, Chen entertained them with guest ceremony. However, the envoys were too arrogant and domineering to leave and they stayed for more than a month, broke down the sacrifice apparatus and utensils casually and even allowed their followers to plunder food and drink in the street, so that every household was closed in the daytime. Learning this situation, Chen responded: “I used to take charge of receiving the Khotan envoys and knew their situation. At first, the envoys did not dare to commit violence until they were all abetted by the accompany interpreter. I decided with pain to punish the interpreters according to law, the interpreter got afraid and the envoys did not dare to act rashly. Accordingly, how can such a small state offend us?” Later, Chen sent a training commissioner to the interpreter with a signed pledge and said: “When you entering my territory, I will kill you if finding any offence.” Hearing this, the interpreter took the military pledge and returned. When the envoys arrived, they bowed to the court. Seeing the scene, Chen ordered these envoys to sit in the two corridors and enjoy the food and drinks, and then send them off into their state, without any hubbub. In this case, the Khotan interpreter did violate the law when he abetted the envoys and their followers to destroy the public utensils and plunder in the street, though he did not get punished accordingly. However, this case reveals that there existed such a law against the misdoings by interpreters in the Song times.

In another case accounted in the Biography of Zhang Fangping in the Volume 318 of the *History of Song* (1346 A. D/1977), an interpreter got punished due to his role in spreading military rumors. As was recorded, Zhang [originally serving as Lecturer of the Imperial Academy] was appointed the Magistrate of Hua Zhou [the current area in the north of Henan Province] and asked later to govern Yi Zhou [an area originally covering the current Sichuan Province, Chongqing Municipality, the south of Shanxi Province, and the Northwest of Yunnan Province]. However, before he moved to the position, rumors had come that Nungz Cigaoh (1025-1055), a leader of the Zhuang ethnic group in Guangxi area covering the currently west of Jingxi County and the whole area of Tian Dong County in the current Guangxi Autonomous Region, would take his troops to attack Yi Zhou. The magistrate pro tem of Yi Zhou hastily transferred the soldiers to garrison the city day and night, and the dwellers were greatly disturbed as a consequence.

Learning this information, the royal court also transferred the infantry and cavalry from the then Shanxi area, streamed into Yi Zhou, ordered Zhang to take the position as soon as possible, and acted as the occasion demanded. Zhang responded, “It must be rumors.” On the way to his position, he sent all the

soldiers back that were streaming into Yi Zhou whenever possible and stopped all relevant forced labors. It was during the Lantern Festival when he arrived in Yi Zhou, the city gate was kept open for three nights, and he happened to arrest the interpreters who had fabricated the rumors. He immediately ordered the beheading of their leader and banished the remaining followers. From then on, the dwellers began to settle down. In this case, the leading interpreter got punished to death and the followers got banished due to their role of being interpreters in spreading rumors and causing regional chaos as well as military security.

Finally, an untypical case of interpreters' bad performance was also reported in the Volume 295 of the *History of Song* (1346 A.D./1977). When the Emperor Zhe Zong (Zhao Xu 赵煦, 1077-1100) came into reign in 1086, Remonstrator of the Right Office Wang Jie (王覲, 1036-1103) instituted an appeal and said: "Li, a witch from Ying Zhou (the current He Jian area in He Bei Province), claims to serve the Taoist Goddess of War (九天圣母, a high-level fairy and the Goddess of Military Strategy in ancient Chinese Taoist mythology, existing in the pre-Qin period), and serves as the media to communicate with people about fortune and misfortune. The local governor Xie Jingwen (谢景温, 1021-1098) was bewildered by this witch, ever paid her a lot, and sent ten soldiers to pick up her to the capital. Furthermore, Xie ever sent his son-in-law to her place several times, made her son-in-law a clerk in his court entering and leaving his court as he pleased, and thus advocated a great momentum...." Therefore, Xie was dismissed to guard Cai Zhou (the current Zao Yang area in Hu Bei Province). In this case, the witch was said to be a media between the people in the physical world and the Goddess of War in the possibly virtual world, which forms more or less an interpretation or sign transformation in its broadest sense (however, whether this interpretation via the witch as a media between the people in the physical world and the Goddess in the possible world occurred in the same sign system or across the different sign systems deserves a further observation if there surely exists such an event in this worldly society). Furthermore, in this case, the witch serving as an interpreter of sort evaded the punishment she would have deserved due to her misdoings. Instead, Xie was punished due to his belief in the witch and his power abuse in making the witch's son-in-law a clerk.

In the above cases, all interpreters had been punished except the witch serving as an interpreter of sort. However, we are still wondering what punishments they had been given on earth. In the above case, the History writers did not tell in details, so we need to resort for other sources for the answer.

Laws over Interpreters and Translators in Song Dynasty

In order to regulate interpreters and translators' performance and better manage translation activities, Song government arranged the officials familiar with law affairs to write *The Criminal Law of the Song Dynasty* (963 A. D.), the first criminal law of the Song Dynasty, and also the first printed Feudal Code in China. Involving the misdoings of interpreters and translators, the Law writers adopted the rules and regulations over translators and their responsibilities regulated in the 25th volume of *The Commentaries on the Tang Code*, and wrote into the Song Law that "due to the cheat defrauds by interpreters and translators, all testimonies could not present a full picture of the court case, and there is a discrepancy in the crime of measurement as a result, the translators and/or interpreters involved in the case shall be punished the same crime" (Zhang, 1993).

To this provision, the *Commentaries on the Tang Code* furthered in the 27th volume that "The translation or interpretation work leads to a discrepancy in the crime measurements when translating or interpreting the Uighur testimonies, he shall be penalized the same. To be specific, if the accused in the case deserves a one-year imprisonment, the translator communicates with intention the information of two-year imprisonment, and consequently he shall be sentenced to be imprisoned one year more than the accused;

if the accused is sentenced to be sent into exile, the translator communicates on purpose the sentence of two-year imprisonment, and he shall be also sentenced to be sent into exile, with the deduction of two years; if the judiciary has not made any decision on the case, but knowing the false testimonies communicated by any translator, the translator shall be judged the crime of cheat defraud, and shall be punished for 40 whiplashes, if the situation is too serious, for 80 whiplashes” (Zhang, 1993). The provision and its commentary as cited above form the foundations of the Song Law over governing the interpreters and translators’ performance and against their misconducts, misdoings as well as espionage activities. As Jia (2019) observes, this provision promotes the overall development of the translators’ professional ethics and translation enterprise in the Tang and Song times. Finally, the provision and its executions can inspire the legislation and the management involving translators, translators’ performance, translation service, translation enterprises, and translation market in the modern times.

Inspirations from the Song Law over Interpreters and Translators

Compared with the situation related to the management of and punishments over misdoing translators and interpreters in the Song times, translation enterprise in modern China is much more complex in not only the area and scope of translation and interpretation practice, but the management and legislation. Although modern China has made great progress in translating good books into China and rendering Chinese books into other countries, legislations concerning translation and relevant enterprises are inconsistent with the current situation of China’s translation enterprise in its broadest sense, and even lagged the rapid growth of translation enterprise and AI enterprise related to translation. Since the established legal provisions concerning translation and interpretation in the present China are either dogmatic or inflexible, there are always no statutes to apply for translation affairs, so the areas that the current legal provisions cover need to be necessarily expanded and extended (Jia, 2018, pp. 23-24).

Regarding the scope of translation and interpretation practice, interpreters and translators in the Song times participated in almost all the activities throughout the whole reception. These sign activities as translation in its general sense involve bi- and/or multi-lateral trade, cultural exchanges, diplomatic negotiations, as well as military exchanges. Furthermore, there also appeared the sign transformation involving the witch’s superstitious practice between the people in the physical world and the supernatural forces via the witch as the media. Besides all these types of general sign transformations as translation and/or interpreting in the broadest sense, there did involve the flag signals, beacon smoke, battle drumbeats, etc. used to transmitting military information in the battlefield. Considering the situation of translation and interpreting in the current China, sign language as well as translation and interpreting practice between Chinese minority languages shall not be excluded from the scope of conventional translation and interpreting. Last but not least, human-aided machine translation, machine-aided human translation, and AI-assisted translation, etc., with the advance of computer technology and its introduction into the translation and interpreting practice, shall also be taken into account in terms of translation management and legislation.

Talking about translation management, we need to develop and formulate a code of conduct as well as a special law or translation-related laws for translators and interpreters. Looking back what happened in the Song times and looking forward what will happen in the future, what we need considering in the making of such a code of conduct as well as a special law or translation-related laws are government policy, institution, regulation, industry norms, professional standards and ethics for translators and interpreters, in-house and/or free-lance, including language proficiency, education background, translation experience,

translation expertise, translation technique, translation-related insurance, translation security, social status and recognition, life-long vocational education, rewarding and punishment system, etc.

As for the punishments for misdoing translators and legislations concerning translation as sign transformation in general, the provisions in *The Criminal Law of the Song Dynasty* (963 A.D.) as well as the experience and lessons learned from the Song Court provide an inspiring clue though, the translation situation in modern China is much more complex. In order to better manage translation enterprises and further promote translation industry in China, Huang Youyi, a member of the national committee of CPPCC, has been submitting a translation legislation bill since 2010, causing the concern in the community of language service industry and translation circle. In response to this call for translation legislation, Chinese translation scholars have written about it accordingly. However, the previous researches are either inadequate in related knowledge of historical literature, or in systematic in dealing with legislative premise, branch, and members, and the position, place, content, scope and target subjects of translation law, and also are ignorant of its enforcement guarantee and the measurement of its enforcement.

Based on the previous findings, we propose that the premise of translation legislation be dealt with in respect of individual translator or translator groups, translation company and government institutions; the legislative principles will be examined in terms of theory, practice, policy, conciseness, and prospect; the legislative branch and members, and the content, scope and target subjects of translation law need further exploring. Finally, referring to the experience of translation legislation in both Australia and Germany, the law enforcement agency and measurement, and its enforcement guarantee system are considered in the law-making process. As for the problems on where a special law on translation is located, how a translation-related law will be formulated, and what will be included in such a law will be dealt with in another article.

Concluding Remarks

Up to now, I have presented a general picture involving the translators in the Song court, their activities, and translation laws in the *Criminal Laws of the Song Dynasty*. Compared with the situation related to the management and punishment of translators and interpreters in the Song Dynasty, translation enterprise in modern China is much more complex in both the area and scope, and the management as well as legislation.

This article has recovered the social status of interpreters and translators in the Song times, finding that they are almost all in-house translators as court officials (ranging from rank 4 to rank 9 or unranked) appointed in the three government bodies in the early Song times and the two government bodies in the later Song times as well as in the local governments. Although there are free-lance translators and interpreters in the company of travelling merchants, they are comparatively fewer in number, unranked and still governed by Song laws. Going through the archival files of the Song Dynasty, the author has picked up the typical misdoings conducted by Song interpreters and translators in the broadest sense. By observing these chosen cases, we find that the misdoing translators and interpreters not only involve in diplomatic affairs, bilateral trade as well as military security, but also in daily life of the Song citizens and their superstitious activities, with the consequence that they are punished accordingly due to their violation of the Song laws.

To punish these misdoings which disturbed the Song citizens' daily life, destroyed the Song's social order, and injured the Song's national security, the Song court adopted the translation-related provision from the *Tang Code* as well as its specifications from *The Commentaries on the Tang Code*, and wrote into *The Criminal Law of Song Dynasty*, making the first translation-related criminal law of the Song Dynasty and also the first Feudal Code considering translation in ancient China.

In the hope that the valuable lessons from translation-related Song laws and misdoing translation practice then may inspire the future translation-related legislation practice in modern China, the author deals with briefly the scope of translation (in its broadest sense) as the departure point of translation management and legislation practice as well as the involving factors in translation management policy-making and legislation process.

Finally, I hope this history writing on translation-related legislation in the Song times may inspire the history writing of translation legislation, translation policies, translation security, and translation institution in ancient China, as well as the researches on translation laws and translation-related legislation in China and other countries at large. Furthermore, if possible, I also hope it is conducive to the researches on language-service management and legislation in China.

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Keynote Speech III

Pseudotranslation Identification Based on Translation Universals: A Case Study of *The Castle of Otranto*

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[Abstract] *Despite the fact that great progress has been made in corpus-based study of translation universals since the 1990s, much still needs to be done in applying the research results to practice. This paper, taking the pseudotranslation of The Castle of Otranto as an example, attempts to use the features of simplification and explicitation in translation universals to explore the feasibility of using them as the criteria of pseudotranslation identification. Our results show that The Castle of Otranto has no explicitation features, but the simplification features behave inconsistently at different levels. Thus, explicitation features can recognize a pseudotranslation, while the reason for the inconsistency of simplification at various levels is that the validity of indicators in the corpus might have been affected by the pseudotranslation producer's strategy.*

[Keywords] *pseudotranslations; identification; simplification; explicitation; The Castle of Otranto*

Introduction

As a peculiar phenomenon of translation, pseudotranslations refer to those original works which are disguised as translations and then are published to the public. In fact, they are authors' original works taking the name of translators' translated texts. Actually, a large number of pseudotranslations emerged in the long history of translation, and the most active periods of pseudotranslations happen to coincide with several translation booms such as the pseudotranslation scriptures in the Buddhist scriptures translation boom, pseudotranslation novels in the novel translation boom of the Ming and Qing dynasties, and various kinds of pseudotranslations in the modern period.

Though at one time the pseudotranslations of the late Qing Dynasty under the special culture background played a positive role of promoting the innovation of literature types, as well as serving the social ideology of saving the nation from subjugation and ensuring its survival, there are still more negative effects in contemporary China. Nowadays, the publication and the circulation of every pseudotranslation have their own complicated causes; however, marketing demand, drive for profits and low costs of pseudotranslations undoubtedly are their common inherent motivation. For the social reality noted above, pseudotranslation identification appears to be critical.

Literature Review

Pseudotranslations

Some "persons-in-the-culture" are often well aware of the position translations and translating have in their culture produce texts which may go hand-in-hand with some identifiable textual-linguistic features in order to serve the culture of the target language. They are texts which have been presented as translations with no corresponding source texts in other languages ever having existed – hence no factual 'transfer operations' and translation relationships – that go under the name of pseudotranslations, or fictitious translations (Toury, 2001, p. 40). Pseudotranslations are just nominal appropriation of the corresponding genuine translations

(Hu Cui'e, 2003, p. 69). As descriptive translation studies in western translation theories have flourished, especially Gideon Toury, one of representatives of descriptive studies, has extended the definition of translation into "within our frame of reference, the assumption is applied to assumed translations; that is, to all utterances which are presented or regarded as such within the target culture, on no matter what grounds" (Toury, 2001, p. 32), pseudotranslations gradually become indispensable to translation studies. According to Toury's theory, even though pseudotranslations are not translations but original works, they should be put into the scope of translation studies because they are always spread, understood and used to serve the target culture as translations before being taken off the veils.

The study of analyzing and elaborating pseudotranslations from the perspective of translation studies is rare now in China. Some academic papers on pseudotranslations have been found gradually in different kinds of academic journals since 2000 like "A New Angle for Revealing the Function and the Nature of Translation" (Tong, 2002, pp. 61-75), "Innovative Translation as Pseudotranslation" (Feng, 2005, pp. 27-30), A Study on Pseudotranslations in Practical Writings (Liu, & Zhang, 2007, pp.18-23), On Pseudotranslations in Interliminal Space (Luo, 2008, pp. 45-48) and so on. There are three master theses which are "On the Interaction Between Translation and Culture From the Perspective of Pseudotranslation" (Wan, 2005), "Viewing China Through the Third Eye: A Pseudotranslation Perspective" (Bi, 2010) and "The Influence of Ideology on Late Qing Pseudotranslation: A Case Study of *Soul of Sparta* by Lu Xun" (Zhang Yuling, 2011).

It seems that more sophisticated studies on pseudotranslations are "special studies on pseudotranslations" of three chapters in *Translation · Literature · Culture* compiled by a famous Hong Kong scholar Kong Huiyi in 1999 who specially explained pseudoscriptures and pseudotranslations in history as a peculiar cultural phenomenon. Moreover, there are some articles distributed in different kinds of journals, magazines and networks. Researchers in translation studies at home centered on the theories and explanations of Toury, Bassnett, as well as Venuti, to study pseudotranslations in our country in great detail. The study has the shortages of "individuality, disunited terms, small scale and solidified pattern" (Tong, 2002, p. 65). On the whole, pseudotranslations have not caused enough public concern from Chinese translation researchers. No matter in China or in western countries, the current studies on pseudotranslations can be mainly summarized as three aspects: the theoretical studies which involve pseudotranslations' classification and function and factors affecting them; the studies on the function and nature of translations from the pseudotranslation perspective; the studies on pseudotranslations in practical writings (Zhao, 2010, p. 29).

Translation Universals

On the basis of the previous research results (Vanderauwera, 1985; Blum-Kulka, 1986; Shlesinger, 1991), Mona Baker, the representative of CTS, first proposed the hypothesis of corpus-based translation universals. Translation universals, or universal features of translation, was defined by Baker (1993, p. 243) as "features that typically occur in translated text rather than original utterances and which are not the result of interference from specific linguistic systems". That is, translated language as an objective existing language variation shows some translation universals on the whole compared with the target non-translational language. The definition embodies two sides of implications: first, translation universals are probabilistic distribution characteristics of specific patterns of translational language and mainly got by generalization; second, they are caused by translation process itself, not the result of interference from specific linguistic

systems (Wu, & Huang, 2006, p. 296). Through the studies of translation universals, we know that translated texts indeed are a special type's texts with distinctive characteristics (Hu, & Zeng, 2011, p.60).

Translation universals proposed by Baker include six points: a marked rise in the level of explicitness compared to specific source texts and to original texts in general; a tendency towards disambiguation and simplification; a strong preference for conventional grammaticality; a tendency to avoid repetitions which occur in source texts, either by omitting them or rewording them; a general tendency to exaggerate features of the target language; the process of mediation often results in a specific type of distribution of certain features in translated texts compared to source texts and to original texts in the target language (Baker, 1993, pp. 243-245). Subsequently, based on these, continuous efforts to deepen the study of translation universals have gradually created a whole set of methodology. During the process of testing and illustrating the hypothesis, Baker's translation universals were summarized as three points, i.e. simplification, explicitation and normalization. Laviosa (2002, pp. 58-59) said that Baker's study on translation universals had three characteristics: first, they are the inherent features of translation process itself; second, the product-/target-oriented perspective and corpus-based method are adopted; third, comparable corpora offer the data. These three aspects are also the main differences between the studies of corpus-based translation universals and "pre-corpus" relative researches, and Baker's idea is still the basis of this research methodology (Wu, & Huang, 2006, p. 297).

Simplification was conceived as "the idea that translators subconsciously simplify the language or message or both" (Baker, 1996, p. 176). The simplification tendency of translated texts mainly has the following features: in order to correspond to the source text, hyponyms are replaced by superordinate words because of semantic shortage in target language as "almoni" (a Hebrew word means an unknown man) is translated into "man"; a general explanation is given to words in source text due to the shortage of culture in target language as "hupa" (especially used in the wedding) is translated into "canopy" (a general word); uncommon words in source text are replaced by common words in translational language like "remained to stayed", "chanced to happened" and "fetters to chains" (Blum-Kulka, & Levenston, 1983, pp. 119-139).

Also, Vanderauwera's (1985) study of English versions of fifty Dutch novels found that old, formal and inflected words in source texts are often replaced by modern, oral and simple synonymous words in translational language; nonrestrictive structures are often replaced by restrictive ones or punctuation marks are clearly shown; complex sentence types in source texts will be replaced by simple structures in target language; long sentences will be divided into several small parts; complex phrases are often replaced by simple and short collocations; repetitions and redundant information which occur in source texts will be reduced or omitted and long verbiage will be shorter; modifiers are often omitted. She thought that various transformations carried out by translators contributed to making translated texts more coherent and reader-friendly, which was a tendency towards conforming to target-language norms. She considered that this phenomenon resulted from translation literature's secondary position in the target language literature poly-system on the whole, especially the marginalized position of disadvantaged literature translations.

The feature of explicitation has been confirmed by corpus evidences from the level of words to levels of sentences and discourses. Baker (1996) made specific suggestions as to how explicitation might be reflected in translation and how it might be investigated empirically. For example, syntactic and lexical explicitation, on the other hand, could be studied using a comparable corpus, and Baker's proposals for research at early stage included investigation of whether syntactic repetitions and explicit markers (e.g. brackets, dashes, notes, metaphorical interpretations and so on) were used more in translation and whether 'explanatory vocabulary and conjunctions' (e.g. *cause, reason, due to, lead to, because, therefore,*

consequently) figured more in translation than in non-translation, making the relations between propositions more explicit. Johansson's (1998) study results showed that no matter whether English texts are translated into Norwegian texts or Norwegian texts are translated into English texts, translations are longer than their source texts and that is sometimes attributed to explicitation.

Olohan and Baker (2000) examined the use of the optional reporting *that* in translated English and non-translated English. Though the optional reporting *that* can be used or also be omitted in reported speech, translators tend to often use it in translated English while it is always omitted in non-translated English through comparing "translation English corpus" (i.e. TEC) with "British national corpus" (i.e. BNC). Similar findings have been got in Chinese translation studies. For example, Wang Kefei (2003) found that translations from Chinese into English or from English into Chinese became longer through the investigation based on the parallel corpus in English Chinese/Chinese English; Huang Libo (2007) also investigated the parallel corpus in English Chinese/Chinese English and concluded that in literary translations from Chinese into English the frequency of connections in translated texts is higher than that of in non-translated texts and the frequency of personal pronouns in translations is relatively low. With all-around and systematic research of the lexical features of translated Chinese, Wang Kefei and Hu Xianyao (2008) discovered that the quantity of the function words (i.e. grammatical markers) increased notably. The paper took the pseudo translation *The Castle of Otranton* as an example because its pseudo translation identity is clear and definite and the research result on the identification of pseudo translations based on simplification and explicitation will be more convincing.

Analysis and Discussion

By borrowing the research method from Baker, the authors constructed an English comparable corpus to explore whether the pseudotranslation *The Castle of Otranto* has simplification and explicitation. The English comparable corpus mainly includes two sub-corpora: the pseudotranslation sub-corpus and the non-translation sub-corpus (i.e., the original texts sub-corpus). The languages material in pseudotranslation sub-corpus comes from a gothic novel, *The Castle of Otranto*, pseudotranslated by Horace Walpole which has 35120 words in total (hereinafter TCO for short). In order to ensure the comparability of the study, the languages material in non-translation sub-corpus comes from a collection of English original gothic novels having the same genre as *The Castle of Otranto* (hereinafter RC for short). All selected original novels are written in modern English and their authors include many famous British and American gothic novelists like Ann Radcliffe, Matthew Lewis, Edgar Allan Poe and so on. Within the parameter of personal time and energy, the paper chose nine classical gothic novels and sampled about 6000 words from every novel for RC which contains 54424 words in total and is larger than TCO in corpus size. The basic information of these two sub-corpora is shown in Table 1.

Table 1. Basic Information of TCO and RC

Corpora	Texts	Words
TCO	1. <i>The Castle of Otranto</i> (1764) by Horace Walpole	35120
	2. <i>Vathek, an Arabian Tale</i> (1786) by William Beckford	6057
RC	3. <i>The Mysteries of Udolpho</i> (1794) by Ann Radcliffe	6004
	4. <i>Caleb Williams</i> (1794) by William Godwin	6097
	5. <i>The Monk</i> (1796) by Matthew Lewis	6018
	6. <i>Wieland</i> (1798) by Charles Brown	6025
	7. <i>Frankenstein</i> (1818) by Mary Shelley	6040
	8. <i>The Vampyre</i> (1819) by John Polidori	6061
	9. <i>The Private Memoirs and Confessions of a Justified Sinner</i> (1824) by James Hogg	6041
	10. <i>The Fall of the House of Usher</i> (1839) by Edgar Allan Poe	6081
	Total	54424

In addition, the paper also collected pseudotranslator's three other types of original works and established three corpora which are the novel corpus (*Hieroglyphic Tales*, 1785, NC for short), the biography corpus (*Historic Doubts on the Life and Reign of Richard III*, 1768, BC for short) and the letters corpus (*The Letters of Horace Walpole Volume 3*, 1764, LC for short). These three corpora respectively contain 7941, 27697 and 42929 words. The number of words in each corpus involved in the study is shown in Figure 1.

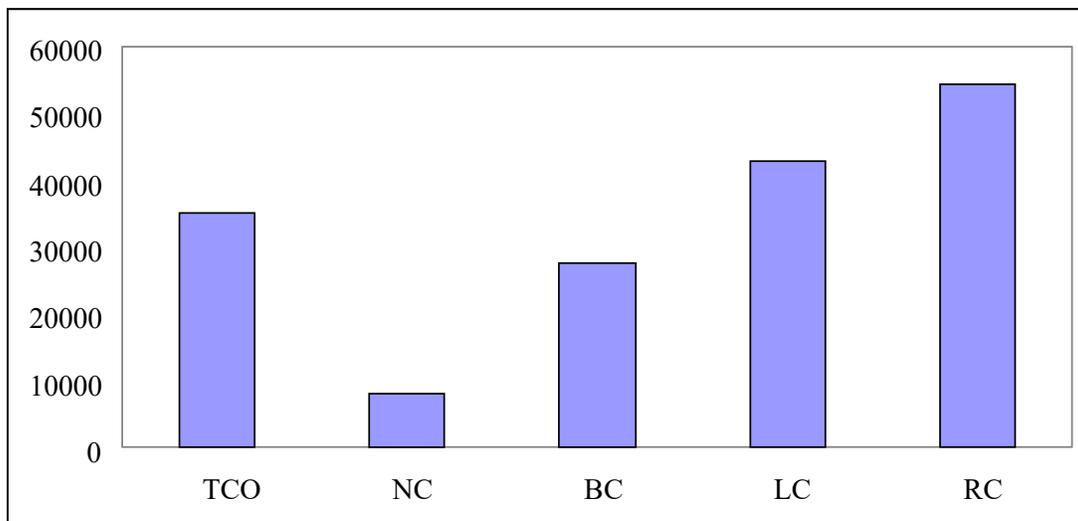


Figure 1. The Number of Words in Each Corpus

All electronic texts in each corpus above come from the authoritative website of <http://www.gutenberg.org/>. They are real and reliable, and before they were put into corpora, they had all been preprocessed like deleting titles, subheads, prefaces, additions and others, which are irrelevant to the study to become plain texts. Additionally, all the texts were tagged by CLAWS7 (for further details, please refer to website address: <http://ucrel.lancs.ac.uk/claws7tags.html>) for the sake of retrieval later.

The Examination of Simplification

To testify the simplification feature of the pseudotranslation *The Castle of Otranto*, we tested five quantitative indicators in two sub-corpora: the standard type/token ratio (STTR), the lexical density (LD), the average sentence length (ASL), the average word length (AWL) and the proportion of high frequency

words (PHFW). STTR shows that *The Castle of Otranto* has the feature of simplification under this indicator and its identity is proved to be the translation. Such research result is contradictory to its real identity and rejects the assumption of the thesis, so the quantitative indicator of the STTR isn't able to distinguish the pseudotranslation. LD finds that *The Castle of Otranto* has no feature of simplification under this indicator and its identity is proved to be the original text. This result coincides with its real identity and supports the hypothesis, so the quantitative indicator of the LD is able to distinguish the pseudotranslation. ASL shows that in sentence length, instead of having the feature of simplification, more complex long sentences and more flexible sentence patterns tend to be used in TCO, which proves the identity of *The Castle of Otranto* to be the original text, so the quantitative indicator of the ASL is able to distinguish the pseudotranslation. However the other two quantitative indicators of AWL and PHFW cannot recognize the pseudotranslation effectively.

To verify the simplification, the authors tested the standard type/token ratio (STTR), the lexical density (LD), the average sentence length (ASL), the average word length (AWL) and the proportion of high frequency words (PHFW). The results show that the LD, ASL and PHFW in TCO are relatively higher than those in RC, the STTR in TCO is relatively lower than that in RC, and the AWL in TCO is slightly lower than that in RC. The features of simplification in *The Castle of Otranto* behaves inconsistently at different levels as shown in Table 2.

Table 2. Results under Indicators of Simplification

Indicators	Levels	Results
STTR	lexical level	great simplification
LD	lexical level	no simplification
ASL	syntax level	no simplification
AWL	lexical level	slight simplification
PHFW	lexical level	great simplification

The Examination of Explicitation

In exploring the explicitation features of *The Castle of Otranto*, the authors tested three quantitative indicators in two sub-corpora: the occurrence frequencies of conjunctions, pronouns and the optional reporting “that” after reporting verbs SAY, SEE and THINK. All three indicators show that *The Castle of Otranto* has no features of explicitation and its identity is proved to be an original text. Such research results coincide with its real identity and support the assumption of the paper, so the quantitative indicators are able to distinguish the pseudotranslation. The results show that the occurrence frequencies of conjunctions and the optional reporting “that” in TCO are relatively lower than those in RC, and the frequency of pronouns in TCO is relatively higher than that in RC. It can be basically assured that *The Castle of Otranto* has no explicitation features at all. The detail information is shown in table 3.

Table 3. Results under Indicators of Explicitation

Indicators	Levels	Results
the frequency of conjunctions	syntax level	no explicitation
the frequency of pronouns	syntax level	no explicitation
the frequency of the optional reporting <i>that</i>	syntax level	no explicitation

The empirical investigations into the translation features of *The Castle of Otranto* in simplification and explicitation reveal that *The Castle of Otranto* has no explicitation features, but the features of simplification behave inconsistently at different levels. Therefore, the features of explicitation support the

hypothesis and can recognize the pseudotranslation identity of *The Castle of Otranto* but the features of simplification fail.

Conclusion

The empirical investigations into the translation features of the pseudotranslation *The Castle of Otranto* in simplification and explicitation reveal that *The Castle of Otranto* has no explicitation features at all, but the features of simplification behave inconsistently at different levels. The validity of simplification testing indicators might have been affected by factors of pseudotranslator's own lexical features, creation purpose and pseudotranslation strategy. Other more effective measures are needed in order to detect simplification features.

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CET Chinese-English Paragraph Translation Competence Training

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[Abstract] *It is necessary for college students to improve their translation competence to better express Chinese things in English in the new era. Great effort should be made to improve the ability of applied expression in English and help students to gain insight into the differences between Chinese and English. Based on the Syllabus for College English Test – Band Four and Band Six, as well as the requirements of “bilingualism” and “translation strategy competence”, in the light of the specificity of Chinese-English translation, the components of Chinese-English translation competence are explored so as to carry out a competence-oriented translation teaching model.*

[Keywords] *Chinese-English translation competence; translation strategy competence; competence-oriented translation teaching model*

Introduction

The exploration and practice of enforcing the development of college students' Chinese-English translation competence is a teaching reform practice under the guidance of educational thought for the new era. Based on the tasks given to college English education, it is essential to develop an educational mode, which is a new trial of teaching. It is expected that this reform will have a positive impact on students' Chinese-English translation competence to improve the students' translation competence of expressing Chinese items in English.

Guided by education and teaching ideas in the new era, teaching strategies and contents have been greatly improved. Based on multimedia technology, teaching methods and techniques have been greatly extended, various components of translation have been integrated into courseware making, and the essence of Chinese-English translation can be revealed in the form of an enlightened method, in-class question and answer, and translation evaluation.

The paragraph translation section in CET Band 4 and 6 involves such aspects as Chinese history, culture, economy, social development, which comprehensively examine the students' understanding and mastery of the background knowledge of Chinese elements (NCETC, 2016). To improve the college students' abilities in paragraph translation, practical translation competence training should be carried out. On the one hand, students should be guided to construct appropriate translation learning methods; on the other hand, the teaching focus and orientation for them must be determined. All of these tasks around practical translation training should focus on the oriented process, for practical translation competence requires that translators be equipped with ability acquired from the actual translation process.

Literature Review

What is translation competence? In other words, what is the essence of translation competence? There are different views on the nature of translation competence among scholars. Generally speaking, these different views include “language innateness hypothesis” (Ding, & Dai, 2008), “natural translation”, and “natural translation and modification”, etc. Additional views include “constructivism”, “translation shifts”, “cognitive view”, “minimalist approach”, “multi-componential competence” (Li, 2011) and so on. Among

them, “multi-componential competence” is the one that scholars at home and abroad relatively recognize and it is considered to be a quite influential point of view.

As for the multi-componential competence, Feng Quangong (Feng. & Zhang, 2011) put forward diachronic and consensus translation competence, which includes bilingual knowledge, cultural knowledge, style and cognitive competence, specific area knowledge, professional knowledge, and practical knowledge, etc. The PACTE group (PACTE, 2003) proposed five translation sub abilities: grammar knowledge, text knowledge, bilingual competence, cultural knowledge, and translation knowledge, etc. Albrecht Neubert (2000) also proposed that translation competence include five “components”, which include language, textual, cultural, subject, and shift competencies. Meanwhile, it is acknowledged that translation competence is dynamic and open, which can cover all content related to translators and texts, such as shift competence, meta-translation knowledge competence, cross-cultural communication competence and tool application competence. In addition, in accordance with the categorization of translation competence, this can be divided into conditionality, ontology, practicality and evaluative translation competence.

As is known, foreign language competence is the foundation of translation competence, and language shift is its core. Translation competence cannot be simply generalized by a definition but instead should be regarded as a dynamic and complex concept. Based on the data available, it can be concluded that the translation competence section of the CET Band 4 and 6 is practical translation competence, in which, during the process of translation practice, the translator must be able to use bilingual conversion knowledge, tackle text information, and find, analyze, and solve text problems, in order to do well on the test. All of these skills are involved in multi-componential competence. The C-E paragraph translation section of the CET is concerned with the perspective of practical translation competence training, and the competence can be composed of bilingualism, translation strategy competence, and a competence-oriented translation teaching paradigm.

Emphasizing the Cultivation of Bilingualism in Classroom Teaching

Bilingualism is the foundation of any translation. Bilingualism refers to the translator’s competence in using reserved bilingual knowledge to complete the bilingual shift (PACTE, 2003). As far as Chinese-English translation is concerned, bilingualism refers to the competence of converting Chinese into English. Without the necessary bilingual conversion competence, translation is prone to deviation and it is unable to express the meaning and feelings of the source text accurately leading to miscommunication between the translator and target language readers. Therefore, the conversion of the two languages depends on good bilingual competence.

Bilingualism is a pragmatic ability, which is gradually developed through the mastery of the knowledge of all aspects regarding Chinese and English words and expressions, grammar, text, reading and writing. As for College English, this ability is developed through such courses as Reading and Writing and Audio-visual Speaking and Writing. Therefore, in classroom teaching, the bilingualism should be highlighted.

The College English Reading and Writing course is the course to cultivate comprehensive English ability. The reading includes understanding from words to sentences, from sentences to paragraphs, and from paragraphs to text. Writing includes sentence, paragraph, and passage writing. Writing focuses on the appropriate expression of ideas and the standardization of the language in use.

In class, teachers should cultivate students’ multiple reading abilities consciously. Since the theme of a text is expressed in words, the contrast information of language differences is involved to assist students to further understand and deepen the text information between the two dimensions of the theme and text,

with the help of multi-dimensional spatiotemporal information such as pictures, videos, and audios presented by multimedia. Meanwhile, the related practice of language difference comparison should be designed, so that students can thoroughly understand the differences between the two language expressions in practice and perceive the reasons and causes for their differences. In reading, writing, and listening classes, attention should be directed to the interpretation of cross-cultural communication points. Relevant training can be designed, so that students can establish the understanding and transformation application of those cross-cultural communication points. In this way, students will gradually form the cognitive and processing strategies for cultural differences, which can effectively control the occurrence of cultural differences, and regulate them in the culture acceptable for the corresponding language. This kind of multi-reading ability can help students to improve their practical ability.

In addition to adapting themselves to classroom language differences, participation activities for students should be designed as well. It is a better idea to create the background of cross-cultural communication and encourage students to take part in those communication exercises. In the College English classroom, based on the content of teaching materials and with the help of media techniques, the teacher can create a good background of cross-cultural communication to help students conduct a role play so that they can understand the causes of cultural differences better. In such a background, students can experience the differences in thinking, language, behavior and other aspects of different nationalities and cultures by experiencing them when they are in the same circumstances so they can be aware of them in language use, and really come to know the necessity of cultural communication.

The Cultivation of Translation Strategy Competence

Translation strategy competence is the ability of students to comprehensively master bilingual language, translation skills and knowledge, and cross-cultural communication, etc., and find and solve problems in the process of language conversion. It is a comprehensive application of various abilities. In the process of language conversion, there are three major problems: the selection of proper word use; the grammatical construction of sentence structure; and the maintenance of a rigorous discourse structure.

Selection of Proper Word Use

The ability to select and use words can be cultivated in the context of the text. Through the analysis of examples in context, inferences can be obtained, which can be used for many other contexts. Students can be introduced to understanding the essence of Chinese and English words, grasping the essence of word selection and improving the ability of the selection of a word for use.

Students must be good at finding the different meaning for the same word in the context, changing from abstraction to concretization and addressing culturally-loaded words. As is known, polysemy is a pervasive phenomenon in human language. In addition, under the influence of context, the same word in a particular utterance can only have one definite meaning.

The meaning is oriented based on the principle of text meaning, that is, the meaning of the word in the text is the exact meaning, which deals with the issue of the abstraction and concretization of Chinese words. A word with an abstract meaning in Chinese can be converted into a concrete word and expressed by a specific word.

Generally speaking, the sense of Chinese words is more generalized, while that of English words is more specific. The Chinese word “饭” can refer to breakfast, lunch and dinner in English, therefore the exact English word must be used in translation instead of “meal”. It is true of many other examples. Let us take

“人” for another example. To translate the Chinese word “人” into English, we have to choose words in accordance of the singular and plural number, age or gender, etc.

A few culturally-loaded words in CET paragraph translation mostly appear as proper nouns regarding the description of China’s natural and cultural landscape, events, and people. Therefore, the translation should be based on specific issues and analysis. In order to retain the original sense and cultural connotation as much as possible, transliteration and overt translation can be used for them.

Grammatical Construction of Sentence Structure

Students must be able to find and address the confusion of sentence structure arrangement, unreasonable arrangement of sentence focus and the lack of necessary conjunctions when parataxis in Chinese becomes hypotaxis in English. In sentence structure, most of the Chinese sentences are formed in parataxis, while most of the English ones are formed in hypotaxis. The so-called parataxis refers to the logical relationship of a sentence composed of words; hypotaxis refers to the logical relationship of a sentence expressed by exact words.

Ability to do translation by overt translation. The so-called overt translation is the translation of the non-intuitive deep meaning into the representation of the text. The reason for using it is that Chinese sentences are accustomed to expressing meanings in the way of parataxis, while English sentences are often expressed in the way of hypotaxis. The use of overt translation can clarify the implicit information in Chinese sentences, and make it clear by adding conjunctions or explanatory words in translation.

The arrangement of sentence structure is not a big problem for students, but many students just do not have the clear concept of sentence structure in mind in the aspect of structure when it comes to translating. Therefore, much mistranslation occurs in sentence structure.

Maintenance of a rigorous discourse structure. Students must be good at finding and dealing with the confusion of tenses, unclear pronoun reference, and poor connection between sentences. As for the C-E paragraph translation, the ability of discourse structure focuses on solving the problems of confusion in the use of tense and unclear reference. Since the overall structure, gradual development, cherishment of ups and downs of the text are emphasized in Chinese writing, most of the Chinese articles are not straightforward, are accustomed to expounding from a perspective, and finally lead to the information focus of the text. In this way, the focus of the sentence is prone to being in the back part of the sentences. However, in English, writing emphasizes the close connection of sentence structure, points out a question at the beginning, and then supplements the other points to be explained one by one, so English sentence structure usually puts focus in the front of the sentence.

Unfortunately, quite a few students do not have textual awareness. They mainly focus on word selection and grammatical structure in translation. In order to complete a high-quality translation, the translator must be qualified in discourse, otherwise the structure of the translation will be fragmented. To learn to hold the awareness of discourse structure is to determine whether or not the lingual groups used, such as the consistency and alternation of text tense, the usage habits and transformation of different language references, constitute a continuous paragraph in the whole translation.

Competence-Oriented Translation Teaching Model

The special training for CET-4 and CET-6 paragraph translation is a kind of practical translation competence training. The goal is to cultivate translation competence and achieve good practice results. Practical translation teaching aims at students’ ability to adapt to the test of Chinese-English translation

quickly after learning. Therefore, teaching activities should fully reflect the practicality and make use of practical examples to improve students' ability of Chinese-English translation. It is necessary to organize and carry out diversified practical translation teaching activities, change the roles of teachers and students, let students become the main body in classroom, improve their participation, and genuinely improve their translation practice competence.

On the basis of highlighting bilingual ability teaching and translation strategy competence training, practical translation competence training can be implemented in and out of class practice activities. The most effective way is translation evaluation. Translation evaluation plays an important role in practical translation training. It is a process of learning from each other, which helps students to accumulate practical experience from quantitative change to qualitative change, and gradually form the translation competence of Chinese to English paragraphs. In order to achieve the proper effect of translation evaluation, what to evaluate and analyze must be taken into account.

The purpose of evaluation is to appraise the degree and type of mistranslation, and the purpose of analysis is to study the causes of mistranslation and typical translation examples. Mistakes or errors that occur are actually mistranslation. Their cause is usually by the translator's misreading or negligence. Mistranslation can be divided into slight mistranslation and more serious. It can also be divided into intentional mistranslation and unintentional mistranslation. It can also be divided into lexical mistranslation and syntactic mistranslation. Therefore, mistranslation cannot be generalized. It is necessary to distinguish not only the degree of errors, but also their causes.

The best approach is, first of all, to find out what is good and correct in the students' translated work, and to affirm it, thus encouraging them to participate in those practical activities. Secondly, their mistakes should be handled differently because of their different degrees. The principle of translation evaluation is that teachers do not have to talk about every mistake because of the limited time in class. The focus of the evaluation should be on the mistakes of words and sentences with universality and typicality. It is essential to inspire students' thinking from multiple perspectives and select those typical mistakes for evaluation.

Conclusion

It will take a long period of time in order to achieve some results in the improvement of students' translation competence, as a result of the specificity of translation and limited time in class. To carry out the experimental translation teaching is to open up the students' cognition of the knowledge and skills needed for the paragraph translation in CET-4 and CET-6, and to turn them into abilities through repeated practice, so as to lay a foundation for their future application.

As far as paragraph translation is concerned for CET, multi-componential competence, which plays a leading role in the cultivation of translation competence, is mainly composed of bilingualism and translation strategy competence. In classroom teaching, the importance and function of the comparison between English and Chinese should be highlighted. In this teaching process, the differences between Chinese and English should be emphasized, and the students' ability of lingual observation, analysis and judgment should be developed. In cultivating translation strategy competence, the ability to analyze vocabulary, syntax and discourse in English and Chinese should be developed, with the focus on the strategies of C-E paragraph translation, such as abstraction and concretization, overt and covert translation, sentence structures, and classroom translation evaluation, so as to enforce the development of college students' C-E translation competence.

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Cross-Cultural Awareness in Business Interpreting

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[Abstract] By analyzing the importance of cross-cultural awareness in business interpretation and its main obstacles, this paper puts forward some feasible ways to cultivate cross-cultural awareness so as to effectively promote international business activities. With economic globalization, business interpretation plays a more important role in cross-cultural communication. Therefore, cross-cultural awareness has a direct impact on the success of business interpretation. It is of great practical significance to cultivate cross-cultural awareness in business interpretation, to improve the progress of interpreters and promote international business exchanges. Due to different national cultures, cultural conflicts are inevitable in business communication. This makes us pay attention to the cultivation of cross-cultural ability. Through the analysis of religious beliefs, values, customs, lifestyles and ways of thinking, this paper hopes to solve the practical problems in business interpretation. At the same time, it also puts forward some methods to cultivate cross-cultural awareness.

[Keywords] business interpreting; cross-cultural awareness; cultivating methods

Introduction

With the development of economy and the process of global integration, especially since China's accession to the WTO, economic exchanges between China and other countries in the world have become more frequent, and various trading companies and commercial enterprises have sprung up like mushrooms. In economic communication, business English, especially interpretation, has become a language medium used to contact various economic entities at home and abroad. It can be said that without the existence of business English, China's import and export trade is difficult to be carried out. However, due to the different lifestyles and cultural contents between China and English-speaking countries, there will inevitably be many problems and misunderstandings in the application of business English, which could sometimes even affect the friendly relations between the two countries. Therefore, in order to reduce or avoid these problems and misunderstandings, it is necessary to study the role and strategies of cross-cultural awareness in business English interpretation.

Cross-cultural awareness refers to the formation of a cultural awareness consciously, or unconsciously, in cross-cultural communication. It is a kind of cognitive standard and regulation method or a kind of sensitivity to culture. Cross-cultural communication itself is a dynamic process of exchange of a two-way information composed of coding, information transmission, decoding and feedback, which takes place in the communication between different cultures, with language as the medium and information source. In this process, information is carried out in a cultural context. The reason why an interpreter is different from a translator lies in its understanding and mastery of the different cultures involved in the two languages and playing a bridge role in information transmission. Therefore, it is very important for business interpreters to have a cross-cultural awareness. Through the analysis of religious beliefs, values, customs, lifestyles and ways of thinking, this paper hopes to solve the practical problems in business interpretation. At the same time, it also puts forward some methods to cultivate cross-cultural awareness.

Literature Review

Interpreting is a special communicative activity in cross-cultural communication. Interpretation is also a kind of intercultural communication. It is an active, complex and creative language activity (Katan, 2004). It transfers from one language to another through spoken English. Interpretation transmits information through voice, facial expression and body movements. Currently, interpretation is becoming more important in business activities. But for a long time in the past, interpretation as a profession was not given enough attention. Interpretation research is also unscientific. Interpreters are only noticed when they make mistakes or are otherwise incompetent. If they're very good in their career, they achieve an absolute anonymity; they don't exist (Fishberg, 1988, p. 30). For a long time, interpreters were unprofessional and their performance was unsatisfactory. Due to the increasing of international business, there is a great demand for efficient interpreters in the world. so interpretation has received more attention.

It is difficult to find evidence of the existence of interpretation activities in history. Historically, interpretation has been mentioned less than translation in China. Interpretation in China can be traced back to more than 2000 years ago when different tribes and countries communicated with each other (Bao, 1998). Although Chinese interpretation has a long history, the study of interpretation started late and lagged behind many foreign countries, so the study of interpretation in China is still on its way. Since China's accession to the WTO, international exchanges in economy, politics, culture, education and other aspects have been increasing. Therefore, a qualified translator needs not only language knowledge, but also additional language knowledge, especially cross-cultural knowledge.

Interpretation is a method of transmitting information from one language form to another through oral communication (Katan, 2004). It is also the basic way of human communication in different cultures and countries. As a carrier of cross-cultural awareness, interpreters have built a bridge between two different countries. The purpose of interpretation is to facilitate business activities. We need translators to interpret the communication between businesspeople in different languages. There are many cultural differences and barriers between different languages, which may cause interpreters to make some mistakes. Therefore, it is necessary to cultivate the translator's cross-cultural awareness. Cultivating cross-cultural awareness helps to bridge the gap between different cultures. The cultivation of cross-cultural awareness will help translators to carry out business activities smoothly. It requires translators to learn national culture and strengthen intercultural communication ability.

Main Obstacles in Business Interpreting

Obstacles in Religions and Values

Religion and values are important parts of cross culture. People in China and Western countries have different religious beliefs. Chinese believe in Taoism, Buddhism and collectivism. People in English-speaking countries believe in God. They think personality and personal rights are their most important things.

In English-speaking countries, language can show the speaker's religious beliefs. One of the American representatives of a Sino-US business negotiation said, "I have tried to set out these thoughts about joint ventures generally. It is clear that joint ventures are not easy. Like marriages, they are not in the word of our prayer book to be entered upon ill-advisedly or lightly," (Shi, 2006). So we can analyze the deep meaning behind the phrase "our prayer book". It refers to the Bible, in fact. In this way, listeners can understand the meaning easier with a different cultural background.

In English-speaking countries, people attach great importance to independence, individualism and privacy. They put special emphasis on personal factors, self realization and self-help. "They treat every member equally, regardless of social status and educational background. In the culture of individualism, the individual is the most important unit in any social environment. No matter the size of the unit, everyone's uniqueness has the supreme value" (Wei, 2005). In western countries, people are encouraged to compete with others, not just cooperate like Chinese people; individual goals are more important than group goals; everyone has the right to protect their private property, ideas and opinions. This culture emphasizes individualism. For the Chinese people, they emphasize cooperation, loyalty and collectivism. In China, collectivism is regarded as the most important factor of society. Therefore, people pay more attention to the "we" consciousness in the collective society. Therefore, the interpreter must consider the value orientation of the audience in order to generate unnecessary misunderstandings in the conversation. In short, interpreters should understand religion and values.

Obstacles in Customs and Living Styles

Catering culture and table manners. In China, everyone has their own staple food on the table. In order for everyone to taste these dishes, they are placed in the middle of the table. On the contrary, buffets are very popular in western countries. Because different kinds of dishes are put together, people can choose at will. They think it's clean and convenient. In both cultures, the same expression causes different reactions. Let's take a look at the following example. A foreign client asked the business translator where his silver was, and the translator was puzzled by this problem. Because the translator didn't understand what foreigners needed the silverware for. In a first-class restaurant, "silverware" actually stands for knives and forks (Zhang, 2002). In another example, "we also have '小吃 (snack)' in Chinese which is commonly interpreted as 'snack' but the English-speakers may say 'small eating' for the reason that 'snack food' connotes a large quantity which can be compared with dinner" (Zhang, 2002).

Furthermore, Chinese people like to talk about business at the table. They think it can increase business relationships by drinking and eating. It's usually a negotiation where the partners discuss the details at a dinner party. This has become a business rule in China. But in western countries, eating is just a process of enjoying food, but business is quite another matter. They are clearly separated. Most English-speakers seldom mention their work while eating. If we don't understand these cultural backgrounds, it is difficult for business interpreters to complete their work, and sometimes can even lead to misunderstanding.

Accepting and giving presents. In fact, both Chinese and English speakers have the habit of giving gifts. They all agreed to reciprocate. So if we receive a gift from someone else, we should remember to give another gift to the giver in return. This generally acceptable rule applies to all situations, including business situations.

However, there are differences between the two cultures in terms of gift giving and receiving. First of all, there are differences between Chinese and English speakers in the concept of gifts. Chinese people value the actual value of gifts. But English speakers think of gifts as souvenirs. "Chinese companies will present belts, wallets, t-shirts, exquisite handwritten products, precious mail books, and even large-scale shopping cards to VIPs, and put the price tags or invoices of the gifts inside so that the recipients can see and feel their sincerity by offering a costly present" (Sun, 2009). On the contrary, English-speaking people usually present wine or small craftworks with national flavor to foreign guests.

Secondly, gifts popular in one culture may not be popular in another. "An American company that supports environmental protection presented a batch of green hats to its collaborators in China, but it was

treated coldly. Through communication with Chinese managers, the translator told the us that wearing a green hat in Chinese is equal to ‘to being cuckold’ in English, which means that the wife has an affair and betrays her husband,” (Sun, 2009). Another example is that Chinese people dislike gifts like clocks, because clocks can be interpreted as “钟 (clock)” in Chinese. It has the same pronunciation with another Chinese character “终 (death)”, the synonym of death. Chinese people think it is unlucky to send a clock as a gift.

Obstacles in Thinking Patterns

Different ethnic customs have different thinking models in different countries. There are many differences of thinking between English-speaking people and Chinese people. It can be seen from the following points:

1. English speakers like straight thinking, while Chinese like curve thinking. When people talk, the Western mind wants to point out the main points of the conversation. However, the Chinese like to add something before talking about the main points of the conversation.
2. There are subjective and objective differences between English thinking and Chinese thinking. English thinking emphasizes the influence of objective events on human beings and they distinguish the subject and the object. But Chinese people’s thinking is human centered, so there is no need to distinguish between the subject and object (Yu, 2008).

Ways of Developing Cross-Cultural Awareness in Business Interpreting

Learning the Native Culture

A good translator should strengthen their native culture. Learning the local culture can help them understand other cultures more easily and help them build confidence. Local culture can provide them with a way to understand different cultures. It also helps them to establish a frame of reference for further understanding different cultures. In a sense, the understanding of local culture is the basis of their cultural knowledge. Therefore, it is very necessary for an interpreter to study a native culture course. Now take Premier Li Keqiang’s speech as an example. Premier Li Keqiang is used to quoting old sayings in his speeches. In this case, interpreters need to learn a lot about ancient languages. It shows the importance of learning native culture to interpreters (Yang, 2009).

Knowing the Foreign Culture

As a qualified translator, it is necessary to understand foreign culture. This will help interpreters understand the ideas of English speakers. It can lead to a successful business negotiation. Firstly, interpreters need to understand cultural knowledge through the media. Educators and experts in related fields have proposed many ways to cultivate cultural awareness. Interpreters in any country can access foreign elements through books, newspapers, films and the Internet. In this case, the acquisition of cultural awareness can carry on through watching television, video plays and searching the Internet. Now interpreters can easily acquire English news, talk shows and dramas through television, newspaper and the internet. These approaches provide a lot of information about foreign customs, holiday spending, and family relationship. “Other communication like daily greetings, exchange of ideas, and arguments can also be observed and studied. The recent years saw a souring in technological novelties such as MP3, MP4, PSP, digital reading machine and even petty sized laptop” (Yang, 2009). Interpreters get many opportunities to learn about foreign culture anywhere at any time by these methods.

Secondly, cultural awareness can be acquired by participating in related foreign activities. Just as Mr. Hu Wenzhong (1988) indicated, “Acquiring cross-cultural awareness is often a complex process of

psychological adaptation, which will not happen unless we face to face with foreign cultures”. Interpreters will acquire knowledge through participating foreign activities.

Skills of Practicing Interpreting in Professional Way

Interpreters should not only improve their intercultural competence, but also master various skills and techniques. There are two pieces of advice for improving interpreting skills. First of all, due to the nature of interpreting work, translators must improve short-term memory in the process of interpreting. This requires the interpreter to pay attention to the meaning of what the speaker says, rather than reciting the exact words. Many scientific researches have proven that memory involves encoding, decoding and retrieval, classification, generalization and comparison, which is helpful for memory training. Therefore, it is very important for interpreters to improve their memory.

Secondly, notetaking is very important for interpretation, especially when the speaker needs to translate a long speech to the customer, so before the speaker gives the speech to the interpreter, the interpreter needs time to take notes. There is a saying that “a short pencil is better than a long memory”, which shows the importance of taking notes. Taking notes is actually to supplement the interpreter’s memory. Interpreters will use mathematical symbols, arrows, punctuation, abbreviations, lines and even shorthand symbols to help them save time in taking notes

These interpreting skills can improve the interpreter’s memory and the ability to do two or more things at the same time. Interpretation is a service activity with communicative purpose. Therefore, interpreters provide communication services for business activities.

Conclusion

Because business practitioners come from different countries, there are communication barriers between different countries besides the language itself. Interpreters not only make oral conversion, but also communicate with each other in real life. They have to understand grammar, syntax and cultural factors to get the job done. The purpose of this paper is to emphasize the importance of cultural awareness in business interpretation, and to draw a conclusion that the cultivation of cultural awareness is the main way to deal with cultural factors.

There are many ways for interpreters to cultivate cultural awareness. This paper focuses on two aspects. They are barriers to business interpretation and ways to cultivate cross-cultural awareness. In a word, this paper discusses the cultural factors in business interpretation, promotes the cultivation of cross-cultural awareness of business interpreters, and puts forward practical methods. But culture and cross-cultural communication is a very broad topic, it is necessary to do more efforts and research in this area. As an excellent and practical work, business interpretation needs more and more talents and experts. It is hoped that this paper will give some inspiration to interpretation theory and practice.

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Functional Equivalence in Business English Translation

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[Abstract] Business English belongs to special purpose English, and its translation is different from literature translation and other translation forms. Since it has strong business characteristics, there are great limitations in translating business English with traditional translation theory. From the perspective of function, this paper discusses the translation of business English and emphasizes the significance of dynamic equivalence in meaning and style between translation and original text under Nida's functional equivalence theory.

[Keywords] functional equivalence; Business English; translation

Introduction

With the rapid development of economic globalization and the deepening of China's reform and opening policy, China's contacts with other countries are increasing, and the cooperation between international enterprises is constantly strengthened and expanded. Business English is widely used. Business English plays an important role in international trade of goods, international service trade, international technology trade, international investment and financing, international cooperation and other trade activities. Some people say that "in international trade, in order to enable that two or more parties can achieve convenient communication and exchanges, business English is often used as a communication tool. It can be said that business English is an important means of international trade communication, and has a direct relationship with the success of international trade" (Yang, 2020). Because Chinese businessmen usually don't speak English, they need to translate when they do business with customers in English speaking countries. To be proficient in translation becomes an urgent requirement for all translators. Translation should enable the target readers to obtain the author's content and thoughts and get almost the same feelings as the original readers. Therefore, the paper first intends to identify the concept and classification of business English by exploring many famous scholars' notions of it. Second, it gives readers an introduction to functional equivalence which can be integrated into the practice of business translation. Finally, it proposes the application of functional theory to business English translation, and concludes the effects of the translation skill.

The Concept and Classification of Business English

Business English has become an essential tool for international economic cooperation and business communication and has gradually formed its own unique style. The concept of business English is very profound. For a long time, many famous scholars at home and abroad have paid close attention to the concept of business English. They have made a lot of wonderful explanations about it. For example, some people say "business English must be seen in the overall context of English for Specific Purposes (ESP), as it shares the important elements of needs analysis, syllabus design, and material selection and development which are common to all fields of working in ESP" (Ellis, & Johnson, 1994, p. 3). As with other varieties of ESP, business English implies the definition of a specific language corpus and emphasis on particular kinds of communication in a specific context, (Ellis, & Johnson, 1994). Some other people

believe that business English is a common language. It refers to the specific services provided or organized by the manufacturers who work for profit in trade and business activities (Zhang, & Yan, 2008). England's expert of business English, Nick Brieger (1997), put forward the Theory of Business English Category. That is to say, business English should include language knowledge, communication skills, professional content, management skills, cultural awareness and some other core problems. English is used in all kinds of business activities, such as technology transfer, foreign trade, investment, foreign insurance, international finance, international transportation and foreign labor contracts. It is called business English (Xiang, 2002).

The above definition interprets Business English from the perspectives of its special use, English characteristics, application fields, practical functions and business English teaching. Business English can be generalized or narrow. Business English, in a narrow sense, refers to English used in the field of international business, which is a variety of English functions.

There are many researches on the classification of business English. As to the micro domains, Professor Liao Ying (2005) categorized business English into the following eight classifications:

1. Letters: widely used in social relations and business affairs, including private letters and public letters.
2. Business documents: widely used in economic and trade fields, including general business letters and special business documents.
3. Etiquette documents: including congratulatory documents, condolence documents, etc.
4. Contracts: including sales confirmation, intention agreement, agency agreement, contract, cultural exchange agreement, power of attorney, agreement, etc.
5. Informative and enlightening documents: used to inform or bring something into the announcement, such as announcement, announcement poster, announcement, discovery, advertisement, etc.
6. Explanatory text: used to explain or explain a problem or matter, including product manual, trademark, description, quality certificate, etc.
7. Bills or vouchers: including bills, vouchers, shipping documents, insurance policies, forms, receipts, bills of lading, etc.
8. Meeting documents: including documents issued before, during and after the meeting.

A Brief Introduction to Functional Equivalence

Eugene Nida put forward the famous dynamic equivalence translation theory from the perspective of linguistics according to the essence of translation. In this theory, he pointed out that "translation is to use the most appropriate, natural and equivalent language style from semantics to reproduce the source language message" (Nida, 1964, p. 20). Nida's definition of translation shows that translation is not only equivalent vocabulary, but also semantic and stylistic equivalence. Translation not only conveys the information of surface vocabulary but also deep cultural information. Dynamic equivalence includes four aspects: the lexical level, syntactic level, text level and stylistic level. In these four aspects, Nida thinks that meaning is the first and form is the second. Form may hide the cultural meaning of the source language and hinder cultural exchange.

Equivalence in the Word Level

In fact, translation is a process of transformation. Words are the smallest unit that we expect to have personal meaning. Chinese and English are two different languages. Vocabulary and word formation are different.

English vocabulary is more flexible in form and meaning. It is sometimes difficult to find a Chinese meaning to explain an English word, so translators and theorists have been looking for ways to achieve the equivalence between the two languages and get a better version.

Equivalence in the Syntax Level

In linguistics, syntax is “the study of the principles and processes by which sentences are constructed in particular languages” (Catford, 1965, p. 11). Compared with the word level, equivalence at the syntactic level often involves the diversity of cross linguistic grammatical categories, so it is more difficult to achieve. Due to the syntactic contradiction of language, it is difficult to find a word with the same meaning as the target language. In fact, different grammatical structures in the source language and the target language may lead to great differences. These differences may cause the translator to omit some information or add something in translation, because the target language lacks specific grammatical means.

Equivalence in the Text Level

When we discuss the equivalence between the source language and the target language from the perspective of information and cohesion, texture is an important feature of translation. It can help the translator better understand and analyze the original text, so that the target readers can better understand the fluent and coherent text. It is up to the translator to maintain the coherence and consistency of the original text. The target audience, translation purpose and text type are the three main factors that affect the translator. Textual equivalence was proposed by J. C. Catford, a British linguist and translator. This is a theory that has an impact on translators. Some linguists think that discourse is the basic language unit for people to transmit information. It is helpful for the in-depth study of information. After that, these linguists put forward a method to achieve effective equivalence. In Business English, there are many formal written languages, including quotations, sales letters, and orders, etc. Therefore, we should use the formal Chinese form according to the original version, only to make some necessary changes in the expression according to different situations.

Equivalence in the Style Level

Equivalence in the style level is a significant term in the field of translation, which requires translators to translate in accordance with the style of original work. Nida (2001) said that style “is not the frosting on the cake, but an integral part of the process of inter-lingual communication. It must be built into the text right from the beginning” (p. 4). The nature of stylistic equivalence is the reflection of the historical culture and folk culture of the original country in the target language. To a great extent, it has the characteristics of the target language.

Application of Functional Equivalence in Business English Translation

Business English is a kind of social functional variation of general English covering all kinds of business activities and it has its own discourse structure and language form, so business English translation is different from general English translation in sentence making and composition. At the same time, business English also has its commonly used technical terms, abbreviations and professional vocabulary, which is all expanded from common English vocabulary.

In Nida (1964)’s comment, “Translating consists of reproducing in the receptor language the closest equivalence of the source language message, first in terms of meaning and second in terms of style” (p. 6).

Professor Lin Ke'nan (1992) believed that Nida's theory paid both attention to functional equivalence and the reader's response. Business English is a language of information and communication. Of course, Nida's functional equivalence theory can guide the translation of business English. Business translation involves many fields in society, especially in economy. Under the guidance of Nida's functional equivalence theory, the reader's response is the translator's ultimate goal. The successful application of this theory to business English translation is a good way to achieve mutual understanding between businesspeople.

Functional Equivalence in Meaning

In general, translation is considered as a course of meaning converting from one language to another. So in business English translation, functional equivalence in meaning is of vital importance. The equivalence in meaning from the aspects of word, sentence and discourse level is going to be discussed as follows.

At the word level. The word is a basic and most important part in a sentence or in a text. The translators should pay a lot of attention to the word translation. Because one word may have different meanings in different sentences. Let's look at some examples with the word "confirm":

Sentence 1:

*We'd like to inform you that our sample will be sent to you by DHL by the end of this week.
Please confirm it ASAP so that we can start mass production*

Translation: 很高兴通知您, 我们的回样将于本周末用特快专递给您。请尽快确认, 以便我们开始大批生产

Sentence 2:

Payment will be made by a 100% confirmed, irrevocable Letter of Credit, available by sight draft

Translation: 付款方式为 100% 即期, 保兑, 不可撤消信用证

In the first sentence, the translation of "confirm" should be "确认". In the second sentence, "confirmed L/C" should be translated into "保兑信用证", a kind of credit issued by a bank and guaranteed by another bank.

At the sentence level. If the sentence meaning of source language text is transmitted correctly, the receivers of the target language text can nearly get the same ideas. It is very important in business English translations. In fact, it is not difficult to gain the effect of functional equivalence in meaning. For example, in translation of long rear attributive clauses, rear clauses or independent clause is usually translated first. The purpose of this practice is to transfer the information completely and accurately.

Sentence 3:

As imports are financed by exports which help to gain foreign currency to import the badly-needed raw materials, technology and equipment, the capacity of a nation to import obviously depends on its export performance.

Translation: 由于进口依靠出口来融资, 出口获得的外汇可用来进口急需的原材料、技术及设备, 因此一个国家的进口能力显然取决于其出口业绩

At the discourse level. Textual equivalence should be the ultimate goal of translation. As a well prepared written discourse, English business letters often use some conjunctions to achieve their discourse functions in order to effectively convey business information. For example, when someone states some reasons or puts forward further views, he often uses some conjunctions, such as *however*, *at the same time*, *by the way*, and so on. From the perspective of the characteristics of business letters, when we translate

them into Chinese, we should adjust them according to the characteristics of Chinese texts, so that we can make the original meaning of the discourse reflected in the translation. For example: However, in order to help you to develop business in this line, we are prepared to allow you a discount of 5% provided your order calls for a minimum quantity of 5,000 pairs. If you find our proposal acceptable, please let us have your order at an early date.

In Chinese, “however” usually means “无论如何”. While according to the sentence meaning, we interpret it into “然而”. In this sentence, “provided” is used as a conjunction, so the Chinese translation is “条件是”.

Functional Equivalence in Style

Business English has its unique style, and the functional equivalence in style cannot be ignored.

At the word level: The equivalence at word level in style is message-oriented. The word in this equivalence may not be a complete word and they may be an abbreviation or a simplified form. For instance,

EXW (EX Works): 工厂交货;	CFR (Cost and Freight): 成本加运费
FCA (Free Carrier): 货交承运人;	FAS (Free Alongside ship): 船边交货
documentary credit: 跟单信用证光票信用证;	RTM: 注册商标
ET: 估计抵达时间;	YC: 你方来电

At the sentence level. Usually the sentences of business English are formal and short. In order to achieve functional equivalence, translators shouldn't translate the words one by one. They should lay stress on the diction, tone and attitude. For examples:

1. Would you let us know what your terms of payment are?
能否告知贵方的付款条件
2. We would like you to hasten shipment upon receipt of this letter
我方希望贵公司收到此信后, 尽快交货
3. We shall cover TPND on your order
我们将为你方的货物投保

The examples above show that translators should pay much attention to the speaker's attitude.

At the discourse level: Due to the differences in culture and customs, when translating business letters or business texts, the original text must be adjusted accordingly to achieve style equivalence. In the expression of English and Chinese, besides business knowledge, translators should pay more attention to the culture and customs of other countries. For instance, in English the order sequence of places in addresses is from small to big, while in Chinese from big to small, so “44 Emerald Drive, Shannon Technology Park, Cork CO69TS, the United States” is translated into “美国, 科克 C06 9TS, 埃默尔德道 44 号, 仙农技术园”.

Conclusion

Functional equivalence theory is one of the best theories to guide business English translation. Business English is a communicative language, whose main function is to convey information. Therefore, we should pay more attention to the response of the receiver and the transmission of information. This paper discusses the translation of business English through several cases, and analyzes the importance of functional equivalence in Business English. Then it discusses Nida's functional equivalence from the aspects of word level equivalence, text level equivalence and style level equivalence. The application of functional equivalence in Business English translation can be realized from two aspects: meaning and style.

Business activities have special features, so business English translation is different from other translation. Any misunderstanding will hinder the smooth development of activities and even lead to losses. In a word, the translator must adopt flexible translation strategies in the process of translation, not only mastering the basic ability of general English translation, but also mastering the relevant professional knowledge of business English.

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Study on the Overseas Dissemination and Translation Methods of Oroqen Folk Culture

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[Abstract] With the reform and opening-up policy, the Oroqen folk culture has been valued and protected by the state. The Oroqen folk is a folk nationality with national characteristics in northern China. It is an indispensable part of the Chinese nation and has profound cultural deposits. Because the overseas dissemination of the Oroqen folk culture, it is necessary to translate the folk culture of Oroqen. This paper introduces the origin of the name and the history of the Oroqen folk in detail and analyzes the value and influence about the overseas dissemination of the Oroqen folk culture. By comparing and analyzing the structure and characteristics of the translation, the translation methods of Oroqen folk culture are summarized, hoping to make more people interested in Oroqen culture through the study of this paper and promoting the Oroqen folk culture disseminated overseas. This will contribute to boost economic and political development and enhance international image and cultural soft power of our country.

[Keywords] Oroqen; culture; dissemination; translation

Introduction

The Oroqen folk is one of the least populated minorities in China. They had been living in the Greater Khingan Mountains for generations with typical characteristics of hunting. The Oroqen folk has preserved the ancient production and lifestyle completely and fully demonstrated the culture of primitive simplicity, innocence and integration with nature of the northern mountain nationality, which is very representative. Food, clothing, housing, transportation and even entertainment all show the characteristics of the hunting nation that without words but with rich and colorful spiritual culture constitutes the unique folk culture of Oroqen nationality. In this paper, the study of Oroqen folk culture mainly focuses on clothing, wedding, architecture and so on.

With the development of China's modern economy and politics, the Oroqen folk culture has disseminated to overseas countries. The translation of the Oroqen folk culture is the main way of its overseas dissemination. There are certain cultural differences which bring certain difficulties to the translation of the Oroqen folk culture. In recent years, the Oroqen folk has gradually known to the public with the development of tourism, and more and more people are interested in the culture of Oroqen folk. At present, the works of Oroqen Folk Culture *Oroqen Autonomous Region* (Sun, 2001) and *Oroqen Scenic Spot Selection* (Wang, L., 2010) have been translated from Chinese to English and spread to United Kingdom, United States, Canada and Mexico. These version have accelerated the pace of overseas dissemination of Chinese minority culture, innovated the way of overseas cultural exchange, continuously enhanced the international influence of Chinese traditional art, enhanced the appeal, affinity and attraction of Chinese culture and displayed the national image of our country as an open, inclusive, civilized and democratic country.

Literature Review

The Literature Review of Oroqun Culture generally includes five aspects. The first one is historical survey literature. *Survey of the Social History of the Oroqun Nationality* (Wang, P., 1985) was originally 13 volumes of printed lead and more than one million words. It was revised to 1 and 2 episodes, published by Inner Mongolia People's Publishing House. This survey literature is also the most extensive, long time span, collected all kinds of reliable research on the Oroqun ethnic anthropology, but also an academic basic data.

The second one is historical archives literature. *The Collection of the Manchu Archives in the Qing Dynasty* (Wu, 1866), compiled by the First Archives of Chinese History and the Oroqun Ethnic Research Association, is a compilation of 311 files of the Oroqun nationality. These valuable historical documents and archival materials are the first-hand materials to study the history of the Oroqun nationality in the Qing Dynasty, being very important research value for understanding and studying the historical reasons and social development of the Oroqun nationality.

The third one is documentary archives literature. *The Ethnic Science Documentary Oroqun* (Yang, 2010) is one of nearly 10 scientific documentaries which reflect the social features and traditional culture of Chinese ethnic minorities. The film shows the culture of fishing and hunting and all aspects of social life in Oroqun society from many perspectives and levels. It shows the reality of nature, involving all aspects of clan organization, religious belief, music and dance, and systematically reflects the social life of the Oroqun people Live, cultural customs, rich in content and bright details.

The fourth one is historical literature. *A Brief History of the Oroqun Ethnic Group* (Jia, 2008) mainly describes the ethnic origin and clan name of the Oroqun ethnic group, the Oroqun ethnic group before the Qing Dynasty, the Oroqun ethnic group in the Qing Dynasty, the Oroqun ethnic group in the Republic period and the time of the Japanese puppet rule. After the founding of the people's Republic of China, the Oroqun ethnic group carried out regional national autonomy and successively compiled the local chronicles and published three issues of *Oroqun Autonomous Region* (Sun, 2001). These local chronicles comprehensively, systematically and accurately describe the history and present situation of the natural environment, the evolution of the establishment, the population, the society, the politics, the economy, the culture, the military and so on of the Olunchun National Autonomous Banner.

The fifth one is foreign research literature. *The King of Xinganling – Make Ma Oro Chun Nation* (Qianchuan, 1999) is the work of Siro Shigawa and Zhenxin Paddy Field, translated by Zhao Fuxing and translated by Japanese scholars. The investigation and research report of the Spring people. This paper describes the social history, clan, hunting production, primitive life, character and view of things of the Oroqun ethnic group in Da-Xinganling, China, especially the hunting economy of the Oroqun ethnic group and the corresponding superstructure.

Overseas Dissemination of Oroqun Folk Culture

The Ways of Overseas Dissemination

The Oroqun folk culture is also an indispensable part of the Chinese nation culture system, so the Oroqun folk culture also disseminated to overseas countries along with the Chinese nation culture. The Oroqun folk culture overseas dissemination mainly by paper dissemination, audio-visual dissemination and interpersonal dissemination. Paper dissemination means to translate the Oroqun folk culture classics and then disseminated them to the overseas countries. The audio-visual dissemination refers to the way to disseminate the Oroqun folk culture overseas through audio-visual, mainly in the form of movies, TV series

and TV programs. For example, the Spring Festival gala is a highlight brand to disseminate the Oroqen folk culture to the overseas. The combination of audio and visual meet the demand of overseas audiences in different ages and cultural levels (Davis, 2010). To compare with the paper dissemination, the audio-visual dissemination is more conducive to overseas audiences' understanding of The Oroqen folk culture. Interpersonal dissemination refers to disseminate the Oroqen folk culture by people.

The Value of Overseas Dissemination

In recent years, the overseas dissemination of the Oroqen folk culture has achieved remarkable results, which is also of great value to China's economic and political development. With the development of tourism, the folk culture has become more and more popular. The Oroqen folk culture has attracted more foreign scholars and travel enthusiasts to become interested in the unique culture of the Oroqen folk. Through the overseas dissemination to promote tourism and economic development. The Oroqen folk culture overseas dissemination also has political value. It not only let the world know a new China, at the same time, also can build a good image of China. With the overseas dissemination of the culture, cultural exchange between China and international more and more frequent. This is of great significance for China's diplomacy. This has consolidated the ethnic relationship of equality, unity and harmony of the Chinese nation, demonstrated China's respect for the cultural rights of ethnic minorities, correspond with China's policy of equality among all ethnic groups, and maintained the unity of the country.

The Influence of Overseas Dissemination

The overseas dissemination of the Oroqen folk culture can show a real and comprehensive China. The impression of overseas countries on China still stays in the old society. Now China is no longer the backward country to be beaten. With the overseas dissemination of the Oroqen folk culture, it lets the world know about contemporary China, understands the rapid economic and political development of the country. This help boost overseas countries' recognition and goodwill towards China, and also improve China's image and status in the world. The overseas dissemination of the Oroqen folk culture also reflects the vitality of the excellent culture of the Chinese nation, and enables the Chinese nation to stand among the nations of the world, which enhances the confidence and soft power of Chinese culture. The comprehensive national strength of a country is not only hard power but also cultural soft power. With the fierce competition of comprehensive national strength among countries, the influence of cultural soft power is more and more obvious. It aims at enhancing cultural soft power and international influence. It will help improve the global influence of national culture and be better promote the great development and prosperity of Chinese nation.

Language Characteristics of Oroqen Folk Culture

The Characteristics of Vocabulary

The Oroqen folk uses its own language which belongs to Altaic language family, Man-Tunguska-Tunguska branch. In recent years, fewer and fewer people use their native language, and more and more Oroqen people do not know their own language. Luzigeren dance is listed as an intangible cultural heritage at the provincial level. It is a unique dance of the Oroqen folk; therefore, the Luzigeren dance is the unique vocabulary of the Oroqen folk. Oroqen language has formed its own distinct characteristics in the long process of development. The Oroqen folk culture vocabulary includes material culture vocabulary, social culture vocabulary and spiritual life culture vocabulary. The material culture includes the unique diet,

clothing, architecture and living utensils formed by Oroqen folk in their long-term hunting process. Therefore, the material culture vocabulary reflects the custom characteristics of the Oroqen folk.

The Characteristics of Syntax

The characteristics of syntax usually refer to the construction of a sentence. The Oroqen folk is obviously influenced by the region and has diverse cultural forms and contents. The cultural syntax can convey the excellent traditional culture of the Oroqen folk. For example:

为了使皮袍、帽子、口袋、手套的口沿、四角美观、耐用，还剪制一些图案，用狗筋、鹿筋线缝上，成为一种艺术装饰品 (In order to make the leather robe, hat, pocket and glove mouth edge and four corners beautiful and durable, it also cut some patterns, with a bar and deer bar line seam, to become an art decoration).

The example reflects the Oroqen folk people pursue the beauty in the clothing making, and also makes a simple introduction to the way of pursuing the beauty. The cultural syntax is to make a simple introduction or explanation of the Oroqen folk culture. There are many proper nouns in the cultural syntax, and the construction of the syntax is complex. Compared with the English syntax structure, few conjunctions are used in the Oroqen folk cultural syntax. This is similar with the typical Chinese sentence structures. There are many short sentences, no obvious conjunction words between sentences. These characteristics of syntax show us the connotation and distinct national characteristics of the folk culture of Oroqen.

The Characteristics of Discourse

Discourse is the whole language formed by a series of continuous paragraphs or sentences in the communication process. The various elements in a discourse are formally cohesive and semantically coherent. The folk culture of Oroqen involves many forms such as language, handicraft, religious belief, music and dance, architecture, traditional customs, marriage and funeral, etc. Discourse is to introduce and explain to all aspects of the unique culture of the Oroqen folk. Therefore, the discourse contains many unique things of the Oroqen folk. For example:

鄂伦春人传统的婚姻有求婚、认亲、过彩礼和结婚等过程。女方要给未来的新郎换上黑皮子镶边的新衣服和红布坎肩，未来的新娘要把头发梳成两个辫子缠在头上，这是订婚的标志。(The traditional marriage of Oroqun people includes marriage proposal, marriage recognition, bride price and marriage. The woman will replace the future groom with a new dress with a black leather edge and a red Buchan shoulder, and the future bride will wear her hair in two braids around her head, which is a sign of engagement).

This discourse describes the unique form of marriage of the Oroqen folk. The cultural discourse of Oroqen folk shows the mysterious cultural color, abundant cultural spirit and profound cultural deposits of Oroqen folk. Cultural discourse is to express the cultural customs into a concise and easy language. The readers can know the rich and splendid culture of Oroqen folk by reading the cultural discourse.

Translation Methods of Oroqen Folk Culture

Originally, there are many cultural differences between China and the western countries. This brings many difficulties to the translation of Oroqen folk culture because it is necessary to retain the cultural characteristics.

Methods of Vocabulary Translation

Free translation with annotation refers to the translation is affected by the cultural differences as the vocabulary is translated according to the original meaning and add appropriate annotation to make a specific explanation (Gentzler, 2013). For example:

斜仁柱(Immortal pillars, a kind of mobile tents that is used for the Oroqen folk people in their hunting life).

“斜仁柱”is a traditional architectural form used by the Oroqen folk people. It was approved as the second batch of provincial intangible cultural heritage protection projects of Heilongjiang province in 2008 (Yang Jing, 2010). If it is directly translated into “tent” , the foreign readers will not be able to understand the hunting characteristics of the Oroqen folk, and it can not reflect the unique customs of the Oroqen folk. Therefore, it is necessary to make foreign readers to understand the meaning of “斜仁柱” which is translated as “Immortal pillars (a kind of mobile tents that is used for the Oroqen people in their hunting life)”. The annotation in brackets are helpful for foreign readers to understand that “斜仁柱” is a kind of tent used by the Oroqen folk people in their hunting life. Free translation with annotation can help retain the cultural connotation and characteristics of the Oroqen folk, and avoid the loss of culture in the dissemination process due to the meaning distortion. Though this method can conform to the language and thinking habits of foreign readers, so that foreign readers can easily understand the meaning of the word “斜仁柱”.

Methods of Syntax Translation

In order to make the foreign readers getting the same effect as the Chinese readers, the method of nature order translation is adopted when the syntax is in line with foreign readers reading habits. For example:

鄂伦春人信奉萨满教，信仰万物有灵，他们把日月星辰、山川河流、动植物等都作为崇拜的对象 (The Oroqen people believe in Shamanism and animism. They worship the sun, the moon, stars, mountains, rivers, plants and animals).

It is about the religious belief of the Oroqen folk which is a nation closely related to the nature. Therefore, the Shamanism believed by the Oroqen folk people is an ancient religion based on the thought of animism. Shamanism believes that everything in nature has a soul, and these natural species are endowed with supernatural properties, and the worship of all (Vermeer, 2010). In the belief of Shamanism, the Oroqen folk people regard the natural phenomena, natural forces and natural objects as some kind of mysterious forces and sacred things and carry out sacrificial activities to them. It enables readers at home and abroad to produce the same effect of reading. All the readers can have a basic understanding of the religious belief of the Oroqen folk. Besides, the method of natural order translation conveys the mysterious color of the religious belief of the Oroqen folk, and it is also conducive to the overseas cultural dissemination without losing cultural deposits.

Methods of Discourse Translation

The method of combining the parts into a whole is used to integrate the main parts of the original discourse. So that the whole discourse only describes one thing which is in line with the characteristics of English discourse. For example:

鄂伦春少数民族的手工艺品多由妇女制作,对在不同季节打猎所得的兽皮，她们按其性能和部位，缝制成适宜于不同季节穿用的服装；将从桦树上剥下的整张桦皮，加工制成适合于不同用途的器皿。妇女们在这些皮毛制品和桦皮制品上面绣的或雕

的各种图案, 最能反映狩猎文化的传统特色 (*The handicrafts of the Oroqen are mostly made by women. Animal skins hunted in different seasons are made into clothes of different seasons according to their nature and parts of the prey, while the complete birch bark peeled from birch will be processed into vessels for different uses. Women embroider or carve all kinds of patterns on the fur articles or birch bark products are the best reflect of the traditional features of the hunting culture*).

It describes the handicrafts of the Oroqen folk. Women from the Oroqen folk are good at embroidery. All of their clothes must be embroidered. They are also very good at making all kinds of daily necessities and crafts from birch bark. They are distinctive and unique, which shows the rich imagination and superb artistic creativity of the Oroqen folk women. It can be seen from that there is not much difference in the meaning expressed in the two articles. By using the method of combining sentences and integrating the same thing, made the discourse has a clear logic and strong coherence, which makes it easier for foreign readers to understand the relationship between each part of the whole discourse (Nida, 2017).

Conclusion

The overseas dissemination and translation of the Oroqen folk culture can reduce cultural misunderstandings caused by cultural differences, so that the culture of Oroqen folk can be fully understood by foreign people of different levels. Interpersonal dissemination promotes the exchange of Oroqen folk culture and world culture and help the Oroqen folk realize their own excellent culture. The overseas dissemination of the Oroqen folk culture is very valuable to China's economic and political development. It also affects China's international image and status. With the overseas dissemination, it is necessary to translate the Oroqen folk culture. Because the differences in the language structure between Chinese and English and the culture differences, it is more difficult to translate the Oroqen folk culture.

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A Study on the Translation of Tongjia Characters from English Versions of *Tao Te Ching*

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[Abstract] *This thesis takes cultural translation theory as the theoretical basis, with *Tao Te Ching*'s English versions by Gu Zhengkun and Arthur Waley as the research materials. By analyzing a large number of translation examples, the thesis aims to study the translations of tongjia characters and the positive influence of the translator's good bilingual cultural knowledge on the part of transmitting Chinese culture through the translation of traditional Chinese classics. The correct understanding of tongjia characters is an important part in the process of translating classic books into English.*

[Keywords] *Tao Te Ching; tongjia characters; translation*

Introduction

In ancient Chinese, there are so many tongjia (interchangeable) characters that it is difficult for Chinese native speakers to understand them. This language phenomenon is not seen in English, which makes it even more difficult for foreigners with different cultural backgrounds to understand this cultural phenomenon. Therefore, this is a cultural barrier that needs to be surmounted. The classics of various countries carry their profound cultural deposits, so the translation of classics is particularly important in the process of cultural communication. *Tao Te Ching* is a masterpiece written by Lao Zi, an ancient Chinese philosopher and thinker, and carries the traditional Chinese ideology and culture. The study of the English translation of *Tao Te Ching* can fulfill the function of cultural communication. Translation is a practice with a long history. Since the 1970s, translation study has experienced a long process of development. Initially it was like Cinderella, ignored as a marginalized subject (Bassnett, 2001), and then introduced into the scientific vision by the linguists. It has eventually evolved into an independent discipline studied from multiple perspectives. This process has pushed translation study to a new height. The cultural shift in translation studies is another breakthrough in recent years. As a representative of the cultural school of translation studies, Bassnett's theory of cultural translation has been widely recognized in the field of translation. Whether the translation of Chinese classics is accurate or not is not only related to whether Chinese culture can be transmitted correctly, but also affects the correct interpretation of Chinese culture by overseas scholars. Overseas scholars' interpretation of *Tao Te Ching* is based on its English translation, and this is a way to understand and study Chinese culture. A comparative study of the typical English versions of *Tao Te Ching* and an objective summary of the differences between the different versions and the cultural constraints behind the differences can better prevent foreign scholars and ordinary readers from misinterpreting Chinese culture. This study does not simply make a "right" or "wrong" judgment on the translation but tries to find out some questionable points in the translation and explore the deep reasons behind the differences between the two versions. In this way, it can help to promote the exportation of Chinese culture represented by *Tao Te Ching*.

About the Translators and Their Translation Versions

This study selects the translations of Arthur Waley and Gu Zhengkun as the research objects, because they lived in different times and represent two different cultures of the East and the West, respectively. As Lefevere put it, translation takes place in the cultural context of the two languages, and the translator is in a specific culture at a specific time. The translation methods they adopted are rooted in their own understanding of their culture (Lefevere, 2006: p. 6). Different cultural backgrounds and historical periods give translators different interpretations of the same work. Similarly, the essence of a classic is that a new aspect can be presented in a new environment (Pattanaik, 1997: p. 58). Translation is no longer a work of word by word conversion, nor is it even a work of art that translators play with. Translation is a positive and far-reaching social and cultural behavior (Liao Qiyi, 2014: p. 4). In essence, translation is a process of cultural transmission, and cultural attributes do not change as the times changes. Therefore, the comparison between Chinese and Western versions can help us better understand whether the cultural connotations contained in *Tao Te Ching* can be well reproduced in the translation. As a famous sinologist proficient in Chinese and familiar with Chinese culture, Waley has rich experience in translating and introducing Chinese classics, which makes his translation of *Tao Te Ching* stand the test of time. Gu Zhengkun devoted himself to the study of *Tao Te Ching* for several decades, which also endows his translation with strong readability.

Gu Zhengkun (1952-) holds a number of titles as a professor and PhD supervisor at the School of Foreign Languages, Peking University. Representative translations include *Lao Zi: The Book of Tao and Teh, Poems and Mao Zedong Rhymed Versions with Annotations, 150 Masterpieces in Yuan Qu-Poetry, Poems and Sonnets*, and *English Poetry*, etc. The translation discussed in this paper is the second edition published in November 2008 by Peking University Press. In the selection of translation strategies, Gu's translation adopts the combination of foreignization and domestication, and also adopts the annotation method when necessary to explain culture-loaded words that are difficult to be understood by foreign readers. The wording in the translation is easy to understand and the sentence structure is neat.

Arthur Waley (1889-1966) was a famous sinologist in Britain. His translation of *Tao Te Ching (The Way and Its Power: A Study of The Tao Te Ching and Its Place in Chinese Thought)* was published in London in 1934. This translation is widely accepted by western readers and plays an important role in the wide spread of Lao Zi's philosophical thoughts in the Western world. It can be regarded as a good translation. In addition, he has translated many Chinese cultural classics, including *The Book of Songs, Tao Te Ching, The Analects of Confucius, Chinese Poems*, and *The Poetry and Career of Lipo*, etc., which have had a great influence in the West. His translation opened a window through which western readers can see the cultural treasures unique to China.

Tongjia Characters from *Tao Te Ching*

Tongjia characters are widely used in ancient Chinese books. It means a Chinese character that is borrowed to replace a character that should have been used (Wang Li, 1982: p. 541). The borrowed character is usually same or similar with the original character in their pronunciation or font. Because the ancient Chinese characters were very poor, ancient Chinese people use limited characters to express their thoughts. An example is 图穷匕首见 (tu qiong bi shou xian) from *The Emperor and The Assassin*. In this sentence, “见” is equal to “现”; “见” is the tongjia character and “现” is the original character. In order to correctly interpret the cultural classic *Tao Te Ching*, it is a crucial step for both native readers and translators to first identify the tongjia characters in it. The tongjia characters in *Tao Te Ching* can be found in various chapters, such

as “希” in Chapters 70 and 74, “反” in Chapter 40, “质” in Chapter 41, “共” in Chapter 11, “被” in Chapter 70, and “见” in Chapters 3 and 19.

Translation of Tongjia Characters from *Tao Te Ching*

Tongjia (interchangeable) characters are very common in ancient Chinese. If you don't know about tongjia characters, it will affect the decoding of the original text, which will further make the culture unable to be transmitted well and the purpose of cultural communication will not be realized. Translators must avoid understanding the original text based in a superficial sense in the translation process. This paper, based on the translation versions of Gu Zhengkun and Arthur Waley, gives some translation examples of tongjia characters from *Tao Te Ching*, and analyzes whether the two translators correctly understand the connotations of tongjia characters. In each of the following examples, the preceding word is a tongjia character, and the following word is the original character.

(I) “希 (xi)” is equal to “稀 (xi)”

Example 1.

Original text: 希有不伤其手者矣 (Chapter 74)

Translation 1: There are few who can escape cutting their own hands (Gu, 2008:p. 287)

Translation 2: Now he is lucky if he does not cut his hand (Waley, 1999: p. 157)

The quote means literally that someone exceeds his duties and meddles in others' affairs, just like one cutting wood in the place of the master carpenter. If so, few men do not cut their hands. The implicit meaning is one should not overstep his authority and boundaries or the law. If one abuses his authority, he will bring on his own misfortune.

Example 2.

Original text: 知我者希 (Chapter 70)

Translation 1: Those who understand me are few (Gu Zhengkun, 2008: p. 277)

Translation 2: Few then understand me (Waley, 1999: p. 149)

The set of political ideals proposed by Lao Zi to govern the world, such as inaction, non-struggle, gentleness, kindness, and frugality, are not too profound. They are not particularly difficult to understand and implement, but Lao Zi's idea at that time was not recognized by the rulers. Here, Lao Zi expressed his lamentation for the ignorance of the world. In these two examples, “希 (xi)” equals “稀 (xi)”, which means “rare”, and both translators have recognized the meaning of “希 (xi)” as a tongjia character.

(II) “反 (fan)” is equal to “返 (fan)”

Example 3.

Original text: 反者道之动 (Chapter 40)

Translation 1: Cycling is the movement of Tao (Gu Zhengkun, 2008: p. 181)

Translation 2: In Tao the only motion is returning (Waley, 1999: p. 87)

The law of the Tao is that between two properties of things, they always run opposite each other, return at the critical point, and so on and so on.

From Lao Zi's point of view, “反” here has three meanings: Firstly, it means the opposite, referring to the opposite regulatory effect of the “Tao” on everything. For example, if you want to take something, you must give it first; if you have a surplus, you will lose it; if you have a deficiency, you will make up for it.

Secondly, it means the return. There are always two opposite properties of things, and the two properties always move and transform each other, and return the original property at the critical point. For example, human being's several life phrases – birth, old age, sickness and death, the soft and weak babies, vigorous and strong middle age, and then again back to soft and weak old age. Thirdly, it means recycle. The law of Tao's movement is not a single motion that ends, but a continuous cycle. Here, the words used by Gu Zhengkun seem to be better than those used by Waley, because “return” does not fully reflect the characteristics of going and returning of things, while “cycling” can convey the cycling law of things.

(III) “质 (zhi)” is equal to “至 (zhi)”

Example 4.

Original text: 质真若渝 (Chapter 41)

Translation 1: The pure simplicity seems turbid (Gu Zhengkun, 2008: p. 185)

Translation 2: What is in its natural, pure state looks faded (Waley, 1999: p. 89)

Paradoxes are common in *Tao Te Ching*. A truly virtuous person does not want to be known when he practices. For example, he does good deeds without being named for fear that others may know about them, the bright road seems dark, the progressive road seems to be in retreat, and loud sounds are usually inaudible. In this context, the tongjia character “质” means “pure”. Both translators adopt the English equivalent word “pure”, which basically conveys the original meaning.

(IV) “共 (gong)” is equal to “拱 (gong)”

Example 5.

Original text: 三十辐共一毂(Chapter 11)

Translation 1: Thirty spokes share one hub (Gu Zhengkun, 2008: p. 87)

Translation 2: We put thirty spokes together and call it a wheel (Waley, 1999: p. 23)

In this chapter, Lao Zi discusses the relationship between “being” and “nothing”, that is, real things and empty parts. In the real social life, ordinary people only pay attention to the real things and their functions but ignore the empty things and their functions. He exemplifies that “being” and “nothing” are interdependent and mutually useful; invisible things can have a great effect, but it is not easy to be noticed by ordinary people. In particular, he showed the function of “nothing” to people. For example, the purpose of a car is to carry people; the car is made up of parts such as spokes and hubs, and these parts are “there”, and the empty part of the hub is “nothing”. Without “nothing”, the car could not run, and of course it could not carry people, and its “having” function could not be played out. “共 (gong)” here means “encircle”, “surround”. To some extent, both translators fail to reflect this meaning accurately.

(V) “被 (bei)” is equal to “披(pi)”

Example 6.

Original text: 是以圣人, 被褐而怀玉 (Chapter 70)

Translation 1: That is why the sage is always dressed in coarse cloth but conceals about him a beautiful piece of jade (Tao) (Gu Zhengkun, 2008: p. 277)

Translation 2: It is indeed in this sense that the sage wears hair-cloth on top, but carries jade underneath his dress (Waley, 1999: p. 149)

The quote means that the people with virtue, talent and wisdom may wear coarse clothes; but in fact, they really have a priceless treasure. Men seek outward beauty; saints seek inward simplicity. What is outside is fleeting, but what is inside is eternal. This is like a person, with the loss of time, youth will leave us quickly, but wisdom is brilliant, never fade. In the translations, “被” means dress or wear. Although they use different English equivalents, both clearly convey the original meaning of the word “被” as a tongjia character of the original character “披”.

(VI) “见(jian)” is equal to “现(xian)”

Example 7.

Original text: 见素抱朴 (Chapter 19)

Translation 1: Keep being simple in nature and mind (Gu Zhengkun, 2008: p. 111)

Translation 2: Give them Simplicity to look at (Waley, 1999: p. 39)

This quote is one of the three concrete measures of governing the country proposed by Lao Zi and means maintaining a natural and unsophisticated character. In Lao Zi’s opinion, the most beautiful is the most natural, and the highest realm of aesthetic category is the one that conforms to the way of nature, which is reflected in the simple beauty without any pretense and makes the mind in the empty, quiet and peaceful state of primitive nature, according with the rule of inaction.

Example 8.

Original text: 不见可欲,使民心不乱 (Chapter 3)

Translation 1: Keep the people from the disturbed state of mind by concealing what is desirable (Gu Zhengkun, 2008: p. 65)

Translation 2: If the people never see such things as excite desire, their hearts will remain placid and undisturbed (Waley, 1999: p. 7)

The quote’s literal meaning is that people can’t be made to have extra desires beyond survival, so that if the people will be contented, the society will be stable. In essence, it intends to advocate no desire, no contention. It is Lao Zi’s ways to solve social problems from the perspective of the times after he explored the root causes of social chaos. In these two cases, Gu’s translation uses free translation to convey the meaning of presenting of “见” as the tongjia character of “现”, while Waley’s translation fails to understand the true original meaning of “见”, so the original sentence is inadequate and misunderstood.

The common tongjia characters in ancient Chinese have some commonality with Old English words, both of which have the characteristics of similar sound or similar spelling. However, the reason why tongjia characters in ancient Chinese are more difficult than those in Old English is that for ancient Chinese, the difference between the original character and tongjia character makes a big difference in the meaning, while for Old English, the difference in the spelling form doesn’t cause a change in the meaning. Therefore, if the translator cannot recognize the original character in the process of tongjia characters translation, the meaning of original text will be distorted and mistranslated.

Conclusion

To sum up, the translation and introduction of *Tao Te Ching*, a philosophical work with rich cultural connotations, should aim to convey its cultural significance. From birth to death, and even the burial after death, we are not free from the constraints of culture (Samovar, 1981: p. 29). Language is a tree that loses its color under another part of the sky (Parthasarathy, 1976: p. 75). Catford once mentioned that there is

little equivalent meaning between the source language and the target language (Delisle, 1988: p. 37). Even at the semantic level, there is no perfect equivalence, let alone a culture that is far more abstract than language. In the process of translation, due to the different cultural backgrounds of the translators, the cultural charm of the source text will inevitably be lost in the target text. Even the most careful translation of exotic works is inevitably distorted (Pattanaik, 1997: p. 57). Cultural classics are usually written by ancient Chinese characters, and tongjia characters in ancient Chinese are a very important language phenomenon, combining with the classics written in early times, so that the original content is somewhat obscure to understand. It is the duty and responsibility of the translators to introduce and translate the classics bearing Chinese profound culture to the west, let the Chinese culture to go global, and let traditional Chinese classics be well-known by the world. The extent of the international community's correct understanding of China, to some extent, depends on the quality of translation works of the translators. This is an endless road, and translators have a long way to go.

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C-E Translation of Chinese Abstracts in Academic Papers

Based on Discourse Analysis

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[Abstract] After studying ISO 214-1976 (E) and GB6447-86, we discover three characteristics owned by both Chinese and English abstracts. Therefore, we construct the related translation strategies which guide translators on how to render professional terms precisely, make accurate choices on voice, mood and modality, and keep patterns of thematic progression of a source text in view of the attitude of original author. We conclude that the key to measuring the quality of abstract translation is to see whether the translation achieves the meta-functions of the source text equivalently.

[Keywords] discourse analysis, academic abstract, C-E translation

Introduction

The abstract is a vital part of an academic article. A prepared abstract explicitly summarizes the contents of an article, helps readers to identify whether it is worthwhile to read the whole article, and facilitates the use of document retrieval. An English abstract promotes academic communication and transmission of knowledge the world over. Chinese and foreign researchers have conducted many researches on the quality of abstracts from different perspectives, which has proved the quality of abstract translation. However, most researchers are mainly focused on the practical translation problems for the usage of words, sentences, and grammar. There has been no systematic research on the translation of abstracts based on discourse analysis. This paper first explain three characteristics owned by both Chinese and English abstracts. Then, the related translation strategies are constructed for C-E translation of abstracts in academic papers. Finally, it is concluded that whether the translator is proficient in using the language rules of the target language is not only a criterion for measuring the translation quality of academic paper abstracts, but more importantly, but that the translation can meet the thinking and expression habits of the target language users, achieve author's original communication purpose, and reflect the three functions of the original text equivalently.

Principles of Abstract Translation in Academic Papers

The international standard ISO 214-1976 (E) and the national standard GB 6447-86 make specific provisions for the definition, type, length, elements, and writing specifications of abstracts. By comparing the two standards, it is found that there are similarities and differences in three principles of language expression (standardization, understandability, and accuracy) that are indispensable in an English or Chinese abstract for achieving the purpose of communication.

Standardization

The purpose of abstract translation in academic papers is to facilitate international academic exchange and the dissemination of academic achievements in various fields. Therefore, abstract translation should conform to the international standards for English abstracts. Language use should be formal, and slang dialects should be avoided. The writing format should be standardized, and attention should be paid to case distinction. Fewer professional terms, silent acronyms, self-made vocabulary, or special symbols that are

not familiar to the public, should only be used if necessary, and the author needs to indicate their meanings when using them for the first time. Tables, figures, and citations are not to be used in an abstract, and internationally standardized symbols, units, and terms should be used as much as possible.

Understandability

The translation must be understandable and used by the target language readers, blend into the target language communication context, and conform to the target language's social culture. Therefore, in the practice of abstract translation, attention should be paid to the discourse structure, syntactic structure, and expression methods to ensure they are consistent with the reading habits of the target language readers. Only when the target language readers' interpretation of the target language complies with the target language communicative situation, indicating that the target text has achieved the purpose of translation can the translation be considered to be successful. In addition, independence and self-containment are the salient features of abstracts. In addition, international standards set strict rules on the length of abstracts. Therefore, translators need to use clear, simple, and fluent language to convey information to express the main information of the paper, and readers can get the required information from the abstract without reading the paper.

Accuracy

Academic papers have information functions, and their abstracts must first ensure the accurate transmission of the paper information. The concept of "closeness" put forward by Newmark (2001) mainly refers to the idea that the translator must be loyal to the original author and the original text, and the important elements of the original text must be accurately reproduced in the translation. "Reproduction" requires not only the content to be accurate, but also the vocabulary and grammatical structure, which cannot be created at will, to be as close as possible to the original text. Two major misunderstandings should be avoided in translation practice. The first is to think that a rough translation is enough, the method of "free translation" is used at will, and the content is arbitrarily deleted or added, which violates the original meaning. The second is to think that abstract translation needs absolute correspondence and blindly adopting the method of "literal translation" makes the translation lengthy and causes it to fail to express the meaning. Therefore, abstract translation should accurately and flexibly convey the idea of the original text.

Translation Strategies of Abstracts in Academic Papers

Translation strategy refers to the work policy made by the translator based on the purpose of translation, the field of the original text, and the function of the text before the translation practice (Ping, 2002, p. 19). Translation strategies need to be flexible, and translators must consider the readability of the translation and the acceptability of the target language readers. This paper uses Halliday's systemic functional grammar theory as the theoretical framework. The theory points out that language has three purely theoretical functions: conceptual function, interpersonal function, and textual function. The three major functions connect the relationship between language use and context and become more at a high level of context so that language meaning has reached a higher level. However, these three functions are determined by three variables of register (field, tenor, and mode). Conceptual function is determined by field, interpersonal function is determined by tenor, and text function is determined by mode (Zhang, 2005, p. 76). Under the guidance of the three translation principles of standardization, understandability, and accuracy, combined with the three functions of English academic paper abstracts, the following translation strategies are summarized.

Translation strategies under conceptual function

The main purpose of the conceptual function is to convey information, such as the introduction of research fields and research content. The goal of translation should be to directly and completely render the conceptual content of the source language text so the translation strategy is relatively clear. The translation must not only be equivalent to the original text in terms of field and conceptual function, but also maintain the original form. Technical vocabulary is the embodiment of the conceptual function, and the voice reflects the original form. The choice of translation in these two aspects determines whether the translation can fully embody the conceptual function of the original.

As far as text translation is concerned, translation strategies are closely related to the types of texts, and the differences of different types of texts are mainly reflected in the field (Liu, 2005, p. 78). The technical vocabulary used in each field and the expression and application of technical words are different. These differences are the most obvious signs of different discourse characteristics. Therefore, the accuracy of technical vocabulary translation affects the translation quality of the entire text. The conceptual function of academic paper abstracts is mainly embodied in technical words, through which one can understand the core content of the abstract and understand related research results. If a translator is not familiar with technical words, he or she cannot understand the original text completely, to say nothing of the translation. Technical words can be roughly divided into professional technical vocabulary, semi-professional technical vocabulary, and general vocabulary. There are often clear, formal expression conventions for professional technical vocabulary or semi-technical vocabulary, which can be learned through professional dictionaries and other channels. However, in translation practice, some seemingly ordinary words will be encountered, but these words express the meanings that are rarely seen in daily life. In this case, one should be careful when translating; otherwise, it will often cause misinterpretation, and the translator will often translate words literally according to personal understanding. Therefore, in the process of abstract translation, one-to-one correspondence of words or phrases in language conversion cannot be one-sided, but attention should be paid to the use of the word or phrase in the context so that the translation can capture the original author's meaning and the research results are truly interpreted.

The voice in English is the embodiment of conceptual functions and an indispensable language process in the abstract writing of English academic papers. Zhang Chunfang (2009) found that the English abstracts in domestic journals mainly use passive sentences and English abstracts in foreign journals use active sentences. The main reason for this phenomenon is that abstract authors do not know enough about ISO214-1976 (E). The standard stipulates that abstracts should use the active voice as much as possible, which is conducive to clearer, more concise, and more powerful text expression. However, sometimes in order to emphasize the action taken or research results, it is necessary to use dynamic verbs, especially in indicative or reporting statements. The second reason is that the translation is often affected by the negative transfer of the mother tongue. Therefore, many domestic authors choose the passive voice when writing English abstracts without any personal pronouns.

When translating Chinese abstracts into English, the choice of voice should conform to English expression habits. Translators can add the first-person pronoun "we" when there is no personal pronoun in the Chinese expression to keep the sentence balanced. In accordance with the requirements of international standards, using the main dynamics to ensure clear and clear transmission of information should be tried.

Translation Strategies under Interpersonal Function

The interpersonal function of the abstract is mainly to form a dialogue with the readers. In order to attract potential readers of the target language and allow readers to agree and resonate with the author's point of view, the translator should pay attention to the tone system and tone when translating the abstract's choice of modal system. Halliday (1994) pointed out that the interpersonal function of language is realized mainly through grammatical means, such as the tone system and the modality system.

The tone system is the main component for analyzing the functions of sentences. It is expressed as statements, questions, commands, etc. through the positional relationship between the subject and the limiting component of the sentence. System-functional theory believes that the tone system is the most important component in realizing the interpersonal function. The choice of the tone system is an important way for a speaker to realize the status establishment in the dialogue relationship, and it can better reveal the interpersonal relationship of the discourse participants (Li, 2002, p. 25).

First of all, the author's personal position must be analyzed when translating the abstract. Of course, the author of the abstract holds a positive attitude towards his paper and hopes to summarize the content of the paper accurately, faithfully, and comprehensively through the abstract. Secondly, one should analyze the dialogue relationship. Whether the two parties are equal or unequal and whether the author of the abstract writes with a high profile to show academic authority or writes as an explorer will affect the language use of the original author.

Halliday (1994) pointed out that the modal system can establish interpersonal relationships, express one's own views, and influence others' behavior through language, which is an important way to realize interpersonal functions. Therefore, one of the important ways for the modal system to realize interpersonal functions is between the "yes" and "no" levels. In the English modal system, modal verbs are divided into the following three situations according to their magnitude: low-value modal verbs *can, may, could, might*; medium-value modal verbs *will, would, should, is/was to*; high-value modal verbs *must, ought to, need, has/had to*. In the collected translations of eight Chinese academic paper abstracts, it is found that *should* and *must* are used more frequently, and *might* and *may* are less used. There are two reasons for this phenomenon. The first is that the translator is affected by the source language during the translation process and directly translates the modality in the translation process; that is, "应该"、"要求"、"必须" in Chinese is translated into corresponding words like *must* or *should* directly, which makes language expressions blunt, subjective, and arbitrary and lacking in negotiation, objectivity and euphemism.

The second reason Chinese abstracts use high-value modal verbs is the difference between Chinese and English academic cultural traditions. Chinese scholars respect the authority of knowledge and status, so they use more modal verbs with higher values. However, the culture of English-speaking countries pays more attention to equality between people, which is reflected in academic writing, so that they use fewer high-value modal verbs. In other words, if the original author's personal position is the identity of a low-profile explorer, but due to Chinese academic expression habits, which require Chinese authors to use high-value modal verbs, the translator should use lower value modal verbs instead of corresponding words of "应该" "要求" in the original text. Therefore, the translator must reasonably transform modal verbs.

Translation Strategies Under Discourse Function

Baker (2000) mentioned two situations when studying the relationship between thematic progression and translation. The first is that the translator retains the original thematic progression mode in the translation while being faithful to the target text; The second situation is to ensure the continuity of the translation,

which needs the translator to abandon the thematic progression of the original text. The abstract translation in academic papers can also follow these two methods.

The author conveys information through the thematic progression mode, and his way of thinking is also reflected. In the process of translation, the translator wants to follow the original author's way of thinking, which requires the translator to follow the thematic progression of the original text. In the translation of abstracts in academic papers, many translations retain the thematic progression of the original text.

English is a hypotaxis language, while Chinese is a parataxis language. The difference between Chinese and English makes the thematic progression of the translation not completely consistent with the original one in the process of translation. In order to maintain the continuity and readability of the translation, the translator is required to adjust the word order and change the thematic progression of the original text.

Conclusion

It is concluded that the three principles of standardization, understandability, and accuracy of language expression are essential in abstract translation to achieve the purpose of communication and accomplished through studying international standards and national standards. Under the guidance of the three major principles, this research starts from the three meta-functions, and summarizes the translation strategies that can translate the three functions equivalently. In terms of conceptual function, attention should be paid to the accurate translation of technical words to reflect the field characteristics of the abstract. Active voice is used as much as possible in translation to conform to English expression standards. However, if the translation aims to highlight the action bearer, background introduction, research methods or research findings, the passive voice is available. In the interpersonal function, the translator has to pay attention to dialogue control, distinguish the original author's personal position(whether it requires equality or inequality or whether it is necessary to highlight its academic authority or lower its posture) to enhance the reader's identity as an explorer, improve the dialogue of readers in the process of English translation, and focus on the choice of tone system and modality system. The discourse function explores the relationship between thematic progression and translation. Translators may encounter two situations in the process of translation. The first situation is to transfer the discourse function equivalently and retain the original thematic progression mode. The second is to transform the thematic progression of original text in order to ensure the continuity of the translation. In *Translation Quality Evaluation*, House (1997) put forward that the basic criterion for translation is that the target text and the original text should be as functionally equivalent as possible. The higher the degree of functional equivalence, the better the translation is in quality. Therefore, whether the target text fully realizes the three major functions of the original text is the key to measuring translation quality.

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Translating Swearing in Film Subtitling from English into Chinese: A Small-Scale Corpus Study

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[Abstract] *Notwithstanding the fact that the subtitling of swearing has been much discussed, it is still a relatively under-researched topic in the field of audiovisual translation, English-Chinese subtitling in particular. This study follows a corpus-based approach to investigate the swear words and phrases that emerge in the transcription of English original soundtracks (source text) and Chinese subtitles (target text) contain in the small-scale parallel corpus for the current research. The source and target texts are extracted from eight representative English films imported into China for the past decade. The primary objective of this study is to investigate the English swear words and phrases that are the most recurrent in the selected films, classify them in terms of their themes and functions, and discuss their approximate equivalents in Chinese subtitles and the translation strategies applied in their rendition. Through the comparative analysis of English and Chinese swearing, it is discovered that there is a strong tendency towards toning down English swearing in Chinese subtitles. However, nearly half of swear words and phrases are preserved. Moreover, the diversity of the thematic categories and functions of English swearing is largely maintained, although there exists a clear distinction in the distribution of thematic and functional categories between swearing in the English and Chinese language. Most importantly, against this backdrop of mitigating the force of swearing, some instances of newly added swearing are identified in Chinese subtitles, which is a counter-intuitive result.*

[Keywords] *swearing; English-Chinese subtitling; translation strategies; films; audiovisual translation*

Introduction

The rendition of swearing in film subtitling from English into simplified Chinese (Chinese for short) needs to be treated with circumspection. First, swearwords (interchangeable with “swearing” in the current study) are in the main less inclined to emerge in written form (e.g., subtitles). Thus, the indiscriminate delivery of swearwords in subtitles can be perceived as more offensive (Han, & Wang, 2014). Moreover, swearwords are often culture-specific, and conspicuous distinctions between the linguistic characteristics of English and Chinese swearwords and sociocultural differences between the underlying language communities can be identified. Therefore, the non-availability of equivalent(s) of English swearwords are likely to occur in Chinese, which can raise serious problems in the process of translation. Second, the multi-semiotic nature of the audiovisual text (with subtitles as a segment of this multimodal entity) enables the audience to comprehend the meaning(s) of swearwords with reference to both visual (images) and verbal (dialogues and subtitles), which further complicates the analysis of swearing in subtitling. Third, swearing, as a particular language phenomenon capable of performing a series of pragmatic, interpersonal, and social functions (Jay, & Janschewitz, 2008; Lu, 2019; Stapleton, 2010; Wajnryb, 2005), features prominently in constructing personalities or expressing emotions of characters in films, such as frustration and surprise, and this construction will be undermined if these swearwords are not handled in an appropriate manner. However, some scholars emphasized that not every expletive needs to be faithfully rendered in target language subtitles in order to convey character’s personalities (Díaz Cintas, & Remael, 2007, p. 200), while others argued that subtitlers are not in the position to censor the presence of expletives (Ivarsson, & Carrol,

1998). The equivocal nature of this criterion makes the translation of swearing in film subtitles an even more challenging issue, or “a balancing act” (Hjort, 2009). Lastly, the absence of an age-rating system for film publicly shown in cinemas in the Chinese mainland requires translators to tone down swearwords or even omit them entirely in interlingual subtitling in response to the institutionalized censorship (Lu, 2019), and it is safe to argue that swearing and censorship are well intertwined in subtitle translation. In the light of these factors, it is essential to delve into the movie subtitling of swearwords from English into Chinese in an endeavor to provide a reference for their translation in practice.

In the field of audiovisual translation (AVT) in general and subtitling in particular, swearing is arguably one of the most heavily researched topics (e.g., Baines, 2015; Díaz-Pérez, 2020; Dobao, 2006; Greenail, 2012; Hjort, 2009; Pardo, 2015, to name but a few), or discussed together with the translation of other taboos in movie subtitling (Al-Yasin & Rabab’ah, 2019; Ávila-Cabrera, 2015a, 2015b, 2016a, 2016b; Debbas, & Haider, 2020; Khoshsaligheh, Ameri, & Mehdizadkhani, 2017; Modarresi, & Forutan, 2018; Ndhlovu, & Botha, 2017; Santamaría Ciordia, 2016; Scandura, 2004). However, compared with the considerable academic interest in translating English swearing into other languages, to the best of the researcher’s knowledge, few efforts have so far been made to investigate the treatment of swearwords in interlingual subtitling (as the primary AVT modality in China) from English into simplified Chinese or its major linguistic variants, Cantonese (Chen, 2004) and traditional Chinese (Fong, 2009; Lung, 1998). Existing research in this field generally discussed issues involved in the subtitling of swearing through a case study on a specific film (Lu, 2019) or TV series (Han & Wang, 2014), while some studies relied on randomly chosen examples (Chen, 2004; Fong, 2009) to elaborate on the methods of translation for swearwords in the context of English-Chinese subtitling or only centered on a single type of swearwords (Lung, 1998). Though previous research has made some contribution to the understanding of swearing in subtitle translation in the case of the Chinese language, the importance of this issue is seriously underrated in Chinese AVT studies and deserves more attention. What is more, it should be pointed out that the findings of the studies mentioned above are derived from an insufficient number of samples whose sources usually fail to be specified. Thus, the cogency of the analysis can be compromised. To date, there are no studies that concentrate on broader corpora. Without making any bold claims, the present research addresses these deficiencies by involving more audiovisual materials to be dissected in an effort to provide a more comprehensive view of the translation strategies that are applied to the translation of swearing in interlingual subtitling from English into Chinese through preliminary corpus analysis.

Research Design and Methodology

Previous research has defined the concept of swearing from multiple perspectives (e.g., Jay, & Janschewitz, 2008; Wajnryb, 2005). The working definition of swearing in this study is “the use of taboo language to express the speaker’s emotional state” and convey this information to listeners (Jay, & Janschewitz, 2008: 268). Moreover, considering that swear words and phrases are diverse in both form and function (McEnery, 2005), it is of vital necessity to classify them (cf. Hughes, 2006; Ávila-Cabrera, 2016a, 2016b). In the present research, adopted to determine the linguistic functions of English swearing in movies, Ljung’s (2011) taxonomy of swearing will be detailed in the next section. Briefly speaking, Ljung (2011) puts forward a tripartite typology of the functions of swearing, i.e., stand-alone, slot fillers, and replacive swearing, based on whether the expression can be an utterance individually (Lu, 2019). Furthermore, Ljung (2011) proposes that swearing can also be arranged in accordance with the theme, which refers to the taboo (subjects or topics) involved in the swear words or phrases. For the purpose of current research, it is

advanced that swearing can be divided into eight themes, including the religious/supernatural, scatological, sex organ/body parts, sexual activities, mother/female, death, animals (Ljung, 2011), chaos, and retardation/insanity themes (Han, & Wang, 2014; Lu, 2019). However, it has been emphasized that there exist some instances of swearing which cannot be ascribed to any thematic category (e.g., bloody), and some swear words or phrases can be associated with multiple themes, one of which is presumed to be more prominent than the other(s) (Ljung, 2011), i.e., the dominant theme.

It is not difficult to notice that swearing is employed straightforwardly time after time in English films. It is inescapably clear that swearing constitutes an obstacle for subtitlers, who are in thrall to cultural and social constraints. They need to make a strenuous effort to find an adequate equivalent of such words and phrases in the target language, which, in this study, refers to Chinese.

As discussed above, swearwords are usually culture-specific, and thus the equivalents of English swearwords are not necessarily available in the Chinese language. Even if such a direct (or approximate) counterpart can be discovered, they can show distinction in frequency and register. Therefore, translators hardly deliver swearing of the source language in its literal sense in subtitles of the target language but instead deploy a euphemistic equivalent which possesses comparable semantic and pragmatic characteristics (Al-Yasin, & Rabab'ah, 2019) or even delete those swearwords if such omission does not influence the connotation of the utterance. The objective of the current descriptive study is to reveal the regularities in the translation of swearing in English movies into Chinese subtitles.

Data Collection

As a requisite step in the process of data collection, the researcher watched the films scrupulously in the interest of being fully conversant with the film's storyline and the context in which the swearwords to be analyzed are uttered. Twenty films were chosen initially, as per the researcher's personal experiences. However, since it is not viable or possible to sift through movies of such a large volume in this research, further screening is warranted. The criterion for this additional selection is illustrated as follows. First, expletives shall be used extensively in these English movies, which enable them to serve as an adequate source of analysis. On the other hand, by reference to Chen's (2019) and Lu's (2019) choice of materials in their research on English-Chinese subtitle translation, the selected films shall be regarded as the typical representatives of the entire collection of movies imported into the Chinese mainland for the past decade (2009-2019). Produced by worldwide celebrated film studios, these films should enjoy widespread popularity, claim box office successes (Chen, 2019, p. 54), and be in a wide range of genres. Third, the films to be included should be accessible through legal means, since it is beyond question that movies unavailable for the current study can be examined otherwise.

After filtering out unsuitable movies by the above standards, eight English feature films, which are available on movie streaming sites in China, are chosen. The general information of the movies selected is displayed in Table 1. After gathering both English source text (ST) and Chinese subtitles of these films, an English-Chinese parallel corpus is established for the purpose of this research. The Chinese subtitles to be analyzed are official versions extracted from the movies that are licensed and publicly released in the Chinese mainland. Gleaned by the author through the manual transcription, those Chinese subtitles are translated by professional subtitlers and are of high quality (and English ST are also collected). Hence, the accuracy of translation and the validity of this study can be guaranteed, though it is beyond question that a small number of translation errors can still be discovered in Chinese subtitles.

Table 1. The General Information of The Eight Movies Selected for The Current Study (Box Office Ranking in the Chinese Mainland, 2019)

Film Titles	Release Year	Box Office in the Chinese Mainland
<i>Avatar</i>	2009	RMB¥ 1.33 billion
<i>Inception</i>	2010	RMB¥ 0.46 billion
<i>Need for Speed</i>	2014	RMB¥ 0.41 billion
<i>Criminal</i>	2016	RMB¥ 0.1 billion
<i>The Hitman's Bodyguard</i>	2017	RMB¥ 0.14 billion
<i>The Mule</i>	2018	RMB¥ 0.01 billion
<i>Green Book</i>	2018	RMB¥ 0.47 billion
<i>Gemini Man</i>	2019	RMB¥ 0.23 billion

Analytical Procedure

A contrastive and systematic analysis needs to be carried out in order to achieve the general purpose of this research. There are four major procedures in the analysis of the Chinese rendition of English swearing: first, all the instances of swearing in English are retrieved to provide a general snapshot of such words and phrases in ST; second, their corresponding swearwords in the target text (TT), i.e., Chinese subtitles, are identified; third, swearwords in both ST and TT are classified in the light of their distribution of the semantic categories (themes) and the functions; fourth, the solutions employed to transfer swearwords in the source language to the Chinese subtitles are generalized and the underlying rationale for performing these techniques discussed.

It should be emphasized that this research does not intend to pass any critical judgment on the translation of swearing or strategies employed by the subtitlers, but plainly to contribute to the research on subtitling swearing in particular and AVT studies in general. It follows that this study, which is both quantitative and qualitative in nature, strives to elaborate on the typology of the swearwords that often appear in English-Chinese subtitling and the translation strategies which subtitlers conventionally apply to transfer those English swearwords to subtitles in the Chinese language. The research questions to be solved are as follows:

1. What are the most frequently occurring swear words and phrases in the ST? What function(s) do they have? What are their (approximate) equivalents in Chinese subtitles?
2. What techniques do Chinese subtitlers apply to the rendition of swearing in English feature films? Do subtitlers tend to tone up, maintain, tone down, or omit swearing in TT?
3. Whether different instances of swearing influence the choice of translation strategy?

Data Analysis and Analysis

General Overview: The Number of Swearing by Theme

In the aggregate, 682 instances of English swear words or phrases (including their morphological variants) have been retrieved from the corpus. As mentioned above, the analysis of these examples is based mainly on Ljung's (2011) taxonomy of swearing, i.e., the themes of swearing (present section) and functions of swearing (next section). It should be highlighted that in this research, Ljung's (2011) typology is also adjusted with reference to Hang and Wang's (2014) classification of swearing in English and Chinese where appropriate. Table 2 presents a general overview of the number of occurrences of each swear word or phrase in English in ten selected movies.

Table 2. The Number of Occurrences of Each Swear Word or Phrase (Listed in The Order of Frequency) in ST

Swear Words or Phrases	The Number of Occurrences
Fuck (variants included, e.g., motherfucker, fucking, fucker, fuck up)	194
Shit (variants included, e.g., bullshit, shitty)	153
Ass (variants included, e.g., asshole, badass, dumbass)	68
Hell	61
Damn (variants included, e.g., goddamn, god damn it, goddammit)	55
Jesus Christ (including Jesus, Christ, Jesus fucking Christ)	41
God	30
Bitch (including son of a bitch, whore)	27
Dick (including dickhead)	10
Screw	7
Bastard	6
Crap	6
Bloody	5
Idiot	4
Fool	4
Prick	4
Animal (including animals)	3
Moron	3
Cunt	1
Total: 682	

Through the comparison between the ST and TT, it becomes apparent that there exists an essential difference in terms of the themes of swearing, which is supported by the results obtained by previous research (e.g., Chen, 2004; Lu, 2019). As per Ljung’s (2011) categorization, eight types of swearing are identified in ST, including sexual activities, sex organs, scatology, mother/female, religion/the supernatural, retardation/insanity, animals, and those that are difficult to classify for the current study. By contrast, there are also eight (but not identical) types of swearing that are recognized in TT, encompassing six categories which can also be found in ST, i.e., scatology, mother/female, religion/the supernatural, retardation/insanity, animals, and others, plus two different categories, i.e., death and chaos. The result of the comparison is shown in Table 3. It indicates that the diversity of the theme of swearing in English neither increases nor decreases sharply in Chinese subtitles (as suggested by Han & Wang 2014 and Lu 2019), but remains balanced in terms of the variety of semantic categories.

Nevertheless, without a shadow of a doubt, there is a distinctive difference in terms of the proportion of each semantic category between ST and TT. The theme of religion/supernatural is the most commonly used category of swearing in both ST (because of the religious culture in English speaking countries) and TT because the English swearing under the theme of religion/supernatural has direct equivalents in Chinese (e.g., “我的天,” my goodness) that can be attributed to the same theme. More importantly, these equivalents are not particularly offensive in Chinese culture and thus can be broadly used in Chinese subtitles. The sexual activities and scatology are another two frequently used themes of English swearing because of the extensive use of “fuck”, “shit” and their morphological variants in English soundtracks (the morphological flexibility of “fuck” is particularly notable). These two swearwords are considered as probably two of the most versatile swearing in the English language since they are both handy and expressive in social situations (Wajnryb, 2005:85). However, these two categories are rare and even prohibited in Chinese subtitles. By contrast, the themes of retardation/insanity, chaos (mainly supported by the use of “混蛋”; literal translation:

mess-balls), and death (held by the use of “该死”; literal translation: deserve to die) often emerges in TT. It should be mentioned that the total number of swearing in the English soundtracks decreases by more than half in subtitles, which denotes the overall tendency of toning down swearing in Chinese subtitled films. This disparity in the quantity of swearing can be partly put down to the distinction between the two lingua-cultures and the conformity to the norms of the Chinese language in the usage of swearing, as argued in Lu (2019).

Taken altogether, the result (in terms of the thematic category of swearing) yielded in the current study is not entirely consistent with the finding obtained in previous studies, e.g., Han & Wang (2014), who appears to be weighed down by a plethora of mostly overlapping thematic categories of Chinese swearing, and Lu (2019), who points out that the sexual activity is the most commonly used category of swearing in English because she seems to leave the theme of religious/supernatural out of consideration. The limited amount of linguistic data also undermines the universality of her research results.

Table 3. The Number of Swearing in ST and TT by Sematic (Thematic) Category

Semantic Category of Swearing in ST	Frequency in ST	Typical Examples (English)	Typical Examples (Chinese)	Frequency in TT	Semantic Category of Swearing in TT
Sexual activities	161	Fuck, fucker, screw	该死 (literal translation: deserve to die; approximate equivalents: damn it)	48	Death
Sex organs	83	prick, cunt, dick, ass	混蛋 (literal translation: mess-balls; approximate equivalents: asshole)	56	Chaos
Scatology	159	crap, shit	屁、放屁 (fart);	11	Scatology
Mother and female	73	bastard, bitch, motherfucker	婊子、贱人 (bitch)	8	Mother and female
Religion and the supernatural	187	God, damn, hell, Jesus Christ	天哪、我的天(my goodness); 见鬼 (literal translation: see a ghost; approximate equivalents: what the hell)	79	Religion and the supernatural
Retardation and insanity	11	fool, moron, idiot	白痴、蠢货 (idiot, jerk); 瞎扯、废话 (nonsense); 渣滓、人渣 (scumbag)	65	Retardation and insanity
Animals	3	animal	畜生 (beast), 猪 (pig)	4	Animals
Others	5	bloody	废物、垃圾 (rubbish); 破、烂 (crappy)	31	Others
Total: 682			Total: 302		

So far, it is evident that there is a mismatch between swear words and phrases in English ST and its corresponding Chinese subtitles in terms of quantity and the distribution of swearing by semantic categories. In view of the results achieved by previous studies (Han, & Wang, 2014; Lu, 2019), it is natural to assume that the distribution of the functional categories of swearing in English is likely to undergo significant change after being translated into Chinese. This research will present a detailed examination of the functions of swearing in *The Hitman's Bodyguard* (2017) and *The Mule* (2018), which are chosen because they are representative action crime films that are officially imported into China in recent three years. Moreover,

they contain a relatively higher number of English swear words and phrases among the eight movies selected for this research. Therefore, they are expected to offer a wide variety of subtitling strategies. The functions of swearing and the strategies employed in the translation of swearing in these two films will be discussed in the following two sections.

An Analysis of the Functions of Swearing in The Hitman’s Bodyguard (2017) and The Mule (2018)

To reveal whether the functional distribution of swearing alters significantly during the process of subtitle translation, this paper examines the functions of English and Chinese swearing in two movies that are selected as the subject of analysis, i.e., *The Hitman’s Bodyguard* (2017) and *The Mule* (2018). Similar to the themes discussed above, the current investigation is grounded on the integration of Ljung’s (2011) and Lu’s (2019) classification of the major functions of swearing, i.e., stand-alone, slot-filler, and idiomatic swearing. The first two groups can fall into several functional subcategories, but only those that are relevant to the current research will be introduced. The stand-alones are swearing constructions that operate as utterances of their own (Ljung, 2011, p. 30), and can be further divided into expletive interjections, curses, unfriendly suggestions, and name-calling/insults. The slot-fillers are not self-contained, including adjectival intensifier, adverbial intensifier, adjectives of dislike, emphasis, and noun supports (including the coined words that combine a taboo noun and a non-taboo word). The formulaic swear expressions that cannot be attributed to the other two groups fall within the range of idiomatic swearing. It should be mentioned that no instance of swearing retrieved from the corpus can be attributed to the category of replacive swearing proposed by Ljung (2011), which is thus left out of the discussion in current research.

Table 4. *The Number of Swear Words in English and Their Equivalents in Chinese by Function in The Hitman’s Bodyguard (2017) and The Mule (2018), respectively*

Functions of Swearing		Examples in English	<i>The Hitman’s Bodyguard</i> (2017)		<i>The Mule</i> (2018)	
			<i>English</i>	<i>Chinese</i>	<i>English</i>	<i>Chinese</i>
Stand-alone	Expletive interjections	Jesus, fuck, shit	39	20	30	13
	Curses	Fuck up, fuck you	4	14	4	9
	Unfriendly suggestions	Fuck off, go to hell	0	1	0	1
	Name-calling/insults	Fucker, asshole, bitch	30	34	13	15
Slot-filler	Adverbial intensifier	Bloody	6	0	4	0
	Adjectival intensifier	Fucking, goddamn	25	5	13	4
	Adjectives of dislike	Ass	0	7	0	1
	Emphasis	What the hell/fuck	6	0	10	0
	Noun supports	Son of a bitch	41	0	16	0
Idiomatic swearing		Give a fuck/shit	5	3	3	2

The result of analyzing the functions of swearing in ST and its equivalents in TT is displayed in Table 4. Table 4 illustrates that the distribution in terms of the functions of swearing in ST contrasts with the functional distribution of its equivalents in TT. More specifically, the function of swearing also witnesses a variation in diversity in Chinese subtitles, which indicates potential shift or even loss of certain functions of swearing in subtitling. In original English soundtracks, the number of stand-alones is close to that of slot-fillers. Expletive interjections (e.g., fuck), name-calling/insults (e.g., asshole), and adjectival intensifier

(e.g., fucking) are the major functions of English swearing. However, there are more stand-alones than slot-fillers in Chinese subtitles. A majority of swearing appears in the form of name-calling/insults (e.g., “混蛋”), expletive interjections (e.g., “天哪”), and curses (e.g., “该死”) in TT, which can be substantiated by the reality that the examples in brackets are three of the most common swearing in Chinese. Interestingly, there is a high proportion of swearing that serves as noun supports in English (confirmed by the flexible use of “ass” in English) in contrast with none in Chinese, which can be explained by the fact that English contains more inflections than Chinese does. In the next section, the strategies of subtitling swearing in *The Hitman’s Bodyguard* (2017) and *The Mule* (2018) to confirm the propensity of Chinese subtitlers to weaken the offensiveness of swearing in TT.

The Strategies of Subtitling Swearing in The Hitman’s Bodyguard (2017) and The Mule (2018)

Before exemplifying each strategy of subtitling swearing in *The Hitman’s Bodyguard* (2017) and *The Mule* (2018), an overall outline for the relationship between the functions of swearing and the translation strategies employed is presented to describe the translation of swear words and phrases that emerge in both English soundtracks and Chinese subtitles, as shown in Table 5. In the aggregate, five strategies are identified in the translation of swearing in those two movies, i.e., de-swearing, omission, correspondence, substitution, and addition.

Table 5. Functions of Swearing and the Strategies of Subtitling Swearing in The Hitman’s Bodyguard (2017) and The Mule (2018)

Functions of swearing		<i>The Hitman’s Bodyguard</i> (2017) and <i>The Mule</i> (2018)				
		<i>De-swearing</i>	<i>Omission</i>	<i>Correspondence</i>	<i>Substitution</i>	<i>Addition</i>
Stand-alone	Expletive interjections	9	9	23	28	0
	Curses	4	0	0	4	2
	Unfriendly suggestions	0	0	0	0	0
	Name-calling/insults	7	2	8	26	8
Slot-filler	Adverbial intensifier	1	9	0	0	0
	Adjectival intensifier	2	23	0	13	1
	Adjectives of dislike	0	0	0	0	0
	Emphasis	2	13	0	1	0
	Noun supports	28	17	3	9	0
Idiomatic swearing		5	2	0	1	2
Total		58	75	34	82	13
Percentage		22%	29%	13%	31%	5%

Table 5 verifies the significant tendency of mitigating swearing in English-Chinese subtitling because more than half of English swear words and phrases are toned down or erased in Chinese subtitles. Furthermore, stand-alones and slot-fillers show distinction in terms of the translation strategies applied. As the quantitative comparison shows, a large percentage of stand-alones in ST is maintained through the techniques of correspondence and substitution, while a high proportion of slot-fillers in original soundtracks is mitigated with the employment of de-swearing and omission strategies. As far as slot-fillers are concerned, they often serve as modifiers, which enables them to be easily softened or removed without incurring any major loss of meanings (e.g., “fucking” in “not a fucking thing”). As for stand-alones, de-swearing and omission are not appropriate strategies in many cases. On the one hand, it is possible that certain instances of deleting stand-alones can be identified with the assistance of the visual channel (i.e.,

lip movements) and the acoustic channel (i.e., recognizing some well-known swearwords in English soundtracks, such as fuck, shit, damn, etc.). It follows that it is not advisable to omit them altogether since this approach can exert a negative influence on audiences' movie-watching experience. On the other hand, they can be substituted neatly by some Chinese swearwords, which can be either attributed to the same or different thematic categories from their English counterparts and best of all, they are relatively acceptable in Chinese subtitles (e.g., Jesus translated as “天呐,” shit translated as “见鬼”). Therefore, the stand-alones in ST tends to be maintained rather than being deleted or toned down in TT.

Interestingly enough, against this backdrop of weakening the force of swearing, there are 13 instances of swearing that are added to Chinese subtitles. That being said, the corresponding original texts do not contain any swear words or phrases, which means that these Chinese swearing can be easily left out when the focus is only on the swearing in ST, as in the case of previous research (Han & Wang, 2014; Lu, 2019). Not surprisingly, most of these Chinese swearwords are stand-alones (or more specifically, name-calling), whose general acceptability, as discussed before, can justify their addition to Chinese subtitles.

Here five strategies deployed for subtitling swearing in *The Hitman's Bodyguard* (2017) and *The Mule* (2018) need to be illustrated in turn with a brief analysis of examples. Due to space limitations, only 14 representative examples will be presented in this paper. Nine of them is selected from *The Hitman's Bodyguard* (2017) and the other five from *The Mule* (2018). Considering the former contains more instances of swearing than the latter, this selection is reasonable in general. The samples are shown consistently for convenience of understanding. First, the source of each sample and the time when it appears in the movie is displayed. Second, it is evident that both the original dialogues (in English) and subtitles (in Chinese) will be quoted, and the back translation of subtitles will also be provided as reference. Third, the swear words or phrases in ST, TT, and the back translation, if any, are highlighted in underlined italics.

Table 6. Examples of the Strategies of Subtitling Swearing in *The Hitman's Bodyguard* (2017) and *The Mule* (2018)

	Movies\Timeline	Translation Strategy	ST	TT	Back Translation
1	<i>The Hitman's Bodyguard</i> (2017) 1:10:55-1:10:57	Substitution	What kind of <u>asshole</u> wears a helmet this tight?	哪个混蛋会把 <u>头盔</u> 戴这么紧	Which <u>asshole</u> wears a helmet this tight?
2	<i>The Mule</i> (2018) 1:07:56-1:07:57	Substitution	You end up in the <u>goddamn</u> trunk.	你会被塞进 <u>该死的</u> 后备箱	You will be shoehorned into the <u>fucking</u> truck.
3	<i>The Hitman's Bodyguard</i> (2017) 1:27:38-1:27:39	Omission	<u>Shit!</u>	(Omitted)	(Not applied)
4	<i>The Hitman's Bodyguard</i> (2017) 43:49-43:51	Omission	You think I'm a <u>fucking</u> idiot?	你当我是 <u>白痴</u> 吗	Do you think I'm an <u>idiot</u> ?
5	<i>The Mule</i> (2018) 08:17-08:18	Omission	<u>What the hell</u> are you talking about?	你在说什么	What are you talking about?
6	<i>The Hitman's Bodyguard</i> (2017) 1:08:30-1:08:31	De-swearing	<u>Shit!</u>	糟糕	Terrible!
7	<i>The Hitman's Bodyguard</i> (2017) 17:38-17:40	De-swearing	- Put these on. - <u>Fuck</u> that.	-戴上手铐 -真是的	-Put handcuffs on. -Really?

Table 6. Examples of the Strategies of Subtitling Swearing in *The Hitman's Bodyguard* (2017) and *The Mule* (2018) (continued...)

	Movies\Timeline	Translation Strategy	ST	TT	Back Translation
8	<i>The Mule</i> (2018) 58:14-58:16	De-swearing	These people don't <i>give a crap</i> about you.	这些人根本不在乎你	These people don't care about you.
9	<i>The Hitman's Bodyguard</i> (2017) 4:38-4:40	Correspondence	These people are <i>animals!</i>	这帮人简直是 <i>畜生</i>	These people are <i>beasts!</i>
10	<i>The Hitman's Bodyguard</i> (2017) 18:33-18:36	Correspondence	Are you washing the car with old <i>assholes?</i>	难道你们洗车是用 <i>屁股</i> 来洗吗	Are you washing the car with <i>assholes?</i>
11	<i>The Mule</i> (2018) 27:13-27:14	Correspondence	Oh, it's definitely <i>bitch</i> material.	绝对是 <i>贱人</i> 的料	You are definitely a <i>bitch</i> material.
12	<i>The Hitman's Bodyguard</i> (2017) 25:49-25:51	Addition	This is who you want me to protect?	你要我保护的 就是这 <i>混蛋</i>	Is this the <i>asshole</i> you want me to protect?
13	<i>The Hitman's Bodyguard</i> (2017) 45:56-46:01	Addition	While all you guys are wasting your time planning and aiming and deducing...	就在你们这帮 <i>蠢货</i> 在所谓的规划、定位、推论上浪费时间的时候	While all you <i>idiots</i> are wasting your time planning and aiming and deducing...
14	<i>The Mule</i> (2018) 39:53-39:54	Addition	Sonny.	<i>小兔崽子</i>	Rabbit cubs (bastards).

The most frequently applied translation strategy is substitution (Example 1-2), which refers to the alteration of the thematic category of an English swearword is translated into Chinese subtitles (Han & Wang, 2014). It means that the equivalent of the English swearword in Chinese subtitles is still a swear word or phrase but from a different semantic category. In Example 1, “asshole” (Sex organs) is subtitled into “混蛋” (Chaos), and in Example 2, “goddamn” (Religion) is subtitled into “该死的” (Death). However, this change in the thematic category does not necessarily involve variation in the function of swearing (as shown in Han & Wang, 2014). In Example 1, both “asshole” and “混蛋” are name-calling, and in Example 2, both “goddamn” and “该死的” are adjectival intensifier.

The second most common method of subtitling swearing is omission (Example 3-5), which signifies that the English swearword is not delivered in any form in Chinese subtitles. Example 3 shows an instance of omitting the stand-alone, “shit,” which can be heard in English original soundtracks but does not translate into Chinese subtitles. In Example 4, the adjectival intensifier “fucking” is deleted, and in Example 5, the emphasis “(what) the hell” is erased. These two slot-fillers are easily subjected to the omission in English-Chinese subtitling, as discussed above.

As the third strategy, de-swearing (Example 6-8), or euphemizing, is concerned with subtitling English swearing into non-swearing in Chinese (Han & Wang, 2014). In Example 6, the stand-alone “shit” is de-swearing into “糟糕”, which does not rate a swearword in the Chinese language. In Example 7, the offensive swearing “fuck that” is euphemized to a plain Chinese complaint “真是的,” and in Example 8, the swear phrase “give a crap” is only translated into “不在乎” without conveying a strong sense of opposition of the speaker. Generally speaking, the Chinese subtitles in Example 6-8 transfer the negative implication of English swearing in a less vulgar manner.

The fourth strategy is referred to as correspondence, which denotes that the thematic category of English swearing is maintained. In Example 9, the speaker labels “these people” (killers in the movie) as “animals.” This name-calling is translated into “畜生” in Chinese subtitles, and these two swearwords can be attributed to the same semantic category of Animal. In Example 10 and 11, the English swearwords “asshole” and “bitch” have direct equivalents in the Chinese language and thus are translated literally.

Addition (Example 12-14) is a rare strategy in the transfer of swearing in English-Chinese interlingual subtitling against the general background of toning down swearing. When the strategy of addition is deployed, the non-swearing or expressions with weak offensive implicature in the original is subtitled into swearing in the Chinese language. To put it differently, the negative connotation of English swearing is amplified in Chinese subtitles. In Example 12, the Chinese swearword “混蛋” is added to express the speaker’s resentment towards his old enemy in the movie. In example 13, the common colloquial term “guy” is translated into “蠢货” in Chinese subtitles. This rendition demonstrates the speaker’s contempt for the listener more clearly. In example 14, “sonny,” an old-fashioned non-taboo word used by the elders to address young man, is subtitled into “小兔崽子,” which is a disparaging term and its meaning approximates to “混蛋” in the Chinese language. Thus, this translation shows that the speaker believes the behavior of the listener is an abomination.

Discussion, Conclusion, and Implication

This paper investigates how swear words and phrases are transferred in English-Chinese subtitling. To this end, eight movies have been selected to establish an English-Chinese parallel corpus for the current study. Six hundred eighty-two instances of English swearing and 302 instances of Chinese swearing are retrieved from this corpus. Their themes and functions have been classified according to the integration of Ljung’s (2011) and Lu’s (2019) taxonomies (adjusted as appropriate). A comparative corpus-based analysis of swearing in original English soundtracks and Chinese subtitles indicates that the swearing in the movies investigated is toned down to a considerable extent because about half of the instances of English swearing is either omitted or de-swearing in the Chinese subtitles.

This tendency towards such mitigation can be ascribed to the semantic and pragmatic properties of swearing. On the one hand, the linguistic distinctions between Chinese and English prevent swearing from being rendered literally in the target language subtitles. Moreover, swearing in conversations generally performs a connotative rather than denotative function, which, more often than not, can be considered essential for the development of the movie. In this sense, swearing can be prone to be omitted in interlingual subtitling. As a matter of fact, there can be a lack of information regarding the denotative meaning of swear words or phrases under some circumstances (Díaz-Pérez, 2020). Thus, subtitlers may choose to delete them altogether. It should be mentioned that previous studies often attribute the omission of swearing to the technical (i.e., temporal-spatial) constraints in subtitling (Lu, 2019; Han, & Wang, 2014), such as the number of characters per subtitle. However, this cannot be the prime cause since non-taboo words are also possible to be deleted in the translated subtitles. Running counter to the results of previous research (e.g., Lu, 2019; Han and Wang, 2014), it is believed that the fundamental reason should be the dispensability of swearing in itself. On the other hand, if such a swear word or phrase appears overtly in subtitles, it can potentially be more disturbing than its oral form due to its offensive nature, as discussed by Chen (2004). Therefore, omission becomes a common choice for subtitlers when dealing with swearing. In addition, it has been pointed out that subtitlers can be subject to external pressure, such as translation norms, and thus they may perform self-censorship consciously or unconsciously (Han, & Wang, 2014).

To conclude, without making any bolder claim, the empirically-supported insights emerging from the current research can shed light on the distribution of the semantic categories and the functions of swearing, as well the translation strategies available in subtitle translation from English into Chinese. Notwithstanding the general toning-down tendency for swearing in this particular corpus, the diversity of the functions and the thematic categories of swearing is largely maintained in subtitles through the strategy of correspondence and substitution. Substitution is the most widely used technique of delivering swearing in English-Chinese subtitling because each language has its own patterns of swearing and distinctive approaches to the representation of expletives. This cross-linguistic and sociocultural disparity leads to the difference in the distribution of thematic categories of English and Chinese swearing. These findings confirm several previous researches to some extent (e.g., Han, & Wang, 2014; Al-Yasin, & Rabab'ah, 2019). Moreover, as shown in Table 5 and 6, it is the function of swearing, rather than different instances of swearing, that is more likely to influence the choice of translation strategy. One of the highlights of the current research identifies the application of the technique of addition, a strategy which is overlooked particularly by those previous studies that are concerned with subtitling swearing between English and Chinese (e.g., Chen, 2004; Han, & Wang, 2014; Lu, 2019). However, considering the offensive nature of swearing, this strategy is nothing but common.

On a critical note, it is still necessary to make more efforts to this under-researched topic with the field of audiovisual translation, i.e., the subtitling of swearing in movies and TV shows, and the current study is still far from satisfactory. Due to time and space limitations, the size of the samples involved is limited in scale, which does not allow a comprehensive analysis of the subtitling of swearing in every English movie imported into China. This deficiency, as discussed above, may influence of reliability of the findings. Future researches can complement this study by investigating the subtitling of certain swearwords (e.g., Díaz-Pérez's research on the translation of "fuck" and "shit" in 2020) and performing a comparison between the translation of swearing delivered by professional and non-professional subtitlers. Moreover, the translation of swearing in movies in the opposite direction also deserves more attention, that is to say, to delve into how swearing in Chinese movies if there is any, is typically rendered in English subtitles through the analysis of larger corpora. Most importantly, the analysis of the samples involved in this research is decontextualized. Considering that subtitles (involving swearing) operate in tandem with other semiotic modes in the film, a multimodal framework is a sine qua non for explicating the meaning-making of the text as a multimodal ensemble. As discussed in previous research (Lu, 2019), the multimodal nature of subtitling can compensate the mitigation of swearwords, and the original effects of swearing can be maintained through kinesics features, such as body language and facial expressions, and prosodic features such as intonation, volume, etc. (Díaz-Pérez, 2020). In keeping with this, future researches can carry out the analysis of English-Chinese swearing from the perspective of multimodality on a mass scale, and possibly, with multimodal corpora as the foundation.

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Sino-Japanese Cultural Misreading in Literature Translation from the Perspective of the Equivalence Principle

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[Abstract] In the new era of increasingly frequent economic and cultural exchanges, interpreters' translations are closely related to the culture, economy, and politics of a region. Therefore, it is necessary to reiterate and regulate the translation standards repeatedly. Literary works contain a large number of cultural factors, which occupy an important position in international communication. The article explains cultural misreading in Sino-Japanese literature translation using the principle of equivalence.

[Keywords] principle of equivalence; Sino-Japanese translation; cultural misreading

Introduction

There are no two identical leaves in the world, and it is impossible to have 100% equivalence in literature translation. However, in order to achieve satisfactory results, Chinese scholars at home and abroad have implemented standards (Bai, 2010). In-depth research and the principle of equivalence is a major achievement in practice. The principle of equivalence can effectively preserve the cultural connotation of the Japanese language and enhance Chinese readers' in-depth understanding. Before that, Chinese scholar Qiu Xiaomin pointed out, "The translation of Chinese and Japanese literary works under the cross-cultural background should follow the three principles of 'faithfulness, smoothness and elegance.' Literature and art should be handled with perfect rhetorical skill." It is a highly professional work, which provides an effective solution to the problem of cultural misreading in Chinese and Japanese literary translation and promotes the prosperity of world cultural development (Qiu, 2019).

Culture is very important to a country. If the national cultural management department attaches importance to the development of cultural field, it can transfer the spirit through culture and promote the improvement of national comprehensive strength through spirit. In terms of the current development trend of the world, with the continuous strengthening of the trend of global economic integration, excellent cultures around the world are also penetrating each other, and more and more advanced foreign cultures are imported into Chinese society through translation. This has had a great impact on Chinese society and has significantly promoted the prosperity of China's cultural industry. However, due to the cultural attributes attached to cultural works, translation errors often occur in the process of literary translation. If translators cannot translate strictly in accordance with the original language, it will affect readers' reading experience, thus affecting the spread of excellent culture. Therefore, based on the importance of cultural translation, this paper mainly analyzes the common problems in the translation of Chinese and Japanese literature under the background of the principle of equivalence, hoping to provide some help for the translation of Japanese and Chinese literature.

Concept and Theory of Translation

Translation is the act of transforming one language into another on the basis of accuracy, smoothness, and elegance. Translation is the process of transforming a relatively unfamiliar expression into a relatively

familiar one. It includes language, text, graphics, symbols, and video translation (Xiao, & Wei, 2019). As a comprehensive discipline, translation studies include knowledge of linguistics, semiotics, aesthetics, psychology, and other disciplines, which also makes translation a complex activity and brings operational difficulties (Li, 2019). For the translator, he or she may understand the content and ideas of the original, but when translating the original work into another language, he or she may feel powerless to express true feelings accurately, and the readers may not feel the true feelings. When doing Sino-Japanese translations, the two countries will share some similarities in culture. For example, people need to work since their birth, and they need to marry and have children, cook, bathe, and sleep; they will also feel sick and will snore while sleeping. For another example, all humans live in the same environment in the world: the earth; all the natural landscapes on the earth are shared by human beings. Humans share the sun, moon and stars, the sky and the sea, birds and animals, flowers, insects, and fish (Zhang, 2010).

There are also certain cultural information differences between China and Japan, such as geography, history, religious beliefs and folk customs. For example, in the Japanese culture, 南の島 refers to Phuket Island, Okinawa. In Chinese, the south refers to the south area, while the south island refers to New Zealand's largest island. When translating specific images, it needs to pay attention to the different meanings of different images in the local culture. For example, in Japan, crows are regarded as the symbols of gods, and most Japanese shrines are dedicated to crows. In China, crows are seen as an ominous sign. Different images carry different emotions of the author, which will also have a certain impact on the meaning the author wants to convey. Therefore, the cultural differences between China and Japan should be respected, and annotations should be skillfully used. Translators should also strive to translate accurately and be in accordance with national conditions.

For a long time, there have been divergent opinions on translation theories and standards. The famous Chinese translator Lin Yutang argued in "On Translation" that literary translation should follow the principles of "faithfulness, smoothness and beauty" (Lin, 1989). Mr. Mao Dun believed that the most important artistic color of a literary is the "charm" of the work (1921). Mr. Fu Lei proposed in the book *Preface to the Re-translation* that literary translation should strive for "similarities" (1981). Mr. Qian Zhongshu put forward the theory of "translating environment" in "Lin Shu's Translation." It is necessary to be faithful to the original and not stick to the original text (Qian, 1990). The three principles of Mr. Chen Yan's translation in Japan and China, namely "contrast, similarity, and sinicization" (Chen, 1990). Some of the theories of multi-interpretation translation are similar to Nida's theory, and some are influenced by Nida. Eugene Nida is a famous translation theorist in the United States. "Dynamic equivalence" was proposed by him (Nida, 1969). Later, "dynamic equivalence" was further explained. "Dynamic equivalence is, therefore, to be defined in terms of the degree to which the receptors of the substantially the same manner as the receptors in the source language" (Nida, 1969). In 1986, Nida replaced "dynamic equivalence" with "functional equivalence" (Nida, 1986). The essence of "functional equivalence" is to compare the way the original reader understands the original text and the way the target reader understands the target text, and to explore the consistency of the reader's response. At the same time, the three most important characteristics of "functional equivalence" are also proposed, including equivalence, nature, and proximity.

Nida can be said to be an important scholar in the history of translation studies in the world. In Nida's research career, there has been a subversive change in theory. He denied the scientific theory of translation, and he believed that "translation theory is useless." At that time, China was actively advancing the development of translation studies, and Nida's theoretical changes brought a huge impact to the construction of translation studies. Faced with the theories of outstanding scholars in the industry, it chose

to adhere to the path of independent research according to the original plan. The method direction continued to conduct in-depth research on translation studies. During this time, Jin Di proposed the principle of equivalence in the *Exploration of Equivalent Translation* in 1998, emphasizing the importance of translation standards. The most exciting part of the Jin Di equivalence principle is the translation standard. The principle of equivalence puts forward three important concepts. First, “equivalence” means “equal.” Second, “effect” means “efficiency,” and third, the concept of recipient. The core of these is to provide the recipient with an effect equivalent to the original text. After the translator translates the original text into the target text, the translation is not over. The recipient reads the translation and feels the information of the translation, and the translation officially ends. This article analyzes the misunderstandings in Chinese and Japanese literary works from equivalence, effect, and recipient.

An Analysis of Cultural Misinterpretation of Chinese and Japanese Translation from the Perspective of Equivalence

Equivalence emphasizes the need for consistency between the translated information and the original information. China and Japan are close to each other with frequent exchanges. There are similarities in language and culture. Many Japanese characters are exactly the same or very similar to Chinese characters. Therefore, if the translator does not have a deep understanding of the culture and language of China and Japan, there will be many misinterpretations. For example, 親友 means “relatives and friends” in Chinese. In Japanese, it means “close friend,” which means only friends, not relatives. Such words do not matter much if they are misinterpreted in translation, but some are different. 勉強 means in the lexicon “trying to do something despite of the ability or making people do something what they do not want to; doing things incompletely, etc.” The most commonly used meaning in Japanese is 学习, and it also has two less common meaning of “diligence” and “sale.” The translator, to misread the term, will conduct misinterpretation phenomenon. For example, 最近 in Chinese and Japanese is pronounced differently but written in the same way. In fact, 最近 in Japanese refers to the period from the past to the present, that is, “a few days ago, a while ago.” In Chinese, “I am very busy recently” has two meanings: one is “I have been very busy last week,” or I am going to be busy next week.” But translated into Japanese, the translation is 最近忙しかったです. “I was very busy last week (or the last two weeks).” It can’t express how busy I will be next week. The above is simply misreading in terms of word comprehension, and the following is to analyze the misreading in literary works.

Example 1

Original text: 僕としてはできることならアパートを借りて一人で気楽に暮らしたかったのだが、私立大学の入学金や授業料や月々の生活費のことを考えるとわがままは言えなかった (Haruki Murakami, 2016).

Translation 1: I would certainly like to rent an apartment and be at ease if possible, but the thought of registration fees, tuition fees and monthly living expenses at a private university is too much to ask (Lai, 2016).

Translation 2: For my part, I had planned to rent an apartment and live on my own, but the thought of the tuition fees and monthly living expenses at a private university made me shy (Lin, 2016).

Like the words listed above, the word “admission fee” in Example 1 is an equivalent word in appearance but does not have the same meaning. In most countries, the translators only have to pay tuition

to go university, but in Japan, the translators have to pay both entrance fees and a scholarship to go to university. The latter is tuition to pay every year. It is paid only when entering a school. The registration fee is defined as “people need certain qualifications to carry out many activities in the society, and the qualification required for the activities needs to be registered in places recognized by the society and the government. The registration fee is called the registration fee” (Wu, 2019), and the meaning of “enrollment fee” is not quite the same. So, this is also a misreading of Japanese culture. It is relatively easy to translate into “tuition fee.”

There are also many misinterpretations in the Japanese translation of Lu Xun’s works Kong Yiji. For example, “I heard people talk behind their back. Kong Yiji had read books before, but he didn’t go to school and couldn’t earn a living. So he grew poorer and poorer, until he was going to beg for food.” Into learning here refers to is not exceeded other regions in the imperial examination, and in the translated version is 学校に入りそこない, thus becoming the meaning of “didn’t go to school” (Yan, 2013). It is obvious that this is a misreading of Chinese imperial examination culture.

As mentioned above, there are many similar words in Chinese and Japanese in appearance, but their meanings are not the same. In translation, expressing the content of the original text is important, and every translator should be sure to be faithful to the original text.

An Analysis of Cultural Misreading in Chinese and Japanese Translation from the Perspective of Effect

The principle of equivalence also puts forward three important elements, namely, main spirit, concrete facts, and artistic atmosphere. Based on this, the principle of equivalence also puts forward relevant requirements for the translator; that is, the translator can accurately understand the content and thoughts of the original text, and, at the same time, the translator can transform the content and thoughts of the original text into the translation that can be accepted by readers so as to achieve the ideal effect. In reality, of course, even if it uses the same language to communicate, there also may appear ambiguity or understanding deviation. However, in the original works of the author, the heart has been trying to express thoughts clearly; therefore the translator should not only work as the original readers when reading the original work because this can maximize the understanding of the author, and a translator should analyze the translation for the group and should the optimize the translation of the original effect.

Example 2

Original text: 「とくにすきなわけじゃない。なんだっていいんだよ。」と彼女はまたくりかえした。「私、あなたのしゃべり方すごく好きよ。きれいに壁土を塗ってるみたいで。これまでにそういわれたことある、他の人から？」 (Haruki Murakami, 2016).

Translation: “I don’t like it very much. It doesn’t matter.” She parrots her tongue again. “I like the way you talk. It’s like a nice layer of wall powder — but have you ever heard that, from the rest of the population” (Lin, 2016).

Example 2 くりかえし means repetition, and the translation into “parrot tongue” immediately adds color to the translation. すごく好き means very much. Translation into “like in the heart” can increase the degree of understanding of like, so as to achieve better translation results.

Example 3

Original text: 記憶というのはなんだか不思議なものだ。その中に身を置いていた

とき、僕はそんな風景に殆ど注意なんて払わなかった。特に印象的な風景だとも思わなかったし、十八年後もその風景を細部まで覚えているかもしれないとは考えつきもしなかった (Haruki Murakami, 2016).

Translation 1: Memory is always incredible. In fact, I hardly realized the scenery, did not think it had any sultry feelings, not to mention 18 years later (Lin, 2016).

Translation 2: It's incredible to remember this stuff. When I was actually there, I hardly noticed the scenery. I was not particularly impressed, nor did I expect to remember the details of the landscape eighteen years later (Lai, 2016).

The words “particularly impressive” and “remembering the details of the scenery” in Translation 2 are not misinterpretations of the language, but misinterpretations of the author’s emotional culture. In other words, it fails to express the feelings the original author at that time. In contrast, “provocative” and “vivid” in Translation 1 are more expressive of the original intention.

Therefore, the translator should have a sense of substitution before translation, add some re-creations on the basis of a deep understanding of the original author’s state of mind and emotion at that time, express the original text in a more appropriate language, reduce the misunderstanding of the emotional culture expressed in the original text, and achieve the artistic effect equivalent to the original text.

Cultural Misreading of Japanese Translation from the Analysis of the Concept of Recipient

Nida’s translation theory emphasizes the recipient’s reaction, while the equivalent principle emphasizes the feeling of information to the recipient. Nida does not make too much distinction between “the role of the translation to the recipient” and “the response of the recipient to the translation,” and he thinks that the two have mutual effects. But because the Nida theory is to serve the Bible, it is hoped that the reader can make the corresponding religious action after reading the translation of the Bible, which is the recipient’s reaction to the translation. As can be seen, Nida’s response to the translation to the recipient is more prominent. However, the principle of equivalence holds that the effect is “the whole effect of the work on the recipient,” and the principle of equivalence regards “the reader’s action and reaction as the concept” as the deficiency in the Nida translation theory. From the third aspect, Jin stressed in translation theory that translation work needs to be accurate and smooth. The accurate meaning means that the content of the translation is the same as that of the original text, and the smooth meaning means that the structural content of the translation conforms to the language law of the translated language; the context is correct, and the reader can read the translation like the original language.

Each country has its own unique words representing its own culture. Chinese has words “culturally conditioned words,” “culture-specific terms,” “culture-bound terms,” “national words” and so on. Japanese has similar cultural characteristic words, such as 袴 (a) of the kimono, 天ぷら (a) Japanese cuisine, 玄関 (the hall and room), 鳥居 (shrine outside of a building), 雨戸 (and rain on the windows of the room), and 畳 (mat and room), etc. When these words are translated into Chinese, there cannot be found suitable words. If there is no translation, readers cannot understand them very well. In this case, readers can only get close to the translation and try to accept them.

Example 4

Original text: それは何を見ても何を感じても何を考えても、結局全てはブーメランのように自分自身の手もとに戻ってくるという年代だったのだ (Haruki Murakami, 2016).

Translation 1: No matter what you see, feel, think, and finally return to your hands like a power stick (Lai, 2016).

Translation 2: At that age, no matter what you see or think, you turn back to your hands like a dart (Lin, 2016).

The original ブーラメン is used in hunt or battle; く the shape of the tool. When it hits the other side, it will swing back to its original position. In the Japanese and ブーメラン phenomenon, meaning is ultimately affected their own behavior. After criticizing the failures and bad behavior of others, the person himself is also accused of doing the same. In 2004, for example, one of the members of the Japan's liberal Democratic Party cabinet had been found to have not paid pension events, which was criticized heavily by Democrats; later it was found that Democrats inside had the same situation, which is the classic ブーメラン phenomenon. In China, there is no ブーメラン, this く shaped tool, so it is very difficult to translate. I think it boomerangs in Translation 2 is more appropriate than the boomerang in Translation 1, which is difficult for Chinese to understand.

In the process of translating literary works, if the translator meets similar situations, he or she should start from the concept of "recipient" and try to use words close to the original meaning to express the original text or comments after zero translation so as to make the readers accept the text.

The translator's language skills are not deep enough. Japanese was created on the basis of Chinese. English has 26 letters and Japanese has "kana". Kana is a form of address as opposed to real names, which refers to Chinese. Japanese simplified Chinese to create a pseudonym, and many Chinese are also directly quoted in Japanese. So Chinese and Japanese have a lot of similar-looking characters. Some of these words have the same meaning, while others have different ones. For example, the above mentioned 親友, 最近 and so on, so the translator must master the meaning of each word. In addition, translations into Chinese also needs to be "provocative" and vivid, using beautiful natural language instead of dry literal translation when needed. Therefore, translators are required to achieve the profound foundation of both languages in order not to misread and to correctly and accurately express the original meaning.

Conclusion

The translator's language skills are not deep enough. Japanese was created on the basis of Chinese. English has 26 letters and Japanese has "kana." Kana is a form of address as opposed to real names in Chinese. Japanese simplified Chinese to create a pseudonym, and many Chinese are also directly quoted in Japanese. So Chinese and Japanese have a lot of similar-looking characters. Some of these words have the same meaning, while others have different ones. For example, the above mentioned 親友, 最近 and so on, the translator must master the meaning of each word. In addition, translations into Chinese also need to be "provocative" and vivid, using beautiful natural language instead of dry literal translation when needed. Therefore, translators are required to achieve the profound foundation of both languages in order not to misread, in order to correctly and accurately express the original meaning. The translator's attitude is not rigorous enough. 入学金 and フォーメラン "have not entered school" are all words related to specific culture. Translators need to take time to study them carefully and try to find expressions that can express the same meaning.

Based on the equivalence principle proposed by Jin Di, this paper studies the misinterpretation in Chinese and Japanese literary translation and analyzes the cultural misinterpretation in Chinese and Japanese translation from the three key words: "equivalence," "effect" and "recipient concept." Then it concludes that the main reason for misreading is that the translator's language skills are not solid enough

and his attitude is not rigorous enough. Ultimately, the misreading results from the fact that translators fail to meet the standard of the equivalence principle. Therefore, the study concludes that under the principle of equivalence, translators should constantly improve their language proficiency as well as cultural accomplishment, strengthen the research on Chinese and Japanese cultures, and strive to reach the translation standard so as to ensure the quality of Chinese and Japanese literary translation.

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Chinese Translation of English Advertisement from the Perspective of Equivalence Theory

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[Abstract] Advertising is a medium to convey information about goods and services. Nowadays, advertising has become one of the important marketing means, and it has also become one of the important life elements in our daily life. We can read advertisements in almost every place every day. With the rapid development of international trade, people can understand the products produced by other countries. Many companies export products to English-speaking countries, so more and more advertisements need to be translated into English so that foreigners can know Chinese products and buy our products, which is why advertising translation plays an increasingly important role in our life.

[Keywords] English advertisement; Equivalence Theory; translation

Introduction

With China's accession to the WTO and the rapid development of the world economy, China's trade with other countries is increasingly frequent. Chinese companies should balance domestic and international markets. In this case, product advertising and advertising translation are particularly important. "The modern world without advertising is unimaginable," said Feng Li (2007). People can read advertisements anytime, anywhere. In other words, advertising is becoming more and more important for enterprises. More and more companies are aware of this and the importance of advertising translation. There are two main reasons why the equivalence theory in advertisement translation is unsatisfactory. On the one hand, each language has its own unique linguistic features and different cultural features, such as multiple cultural backgrounds, ways of thinking, customs, religious beliefs, etc., so there is no absolute equivalence. This thesis introduces Nida's functional equivalence theory and analyzes its feasibility for applying it to advertising translation. According to this theory, methods such as formal equivalence, dynamic equivalence, and functional equivalence can be used in advertisement translation to achieve better understanding and communication.

Literature Review

There are different definitions from different aspects. The word "advertise" in English has its origin in "advertere," which is Latin and means "to inform somebody of something," "to bring into notice," or "to draw attention to something," etc. (Williamson, 1978). Advertisement has many definitions. Advertisement, by definition, refers to "any paid form of non-personal presentation and promotion of ideas, goods or services by an identified sponsor" (Nida, 2001). Advertisement consists of oral, written, and other types of communications in order to encourage the use of the advertisers' products and services. According to *Webster's Dictionary* (2016) advertisement is a kind of activity that lets people pay attention to some products or others, and the definition from the *Longman Dictionary of Contemporary English* (1978) is that advertisement is "the business of encouraging people to buy goods by means of advertisements that something used for advertising things, such as a notice on the wall, or in a newspaper, or a short film shown on television."

Every day, people's lives are full of advertisements. It seems that one family can read more than 1,500 advertising messages in one day in America. Advertisements surround people in the daily life, no matter when we read newspapers or magazines, watch television or the wall of buildings, we can see a lot of advertisements about different products (Peng Shanshan, 2012). It is also booming in China now. We can see that there are a lot of kinds of advertisements from different angles. Vestergaad and Schroder (1986) divided advertisements into commercial and non-commercial advertisements.

Commercial advertisements are just for selling more goods and promoting sales. So, commercial advertisements can be divided into three types. "The first kind is prestige or good-will advertisement, which not only advertises a service or a commodity, but also a name or an image. Its purpose is to create a long-term good will with the public rather than an immediate increase in sales. The second kind of commercial advertisements is known as trade or industrial advertisement, which can be regarded as communication between equals" (Vestergaad & Schorder, 1986). That is, it is hoped that both the advertisers and the prospective readers have special interests in it. So, industrial advertisement lays stress on true information. The industrial advertisement provides people with the information of the firm instead of their own imagination. That is to say, this type of advertisement lays less emphasis on the convinced elements. "The third type of advertisement is classified or display advertisement" (Vestergaad & Schorder, 1986). In magazines and newspapers, the advertisements are always placed in obvious positions in order to get the attention of the readers.

Advertising has many purposes, the most fundamental of which is to promote consumption. On the basis of advertising purpose, the National Advertising Association of America has given the following definition: advertising purpose consists of three parts: consciousness, understanding, belief, and action (Chen Long, 1997).

Function of Advertisement

The goal of advertising is to do business. So, the purpose of business is to make money by selling products and services. Nowadays, advertising is one of the important tools to deliver information to customers. Advertising is the voice and expression of the market. Advertisements are tools for communication. Advertising is used to spread product information. Advertising also plays a very important role in the production and consumption of modern society. From the definition of advertisement, advertisement has many functions. Each function helps to classify many of the differences in advertising. As a form of communication, advertisement plays an important role in communication. In communication, there are four main factors to consider: information source, information, channel, and receiver. In an advertisement, the information or information is displayed by the advertiser who wrote the advertisement, and it is received by the receiver who is called the target audience in the advertisement. People, as recipients, receive information through different media or channels. Therefore, the general function of advertising is to provide customers or market groups with information, suggestions, and reminders so that they can understand the value of the company's products and services. Specifically, the functions of advertising are in the following scope:

Stimulation Function

Stimulating consumption is one of the most basic functions of advertising. Advertisements show the advantages of products to persuade consumers to buy products. In this way, advertising stimulates consumers' demand for products. This is so-called stimulating consumption. According to advertisements,

the demand of consumers is increasing. These advertisements are good for the development of the company. They can increase their income. With income, the company can recover the initial investment, then pay the employees' wages, earn profits, and develop rapidly. Stimulating consumption plays an important role in business.

Communication Function

The second important function of advertising is to communicate between enterprises and customers. As we all know, advertising is a form of communication. It has two elements. The first is verbal, the second is non-verbal. Both play a role in different types of advertisements. Most consumers understand products through a communication channel called media, which transmits information about products/services and their characteristics.

Competition Function

In modern society, competition is an important factor in people's daily lives, both at the national level and at the international level. Advertising is an effective form of competition. There is no doubt that advertising has a certain impact on the competition pattern. Advertising can give more people access to more general information, which can help display new products; however, the high cost of advertising may prevent new competitors from investing a lot of money in advertising.

Beautification Function

Nowadays, the competition among industries is very fierce. So, many companies use lower prices to sell products. It seems that all products of the same type can provide consumers with a sense of value and security. The more attractive advertisements are, the more likely people are to buy products. It seems that most people's desire is psychological, aesthetic, or emotional, not functional. The role of advertising is also to beautify goods. In fact, not every advertisement can have the above functions. However, any advertisement must display at least one or two of the above functions.

An Overview of Equivalence Theory

In fact, equivalence is an abstract concept in translation methods. People who study translation usually want to know how to build equivalence. According to the fact, people can see that an ideal translation is expected to keep equivalence in four aspects: meaning, form, function, and style to the original sentence. However, in translation practice, the four aspects of equivalence cannot be established at the same time, and each aspect of equivalence can only be achieved to a certain degree. In advertising translation, people pay more attention to the readers' reflections, so the functional equivalence is more important than other aspects.

Formal Equivalence

In Nida's opinion "there are two different types of equivalence, namely formal equivalence and dynamic equivalence." Nida and Charles (1982) defined formal equivalence as formal correspondence. Formal correspondence "focuses attention on the message itself, in both form and content." Dynamic equivalence is based upon "the principle of equivalence effect." In Nida and Taber's opinion, there are not always formal equivalents between the source language and the target language. Therefore, they suggest that these formal equivalents should be used no matter where it is possible, if the translation aims at achieving formal equivalence rather than the dynamic. The translation will not be easily understood by the target customers. Nida and Taber themselves assert that "Typically, formal correspondence distorts the grammatical and

stylistic patterns of the receptor language, and hence distorts the message, so as to cause the receptor to misunderstand or to labor unduly hard” (Nida, 1982).

Dynamic Equivalence

Dynamic equivalence has become a formal translation method and a scientific discipline. It became the theoretical basis of translation twenty years ago, but its practical pursuit in English Bible translation can be traced back to a century ago. Its popularity is growing rapidly, and it is well received. Nida (1959) first mentioned the essential idea of “dynamic equivalence” in his article “Principle of Translation as Exemplified by Bible Translating.”

Functional Equivalence

In the book *From One Language to Another* (Nida, & Ward, 1986), the expression “dynamic equivalence” has been replaced by “function equivalence.” In his book *Language, Culture and Translating*, (1993), Nida said “functional equivalence” is further divided into categories on two levels: the minimal level and the maximal level.

“A minimal, realistic definition of functional equivalence could be stated as ‘the readers of a translated text should be able to comprehend it to the point that they can conceive of how the original readers of the text must have understood and appreciated it’. Anything less than this degree of equivalence should be unacceptable. A maximal, ideal definition could be stated as ‘the readers of a translated text should be able to understand it in essentially the same manner as the original readers did’ (Nida, 2001, p. 87). The minimal of “function equivalence” is defined, as “the readers of a translated text should be able to comprehend it to the point that they can conceive of how the original readers of the text must have understood and appreciated it.” The maximal level is stated as “the readers of a translated text should be able to understand and appreciate it in essentially the same manner as the original readers did” (Nida, 1993).

Principles and Techniques of Advertisement Translation from the Perspective of Equivalence Theory

Because our culture is different from that of other countries, we must pay attention to cultural differences in advertisement translation. Domestication and foreignization are two common methods in advertisement translation. The argument between domestication and foreignization has a long history. Domestication refers to making the translation easier to understand and more suitable for the target readers. Foreignization refers to keeping the original language as much as possible. Now, the translator regards domestication as a basic strategy and foreignization as a supplement.

Literal Translation

Literal translation, or directional translation, is the “word for word” translation of a text from one language to another, rather than conveying the meaning of the original (Chen, 2009). Generally speaking, there are similarities between the source language and the target language. If possible, the translation should retain the form and content of the original. The rhetorical devices used in the original text should be reproduced as vividly as possible. Let’s look at some examples:

Example 1: “身至保护伞下, 何惧不测风云? 天有不测风云, 但是, 如果你参加保险, 那么——”

You are better off under the umbrella, up in the sky there is unforeseen storm, but if you buy insurance, then (Jia, 2004).

This is a successful translation because it keeps the original at a maximum level. Translators must try to find an equivalent version in order to keep the beauty of the original language.

Example 2:

“We have hidden a garden full of vegetables where you had never expected in a pie.”

“在你意想不到的小小馅饼里，我们为你准备了满园的蔬菜” (Jia, 2004).

Liberal Translation

Liberal translation is “to translate the thoughts behind the words, sometimes between the words, or translating the sub-text (what is implied but not said, the meaning behind the meaning)” (Chen, 2009). However, there are many differences between English and Chinese. These differences make people encounter problems in translation, especially the liberal translation. Since both Chinese and English have their own cultures, translators have the right to modify or improve the logic of one language into another. They can replace the originally ambiguous and obscure structure with a beautiful structure.

Example 1:

汲取生物精华，焕发生命潜能

Essence of living being, energy for life (Peng, 2012).

This sentence is an advertisement of Apollo, and it shows the relationship between energy and essence. The translated version rewrites the sentence without using a verb, but it can satisfy the English people’s tastes.

Example 2:

Good to the last drop.

滴滴香浓，意犹未尽 (Peng, 2012).

This is a perfect translation of advertisement. Both the Chinese and English versions are the best sentence in each language.

Conclusion

In western translation theories, translation equivalence is one of the most important issues. Many scholars have studied translation equivalence for hundreds of years, but they have not found a suitable and sufficient solution. As one of the main means to promote products or services, advertising is becoming more and more important in modern society. Advertising not only pays attention to readability and value, but it also has persuasiveness. The main purpose and function of advertisement is to encourage the target readers to take action and buy products. Advertisement translation makes advertisement play a role in the international market

From the perspective of equivalence theory, this paper discusses advertisement translation from two aspects: literal translation and free translation. However, there are still some limitations in this study, such as the examples given in this paper are limited and not representative enough.

In short, the translation of advertisements is an important issue. It largely determines the effectiveness of communication. Therefore, translators and theorists should pay more attention and study it seriously.

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Cultural Cognition and Communication of Culture-Loaded Words in English Translation of *Mozi*

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[Abstract] *The thoughts of Mozi, which are some of the most impactful thoughts in ancient China, have been edited into a book entitled Mozi. In decades, several scholars at home and abroad have translated it into an English version, and vast numbers of studies have been carried out. As to culture-loaded words, their translation methods have been studied from the perspective of translation. But the role in cultural transmission that the English version of Mozi plays has not been studied in cognition. So, this paper focuses on the analysis of the cognitive process of the culture-loaded words under the theory of conceptual blending and its impact on the cultural transmission that these words bring.*

[Keywords] *Mozi; culture-loaded words; cognitive analysis; conceptual blending; cultural transmission*

Introduction

Mozi was a famous thinker in ancient China. Mozi's thought was once regarded as an important theory before Qin dynasty. For historical reasons, it was submerged for a long time. It was not until the late Qing Dynasty, the works of Liang Qichao, Hu Shi, and other literary masters made this thought re-recognized by the public. With the great integration of world culture, Chinese culture has become one of the important research objects of scholars at home and abroad. Some scholars at home and abroad have translated the book into English. The versions mostly studied by many scholars are the following: partial translations by James Legge (1895), Mei Yi-pao (1929) and Burton Watson (1963), and full translations by Wang Rongpei and Wang Hong (2006) and Li Shaokun (2009).

In this thought, Mozi advocates “兼爱、非攻,” which means that everyone should live in harmony and emphasize peace, which is similar to the idea of building a harmonious society proposed by China now. In recent years, China has put forward the “One Belt and One Road” policy, emphasizing the spreading of Chinese culture. The foundation of Mozi's thought is consistent with China's current development view. Therefore, the overseas dissemination of Mohism research will further promote the dissemination of Chinese culture. In the process of cultural communication, the ideas conveyed by classic books are very important, but the English translation of culture-loaded words also plays an important role, and the way of translating them directly affects foreigners' comprehension.

Culture-loaded words refer to the cultural contents assumed in the works of the source language, but there are no corresponding and expressed words in the target language. In the whole book, although the number of culture-loaded words is relatively small, they play a very important role in cultural undertaking and cultural communication. If the culture-loaded words are properly translated and the cultural content is appropriate, it will greatly promote the spread of traditional Chinese culture. Only when foreign friends understand traditional Chinese culture and understand its roots can they better understand China and avoid cultural conflicts and misunderstandings.

Cognitive linguists believe that humans understand the world through their own experiences (Fauconnier, & Turner, 2002). The theory of mental space, cognitive framework, and conceptual integration

proposed in cognitive linguistics can well explain the process of people's understanding of foreign culture (Fauconnier, 1985). Therefore, conceptual blending theory is used to study the cultural connotation and the understanding process of the culture-loaded words in the book of *Mozi*, research the cognitive process of culture comprehension in the reading, and analyze the role that culture-loaded words play in the culture communication.

Concept Blending Theory

Cognitive linguists believe that language is both the result and the tool of human understanding of the world (Fauconnier, 2005). In the process of studying the relationship between language and human cognition, American linguist Fauconnier proposed the concept of mental space in 1985, believing that people can better understand the meaning of language only by studying the cognitive domains formed in the brain during long-term conversation or listening to information (Fauconnier, 1985). Later, he further put forward the conceptual blending theory, which can more effectively explain the new thinking and new concepts emerging in human development.

The core part of this theory is the conceptual integration network in human thinking, which is also the psychological space network of human beings (Fauconnier, 1997). According to Gilles Fauconnier and Mark Turner, a complete conceptual blending network consists of four conceptual Spaces: Input Space 1, Input Space 2, Generic Space and Blending Space. In the process of human cognition, the contents of these four spaces integrate with each other to achieve the cognition of new concepts in different registers (Fauconnier, & Turner, 1996). The theory of conceptual integration is a detailed analysis of the process of interpretation of internal semantics through four psychological spaces.

Chinese scholar Wu Shanwei pointed out that the generic space maps to the two input spaces, and the integration reflects the common and abstract organization and structure of the input spaces, thus defining the core cross-space mapping. He believed that people did not acquire a certain concept overnight and usually went through the following process: first, superficial information is composed; second, completion is made of the initially obtained materials within the framework of knowledge; and third, elaboration of a refined concept (Wu, 2011).

The Analysis of Culture-loaded Words of English Translation of *Mozi*

As a Chinese classic, *Mozi* contains many culture-loaded words on behalf of Chinese traditional culture. Due to different English translations of *Mozi* and the large variety of culture-loaded words, this paper is limited in length, so only some culture-loaded words are analyzed. The process of cultural understanding of other words and the effective strength of cultural communication require readers to analyze and comprehend by using this analysis theory. In the English translations of different scholars, culture-loaded words are roughly divided into the following categories:

Transliteration Method

As the name implies, transliteration means to express some words directly in pinyin, especially those special words in the Chinese language. In *Mozi*, some imperial titles and place names in ancient China are directly marked with Chinese pinyin, which is the transliteration adopted by many translators (Wang Hong, 2007). For example, in Wang Rongpei and Wang Hong's translation version, “楚灵王” is translated as “Lord Ling of the State of Chu” and, similarly, “越王勾践” is translated into “Goujian, the King of Yue” (Wang Rongpei, Wang Hong, 2006). These two are translated into “Lord Ling of Chu State” and “Lord Kou of

State Yueh,” respectively, in Li Shaokun’s version (2009). Because these three scholars are Chinese, they adopted the form of Chinese pinyin, which conforms to the reading habits of Chinese people. In Burton Watson’s translation, they are translated into “King Ling of the state of Ching” and “King Cu-chien of Yueh,” respectively (Watson, 1963). Burton Watson, an American, uses the Wade-Giles spelling system, which is more in keeping with foreign reading habits.

Such translation methods for Chinese is not very difficult because the Chinese know the historical background and imperial anecdotes during the Spring and Autumn periods and the Warring States period, so the names, whether in modern Chinese pinyin or the Wade system, all can be used as the content of Input Space 1 (the state of Chu, the Lord of Ling, the Lord of Yue, Goujian) and can match the framework of Input Space 2 (the Spring and Autumn periods and the Warring States period) and then quickly run into the Generic space. Through deep processing of the knowledge and framework of the corresponding texts, synthetic information will be passed into the Blended Space, and readers can quickly extract the history and the implied culture refers to names. Burton’s translation, to achieve the same effect, requires familiarity with Wade-Giles spelling system, the ability to match the two and know what they stand for. However, for foreigners, the names in Input Space 1 are so unfamiliar (Chu, Lord of Ling, Yue, Goujian), and the information in Input Space 2 is only about China, they are without any information about ancient China in the framework. Therefore, the framework of the two Spaces is different, and the content does not match. After reading it, foreign friends cannot tell whether it is China or other countries at all. It is not clear that Chu and Yue are only small states established during the division of ancient China. Therefore, this translation method plays a very small role in the transmission of Chinese culture.

Interpretation Method

As to some special person names, place names and the peculiar terms in source language culture, such as “道 (Dao)”, and “阴、阳 (Ying, Yang)”, etc., for the purpose of simplification, transliteration method can be used. But if you want to add to its cultural background to help foreign readers better understand the article, interpretation method is a good strategy. Mr. Mei Yi-pao used this approach to translate “楚灵王” into “Lord Ling of the state of Chu (about 535 b.c.)” and “越王勾践” into “Lord Kou Chien of the state of Yüeh (about 480 B.C.)” (Mei, 1929, pp. 83-84). In the article, Mr. Mei brings out the history of each character, so the readers’ Input Space 1 is fixed in the framework of the more than two thousand years ago, and it won’t cause the disorder of space and time. It helps the reader to understand the history in the past. But after all, it is to add interpretation in the text and the content cannot be too much, so the corresponding history and culture still need further self-understanding of the reader.

Literal Translation Method

Literal translation is to translate the corresponding words of the source language into the target language. The advantage of this translation method is that it retains a large number of prints of the source language and culture, enabling foreign readers to understand the expression of the source language and culture, and speeding up the spread of culture. However, sometimes the information conveyed by this way of translation is not well integrated with the knowledge framework and domestic culture of foreign readers, which makes foreign readers feel confused and unintelligible.

*Example 1: “南为江汉淮汝, 东流之, 注五湖之处, 以利荆楚、干、越与南夷之民”
(墨子·兼爱)*

The “五湖” (five lakes) in this sentence is a place name. Looking through several translations, it is found that scholars have all translated it into “the five lakes” without using the interpretation method. The elements covered by “the Five lakes” in the Input Space 1 are “five lakes”, and readers will find that “the five lakes” is a place through reading literature. Therefore, the framework of the readers’ Input Space 2 is a place. The blended message of the two Spaces is: “There is a place called five lakes”.

But are the “五湖” five lakes or a specific location? Looking through historical books, we find that Zhang Bo mentioned in *Wu Lu*: “The five lakes, another name of Taihu Lake, spreads more than 500 li around.” In other words, the “five lakes” refers to the area around Taihu Lake, and in modern China it refers to several surrounding cities. Therefore, we find that the translation of “五湖” as “the five lakes” does not give us the reference information of specific places in the cognitive structure. Without such input, readers cannot understand the specific places of “五湖” .

Example 2: “禹举益于阴方之中, 授之政, 九州成”(墨子·尚贤·上)

In the translation of Burton Waston and Li Shaokun, “九州” is referred to as “the nine States” (Watson, 1963; Li, 2009). In Input Space 1 and 2, the readers’ cognitive frameworks are unified, but providing the elements of Input Space 1: “nine and state,” so as the readers read the sentence of “the nine provinces remained in order,” other information will bump into their minds, such as “Only nine provinces nationwide unified, are the other provinces still in the balkanization?”

According to Wu Longhui (2010), we know that the meaning of “九州成” should be “the unification of the world,” and “九 (nine)” was known as the largest single digit due to the development of mathematics at that time, so people used a vague way to refer to the world. Therefore, the deviation of Chinese meaning understandably leads to the deviation of the input space of the translation, which ultimately leads to the readers’ inability to accurately understand the meaning of the original text.

Example 3: “人之生乎地上之无几何也, 譬之犹驷驰而过隙也” 《墨子·兼爱·下》

“驷驰过隙” is full of Chinese elements. In fact, according to the encyclopedia, “驷” is “four horses driving the same cart in ancient times” or “a cart with four horses.” In Watson, Wang Rong Pei and Li Shaokun’s translations, “驷驰过隙” is translated as: “The passing of a team of horses glimpsed through a crack in the wall,” “the passing of a four-horse-drawn carriage glimpsed through a crack in the wall,” and “just like the running horse goes by,” respectively. The English translation of the three is similar, so we put the three together as a case for analysis.

In the Input Space 1, which covers the basic elements, “four horses, carriages, a gap,” and the basic information for further processing in their minds, the message is that “people see a carriage (representing a giant thing) flash from cracks (representing a narrow space).” The frame of Input Space 2 is time. After the conceptual processing and integration of the two spaces, readers can quickly get the information they want, which is “describing how time flies.” However, this translation retains the element of traditional Chinese culture – horse-drawn carriage, which plays a great role in promoting cultural publicity. It enables foreign readers to learn about the traditional mode of transportation through the expression of a word, and more importantly, stimulates their interest in studying Chinese culture.

Example 4: “此固国家之珍而社稷之佐也, 亦必且富之、贵之、敬之、誉之、然后国之良士, 亦将可得而众也” 《墨子·尚贤·上》

The word “社稷” in this sentence is familiar to Chinese people. However, through the inheritance of history and culture, most of us only know the extended meaning of the word “country” but forget its basic meaning – “the general name of the God of Soil and God of Grain, also refers to the place of worshipping

these two Gods.” In Watson’s, “社稷” is translated as “its altars of the soil and grain.” Elements of Input Space 1 include “altar, soil, and grain.” The useful information that comes from Input Space 1 combined with the framework of Input Space 2 is “an altar of soil and grain.” So why do the good men become guardians of the altar of soil and grain from the English translation? Most Chinese people have no idea about the original meaning of “社稷”; that is, readers who know the original meaning can only guess the general meaning through the transformation of meaning. Therefore, this kind of translation has caused great confusion among Chinese and foreign readers.

Liberal Translation Method

Liberal translation is to translate the inner meaning of the source language, not give its literal meaning. This kind of translation method can make the content appropriate to the cultural background of foreign readers, translate the language into the expressions they are familiar with, increase the interest of foreign readers more quickly, and accelerate the dissemination of Chinese works (Wang, 1997).

Example 1: In the above mentioned “社稷”, Wang Rongpei translates its connotative meaning, which is the most familiar meaning for Chinese people: “State affairs” (Wang, & Wang, 2006).

The input space information contained in the translation content includes “country, thing,” although it has nothing to do with the literal meaning, but this is the true meaning expressed in the text. There is no new cultural information in the input information, which is completely in line with the culture and information background of foreign readers, so it is easily accepted by readers.

Example 2: “昔之聖王禹、湯、文、武……使立為天子，天下諸侯皆實事之”(墨子·卷一)

The word “天子” in this sentence is a typical Chinese cultural word, which means “son of Heaven.” It is a god-like figure, a saint sent by Heaven to govern the world. Since God is the greatest, the son of Heaven is a reasonable and legal supreme ruler accepted by all. Mei Yi-pao (1929) translates it as “emperor,” which means “the owner of the empire.” As the “son of Heaven” in Input Space 1, its cultural information is “God, son, supreme authority, sacred, non-blasphemous, and non-disobedience.” The cultural information of Input Space 2 “Emperor” is “obtained from the empire, supreme ruler, authority, hereditary or victory in war.”

Although the cognitive framework is “the supreme ruler of a country”, “天子” is translated as “emperor” and loses the unique Chinese cultural elements. The reader will just think “天子” is a person who rules a country and have no contact with god. The Chinese people’s worship of the heaven and the fear of the son of heaven become void. As the son of God, it is reasonable and legal for God to govern people on behalf of God. People follow the rule of God, just like obeying the laws of nature. People cannot overthrow the rule of God, or they will rebel against God. The Western “emperor,” on the other hand, gains the right to govern a country through victory in war or acquires it through inheritance. It is the highest honor of a family and can be overthrown by other families.

Conclusion

In the process of cultural translation and dissemination, culture-loaded words play a great role. In the context of cultural difference between China and the West, translators use different translation skills to show the elegant demeanor of culture-loaded words, which greatly makes Chinese culture shine. From the perspective of concept integration, this paper analyzes in detail the role of different translation methods of culture-loaded words in the process of cultural transmission in China. In the analysis, it is found that the

English translation of words under the influence of transliteration and literal translation retains a large number of Chinese cultural elements and presents a large number of Chinese vocabulary expressions to foreign readers, satisfying their psychological expectations of foreign cultures but sometimes causing difficulties in understanding. On this point, some translators adopt the interpretive method and add a lot of text explanation after the concept, which plays the role of cultural annotation and further helps foreign readers understand Chinese culture. From the perspective of translation, the translator uses English words with similar meanings to Chinese to replace them. From the perspective of story and semantics, such translation makes it easier for readers to understand the content of the article. However, from the perspective of cultural communication, after all, English words and Chinese words do not represent the same connotation and have lost their inherent cultural connotation in Chinese.

The differences in culture, connotation, and meaning of words cause great difficulties in the translation of the text. Only by analyzing the real problems from the cognitive perspective can we give consideration to the semantic meaning, cultural significance, and cultural communication in the translation.

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Translation of Chinese Cuisine Name from the Perspective of Functional Equivalence

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[Abstract] This paper starts with the definitions of language, culture, and translation and expounds the internal relationship between them. Then, a comparison is made between Chinese dietary culture and Western dietary culture. It also classifies the Chinese dish names according to their naming styles, such as image-telling dish names, descriptive dish names, and newly-invented dish names, etc. By adopting Nida's functional equivalence and the principle of domestication and foreignization, the author puts forward some examples of using these principles, strategies, and methods of translation, such as literal translation, free translation, and explanation as good choices. The author hopes that through the study of this paper, people will pay more and more attention to the Chinese and Western cultural differences and will be more and more interested in the translation of Chinese dish names. The author also hopes that by translating Chinese dish names correctly, our abundant Chinese cuisine culture can be known by Western people; the author hopes that we Chinese and foreigners can learn together with each other from the perspective of the advantages of cuisine culture.

[Keywords] cuisine culture; translation of Chinese dish names; different values

Introduction

Food is the basis of human survival. So, cuisine plays an essential role in people's daily life both in China and Western countries (Liu, 2004). China's cuisine culture has a long history that attracts many foreign friends. Dish names are the first image that comes into people's brains, so dish name translation must be clear and exact. Besides, it must be graceful and easy to understand. Some research has been done by many linguistic professors in the area of translating Chinese dish names, but they did not pay enough attention to cultural elements. It is very common that the dish names contain cooking methods, but some vocabularies of Chinese cooking methods do not have equivalence in English. The differences between China and Western countries are possibly aroused by the historical and cultural variance.

The author wishes that through the study of this paper, people will pay more and more attention to Chinese and Western cultural differences, and the author hopes that Chinese and foreigners can learn together from the perspective of the advantage of cuisine culture, Chinese can concentrate on the nutrition of food, and foreigners can learn to pay attention to the balance of the "Yin and Yang" of the human body from China.

Literature Review

Chinese cuisine culture has taken an important part in cultural communication for many years. However, the research of translating Chinese dish names into English is a new area both in China and in the West. With the development of cuisine culture, this situation has changed in recent years. More and more people prefer to do research in the field of Chinese dish names. Chen Jiaji (1993) put forward that the translation of Chinese dish names can be divided into several categories: "connotation telling dish names (free translation + literal translation)...medical dish names (simple translation & explanation)." Later, some translation articles about Chinese dish names came out. Huang Haixiang's (1999) opinion is that Chinese

food plays an important role in traditional Chinese cuisine culture. Ren Jingsheng (2001) has summarized the methods of translation. They are literal translation with explanation, transliteration with explanation, literal translation, free translation, graft one twig on another, and act according to circumstances. The last two methods are put forward by him. Dong Li (2002) gave the idea that the culture translation shows the source text's cultural information and characteristics. Liu Qingbo (2003) insisted that translation should depend on the motivation of naming the dishes. He believes translation should be brief and pragmatic. Xiong Liyou (2004) indicated that the difficult or unique dish names that seem to be untranslatable can be dealt with by explanation and free translation. Liu Xuanchuan (2004) pointed out that translating Chinese dish names is transforming language and culture. Based on the uniqueness of formation, Qiao Ping (2004) points out that Chinese dish names can be divided into five categories, and different categories should use different translation methods according to the foreign readers' psychological expectation and the features of cross-culture communication.

The Interaction between Culture and Translation

The Culture of Cuisine

According to Nida's (1993) theory, Peter Newmark (2001) categorized culture narrowly: "ecology, i.e. human beings, material culture, i.e., foods; social culture, i.e. customs." Nowadays, cooking means we use proper methods to turn ingredients into food products to satisfy humans' needs. Dietary culture is related to the procedures of making food, including ingredients selecting, cooking techniques, cutting skills, food arranging, and so on. Diet and cooking take an important position in human cultures. As the same position as music, dance, painting, or others, cooking is one of the carriers of a nation's traditional culture. It is a carrier of culture because of its regional features.

Cuisine Culture and Menu Translation

According to Jin Huikang (2006), cuisine culture can be regarded as the consumption and production of food sources, which are related to social lives that contain thought and substance. Cuisine culture is unique and has a long history because it connects with human lives from ancient times to today. As for the definition of menu translation, Bender (2005) regarded it as "The replacement of dish names in one language, i.e. Source Language (SL) by equivalence textual material in another language i.e. Target Language (TL)." The meaning of translated dish names in the target language should keep accuracy with the original name in the source language. Elegance in style should also be considered.

Different Cuisine Cultures between Chinese and Foreign Countries

Differences in Dietary Concept

Since ancient times, eating has been regarded as an important thing. Chinese people consider "fuel, rice, oil, salt, sauce, vinegar and tea" as the essentials of life. Chinese people like eating and more and more people call themselves "Chi Huo" or "foodie." Chinese people obey the "eating all" rule, that is to say, we "eat all time" and "eat for all things." We eat for celebrating festivals, for example; we eat dumplings in the Spring Festival, yuanxiao in the Lantern Festival, zongzi in the Dragon Boat Festival, and moon cake in the Mid-autumn Festival. When people move to a new house, have a new baby, marry someone, or open a new company and so on, they gather together and eat together. What's more, Chinese people like to combine Chinese characters with eating, for example, "吃苦" means "bear hardships", "吃香" means "be

well-liked or popular,” and “吃醋” means “jealousy,” etc. On the contrary, Western people only consider eating as a way of living. They think starving people only have an interest in food. They believe in pragmatism. From the aspect of culture differences, the importance in the communication function is not equal between Western and Chinese people. In conclusion, Western people insist that eating conforms to people's belief of pragmatism. In addition, there is another aspect, in which we Chinese people differ from Western people; Chinese people regard the taste of the food as the most important thing, while Western people think the nutrition of food is the most important.

Differences in Dietary Styles

Because Chinese people believe “Heaven and man are united into one” (Xiong, 2004), if they want to satisfy their own needs, they must obey the laws of nature. Chinese people usually take cereals as their principal food. They make living by cereals, but the growth of cereals mostly depends on the surrounding environment. They pay in terms of sweat, efforts, and devotion, but sometimes disaster cannot be prevented. So, nature is the most influential element that decides whether the grains for cereals could be harvested or not.

The history of Chinese people using chopsticks dates from Shang and Zhou dynasties. Chinese people use chopsticks instead of hands, which show our virtue of civilization. On the opposite side, Western people believe in the view that “Heaven and man are separated from each other (Dong, 2002).” They think human beings control and dominate everything. Their forebears lived by hunting and fishing. Westerners are good at using tools to hunt and fish. They like to have adventure and try new things. A knife and a fork are the main eating tools in the west, which shows violence.

Translation Principles and Strategies on Chinese Cuisine

Translation Principles for Chinese Dishes: Equality

Nida's (1993) most notable contribution to translation is the Functional Equivalence theory. Nida believes that there are no differences in the quality of languages. He emphasizes functional equivalence instead of the formal equivalence. Different languages have equal power of expression. The functional equivalence's main idea is “compare the source text readers with the target text acceptor in aspect of the comprehending and appreciating style” (Nida, 1993). Guo Jianzhong (2003) stated that the translation of text should be accepted and understood by receptors in the same way as the original text. The basic level of equivalence refers to anything that will be able to be comprehended and accepted. That is to say, the translated text should be natural.

Nida (1993) insists that meaning is the most important thing, and form should take the second place. When conflicts occur between the content and form of the text, content should be considered first. Many Chinese dish names reflect Chinese culture. In translation the readers' culture background and comprehensive ability should be taken into consideration, and texts can not only be translated according to the form of the source text.

Translation Principles on Chinese cuisine: Domestication and Foreignization

Schleier Marcher (1992), a German philosopher, holds the opinion that there are two kinds of translation strategies: one is the translated work represents the author's opinion and cultural belief; the other is the translated work serves the readers. By adopting this opinion, foreignization and domestication are coming up with by American translator Lawrence Venuti (1995). Wang Bingqin (2007) thinks that foreignization

retains the original message and cultural flavor, displaying in passing exotic cultural characteristics and the form of foreign languages. Domestication is a target-culture-oriented translation method that means the target culture's expressions turned into common ones to make the translated text accessible and easy for the target readers. This makes the target readers familiar with different cultures and understand the translated text easily.

Foreignization and domestication are often defined by people as literal translation and free translation. Three aspects should be considered: right translated, equal translated, and original text, and the target readers can comprehend the associate meaning of the original text completely. Free translation is a kind of method that explains the original associate meaning and cultural background. It doesn't mean to add or delete information. As one of the aims of Chinese dish name translation is to spread Chinese culture to foreigners, translation must show our cultural deposits deeply. In a general way, we should consider domestication and foreignization.

Translating Chinese Cuisine Strategies

Translating Descriptive Dish Name Strategies

The descriptive dish names are those indicating ingredients, preparation, flavors, location, and inventor. Dish names indicating ingredients are named by the materials or condiments plus materials. Literal translation is usually the proper method to translate them. If the translated dish names have grammar or vocabulary mistakes, we can change the word order and structure to understand easily. The main ingredients should be considered first, then the plus materials. For example, “人参鸡” is translated into “Renshen Chicken.” But when the materials cannot be seen from the dish names, the dish names should be translated by using literal translation and explanation. For example, “三鲜汤 (sanxiantang)” is translated into “Soup with Three Delicacies (fish, shrimp, and pork balls).” Some Chinese cooking methods have their own corresponding meanings in English. For example, “炒(chao)” is usually translated into “stir-fry,” “西红柿炒鸡蛋” should be translated into “scrambled egg with tomatoes,” in which “炒(chao)” is translated into “scramble.”

And special consideration should be given to translation of Chinese dish names named by traditional Chinese medicine. Medicine names should be translated into herbs plus the curative and nourishing effect. Let us take an example; we can translate “当归炖羊肉” into “stewed mutton with herbs (nourishing the stomach and kidney).”

Translating Image-Telling Dish Name Strategies

The purpose is to arouse the customer's attention. The feature is to create a new conception and to give up the concrete materials. Although the names cannot reflect the feature of dishes directly, the humorous names arouse customer's imagination and interest. The names of dish with allusions are related with Chinese culture closely, especially allusions or poems, which usually show elegant atmosphere and give people a sense of beauty. Free translation or free translation plus explanation are often used in this kind of translation; for example, “霜叶红花 (safflower with frost leaf),” which comes from the poem “霜叶红于二月花 (Frost leaves are redder than February flowers).” The verse should be contained in the dish name and then explanation of the material in the translation. This dish is cooked by tomato ketchup and small shrimp, so we translate it into “autumnal tints of safflowers (shrimp with tomato sauce, named after Tang poem).” By adopting the principle of “functional equivalence” and the principle of “domestication and foreignization,”

literal translation, free translation, and explanation should be used to translate different types of dish names. Translation cannot be separated from culture; cultural background must be considered in translation.

Conclusion

Generally speaking, various Chinese dish names reflect Chinese abundant culture. Although there are some researches in this field both in China and Western countries, Chinese dish names translation is still in disordered condition. The paper analyzes how to transmit the Chinese culture on the perspective of the relationship between culture and translation. Through discussion, it is made clear that different cuisine concepts lead to different cuisine styles. Translation and culture are closely related. It can be concluded that the differences of dietary concepts influence the cooking and dietary patterns, and the cooking and dietary patterns also influence the dietary styles. Translation is also a tool of language communication. Nida's "functional equality" deserves attention, but translators should not be limited to some certain methods. Proper choice of translation method should depend on the features of different dishes. Chinese dish names can be divided into three categories. Literal translation methods are suitable for many types of dish names, but this kind of translation method couldn't transmit the cultural information completely. Therefore, literal translation plus free translation and explanation will be better.

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The Influence of Nida's Theory of Linguistic Translation in China

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[Abstract] The paper intends to review Nida's theory of linguistic translation, which includes the languages' translatability as illustrated by descriptive universality the dynamic equivalence principle, and the translation process based on the transformational generative theory. It also declares the achievements and deficiencies of Nida's linguistic translation theory, especially the influence of Nida's theory of linguistic translation in China.

[Keywords] Eugene A. Nida; linguistic; translation theory

Introduction

In the 20th century, analyzing translation from the linguistics perspective has become a characteristic in the Western translation field. Translation theorists have been engaged in scientific research in translation theory and practice by the utilization of modern linguistics theory and methodology. They have made great contributions and gradually formed the linguistic school in translation theory. One of the representatives of the school is Eugene A. Nida's theory of linguistic translation.

Nida was a famous linguist and translator in the United States, and his theory was developed by Newmark, a famous British translation theorist. In the early 1980s, Nida's translation theory spread to China and was highly respected. Nida's translation theory made most translators come into contact with the translation theory of the Western system and had a great influence on the study of translation theory in China. After the mid-1990s, there was a great tendency to deny it all (Ding, 2014). In recent years, translation experts have begun to reflect calmly on Nida's translation theory. This paper attempts to analyze the contributions and deficiencies of Nida's theory in order to provide help for the correct understanding and application of his theory in China.

Nida's Theory of Linguistic Translation

Nida's translation theories mainly include functional equivalence, linguistic empathy, reader response, and translation information. It has three stages: descriptive linguistics, communicative theory, and social semiotics. The period of descriptive linguistics is from the 1940s to the 1950s. This period is the initial period of Nida's translation thought and its whole academic activity. Nida is influenced by American structuralism, and his attention is paid to the collection and analysis of language materials. Nida starts from the description of the syntactic, lexical, and linguistic translation of language. The structural nature of language and interlingual translation relations are discussed in combination with the theory of translation (Tan, 1999). Although he found out more regarding the scientific law of language translation transformation, he does not regard differences as an insurmountable barrier between languages. It is described as different phenomena of the same nature.

The period of the communicative theory stage is from the 1950s to 1970s. This stage is the formation and development of Nida's translation theory. It is also the most important and active period of his theoretical research career on translation. He proposed the idea of translatability, the "Dynamic Equivalence" principle, the application of the transformational generative (TG) grammar theory (Tan, 1999). The translatability of the languages is described by the languages' universalism that all languages have the same

or similar characteristics, which is held by many modern linguists. He concluded all languages have the same competence of expressing the concrete events and abstract thoughts and presented the following four reasons for translatability (Nida, 1969):

1. There are common characteristics in all languages functioning in language communication.
2. The arbitrariness of the languages is not absolute. It is true that the sound and meaning of the word are not necessarily related to each other. However, as far as language structure is concerned, every language has its own system.
3. Human beings from different cultures have the similar basic intelligence.
4. The similarities between cultures are much more than were expected (Nida, 1969).

For Nida, dynamic equivalence in the source language is represented on the following five aspects: (1) the content of communication, (2) the participants in communicative activities, (3) the process of speaking or writing, (4) language codes used in communication, and (5) language expressing methods – the specific way of transferring the source language (Tan, 2000). In sum, the target language should share equivalence with the source language in informative content, expressing way, style, genre, social background factors, and cultural factors to achieve the goal of the translation. Later, Nida analyzed the languages' communicative function and put forward the "function equivalence principle" to replace the "dynamic equivalence principle" to enrich his translation theory.

The operating process of translation is described by the application of TG grammar theory. In order to "reflect much better the real nature of linguistic structures, and therefore reflect much more efficient method for the mastery of translation technique" (Nida, 1969). Nida proposed three stages of the translation process: the model of analysis, transfer, and restructuring. Among them, the model of analysis is the key step and the most complicated. Analyses follow the three major steps: "(1) determining the meaning relationships between the words and combinations of the words, (2) the referential meaning of the words and special combinations of words (the idioms), and (3) the connotative meaning, i.e. how the users of the language react, whether positively or negatively, to the words and combinations of them" (Nida, 1969).

The period of the social semiotics stage is from the 1970s to the present. During this period, Nida's translation theory developed into a peak period. Social semiotics is the study of the social and pragmatic functions of symbols. At this stage, Nida mainly studies semantic problems. Nida's view is that the main problem involved in communication between people from different cultural backgrounds is semantic relationship. Once the semantic problem is solved, the translation problem in cross semantic communication is easily solved. At this stage, Nida pays special attention to cross-cultural communication. He thinks that language is only a symbolic phenomenon, and the explanation of this phenomenon cannot leave the cultural environment on which language depends. "Because the ultimate purpose of language translation is to make the source language faithfully displayed in the target language, so that the target readers can clearly feel the feelings of the original readers" (Nida, 1964).

The Achievements and Deficiencies of Nida's Linguistic Translation Theory

Nida's creative theory and opinion make Western translation theory more scientific. It marks the latest achievements and development trend of Western translation theory. Its outstanding contribution is shown in the following aspects: Nida not only always is brave to improve his theory, but also good at applying the latest achievements of other disciplines to translation research. His courage and academic ability set an example for the translation community. Nida insists that anything that can be expressed in one language

can be expressed in another language, and that communication can be carried out between languages and cultures in an appropriate way (Newmark, 1988).

Nida creatively manipulates the universalism theory of modern linguists and successfully solves the following problems existing in translation theory and practice: (1) the translationability, i.e. all languages have the same or similar kernel structures, expressiveness, and communicative function, so it is possible to transfer the information from one language to another; (2) the dynamic equivalence, i.e. information transferring is actually communicative activities with dynamic, cross-cultural features, and the communicative goal can be fulfilled by the closest and natural equivalents; and (3) the stages of translation, including analysis, transferring, and restructuring. In other words, Nida analyzed the translation theory from the aspects of translatability, nature, principle, and the process (Newmark, 1988).

Nida's communicative translation theory applies the latest research results of modern linguistics to translation theory. The traditional translation theory can easily cause ambiguity by word correspondence and sentence pattern correspondence in the surface structure, while Nida's reversal theory easily eliminates ambiguity by explaining the surface structure into deep structure of the sentence. He was the first in the history of translation to apply the principle of social effect and the reader's reaction to the standard of translation (Newmark, 1988). Different from the traditional theory, Nida transforms the research focus from the form of information to the reader's reaction, paying special attention to the role of the reader in translation. If the target reader understands the translation to the same extent as the original reader, the translation can be regarded as a functional equivalent translation. Nida's reader response theory emphasizes the importance of the target reader's acceptance of the translation.

Nida's translation theory undoubtedly makes a great contribution to the translation field, but also has some limitations and shortcomings. His theory is mainly from a macro perspective and inevitably ignores the study of translation practice from the micro perspective. 1) Based on semantic analysis, Nida's reversal-exchange model has a subjective arbitrariness. Also, reversal of the process sometimes results in misunderstanding of semantics and leads to mistranslation, and the reversal does not explain all ambiguity. 2) Nida's theory focuses too much on the communicative nature of the translation and intelligibility, thus limiting its scope of application. For his theoretical system comes from the translation of the Bible; the purpose of the Bible's translation is to convey God's will faithfully: the content is first, the form is secondary. Also, this does not necessarily apply to the translation of other fields. 3) Nida's reader response theory underestimates the reader's cognitive abilities and imagination. Actually, the readers want to know the local cultural traditions when they read the translation, but they feel doubt that the translation is so much like their own society. Therefore, Nida's reader reaction theory underestimates the acceleration of cultural integration.

Nida's Theory in China

Nida's theory has been introduced into China since the early 1980s. It has become the earliest, and most influential theory in the contemporary Western translation theory. Nida maintains close contacts with Chinese translation scholars and actively participates in Chinese translation studies. It promotes the development of modern translation research in China. The great influence of Nida's theory in China cannot be ignored. Nida's theory of "dynamic equivalence" is the same as China's traditional translation theory (Du, 2008). It focuses on the comparison of the original text and the target translation and external factors, such as rights and ideology, which do not involve in translation process. It can be compatible with Yan Fu's "Xin, da and Ya" standard, which ruled the translation field of our country for more than 100 years, so it is

more available to the mainstream culture of China. Nida's translation theory has brought some impact to Chinese translation research because of its strong academic nature and relatively new perspective, which improves the academic nature of Chinese translation research and enriches Chinese translation theory, especially Nida's dynamic equivalence theory (Tan, 2000).

The study of translation theory in China started relatively late because we did not pay enough attention to translation theory, and the position of translation researchers was relatively low. However, since Nida's translation theory was introduced into China, the Western translation theory has poured into China, which provides a new perspective for the study of translation theory (Zhang, Y., 2012). In addition, Nida's continuous innovation of his theory and the courage to challenge the authority of the idea have a subtle impact on Chinese translators and promote the development of Chinese translation theory, which is one of the contributions to Chinese translation.

Nida's theory of functional equivalence focuses on the reaction of readers. It emphasizes that the response of target readers to the translation should be the same as that of the original readers. Although Chinese scholars do not fully agree with his views, it cannot be denied that his theory of functional equivalence provides a new perspective for Chinese translation studies. In addition, after touching the Western translation theory from the modern linguistic perspective, Chinese scholars began to pay more attention to the comparative studies of Chinese and foreign languages, which is also one of the positive effects of western translation theory on China. However, while we accept the contribution of Nida's theory to Chinese translation theory, we cannot ignore the negative effects brought by the limitations of Nida's theory (Zhang, X., 2015).

Nida's view is that we should judge the success of the translation from the perspective of the target reader. In order to make the translation smooth and natural and suitable for different readers, he even thinks that there can be different translations (Yang, 2006). This theory is revolutionary and has had a profound impact; it infuses new ideas and vitality into translation research. Since the 1950s, the translation of the Bible has always followed Nida's translation theory. Nida's translation thought has produced a great response in China and has caused a lot of controversy. It still plays a great role in the translation practices of our country (Zhou, 2007).

In recent years, the impact of Nida's translation theory has increased year by year, and his criticism has also increased, but it is still used to solve problems in translation research. This shows that Chinese translators could adopt Nida's theory objectively. This is a sign that Chinese translation research methods tend to mature. The translation and reference to Nida's theory is only a part of our study of Western translation theory. The opinions and representative works of different translation schools have been translated, and their translation is increasing day by day. It reflects the broad vision and academic development of Chinese translators. It is a symbol of the maturity of Chinese translation research (Song, 2009).

Conclusion

Looking at all of Nida's important theoretical views, we should focus mainly on the deep meaning of the original language, not on the surface form of the original language. So, it is generally believed that Nida is a free translation supporter. Although Nida's translation theory has caused a lot of controversy, it has established a high status in the field of translation theory. (Yang, 2006). Of course, like any other theory. Nida's translation theory has inevitable limitations, but Nida analyses translation theory and translation practice by using modern linguistics, social semiotics, communicative theory, and information theory,

which is a major breakthrough in translation theory. The concept of dynamic equivalence related to the views and principles in the translation community especially has a great influence. It provides translation theoretical guidance and practical strategies in translation. Anyway, in translation practice, correctly understanding the advantages and disadvantages of Nida's theory can ensure that we can learn from Nida's theory correctly.

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Imagery Translation of Edgar Allan Poe's "Death" Poem

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[Abstract] The poetry of Edgar Allan Poe mostly uses imagery to reflect the theme of horror and gloom, but the existing studies on Edgar Allan Poe's poetry mostly discuss the translation method, translation style, or the comparison of translation; it is rarely studied from the intertextuality aspect to explore how translators convey imagery information through textual interface. Most of the studies have ignored the intertextuality in the translation, but this paper focuses on analyzing how the translator applies intertextuality in the translation process. By comparing Edgar Allan Poe's "death" poems with Cao Minglun's Chinese translation, this paper analyzes how the translator translated the "animate imagery," "inanimate imagery," and "color related imagery" in Poe's poems. Then, the paper discusses how the translator carries out the cross-cultural translation of imagery to realize the reconstruction of imagery, trying to offer references for translation of imagery.

[Keywords] death; imagery; intertextuality; translation

Introduction

As a poet during the period of American Romanticism, Poe's "death" poems described irrationality and inhumanity, focusing on the dark side of human nature with the themes of death, blood, and mystery. Although Poe inherited the tradition of Gothic poetry and is consistent in style with Gothic poetry as a whole, his Gothic poetry has a darker and deeper theme. Through various images, themes such as death, evil, morbid personality, and supernatural phenomena are well represented. Through the study of the imagery translation in his poems, we can understand how the translator realizes the image and semantic connection in the two cultural backgrounds. When translating poetry, the translator's task is not only to convey the main idea, but also to produce an equivalent to the source language text in terms of imagery, poetic form, rhyme, and phonetics. "Poetry conveys unique artistic symbols through speech, words, rhythm, and imagery, and these symbols are constantly ruptured, conflicted, and reassembled in the process of poetry translation to form the intertextual polysemy" (Lu Yujie, 2018).

Existing poetic imagery translation studies mostly discuss translation methods and translation styles or summarize translation strategies. However, they rarely start from intertextuality and explore how translators achieve textual docking through image translation and connect target languages to readers different cultures. This article intends to take the Chinese translation of Poe's poetry as the research object and discuss the intertextual connection in poetic imagery translation from the perspective of intertextuality. To show the role played by intertextuality in translation, the study selects Cao Minglun's Chinese translation of Poe's "death" poems as the research corpus, and analyzes how the translation achieve intertextual connection when dealing with images, which would help provide reference for the study of intertextual connection of image translation in Chinese poetry and, also, provide some suggestions for translation methods that can be used in translation of other works.

Intertextuality and Poetry Translation

The theory of intertextuality was proposed by Kristeva. According to Kristeva, "one realizes that the meaning of a text is not transmitted directly from the author to the reader, but is mediated or filtered by the

‘code’ of other texts transmitted to the author and the reader before it is produced” (1980, p. 66). The theory of intertextuality holds that textual events that have occurred also participate in the text that is currently appearing. According to Bakhtin, “he [the author] should become the other in relation to himself, seeing himself through the eyes of the other” (1998, p. 112). Bakhtin believes that the essence of life is dialogue, and he argues that discourse has meaning only in relation to other discourses, that representation is a purely social construct, and that it exists only between speakers. Half of the meaning of a discourse belongs to the speaker and half to others (Bakhtin, 1981). When the narrator speaks, the narrator reproduces knowledge, giving more information to the text. Kristeva uses the expression “intertextuality” to refer to words, discourse, and fiction, and now “intertextuality” has been applied to a broader range of domains with a broader meaning (Shakib, 2013).

Imagery is an important means of theme representation in poetry, and poetry translation is an imagery re-creation process. Unlike direct poetic writing, this process is based on the right creation of imagery. In this sense, the words in the translated poem act as an intermediate bridge, connecting the source poem at one end and the other texts in the target language at the other. It is such a network of interlocking texts that facilitates the dissemination of poetry in different cultures through translation. The key to translating poetic images lies in finding an appropriate intertextual bridge, activating the corresponding intertextual network through words, and facilitating the cross-cultural dissemination of poetic images.

In the translation of poetic imagery, the theory of intertextuality acts as a bridge between the two contexts. “The uniqueness of meaning depends on the verbal interactions between individuals or groups in specific social contexts” (Lin, & Ni, 2011). The translator uses intertextual language to embed his or her known cultural, political, and historical knowledge into the translation of the poem. In the process, the translator and the reader both play the role of participants in the translation. The memory of the translator is stimulated by the imagery of the translated text, which is associated with the culture of his own country, and combined with the imagery of the original text. The reader is guided by the imagery reproduced in the translation and grasps the overall theme of the poem through imagery.

Intertextuality in Translation of Edgar Allan Poe’s “Death” Poem

In order to show the theme of “death,” Edgar Allan Poe used a lot of imagery. The translation of his poems also involves a great deal of imagery processing. This study takes Cao Minglun’s (2014) translation as the research subject, discussing how the translator translate poetic imagery through intertextuality in the translation process.

Intertextuality of “Animate Imagery”

Poe’s animate imagery allows the readers to experience the fear in a dynamic environment and in communication with the words related to “life.” Cao Minglun’s translation retains the original imagery of the poem, achieves intertextuality by preserving the imagery, concretizing it, and transforms the cultural imagery by using expressions familiar to Chinese readers. He preserved and reorganized the original imagery so that the imagery can be understood in different cultural environments. Examples will be discussed here.

Example 1: Tamberla

Original article: Vast forms, that move fantastically

Translation: 会看到许多影子般的怪物 (You can see shadow-like monsters)

The poem “Vast forms, that move fantastically” is translated as “will see many shadow-like monsters.” “Vast forms” was translated by Cao Minglun as **evils like shadow**. In the original text, “vast forms” is a more abstract description, but “shadow-like monsters” is a metaphorical way to describe “shadow like,” which materializes the object depicted. There are many folk ghost stories in China, such as “Liao Zhai,” in which the ghost walks in the daytime without leaving a shadow, and the shadow of the night is a symbol of terror. Cao Minglun uses the word “shadow” here to modify the imagery, which is also eerie to people. Here, “vast forms” is the source of intertextuality, which makes the image of “shadow-like monsters” in the memory of Chinese translators emerge and makes the translated works reflect the characteristics of intertextuality.

Example 2: Alone

Source text: Of a demon in my view-

*Target: 它变成魔鬼在我的眼前 (It becomes the **ghost** before my eyes)*

The word “demon” in this context refers to the most evil being in the world in English culture, and “demon” appears in many instances in the Bible. Cao Minglun translates it equivalently as “ghost.” In Chinese culture, it refers to an evil person or force and, sometimes, to ghosts and spirits. Without changing the imagery, the metaphorical meaning is revealed. This type of imagery can be traced back to many Chinese folk legends, such as the legend of “Year,” which is said to have the appearance of a male head. It is said that “Year” looks like a demon, a combination of a bull and a lion, who visits human villages and eats the livestock and the people there. Therefore, “ghost” retains the imagery of the original text, but is also familiar to Chinese readers, connecting with both imagery and culture.

Example 3: Raven

Source text: By that Heaven that bends above us- by that God we both adore-

*Target text: 凭我们头顶的苍天起誓——凭我们都崇拜的上帝起誓 (Swear by the **Cangtian** above us-by the God we all worship).*

The translator translates “Heaven” as “Cangtian,” a word often spoken of by Chinese readers, thus depriving it of religious overtones. The word contains Western religious culture, but is rarely used in China. However, after translating it into “**Cangtian**,” the imagery takes on a life of its own. In China, people often swear and speak to the heavens, and the heavens are gods in their eyes. Cao Minglun translates “heaven” into “sky,” an imagery unique to Chinese culture, giving the poem a vast and expansive feel. Kang Youwei’s: “The blue sea and the Cangtian are endless, why can’t teach people a lifelessness?” It is also a metaphor for the vastness of the sky. In different cultural contexts, the translator uses words differently, but they contain similar meanings.

Intertextuality of “Color Related” Imagery

Both Gothic poetry and fiction like to use color imagery to symbolize a theme in order to reflect the “death” theme. Edgar Allan Poe, in his poetry, also uses red, black, and other color-related imagery. Cao Minglun conveys the main color with minor modifications. This intertextual approach retains the horror of the original text and deepens the subject of “horror” and “death.”

Example 1: Alone

Source text: from the red cliff of the mountain;

*Target text: 从血红的峭壁之巅 (From the top of the blood-red cliff). In the poem, “red” is rendered as “**blood red cliff**”.*

The word “red cliff” in the first sentence has been translated by Cao into “blood red cliff.” Although the overall imagery has not changed, the change in the definite article has brought other changes to the imagery, making the imagery of “cliff” bloodier and more closely related to death. Red represents celebration in the translator’s cultural background. To avoid misunderstanding, it was translated into “blood red cliff.” When readers see “blood red,” they will think of Luo Li’s Ling Yan Temple, one of the two poems written that “In the war dust of the brocaded socks at Mawei, there was only the neck blood red remained.” The term “the neck blood” is used here to describe the redness of the neck after death, which is then applied to Edgar Allan Poe’s poem to create a more horrific atmosphere.

Example 2: For Anne

Source text: Commingled with pansies- With rue and the beautiful, Puritan pansies

Target text: 混合着三色堇——混合着芸香和美丽的纯洁的三色堇 (Mixed with Sansejin-pure Sansejin mixed with rue and beauty)

The word “pansies” here refers to violets. Violets are native to southern Europe and symbolize beauty and love in the West. Cao Minglun did not translate it as violet, but as “Sansejin.” In this way, the color “violet” was removed from the poem. After pansies were introduced to China from Europe, they became known as “butterfly flowers” in Chinese folklore, also known as “ghost-faced flowers.” Here “Sansejin” is just the word that can make Chinese think of “ghost-faced flowers.” This translation, using the original imagery and ghosts are related, so that the translation of the theme of “death” will be more obvious. After connecting to Chinese culture, the connotation behind the imagery is retained.

Example 3: Raven

Source text: Tell me what thy lordly name is on the Night’s Plutonian shore!

Target text: 请告诉我你尊姓大名，在黑沉沉的冥府阴间 (Please tell me your surname, in the dark and gloomy underworld)

Here, “Night’s Plutonian shore” is translated into the color-related term “dark and gloomy underworld.” The hidden meaning of “black” is made clear. In fact, the phrase “dark and gloomy underworld” is associated with Chinese Buddhist culture. For example, in a poem by Yu Chunxi, he ever used term “dark and gloomy underworld,” which has been very familiar to Chinese readers. By intertextually relating the culture and usage of the word “underworld” in Chinese culture, the translator tries to bring the readers into a culture they can understand and make the language exchange meaningful.

Intertextuality of “Inanimate” Imagery

Among the various types of imagery in Edgar Allan Poe’s “death” poems is that of “inanimate” imagery. This type of imagery refers to all inanimate objects. Due to the different cultural backgrounds and historical knowledge, the translator has to make some changes; this change is based on the translator’s native culture. Here, we will take Cao Minglun’s translation as a case to see the imagery of the intertextual treatment.

Example 1: Tamberla

Source text: with incense of burnt offerings.

Target text: 用焚烧祭品的伽南沉香 (Use Ganan Agarwood to burn sacrifices)

According to historical accounts, Tamberla founded the great Tamberla Empire, and Edgar Allan Poe used this title to describe his “death.” In Tamerlane, Cao Minglun applied to the knowledge of the Buddhist scriptures, the “burnt offerings” was translated into Ganan incense. In fact, the “burnt offerings” here simply

refers to the offerings. After Cao Minglun translation, the offerings became “Ganan incense,” making the “death” of Edgar Allan Poe more mysterious. In Chinese Buddhist temples, “Ganan incense” is mostly used. This kind of incense is very scarce, and the fragrance comes out when it is burned slowly, but it is also very precious and rare. Chinese readers are very familiar with this culture. Thus, it was translated into “Ganan incense.” “A transliterate reader can only accept the geographical and historical dissimilarity of a cross-cultural context when the words and their associated meanings have been recreated in his or her own culture” (New Mark, 2001, p. 45). This kind of association helps to achieve the effect of intertextuality.

Example 2: The Conqueror Worm

Source text: the curtain, a funeral pall

Target text: 大幕像一块裹尸布一样 (the curtain is like a shroud)

“The curtain, a funeral pall” was translated by Cao Minglun as “the curtain is like a shroud.” Originally, “funeral pall” referred to the cloth used to wrap a coffin, but Cao Minglun further translated it directly as “shroud,” which was previously used in China to shroud dead bodies. The Chinese Confucian practice of “kneeling in a shroud” is the embodiment of the tradition of “death is like life.” Therefore, Cao Minglun is deeply influenced by traditional Chinese culture and understands the many uses of “shroud” in the Chinese language, so he translates through intertextually. Through intertextuality, the translation triggers the Chinese reader’s imagination and association with “shroud.”

Example 3: The Bells

Source text: And their king it is who tolls;

Target text: 正是他们的国王把丧钟奏 (It was their king who played the death bell)

In the poem “Death Bell,” the word “bells” is translated by Cao Minglun as “death bell.” However, “bell” itself does not refer exclusively to a death knell; it can refer to many kinds of bells or chimes. But the literal translation of “bell” as “bell” is not literary and does not reflect the theme. So, Cao Minglun translated it as “death bell.” The imagery becomes darker, and the theme of “death” is clearly defined. Mourning refers to the mourning rituals held for the dead before burial or cremation. Through “intertextuality,” the translator awakens his own background knowledge, and the translated text reaches the receivers of the text. At the same time, when readers encounter the translation, their known knowledge is also awakened by the “intertextuality” of the text.

Implications and Conclusion

Poe’s “death” poem contains many images, and the translator used many intertextual means to realize the intertextuality. The main method of reconstruction is intertextual grafting, like borrowing expressions and words from Chinese texts. Meanwhile, the translator acted as a bridge, dovetailing the two different languages and cultures through the reconstruction of imagery. Although the imagery has undergone a certain degree of distortion, it awakens the recipient’s cognition and empathy for a certain imagery. Therefore, the translation of poetry imagery is an imagery reconstruction process; the key factor is that the translation activates the intertextual chain in the target language and culture through special words, thus triggering the readers’ cognitive and aesthetic experience. Thus, “translation is a new fabric in which the translator, as reader, interpreter and rewriter, conveys the deep structure and meaning of the source text in mutual knowledge, intercommunication and integration with the source text” (Hu, & Yang, 2019). Therefore, the creativity of poetry translation and the conveyance of information rely on intertextuality. Of course, the use of intertext is not arbitrary, as seen in the translation of Poe’s poems. On the one hand, it is

the responsibility of the translator to preserve the main meaning of the source language contained in imagery. On the other hand, in order to reduce the comprehension difficulty of the recipients, the translator must consider the differences in the representation of an imagery in different cultural context.

The translation of poetic imagery focuses on imagery and connotation of the intertextual docking, which is significant to the cross-cultural dissemination of poetic imagery. Chinese ancient poetry contains a large amount of imagery, so translators in the translation process cannot simply carry out the image of the copy; all kinds of factors outside the text are taken into account, depending on which the imagery of modification, creative change or concretization is realized. Only in this way can we ensure that readers from different languages feel the beauty of Chinese poetry's imagery and connotation at the same time.

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A Corpus-Based Study of Translation Styles of Three Chinese Versions of Turgenev's Collection *Poems in Prose*

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[Abstract] *The translated versions of Turgenev's collection, Poems in Prose, are prosperous. Up to now, nearly forty translations have been published in China. However, different translations have distinct styles and qualities. This paper, based on three versions of translation, builds a small corpus and investigates tokens, types, TTR, average token length, and sentence length, as well as the modality structure of modal words. It is found that the three translations have certain differences in linguistic features and discourse levels. The study suggests that the later the translator's era, the greater the freedom of their translation, which is presumably affected by the language norms or translation styles of different eras.*

[Keywords] *corpus; Turgenev's Poems in Prose; translation style*

Introduction

Poems in Prose was created by the Russian writer Ivan Turgenev (1818-1883) in his late years when he lived in France. It is a comprehensive summary of his literary creations and thoughts. Currently, research on *Poems in Prose* have mainly included its relationship with Chinese prose poetry (Zhao, 2015), ideological themes and aesthetic values (Wu, 2016; Zhu, 2013b), translation and communication (Zhu, 2012), and genre issues (Zhu 2013a). However, a few specific studies on its translations have been found; only Dai (2015) published a review of Zhu Hongqiong's translation of Turgenev's collection, *Poems in Prose*, (1878-1882). Since 1925, when Liu Bannong translated four essays of the collection into classical Chinese from its English version, more than 40 translations have been published in China. What could we find if we investigate different translation versions? Are there any unique stylistic features? The study of translator's style or translation style has become an important topic in corpus translation since Mona Baker (2000) introduced corpus into the study. A group of scholars have conducted discussions with certain achievements (Olohan, 2003; Bosseaux, 2004; Yan, 2011; Huang, 2015; Hu, et al. 2017; Liu, et al. 2017; Huang, et al. 2018).

In view of this, this paper employs a corpus-based method to explore the stylistic differences in three Chinese versions of *Poems in Prose*, which not only could fill in the gap of comparative translation research about the collection, but also visually reveal the translation styles at different levels with statistical data. This paper first briefly introduces relevant corpus and research methods. Then, we examine the micro-linguistic features of the source work and its translations in terms of token, type, TTR, token length in character, and sentence length, etc. This study proceeds to analyze the use of modal words, aiming at finding out possible features from the perspective of discourse level. We conclude the stylistic features of

translations and attempt to explain them in view of the translator’s personality and possible modifications of translation norms.

Corpus and Research Methods

This study adopts a mixed mode of S-type and T-type translator styles, which not only makes an interlingual comparison between the source and target texts, but also makes an intra-lingual comparison between the source texts and other Russian works and achieves an intra-lingual comparison between the target text and other Chinese works. From the perspective of linguistic features and discourse, this study analyzes the source texts data and translations in relation to two reference corpora. This study builds a small-scale Russian-Chinese parallel corpus, which includes the source texts of *Poems in Prose* and three representative Chinese versions in different historical periods, translated by Ba Jin (1904-2005), Wang Zhiliang (1928-) and Zeng Siyi (1962-), respectively. Since Ba’s version only contains 51 texts, the self-established corpus includes only the 51 texts and their corresponding translations. This study also builds the Russian and Chinese reference corpora. The Russian corpus includes poems in prose from the section Стихотворения в прозе on the website Изба-Читальня, created by Russian freelance writers in this century. The number of words counts to 100,403. The Chinese corpus is based on *China’s Annual Outstanding Prose Poems (Volume 2013)*, with a total number of 112,127 Chinese characters. The data involved (except for sub-text information such as titles) are obtained mainly by Wordless 1.3.0.

Data Statistics and Analysis

Lexical Level

At the lexical level, we examine token, type, TTR, token length in character, 1-6 length token in the source texts and Russian reference corpus, as well as token, type, TTR, token length in characters, 1-2 length token in target text and Chinese reference corpus. The data is shown in Tables 1 and 2.

Table 1. Data at the Lexical Level in Source Texts and Russian Reference Corpus

Items	Source Texts	Russian Reference corpus
Token	11,894	98,735
Type	4,970	30,519
TTR(Standardized)	0.63	0.66
Token Length in Character (Mean)	5.11	5.40
Count of 1-6 Length Tokens	8,324	66,034
Ratio of 1-6 Length Tokens (%)	69.98	66.88
Sentence Length in Token (Mean)	9.31	7.84

Table 2. Data at the Lexical Level in Target Texts and Chinese Reference Corpus

Items	Ba’s	Wang’s	Zeng’s	Chinese Reference Corpus
Token	16,757	16,802	18,534	65,035
Type	3,732	4,201	4,861	12,490
TTR(Standardized)	0.48	0.51	0.54	0.57
Token Length in Character (Mean)	1.50	1.51	1.56	1.53
Count of 1-2 Length Tokens	16,300	16,193	17,533	63,459
Ratio of 1-2 Length Tokens (%)	97.27	96.38	94.6	97.58
Sentence Length in Token (Mean)	16.19	15.14	16.96	22.48

“TTR is a measure of the range and diversity of vocabulary used by a writer, or in a given corpus” (Baker, 2000, p. 250). Table 1 shows that the source TTR is slightly lower than that of reference corpus.

The token length in character in the Russian source texts is lower than that in the reference corpus. At the same time, the ratio of 1-6 length token in the source texts is higher than that in the reference corpus, which indicates that more simple words are used. In other words, compared with the reference corpus, the lexical richness of the source texts is relatively weaker, simple words are more frequently used, and the reading difficulty is relatively smaller.

As regards the translation, it is generally believed that the length of translated text will exceed that of the source texts, which is one of the characteristics of interlingual manifestation. The number of tokens in all translations under investigation is higher than that in the source texts, which reflects the commonness of interlingual manifestation in translation. The number of tokens in Zeng's translation is the largest, suggesting that its manifestation degree is the most obvious. The TTR of all the Chinese translations are lower than that of the Chinese reference corpus, which could be explained by historical differences in Chinese language and literature form of prosy poems on the one hand, and the commonness of translation simplification on the other. Modern Chinese phrases are dominated by bi-syllabic characters, which is why this paper examines the use of 1-2 length tokens in translations to observe lexical complexity and simplicity. It is found that the proportion of 1-2 length tokens in all translations is lower than that in the reference corpus, indicating that all the translations are more complex than the reference corpus. After comparing the three translated versions, it is found that there are significant differences in the use of 3-4 tokens, as shown in Figure 1.

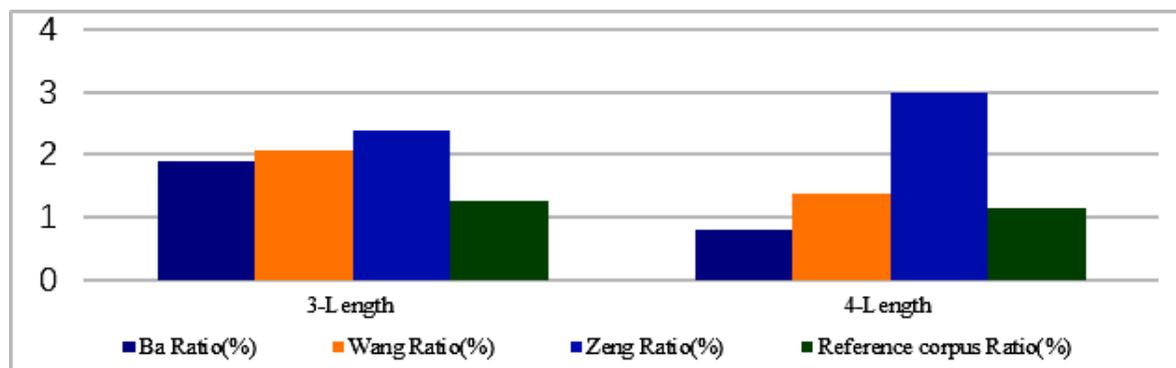


Figure 1. Ratio of 3-4 Length Tokens in Three Translations and Reference Corpus

Figure 1 shows that the number of three-character tokens in three versions is bigger than that in the reference corpus, and the value of Zeng's version is nearly twice as high. In terms of the use of four-character tokens, except for Ba's translation, the value of the other two translations is also higher than that of the reference corpus, among which the value of four-character tokens used in Zeng's version is the highest, more than twice the value of the reference corpus, and significantly higher than those in the other two translations. Moreover, the value of three- and four-character tokens used in the three versions shows an increasing trend. Let's see Example 1.

Example 1. Воспаленные, слезливые глаза, посинелые губы, шершавые лохмотья, нечистые раны... О, как безобразно обглодала бедность это несчастное существо! (Sore, tearful eyes, blue lips, rough rags, unclean wounds ... Oh, how hideously poverty has devoured this unfortunate creature!)

红肿的两眼含着泪水，嘴唇发青，缠着破烂的衣服，浑身污秽的脓疮……贫穷把这个可怜的生物弄成了这样一副可怕的丑相(Ba, 2019).

红肿的、含泪的眼睛，发青的嘴唇，粗劣破烂的衣衫，齷齪的伤口……哦，贫困已经把不幸的生灵啃噬到多么不像样的地步！(Wang, 2013).

一双红肿胀、泪汪汪的眼睛，两片青乌乌的嘴唇，一身烂兮兮的粗糙衣服，几处脏乎乎的伤口……唉，贫穷把这个不幸的生命噬咬得遍体鳞伤，丑陋不堪！(Zeng, 2013).

Zeng’s translation uses more three-character and four-character tokens than the other two, such as “红肿胀 (*hongzhongzhong*)” and “丑陋不堪 (*chouloubukan*),” which reflects the complexity of words in this translation, rendering it slightly difficult for some to read.

From the data of token length and example, it can be concluded that all translations show a tendency of high token length. On the one hand, it is likely due to source language transmittance. There are some translation words of long-length, such as “阿尔卑斯山”. On the other hand, it may be explained by the translator’s individuality, such as the wide use of three-character tokens in Zeng’s version. Meanwhile, the variation of the use of three-character and four-character tokens in all translations seems to represent the trend of lexical complexity in three historical periods. The later the time of the translation version, the more likely the translators tend to use complex words.

Sentence Level

Following Mona Baker (2000, pp. 241-266), this paper examines sentence length in terms of token as one of translator’s style markers. As the complexity of a sentence is related to the average sentence length, the larger the average sentence length, the more complex the sentence. It can be seen from Table 3 that the average source sentence length is 9.31 words, while it is 7.84 in the reference corpus. This is probably because the texts in the source collection are mainly in the form of short essays, while in the reference corpus there are some works in poetry form with short sentences. Additionally, the sentence length of all translations is smaller than that of the Chinese reference corpus, probably because the source collection is abundant in short sentences in oral dialogue forms, while the reference corpus is mainly composed of descriptive works with long sentences. By comparing the sentence length of translations, it is found that the average sentences of Zeng’ translation are the longest.

Table 3. Data at the Sentence Level in Source Texts, Target Texts and Two Reference Corpora

Items	Source Texts	Russian Reference Corpus	Ba’s	Wang’s	Zeng’s	Chinese Reference Corpus
Count of Sentences	1,278	12,595	1,035	1,110	1,093	2,893
Sentence Length in Token (Mean)	9.31	7.84	16.19	15.14	16.96	22.48

The above data on vocabulary further indicates that Zeng’s translation wording is slightly more complicated. The difference in sentence length in the three translations can also be seen from Example 1.

Discourse Level

Huang, et al. (2018) proposed that translation style can be further observed from the perspective of narrative parameters at discourse level. Munday (2008) divided narrative perspectives into four planes of viewpoints: psychological, ideological, spatio-temporal and phraseological levels of view. Among them, modality structure marks interpersonal functions to represent narrative perspective of ideology. Modal words are closely related to subjective attitudes of a speaker and are “an important part of language modal system” (Cui, 2020, p. 58). The use of modal words in translation reflects a translator’s comprehension of subjective

modality of the author and the characteristics of the source texts, as well as the translator’s own subjective modality. This paper investigates nine of the most frequently used modal words (except 了 (le) and 的 (de)) in translations (see Table 4), and finds some differences in the usage of modal words and their corresponding translation styles.

Table 4. Data of the Usage of Modal Words in Target Texts and Reference Corpus (per 10,000 tokens)

Items	Ba’s	Wang’s	Zeng’s	Chinese Reference Corpus
啊 (a)	30.87	27.33	31.51	4.82
呢 (ne)	25.13	28.77	31.51	1.97
吧 (ba)	12.20	20.14	19.04	4.29
吗 (ma)	11.49	10.07	9.19	3.75
呀 (ya)	0.72	14.39	6.56	1.64
啦 (la)	0	17.98	3.28	0.36
噢 (ao)	0	9.35	1.97	0
Total	80.41	128.03	103.06	16.83

The frequency of the use of modal words in the three translations is significantly higher than that in the reference corpus. There is a big difference between Russian and Chinese modal particle systems. Therefore, this paper fails to investigate the use of modal words in the source texts and Russian reference corpus. However, it can be seen from Table 4 that the use of modal words in all three translations is much higher in frequency than in the reference corpus. It is probably because of a higher modality rate in the source Russian texts. The source collection is composed of several short essays, which are manifested in themes related to people and life, and mostly presented in dialogues with a high degree of colloquialism. Therefore, the discourse modality may be high, which affects the use of modal words in translations.

Let’s examine each translation version. Ba’s version has the lowest frequency of modal words — 80.41 times per 10,000 words, while the other two versions show a constant use of more than 100 times, of which Wang’s version has the highest frequency. Different translations not only differ in total frequency of modal words, but also have differences in their tendency to use different modal words. For example, the tendency to use “呀 (ya), 啦 (la), 噢 (ao)” in Wang’s translation is significantly higher than in the other translations. In the original work <Старуха> there is a sentence: Однако я продолжаю идти... Но вот впереди на самой моей дороге что-то чернеет и ширится... какая-то яма... «Могила! — сверкнуло у меня в голове. — Вот куда она толкает меня!» The indefinite pronoun “какой-то” in the source text means “not know what kind of thing.” Ba’s translation employs “好像 (haoxiang)” to express uncertain semantics. For the same purpose, Zeng’s translation utilizes both pronouns “什么 (shenme)” and “似乎 (sihu).” Wang’s translation uses the pronoun “什么 (shenme)” with the modal word “呀 (ya)” at the end of a sentence, which gives an interrogative tone and “expresses a more vivid emotional catharsis”(Xu, 2020, p. 17).

The preference of modal words in Wang’s translation may have come from his personal understanding about the source texts. In the short essay of <Щи> the woman mentions the death of her child Vasya in the source text as “Вася мой помер,” which Wang translated as “我的瓦夏死啦 (wo de waxia si la),” and the other translators translated into “我的瓦西亚/瓦夏死了 (wo de waxiya/waxia si le).” Wang’s translation differs from the other two in that it uses the modal word “啦 (la),” and continues to use two expressions with “啦 (la)” in the following text: 我的末日也到啦 (wo de mori ye dao la), 把我的头给砍啦 (ba wo de tou gei kan la). This paper believes that Wang’s modal interpretation of the source texts is slightly excessive. When the modal word “啦 (la)” is used to express strong feelings, it is mostly emotion, surprise, admiration, and anger. It can be seen from the source texts that the woman is expressing quietly the fact that her son

died. The use of modal word “啦 (la)” in this context is slightly unsuitable. In addition, after searching for “死啦 (si la)” and “死了 (si le)” from the online platform of Modern Chinese Corpus Search, we found 27 and 855 entries, respectively, and most entries of “死啦 (si la)” are used in such contexts with strong emotional significance as “气死啦 (qi si la, terribly angry), 堵死啦 (du si la, fully blocked), 累死啦 (lei si la, extremely tired).” This also means that the expression “死啦 (si la)” is not widely used, and it generally fits into certain contexts.

Conclusion

Comparing the source collection and its translations along with the reference corpus, it is found that the three translations have certain differences in terms of linguistic and discourse characteristics. Generally speaking, Ba’s translation is relatively simple in vocabulary use and retains the original narrative perspective as much as possible. It has lower modality and weaker creativity and suggests freedom of translation. In Wang’s translation, lexical richness and difficulty are relatively strong, the modal particles are used most widely, and the modality is the highest. Zeng’s translation is the most complicated in terms of vocabulary use. It mostly uses three-character and four-character tokens. Most of the three-character tokens are used in ABB form to describe a certain state. Some are created temporarily by the translator for description and ideology. This indicates that the translator pays attention to the description of the situation when interpreting the source texts and reflects the translator’s writing style of borrowing the scenery to express emotions. In addition, Zeng’s translation shows a relatively high degree of modality, and the overall expression of a strong creativity and free style. Since the three translators are in different eras, it could be inferred that the later the translator’s era, the greater the freedom of translation, and presumably they are affected by the language norms or translation styles of their specific era.

This research is an attempt to investigate styles of translations of Turgenev’s collection *Poems in Prose*, and there are still some limitations. Firstly, the choice of translation versions is limited. This paper, given time and space, could have revealed more diachronic differences in more translations. Secondly, analysis parameters and angles are not enough. For example, at the discourse level, transitivity is also noteworthy. In fact, different verbs and sentence structures are used to reflect different transitivity. Additionally, further exploration can be carried out on the origin of different translation styles.

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On the Shift of Metaphoric Mentality in Translation

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[Abstract] Based on the traditional Chinese philosophical view of Oneness of Man and Heaven, this paper assumes that Chinese metaphors are used in a way that they seem to serve as a window through which nature, man, and the metaphor are all in the same window-frame, while English metaphors are used in a way that seems to serve as a tool for man in dealing with nature. Thus, translating a Chinese metaphor into English means a shift from the Chinese metaphoric mentality to the English logic mentality. To facilitate this shift, we suggest a three-perspective analysis approach for a new mentality in Chinese-English metaphor translation. The new mentality, as a way of thinking gradually built up through linguistic, cultural, and esthetic analysis in translating may help the translator to organize his/her thinking and improve the metaphor translation quality.

[Keywords] metaphoric mentality, three-perspective approach, C-E metaphor translation

Introduction

Metaphors “appeal to the senses, to interest, to clarify ‘graphically’, to please, to delight, to surprise” (Newmark, 2001, p. 104). It is natural that both Chinese and English use a lot of metaphors. Yet the large number of metaphors in the two languages does not mean that the translation of metaphors is easy. The difficulties may be caused by various elements, and to overcome them, the translator has to adopt different translation methods. There have been rich studies on metaphor and on methods for metaphor translation from various perspectives, including, for example, rhetoric, components analysis, discourse analysis, pragmatic, linguistic and cultural, and cognitive perspectives (Hu, 2019). But methods are not a master-key. Whatever method is chosen for the translation, the translator has to first decide what and why a method to adopt for the translation of a particular metaphor.

However, before such a decision could be reached, the translator has to undergo a series of cognitive procedures in which he or she may first compare the linguistic elements involved in both the source and target languages or try to match the cultural connotations and the aesthetic effects of the source metaphor with those of its potential equivalence in the target language. This is a process largely controlled by the translator’s subjectivity, for it is the translator who weighs almost everything involved and makes all the choices. He chooses, according to his understanding of the source text, the context and requirements for the translation, the words, sentence structures, style, images, or many other things for the potential target text; finally, he decides on the methods for translating the metaphor. The quality of the translation will be determined by all the choices he made.

Therefore, this is inevitably a complex process, something like a complex labyrinth in which the translator, especially an inexperienced one, might get lost or stumble here and there. Many scholars have explored this process and offered quite a lot of insights. A wise way of dealing with this process would be to try to make the process as simple as possible and boil down the main principles with which to guide the cognitive activities of the translator. Our focus here is on the translator’s mentality shift. We believe that the essential obstacle in metaphor translation lies in the shift of mentality in Chinese-English metaphor translation. In other words, the translator has to change his Chinese way of thinking to the English way of

thinking once he sets off the process of translating a Chinese metaphor. For such a shift, different translators with different experiences may prefer different approaches. In this paper we suggest a three-perspective analysis approach.

Metaphor as a Window and Metaphor as a Tool

Translation is difficult because it involves not only linguistic manipulation, but also cultural elements. What matters more, however, is the translator's way of thinking that is behind all the linguistics, cultural elements, and the translator's behaviors. What the translator can find in a translation text, from sentence structures, writing style to ideas, and cultural connotations, etc., and what he does in the process of translation is all controlled by the translator's way of thinking. For a Chinese translator, whatever efforts he or she makes to produce a target text in English is a matter of shifting from the Chinese mentality to the English mentality. Students often make mistakes in their Chinese-to-English translation exercises, in grammar, vocabulary, rhetoric, and so on. The root of mistakes, however serious, lies in the Chinese mentality. It is the Chinese mentality that poses obstacles to the translator in translating Chinese to English.

This shift of the mentality is of first importance in translation, and it is no easy job. Comparative studies of Chinese and English have revealed to us many characteristics of the Chinese language. Gao Jian (2006, pp. 114-115), for instance, summed up eight of these differences: 1) pursuit of elegance; 2) symmetrical structure; 3) easy to form collocations; 4) tendency for use of flowery words; 5) frequent use of four-character phrases; 6) tendency for use of verbs; 7) special rhythmic beauty; 8) mix of vernacular style of writing with classical style of writing. What deserves our attention is that these linguistic peculiarities are important marks of the Chinese mentality, as well.

Based on the above, we may come to another aspect of the Chinese language: "all writings began in their respective pictorial or ideographic forms" (Cheng, 1980, p. 30); the Chinese language has evolved from pictographic and ideographic scripts. In other words, Chinese characters (words) have basically developed from, as it were, pictures. This can largely explain why Chinese uses so many metaphors. Metaphors go hand in hand with images. Chinese characters look like pictures or images. In a sense, the very formation of a character is somewhat like a metaphor, partly as a result of the pictographic and ideographic nature of the Chinese language and partly of the traditional Chinese philosophical view on the world, known as Oneness of Man and Heaven. This view believes that the way Chinese characters have been constructed resembles the way heaven or nature has developed.

English metaphors also pick up their images from the natural world, but it is not the way in which they pick up metaphor images, nor the number of the metaphors in Chinese and English, respectively, nor the way in which the two languages categorize metaphors in structural, spatial, and ontological categories that can differentiate the Chinese and English metaphors. It is mainly the above philosophical view that draws a demarcation line between Chinese and English metaphors.

It is this view that may lead us towards a better understanding of the differences between Chinese and English metaphors and help us to judge more confidently whether or not an image should be translated. For example, Chinese does not say "poor as church's mouse" or "have a frog in the throat," while English does not say 担风袖月 (to shoulder the wind and to sleeve the moon) or 鸡毛蒜皮 (chicken's feather and garlic peels). But in both Chinese and English, such images are very common in daily life, and as the English metaphor "The winds howl" shows, can be used in metaphors, too. Then why can't we translate these Chinese metaphors into English literally? David Hawkes translated 担风袖月 as "free as the air" and the Foreign Languages Press translated 鸡毛蒜皮 as "trivialities." We believe that we cannot attribute the

difference here between the metaphors in the two languages alone to different categories based on different life experiences of different nations. That is not enough.

Our suggestion is that it is the quality of animation given to Chinese metaphors that may help us to judge whether we could translate a Chinese image into English. Animation, here, is to be understood on the basis of the view that man is an integrated part of nature, and everything in nature is animate and has life like human beings. When Chinese says 同舟共济 (to help each other in the same boat), the behavior of sailing in the same boat is regarded as something equal to the close relationship among the human beings when they are in a difficult situation. Similarly, when we say 草木皆兵 (grass and bushes are all like soldiers), we regard trees and bushes as human soldiers.

But a problem arises: English says, “The winds howl,” Here, the winds are also animate; otherwise they would not have howled like human beings. Does this suggest that “being animate” is not plausible enough to serve as a standard to judge whether we should translate a Chinese metaphor or not? The answer is still “Yes.” It is true the winds can be animate and can howl, but the way they are animate is different from the way “风” (wind) or “月” (moon) are animate. While “风” and “月” are animate in an active way, the “winds” are animate in a passive way. By “active” we mean that when inanimate things in the natural world are given animate quality, as in the case of 风 and 月, they show this quality actively as if they were human beings. By “passive” we mean when inanimate things are given animate quality as in the case of the “winds,” they do not show the quality on their own. The quality is felt by man. The winds howl because man feels that the winds howl.

This quality of the Chinese language has largely resulted from the traditional philosophical view on nature. According to this view, everything in nature is related, depending on and influencing one another. Therefore, the person who uses the Chinese language sees the world as if through a window of metaphor. Everything can be related metaphorically and can enter a metaphor as long as the thing is within the domain of the Chinese nation’s life experiences. Chinese does not say “poor as church’s mouse” because church did not enter the cognitive domain of the Chinese people in ancient times. Those who use English see the world as a separate entity. They do not regard nature and man as an integrated whole. Instead, they keep exploring mysteries in nature and for this they need tools. Then metaphors happen to be a handy tool for them. So we may say to translate a Chinese metaphor into English is to shift the metaphorical mentality to a tool mentality. As the application of tools entails more logical analysis, the tool mentality may be called logic mentality. For metaphoric mentality, figurative thinking is of vital importance; for logic mentality, logic is of first importance.

What is Behind the Mentality Shift in C-E Metaphor Translation

Any translation begins with the reading of the source text, though some people claim, “the process of translation may start even earlier than the reading of the text, in the building of general knowledge, language skills and lateral thinking” (Pellatt, & Liu, 2010, p. 11). The reading means decoding of words and sentences. The decoding first leads to formal schemas, then content schemas in the translator. This process is largely similar in both C-E and E-C translation, except for one major difference: the C-E decoding is from pictographic schema to logic schema, and the E-C decoding is vice versa. “Meaning grows from our visceral connections to life and the bodily conditions of life” (Johnson, 1999, p. IX). Bodily conditions of life can influence our understanding of meaning, as can the Chinese characters and the English alphabetic signs influence the translator’s understanding and hence the mentality. As a result, the translator will naturally follow the pictographic and ideographic mentality in translating from Chinese into English. So, the first

step for the translator is to switch from his metaphoric mentality to English's logic mentality, placing his priority on logic analysis.

As an alphabetic language, English depends heavily on analysis in organizing its strings of alphabetic signs. A Chinese translator who is accustomed to the Chinese metaphoric mentality seems to have to undergo a cognitive metamorphosis in shifting from the metaphoric mentality to the logic mentality. A picture can be understood through the senses or figurative thinking, but alphabetic signs can only be understood mainly through analysis. It is important, then, for the translator to intentionally focus on an analytical approach.

One can easily imagine in the process of translating Chinese metaphors, decoding picture-like characters into strings of alphabetic signs and trying to connect the different cultural connotations that the analysis amount is large. As he is more accustomed to figurative thinking, he might find himself, really, in a labyrinth with so much analysis of so many aspects. We suggest the analysis be divided into three parts, namely, that the analysis be made from the linguistic, cultural and esthetic perspectives.

Linguistic analysis is to analyze the linguistic features of the source and target texts, including words, grammar, sentence structure, and usage, etc. As the first step required in the language decoding process, this analysis will produce a general meaning of the metaphor for the translator. After this analysis comes the cultural analysis, which focuses on the metaphor's cultural connotations, cultural components, historical background, and so on. With these clearly in mind, the translator will be in a better position to judge whether a metaphor is translatable or untranslatable in terms of culture. The third analysis perspective is about the esthetic considerations of the metaphor, including the metaphor's rhetorical effects, writing style, reading habits of the target reader, etc.

Besides the analysis from these three perspectives, which is on the whole a logic mentality nature, lateral thinking is also important in the metaphor translation. Lateral thinking is an indirect and creative approach via reasoning as contrasted with so-called vertical logic. In our proposed three-perspective analysis approach, the lateral thinking can play a complementary role to the three-perspective analysis, and, especially, can help the translator to get rid of the dualism in translation and avoid the straight-thinking model: either translatable or untranslatable. We all know that in actual translation, a metaphor that looks like untranslatable very often may turn out to be translatable to some extent, depending on the purpose of the translation.

Another important role that the lateral thinking can play is that it can activate more necessary cognitive schemas in the translator during the process of analysis. When more necessary and related schemas are activated, the analysis and the mentality shift in translation would benefit more. At the same time by concentrating on the three perspectives, the translator will be able to focus more easily on analyzing those schemas that are most needed for the translation because, in this way, the complexity in process of the analysis may be reduced to some extent.

The Process of Mentality Shift in C-E Metaphor Translation

This shift of metaphoric mentality is a complex information processing activity, which is not necessarily linear in nature; the mind will work backwards and forwards trying to decide on a possible English equivalent for the source metaphor in Chinese. The complexity is due to various factors that may bring linguistic, cultural, or other kinds of difficulty to the translator and many of them are of subjective in nature. Suppose a same source text is translated by different persons; the translations would be as varied, as the individuals who have undertaken to translate it. Yet, though subjectivity is unavoidable and very often

necessary, it is not good for a translator to be too subjective. Being too subjective, the translator sometimes may twist the operations in the mentality shift process and reduce the objectivity in the efforts to make the text “in the receptor language the closest natural equivalent of the source language message” (Nida & Taber, 1969, p. 16). Therefore, in the process of the mentality shift in Chinese-English metaphor translation, it is a major task for the three-perspective analysis approach that we have proposed to somewhat curb the subjectivity of the translator.

The three-perspective analysis approach can boil down essentials in the translation mentality shift to a three-clearly-cut area, and, thus, facilitate the translator’s organization of thinking, and help him/her use the formal/content schemas in a more efficient way and translate the metaphor more confidently. In this sense, the approach may serve like an orbit, which the translator’s subjectivity or imagination can follow in the translation. The following two cases, in which the metaphor 同舟共济 is dealt with in different ways can show us how the approach works.

1. 我们都有责任把这种良好发展势头保持下去, 同舟共济、立己达人…… (李克强, 2017).

We all have the duty to sustain this sound momentum and meet challenges with mutual help... (Li Keqiang, 2017).

2. 各国唯有同舟共济而不是同舟共“挤”, 同舟共渡而不是同舟共“斗”, 才有出路 (戴秉国, 2010).

Countries should consider themselves passengers in the same boat and cross the river peacefully together instead of fighting one another and trying to push one another off the boat (Dai Bingguo, 2010).

The metaphor is not translated in Example 1, but it is translated literally in Example 2. Why it is so it can be analyzed from the three aspects we have discussed above. First, from the linguistic aspect:

Different from Example 1, where there is only one metaphor, i.e. “to help each other in the same boat” is used, Example 2 uses three metaphors: “to help each other in the same boat” together with 同舟共“挤” (to push each other in the same boat), 同舟共“渡” (to cross the river in the same boat), and 同舟共“斗” (to fight each other in the same boat), coining three new metaphors. This makes a difference between the linguistic contexts in the two examples, and sets a contrast between “to help each other in the same boat” and the other three metaphors, which are only temporarily coined for this particular context in order to highlight the importance of the metaphor “to help each other in the same boat.” The different contexts result in different translations.

In Example 1, where the metaphor is not translated, the translation, with its words and sentence structures, still conveys the original meaning. In Example 2, where three metaphors are set in contrast in the original text, the metaphors have to be retained in the translation. If one of them should not be translated, it would be impossible to go on translating the other three metaphors that share the same image of boat. Now from the cultural aspect. The boat is an ordinary image in both Chinese and English. English does have a metaphor “be in the same boat,” meaning “to be in the same unfortunate or difficult circumstances as others” according to *The New Oxford Dictionary of English*. This is slightly different from the meaning of the above Chinese metaphor. The Chinese metaphor “to help each in the same boat” and the English metaphor “to be in the same boat” look pretty much alike, yet they are used in quite different situations. For example, “Everyone’s got too much work – we’re all in the same boat.” The connotation here is that we are all in the same difficult circumstances, so I can’t help you. However, the Chinese metaphor

emphasizes that since we are all in the same difficult circumstances, we should help each other. Such connotation differences between the Chinese and English metaphors reflect different cultural traditions. The Chinese nation has always emphasized collectivity, while the Western nations have emphasized individualism. In light of this, we had better avoid translating this Chinese metaphor literally if there are appropriate contexts.

The third perspective of analysis is on aesthetic effects. In terms of aesthetic effects, there exist, also, important differences between the Chinese and English metaphors. The Chinese metaphor 春华秋实 (flowers in spring and fruition in autumn), for instance, metaphorically means one's efforts have paid off. Such images as flowers or fruition can be used, and, very commonly, in metaphors because they beautify the language to a Chinese reader. This is in line with an important characteristic of the Chinese language we mentioned in the second part of this paper, i.e., the tendency to use flowery words. This aesthetic tendency has resulted from a combination of elements, including the pictographic and ideographic nature of the Chinese language and the Chinese agro-economic cultural tradition, etc. The English language has followed a different culture and has developed different aesthetic habits. The typical Chinese beauty as seen in metaphors or in many images commonly adopted in writing will very often fail to evoke beauty if the images are literally translated into English; for example, the English nation usually does not compare one's achievements to flowers in spring or fruition in autumn. Similarly, the image "heart" in the following Chinese metaphors does not necessarily present a vivid picture to the English reader as it does to the Chinese reader. The Chinese metaphor with the image 心连心 (heart linked with heart) shows vividly the close relationship between the Party and the people. However, in the following example, the image "heart" is not translated literally:

4. 全党同志一定要永远与人民同呼吸、共命运、心连心… (习近平, 2020, 第三卷第1页).

In our Party, each and every one of us must always breathe the same air as the people, share the same future, and stay truly connected to them (Xi Jinping, 2020, Vol. III, p. 2).

The metaphors “同呼吸 (to breathe the same air), 共命运 (to share the same future)” in the sentence are literally translated, but the “heart linked with heart” image is paraphrased. Linguistically, if this image is retained in the translation, for example, “...share the same future, and stay truly connected to them with heart and heart linked...,” it would be acceptable in grammar. However, in terms of cultural connotations and aesthetic habits, it is better not to translate the image “heart” literally here. English does not use human body organs in such a way, and it would be queer to read such expression “heart linked with heart” in English”; in this context, it would only sound incongruous with English reading habits. In the following example, the image “heart” is used repeatedly in the original sentence:

5. 以百姓心为心, 与人民同呼吸、共命运、心连心, 是党的初心, 也是党的恒心 (习近平, 2020, 第三卷, 第138页).

Our Party was founded for the people and has always been of one heart with the people. Bound to the people by an inseverable tie, the Party will always be in the service of the people to fulfill its mission (Xi Jinping, 2020, Vol. III, p. 164).

This case is different from Example 4 in that the metaphors “to breathe the same air” and “to share the same future” are not translated literally as in Example 4. Instead, the image “heart” here is literally translated as ‘...been of one heart with the people.’ Maybe it is because the image “heart” appears so many times in the Chinese sentence that the translator found it necessary to retain the “heart” image in the

translation so that the vivid pictorial effect could be conveyed. Linguistically and aesthetically, the literal translation of the “heart” image is acceptable. When it comes to cultural connotations of the image, there might be a problem. The translation and the original do not share exactly the same cultural connotations. “Be of one heart” is an expression with a religious hint. We can find similar use in *the Book of Mormon*: “and be determined in one mind and in one heart...” (Smith, Jr., 1981, p. 55).

It seems “one heart” does not mean the same as in the Chinese phrase “one’s heart is linked with another person’s heart”. The English expression here means everyone in the group should work and think like one person and share a common goal, but the Chinese metaphor “heart linked with heart with the people” means to be concerned about the people, to understand their happiness and sufferings, etc.. If it is translated as being of one heart with the people, that would mean to think as one with the people and to work as one with the people. That is not the original Chinese meaning.

There is another difference between the two examples. Example 5 uses six metaphors in six phrases. Why not translate all the six metaphors here? Linguistically, they could be translated. Esthetically or in terms of style, they had better not translated literally. That would not be good English because the sentence structure would be awkward. In summary, we can see from our discussion that the three-perspective analysis approach, when appropriately applied, may turn out to be of some help to the translator in the C-E metaphoric mentality shift process.

Conclusion

In Chinese-English metaphor translation, it is important for the translator to pay attention to the translation of words, structures, or cultural connotations. Yet it is of first importance to get familiar with the characteristics of the metaphoric mentality. This is because the Chinese ways of thinking always exert a deep influence on the translator. Under this influence, the translator is apt to stick to the Chinese metaphoric mentality especially in the process of Chinese-English metaphor translation. In order to reduce the complexity of the translation process and facilitate the shift from the Chinese mentality to the English mentality in metaphor translation, we suggest a three-perspective analysis approach, which may help the translator concentrate on the linguistic, cultural, and esthetic analysis. Throughout the three-perspective analysis, the translator should also pay attention to the role of schemas, which are important in organizing the translator’s thinking. Well activated, the schemas can facilitate the shift between the metaphoric and logic mentalities. Thus, with simpler and clearer processing steps in metaphor translation, the translator may grow more confident in making choices, and the translation may achieve a better quality.

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Dynamics of Conceptual Metaphor in *TGOC* and Its C-E Translation

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[Abstract] *Metaphor with Chinese characteristics is persuasive and makes a distinguishing feature of The Governance of China. It uses a rational and conscious conceptual basis with emotional and metaphoric meaning to describe facts and affect people's perceptions. By carefully identifying the metaphorical expression and its resonance of the source domain, the current research explores conceptual metaphors in TGOC and focuses on the cognitive mappings for meaning construction. It is found that the ROSD of JOURNEY, BUILDING and WAR metaphors are among the highest and significant. Single-Scopes and Double-Scopes are proved the main cognitive strategies for the C-E translation with the Single-Scopes dominating as an overwhelming majority of the strategies used.*

[Keywords] *The Governance of China; mapping; integrated blending; metaphor translation*

Introduction

Xi Jinping's The Governance of China (hereinafter is referred to as *TGOC*) has been widely accepted and circulated in the world since its first publication. As a typical example of political discourse, *TGOC* is featured as informative, thoughtful, and good at using culture-loaded metaphors to make abstract political language vivid and persuasive. Metaphors are heavily clustered in *TGOC*, a collection of important speeches and written works by Xi Jinping from 2012 to 2020 covering topics of socialism with Chinese characteristics, such as the Chinese Dream, rule of law, new development concepts, socialist democracy, the wellbeing of the people, peaceful development and cooperation with other countries, the Belt and Road Initiative etc.(Xi, 2017). In order to better explain China's development philosophy, development path, domestic and foreign policies, and to respond to the concerns of the international community, *TGOC* was published in many languages, including English, French, Russian, German, Japanese, etc. In the current research we will take the English version, a "translation prototype" of similar political texts, for an example to identify the occurrence of conceptual metaphors in *TGOC* and explore metaphor translation strategy in such a context. Since metaphors are produced in the flow of talk as an integral aspect of talking and thinking, metaphors offer the researcher an interesting way to track the development of ideas, attitudes, and values over the timescales of the discourse system (Cameron, 2011, pp. 24-25). By locating and scientifically identifying representative metaphors, we try to describe in full detail the hidden images culture-specific metaphors convey to the target readers, and we hope that the corpus-based evidence will shed light and valuable attention on further study.

Conceptual Metaphor in Political Discourse

Great attention has been drawn to the purpose of and analysis approach to conceptual metaphors in political discourse. Four general purposes identified by Wang (2018) suggest they are usually for either general rhetorical purpose, to gain audience's attention and establish trust or to simplify or reify abstract and complex concepts into intelligible ones in a way favorable to the speaker's intention; to evaluate the prospective political action and actor; and to arouse the audience's emotions and feelings favoring the speaker (Wang, 2018, pp. 447-449). Chilton (1996) and Straehle, et al. (1999) stressed the importance of metaphor in creating common ground between participants and identify for metaphor "a variety of purposes,

including persuasion, legitimation, group solidarity,” and “the production of new conceptualizations for problematic situations” (Chilton, 1996, p. 74). By examining transformations of the metaphor of “the common European house,” Chilton and Ilyin argued that when it passes between linguistic and political cultures, as well as at the level of individual text, “metaphors are not transferred with fixed meanings, but are processed in accordance with local languages, local discourse formations and local political interests” (1993, p. 27). In a comparative discussion of the metaphors in English and French press reports of European defense issues, building metaphors in English and system metaphors in French are identified by Thornborrow (1993) to represent policies for the defense of the “the European house.” Musolff identified a way in which very similar train metaphors are evaluated differently in German and British press reports, in which the same source domain of building is shifted for particular rhetorical purposes (2000, p. 228).

Both languages show evidence of a cognitive semantic schema for a train in terms of its parts and a journey scenario in terms of travelling from one station to another on tracks, at a certain speed, according to a timetable to a given destination. In a pilot study with students of various nationalities, Musolff (2016) argues in favor of scenario analysis as a methodological approach to cognitive metaphor studies and evidences that readers creatively reconstruct metaphors to fit new scenarios. By way of examining the use of metaphor in both manifestos and political speeches by the New Labour party in Britain, Charteris-Black finds that metaphors drawing on the source domain of religion are motivated by a conceptual metaphor, POLITICS IS RELIGION, which constitutes a new “ethical” political discourse (2004, p. 48). In his latest works, Charteris-Black proposed a four interrelated and “recursive” stage (2014, p. 176) of contextual analysis, metaphor identification, interpretation, and explanation for critical metaphor analysis process. Considering differences in the reporting strategies of *The Guardian*, *Daily Mail*, and *The Sun*, Branum and Charteris-Black provided insight into the ideology of the British press by keyword analysis (2015, pp. 199-220).

Cognitive Metaphor Approach and Discourse Dynamics

Rhetoric and cognitive aspects in the previous research shed light on metaphoric study in China. Cognitive scholars (Lakoff, & Johnson, 1987; Brown, 1990; Turner, 1991; Fauconnier, & Turner, 1994) have appreciated the motivated and embodied nature of metaphor since the 1980s. As a matter of understanding and experiencing one thing in terms of another (Lakoff, 2003, pp. 3-7), metaphor is possible precisely in a person’s conceptual system (Lakoff, & Johnson, 1987, pp. 5-6), realized by a set of metaphorical mappings from the source domain on the target domain. The recent cognitive aspects of metaphors have drawn too much concern that some scholars argue that it has consequently resulted in an “unwarranted lack of interest in the linguistic aspect of metaphor” (Carmon, 2003, p. 8). Through substantial linguistic analyses (Lakoff, 1993), the notion of metaphorical mapping has been developed, and its mechanisms are elaborated in Lakoff (1993, p. 216) and Fauconnier’s (1997, 2010) conceptual blending concept. As a salient and pervasive cognitive process linking conceptualization and language, metaphor depends crucially on a cross-space mapping between the source and target inputs in which blended spaces play a key role (Fauconnier, 2010, pp. 168-169).

Furthermore, Cameron proposed four systematic metaphors significant in framing talking and thinking about the evolving conciliation process (2011). Lakoff focused on how primary metaphors are embodied and three ways are identified: they arise from bodily experiences, they are physically in the brain, and they give rise to physical behavior (2012, p.3). While overviewing the basics of metaphorical thought and

language from the perspective of neurocognition, Lakoff, (2014, pp. 1-14) outlined a theory of metaphor circuitry and discusses how everyday reason makes use of embodied metaphor circuitry.

Close metaphor and cognition relations have been studied in great detail in Hu Zhuanglin (1997), Shu Dingfang (2000), and Chen Min (2010), among which the role of conceptual metaphor plays in language acquisition is closely examined. The typical form of conceptual metaphor, Target-domain Is Source-domain, or alternatively, Target-domain as Source-domain is widely accepted. The magnitude of mapping in metaphor analysis is highly stressed by Fauconnier, who argued that mappings are central to any understanding of semantic and pragmatic language interpretation and cognitive construction. Mappings are central to meaning construction, the high-level, complex mental operations that apply within and across domains when we think, act, or communicate (2010, pp. 1-13).

The discourse dynamics approach to metaphor concerns metaphor as a discourse phenomenon and as a multi-dimensional socio-cognitive activity that may involve any of the interconnected and multiple resources of participants, such as dimensions that can be described as linguistic, social, psychological or cognitive, affective, cultural, or physical. Metaphor analysis combines close scrutiny of metaphors with analysis of lexical, syntactic, and rhetorical choices in immediate dialogic action, and, on a longer timescale, the contribution of metaphors to narratives, justifications, and explanations, as they are presented and re-presented (Cameron, 2011). Three levels of metaphor analysis, that is, local, emergent, and distributional, have been proposed by Cameron in 2011.

Drawn on the insights of cognitive and discourse approaches, the current research will combine close scrutiny of metaphors with more corpus-based evidence and will attempt to address the following questions: (1) What does corpus analysis reveal about metaphor use of TGOC and its source domain? (2) What does corpus analysis reveal about the metaphorical mappings in the synchronic construction and meaning construction of political metaphors in such context? As argued in Fauconnier (2010, pp. 149-151), four conditions are satisfied when two input spaces I_1 and I_2 are blended, namely, cross-space mapping, generic space, blend, and emergent structure. The blend has emergent structure in three interrelated ways of composition, completion, and elaboration. Schematically, then, a full four-space blend has been created as in Figure 1.

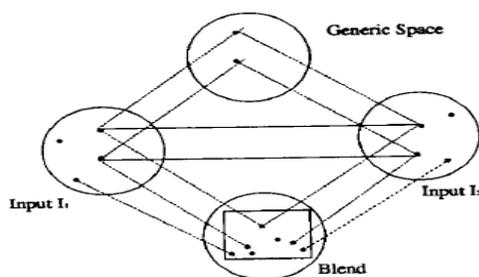


Figure 1. Conceptual Blending

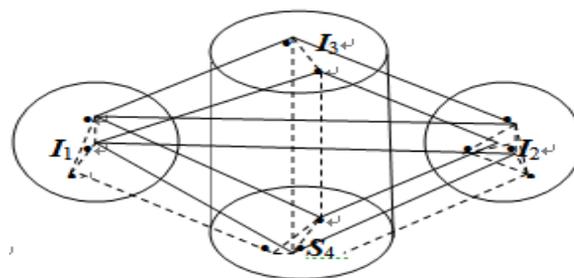


Figure 2. Integrated Blending

However, a more multi-dimensional blend is identified in which the four spaces blend dynamically and systematically as suggested in Figure 2: input space I_1 (the source) is partially mapped onto input space I_2 (the target); the two inputs are projected onto a fourth space, the blend, provided with the prototypical emergent structure of space I_3 . It is worth noting that elements in the four spaces are dynamically interweaved among one another. The generic space I_3 is derived from the prototypical structure of I_1 and I_2 . The mappings would be realized either by the fused elements or separate projection; on the one hand, when

counterparts are projected into the blend, they may be fused into a single element by virtue of I_3 ; on the other hand, one of the counterparts is projected but not the other (Yin, 2020, p. 851).

Conceptual Metaphors in TGOC and the C-E Translation Strategy

Following a now established CMT framework with corpus linguistic evidence, we will undertake critical studies of discourse (Bednarek, & Caple, 2014; Hunter, & MacDonald, 2013; Kim, 2014) positioning on the metaphor identification, ideological exploration, and C-E translating strategies for culture-loaded metaphors in TGOC.

Sources and Data Collection

As shown in Cameron's research, around 70% or so vehicle terms will be uncontroversially identified and accepted by several raters working on a text; agreement can be reached through discussion on a further 15-20%, but around 10% are likely to remain disputed because of the inherent fuzziness of human meaning-making (Cameron, 2007b). Inspired by the Pragglejaz Group (2017) and Charteris-Black's (2004) approach to examining the relationship between the contextual meaning and the basic meaning of each lexical unit, metaphorical expressions in this research would be identified in two stages: a close read of sample texts, particularly the culture-loaded Chinese sayings aiming to identify candidate metaphors, followed by a further qualitative phase in which corpus contexts are examined to determine whether each use of a keyword is metaphoric or literal. If the former and the latter are closely related to each other, they are not metaphorically used. The metaphorically used lexical units would be otherwise identified, as they are significantly contrast with each other. One point worth noting is that we are particularly interested in conventional metaphors because are likely to contain more convert types of evaluation, since few metaphors have not previously been taken up or used in a language community. As Fairclough (1995a, p. 6) holds, metaphor identification is initially concerned with ideational meaning, that is, identifying whether they are present in a text and establishing whether there is a tension between a literal source domain and a metaphoric target domain. After metaphor identification, we would conduct metaphor interpretation and metaphor explanation, which are concerned with interpersonal meaning and textual meaning, respectively. The focus will be put on identifying the type of social relations that are constructed through metaphors and the way that metaphors are interrelated and become coherent with reference to the situation in which they occur.

Occurrence of Metaphors in TGOC II and its Resonance of Source Domain

The resonance of the source domain (ROSD) measures the extent to which the metaphorical source domain appears in a specific corpus, that is, the universality of the source domain (Charteris-Black, 2004, p.89). As proposed in Charteris-Black (2004), ROSD can be calculated by the formula of $ROSD = \sum \text{keyword} \times \sum \text{frequency}$, in which $\sum \text{key word}$ is the keyword type and its total number, that is, the number of metaphorical expressions of keywords in the same source domain, while $\sum \text{frequency}$ measures the sum of the occurrences of each keyword (p.89). For instance, in TGOC II under the source domain of JOURNEY, there have been keywords of mountain, sea, river, way, and bridge with occurrences of 10, 12, 11, 9, and 10, respectively, then the $ROSD = \sum \text{keyword} \times \sum \text{frequency} = (1+1+1+1+1) \times (10+12+11+9+10) = 260$. By comparing the resonance values of each source domain, the distribution of metaphorical expressions in TGOC II has been identified. As described in Table 1, the highest degree of metaphor intensity was observed for the source domain of JOURNEY, an act of long-distance travelling from one place to another. The journey metaphor is widely adopted in TGOC II with a comparatively high ROSD of 228,480, accounting for 55.79% of the list, followed by BUILDING and WAR metaphors with occurrences of 1510

and 981, respectively. It is worth noting that ANIMAL, DISEASE, FAMILY, and WEATHER metaphors comprise the least favorable sources of domains in the existing metaphorical expressions (Yin, X, 2020, p. 856).

Table 1. Occurrence of Conceptual Metaphor in TGOC II and Its ROSD

Conceptual Metaphor	Σ keyword	Σ frequency	ROSD	Percentage
JOURNEY metaphor	128	1785	228,480	55.79%
BUILDING metaphor	57	1510	86,070	21.02%
WAR metaphor	69	981	67,689	16.53%
HUMAN metaphor	45	203	9135	2.23%
PLANT metaphor	29	239	6931	1.69%
MACHINE metaphor	16	331	5296	1.29%
DISEASE metaphor	38	76	2888	0.71%
FAMILY metaphor	21	72	1512	0.37%
WEATHER metaphor	21	45	945	0.23%
ANIMAL metaphor	19	31	589	0.14%

As Charteris-Black (2004, p. 66) noted, the journey is a powerful source of metaphor with four prototypical elements of starting point, path, end point, and displacement. With a rather high occurrence in TGOC II Journey, metaphor manifests itself as a purposeful behavior centered by the prototypical path along the road to the destination, which offers an interesting way to track the development of ideas, attitudes, and values over the timescales of the modern China. Take the following examples:

Example 1

ST: 长征走过的道路, 不仅翻越了千山万水, 而且翻越了把马克思主义当作一成不变的

教条的错误思想障碍 (Xi, 2017, p. 51).

TT: The Long March not only crossed countless rivers and mountains; it also surmounted the erroneous idea that Marxism is a fixed dogma that could not change (Xi, 2017, p. 53).

The cause of socialism and communism is a new LONG MARCH. As part of the speech at the ceremony commemorating the 80th anniversary of the victory of the Long March in 2017, Mr. President Xi put that the Long March in 1934-1936 not only crossed countless rivers and mountains but left us with a rich heritage, as it also surmounted the erroneous idea that Marxism is a fixed dogma that could not change. Chinese socialism is a great journey. As a purposeful behavior along the road with Chinese characteristics, Chinese socialism is a great journey to fight against snow-capped peaks, grasslands, and passes. Chinese socialism is the starting point of a new long march that will take the CPC and the Chinese people over towering peaks, treacherous rivers, and through bleak grasslands. Every leg of the journey, as stressed by President Xi, forms part of a bigger strategic picture. Not only did the CPC and Red Army soldiers win the fight, they will also succeed in the new Long March today.

It is worth noting that the Long March in the source text is a culture-specific metaphor in China. In the Long March from 1934 to 1936, the red front army successively climbed over 20 high snow-capped mountains with 5 at an altitude of more than 4000 meters and more than 16000 members of the Red Army lost their lives. The Long March represents a willingness to sacrifice everything to save the country and the people, no matter what difficulties and obstacles lay ahead. It means remaining committed to independence and autonomy, to seeking truth from facts, and to proceeding from reality in all endeavors. It means relying

closely on the people, sharing weal and woe with the people, and fighting bitterly alongside the people (Xi, 2017, p. 49)

In this case, socialism with Chinese characteristics is a new Long March to secure new progress to uphold and develop Chinese socialism, to yield new results in developing the Party and claim new victories in a struggle with many new historic features. Despite the fact that there would be many snow-capped peaks, grasslands, and passes alongside, the spirit of the Long March, infused deep into the veins and soul of the Chinese nation, may urge them to stand firm and move boldly forward through the turbulence of history.

As described in Van Dijk, ideologies are “beliefs shared by groups,” including attitudes, norms and values that “form the basis” of their belief systems (2001, p. 12). Ideologies are not inherently negative, but are dependent on the ways in which they are socially practiced: positive representations can “organize dissidence and opposition” to oppressive regimes, whereas negative ones can be used to “establish and maintain social dominance.” President Xi took the JOURNEY metaphor to stress the importance of beliefs and the Long March spirit. As the long march goes on, we must remain committed to the great ideal of communism and the common ideal of Chinese socialism, and engage in a tireless struggle to realize our ideals and beliefs. In Example 1, the two different organizing frames of the Long March and erroneous idea of Marxism have been co-activated during the on-line metaphorical process; essential frame and identity properties from the two inputs are brought in.

Example 2:

ST: 面对工作难题, 要有明知山有虎, 偏向虎山行的劲头 … (Xi, 2017, p. 146).

TT: In the face of difficulties at work, one must be brave and confront them head-on… (Xi, 2017, p. 159).

The underlined part “明知山有虎, 偏向虎山行” is a well-known Chinese idiom originally from *Outlaws of the Marsh*, one of China’s four literary masterpieces by Shi Nai’an at the end of the Yuan Dynasty and the beginning of the Ming Dynasty. In the popular act of *Wu Song Beat the Tiger* of the fiction, it depicted vividly how Wu Song killed the tiger bare-handed, and removed a great harm for the local civilians. On his way home to visit his brother, Wu Song was told after heavy drink that there was a tiger on Okayama that would hurt people, and he was advised not to go forward. But Wu Song didn’t believe it and insisted continuing his journey. Unexpectedly, he fulfilled the impossible mission for the ancient government. Since then, the idiom has been widely circulated to encourage bravery. Literally, it means that even clearly knowing that there are tigers in the woods, one still insists going into the deep, knowing that it is difficult or even dangerous to do so, but you have to do it. Nowadays, it can be used as a commendatory meaning to show bravery and courage or as a derogatory meaning to refer to recklessness (Yin, 2020, p. 858).

In the face of difficulties at work on the new long march, as stressed by President Xi Jinping in TGOC, we must be brave and confront the difficulties head-on. The commendatory meaning of the source text is partially mapped onto the target space and metaphorically blended into the generic space of the target domain. As Lakoff and Johnson note, metaphorical expressions are pervasive and inspiring in these contexts and evoke strong imagery for both the source and target domains. More importantly, the concrete sources for the abstract targets are not random, but fall into patterns or schema that is defined as cognitive or mental structure by which the individual intellectually adapts to and organizes the environment (Huitt, & Hummel, 2003). Four main types of integration networks have been distinguished, namely Simplex, Mirror, Single-Scope, Double-Scope (Fauconnier, & Turner, 1998) to construct meaning of conceptual integration.

Single-Scope Network and Metaphor Translation

Four networks have been identified to translate culture-specific metaphors in TGOE II, among which the Single-Scope network dominates an overwhelming majority of 91.6%. In Single-Scopes, the organizing frames of the inputs are different, and the blend inherits only one of those frames.

Example 3:

ST: 牵住创新这个“牛鼻子”, 推进创新驱动发展战略...(Xi, 2017, p. 486).

TT: Innovation will continue to feature prominently on our growth agenda (Xi, 2017, p. 530).

“牛鼻子” in the source text is literally referred to as the nose of an ox, metaphorically used to describe something important or the key of things in China. In the ancient times, domestic cattle were used to carry goods and people. As an irreplaceable driving force to plough fields, the ox has made valuable contributions to the development of China’s agriculture. Even in the harsh living environment, cattle eat grass and bran, working all their lives to help people overcome natural risks. Cattle have become the embodiment of a mysterious power and a symbol of wealth. In ancient China, people cherish, appreciate, and worship cattle. The ox in China is positively related to characters of integrity, industry, and fearlessness. With the nose the critical point, young bulls and calves wear nose rings around the age of 1 so as to be trained for service.

The importance of the nose to an ox is very much like innovation (创新) to development in China. By relating the nose of an ox to innovation, President Xi delivered the keynote speech at the opening ceremony of the World Economic Forum 2017 in Davos, Switzerland, and vividly depicted innovation, like the nose of an ox, is the key to driving overall social and economic development in China, as well as the whole world. However, the ox has been endowed with different symbolic meanings in Western cultures. In the West, horses are used in hunting and farming; there, horses, instead of oxen, are a symbol of hard work. The two different organizing frames have been co-activated in the two cultures during on-line metaphorical processing. The *nose* metaphor is strategically translated into *innovation will continue to feature prominently on our growth agenda*, in which the blend inherits only one frame of the target language.

Double Scope Network and Metaphor Translation

In Double-Scopes, essential frame and identity properties are brought in from both inputs. Double-Scope Blending can resolve clashes between inputs that differ fundamentally in content and topology.

Example 4:

ST: …切实防止形式主义, 不能搞花拳绣腿, 不能搞繁文缛节, 不能做表面文章…

(Xi, 2017, p. 92).

TT: We should not go through the motions, take impractical measures, be encumbered by red tape, or pay lip service (Xi, 2017, p. 98).

“形式主义” is a Chinese idiom sharing the meaning of *going through the motions* in English. Since there is a cognitive correlation between the two organizing spaces, the two sets of correspondents will be directly mapped to the translation space. In this way, the sharing elements in the two organizing frames can be activated to form a blend of cross-spatial mapping relationship. By following closely the form of the source language, literal translation will be an effective skill to render the meaning of the Chinese idiom into English.

The mapping mechanism in the C-E translating of “花拳绣腿”, “繁文缛节” and “表面文章” is a little different. “花拳绣腿” is a culture-specific metaphor originating from *General Yue Fei*, a legendary novel

telling the heroic story of Yue Fei resisting the Jin Dynasty, in which “花拳绣腿” is used to describe good-looking (like flowers “花” in the source) but not practical boxing. When translating “花拳绣腿” into English, the commonness of human cognition could be activated and form the blend of “impractical,” which partially inherits the prototypical feature of the organizing frame, as well as of the target language. In this case, identity properties are brought in from both inputs. Consequently, in order to preserve the overall meaning for fluency and naturality, free translation is taken to convey the culture-specific metaphor to the target readers.

As the Chinese idiom “繁文缛节” literally means cumbersome and unnecessary etiquette, while the red or pink tape, which originated from the early 18th century, is used to bind and secure official documents. *Red tape*, a metonymy in English, metaphorically describes excessive bureaucracy or adherence to rules and formalities. When doing the Chinese to English translation, the author may co-activate the two organizing frames during the on-line metaphorical process. As a result, essential frame and identity properties from the two inputs are brought in and blended. Such is the case of translating “表面文章” in the source language. “表面文章” is a Chinese metaphor for an avowal of advocacy, adherence, or allegiance expressed in words but not backed in deeds, so it is lip service in English. By inheriting the prototypical features of the two inputs, free translation is brought in to do the C-E translation.

Conclusion

Selecting typical data from President Xi’s speech in TGOC II, the current research puts the focus on metaphor identification and its mapping strategy. Taking the framework of integration blending, the research makes an attempt at analysis of the cognitive strategies for C-E metaphor translation. It is found that the ROSD of JOURNEY, BUILDING, and WAR metaphors are among the highest and most significant. Single-Scopes and Double-Scopes have been identified as the main cognitive strategies for the C-E translation in TGOC II. While translating culture-specific metaphors from Chinese to English, the translators adopt dominant Single-Scopes to partially project the frames or property elements onto the blend, which inherits only one frame from the inputs. By locating and scientifically identifying representative metaphors, the hiding images and ideology the culture-specific metaphors convey are carefully examined. We hope that the corpus-based evidence would shed light on valuable attention in further study.

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An Analysis of Untranslatability from the Perspective of Chinese Dish Names

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[Abstract] Translation plays an important role in communication and cultural transmission. However, because of differences in linguistics, thinking modes, and customs, etc., unbridgeable obstacles are found in translation. At this time, language is untranslatable to some extent. As a vital part of Chinese culture, Chinese dish names are not only a description of ingredients but also a vehicle for transmitting Chinese cuisine culture. Today, more and more foreigners appreciate Chinese dishes, and some of Chinese restaurants provide menus in English versions. Unfortunately, the translation of dish names does not have a common standard, and some dish names make diners confused. By analyzing the untranslatability of Chinese dish names, this paper aims to search for the causes of it and find a solution to untranslatable elements, which can help to make a proper translation that could make foreigners know Chinese culture better.

[Keywords] Chinese dish names; untranslatability; translation strategies

Introduction

With the increasing international exchange and cooperation, the trend of economic globalization and cultural pluralism has become obvious. People in different cultures usually encounter difficulties in communication because of linguistic and cultural differences. Indeed, translation plays a key role in communication between people from different cultures. However, there is hardly a translator who can accurately translate a source language into a target language. In the process of translation, sometimes, it is impossible to find an equivalent in the target language for many reasons. Therefore, untranslatability has become an important subject a hot issue in the field of translation.

Dish names not only contain ingredients and cooking techniques, but also imply a long history of food culture. The translation of Chinese dish names plays an important role in making foreigners understand Chinese culture, which is implied by Chinese cuisines. Therefore, to convey accurate information about dishes by translating their names matters. The paper presents a brief review of the past research on untranslatability and translation of Chinese dish names, reorganizes untranslatability from the perspective of linguistics and culture, and then analyzes the untranslatability of Chinese dish names caused by different linguistic features and cultures. It finds that, in Chinese dish names, there are many expressions that have regular syllables and tones, producing rhythmic beauty, and there are some words and expressions which have different connotations in English (Liu, 1990). All these linguistic features, together with cultural differences in thinking, beliefs, and customs, lead to the untranslatability of Chinese dish names. Furthermore, it is hopeful that the translation strategies put forward in the paper will provide some references for others.

Literature Review

Untranslatability is defined in Wikipedia (2018) as “a property of a text or of any utterance, in one language, for which no equivalent text or utterance can be found in another language when translated.” In general, a term that cannot be translated occurs because of linguistic differences or cultural differences. Thus,

untranslatability is classified into two parts, linguistic untranslatability and cultural untranslatability. During the Napoleonic period, people desired to learn about their countries and others, and they longed for original elements rather than being satisfied by the translated version, which was rewritten. An Italian philosopher, Benedetto Croce (2014), proposed that all the pure artistic works were untranslatable. He drew an analogy between translation and women. He said that the women were not beautiful when they were faithful, while when they were beautiful, they lost faithfulness (Gao Yun, 2003). As a typical representative of untranslatability, Wilhelm Von Humbolt (2020) stated that any translation practice was trying to finish an impossible task.

In China, some famous people also held the point of untranslatability. Lu Xun (2005) preferred faithfulness to any smooth effect for some difficult points. Li Hongli (2004) stated that poetry was untranslatable. Since poetry, as the essential of language, embodied the author's thought; any loss of language and thought will greatly damage the essence of the poetry.

Qian Zhongshu (1983) took "perfection" as the highest criterion of literary translation. Perfection means preservation of the original flavor of the work when it is translated. That is to say, in the sight of readers, the translated version should read like the original one (Qian, 1983). However, it is impossible to achieve perfection, and making errors in translation is inevitable (Qian, 1983).

Many people concern themselves with an unfaithful transfer of the author's thought, which means the untranslatability of literary works. However, few people research the translation of Chinese dish names systematically (Liu, 1990) despite some superficial discussion in a small scale. Moreover, the normalization of it has not caught the attention of translators. Taking "宫保鸡丁" (Gongbao chicken) as an example, people can find more than 23 versions when searching the Chinese version of it.

On account of such chaos, Liu Zengyu (1990) provided his suggestion, which advised to organize a committee for translating Chinese dish names. Yang Yamin (2007) listed two obstacles in translating Chinese dish names: one is lexical vacancy, and another is particularity of Chinese dish naming methods, which bring more difficulty to translation.

Untranslatability of Chinese Dish Names and its Strategies

Chinese dish names, a fixed form in Chinese vocabulary, has been a direct vehicle of Chinese cuisine culture for thousands of years. As an important part of human culture, Chinese cuisine culture has similarities with others. Meanwhile, Chinese dish names carry the unique flavor, cooking technique, and profound cultural connotation. As a result, in translating colorful Chinese dish names, it is inevitable to find some expressions that the other languages do not have, which causes the untranslatability.

Before analyzing untranslatability of Chinese dish names, we must know the features of it.

In general, all the Chinese dish names are expected to transfer a message of elegance to diners, which provides a sort of aesthetic sense. Chinese dish names are mainly classified into the following six categories. First, the name itself provides information about its ingredients, cooking methods, flavors, and seasonings, and these kinds of dish names can be considered as self-descriptive names. For example, "红油鱼肚" (fish maw in red sauce), "蚝油蘑菇" (mushroom in oyster sauce), "榨菜肉丝" (shredded pork with pickled mustard), "茄汁鲭鱼" (mackerel in tomato sauce) are named with their major ingredients and seasonings; "软炸里脊" (soft fried sirloin), "豆腐烧鱼" (fish with tofu), "水煮肉片" (boiled pork slices), "干蒸黄鱼" (steamed yellow croaker), "爆炒腰花" (stir fried kidney flower), "拔丝地瓜" (shredded sweet potato), "馏肝尖" (steamed liver tip), "盐烤荷叶鸭" (salt roasted lotus leaf duck), "烩白灼" (stewed in white sauce) are named with ingredients and cooking methods; "香酥鸡" (crispy chicken), "五香牛肉" (spiced

beef), “鱼香肉丝” (fish flavored shredded pork), “怪味鸡丝” (spicy shredded chicken), “酸辣白菜” (sour and spicy cabbage), “麻辣豆腐” (spicy tofu), and “糖醋排骨” (sweet and sour spareribs) are named with ingredients and flavors or tastes; “坛子肉” (pot meat), “干锅茶树菇” (tea tree mushroom in dry pot), “石锅酱汤” (soy sauce soup in stone pot), and “铁板豆腐” (tofu on iron plate) are named with cooking instructions and ingredients; “地三鲜” (three fresh vegetables of the earth), “姜爆三丝” (fried shredded pork with ginger), “五味煎蟹” (fried crab with five flavors), “全虾三做” (three cooked prawns), “双冬辣鸡球” (sauteed chicken meat balls with mushrooms and bamboo shoots), “八宝菠菜” (spinach with eight delicacies), in which abbreviations are applied; “当归炖羊肉” (stewed mutton with angelica sinensis), “天麻炖鸡” (tianma stewed chicken), “清蒸虫草鸽” (steamed cordyceps pigeon), and “黄芪炖鸟鸡” (Huangqi stewed bird chicken) are also named with ingredients and cooking methods, but it is notable that one of the ingredients is a kind of Chinese traditional herb.

Second, because of someone, especially some historical figures, created or favored a dish, people named these dishes after those figures. Such as, “毛氏红烧肉” (Maoshi braised meat), “东坡肉” (Dongpo meat), “宫保鸡丁” (Gongbao chicken), “太白鸭” (Taibai duck), and “麻婆豆腐” (Mapo tofu).

Third, the dishes reflect local flavors and specialties of some places, and their names are always called after the name of the place. For example, “德州扒鸡” (Dezhou braised chicken), “东江酿豆腐” (Dongjiang fermented tofu), “潮州豆腐鸡” (Chaozhou tofu chicken), “徽州蒸鸡” (Huizhou steamed chicken), “南京板鸭” (Nanjing salted duck), “单县羊肉汤” (Shanxian mutton soup), or “萍乡驴肉” (Pingxiang donkey meat).

Fourth, metaphors are used in dish names. In order to make the dish names attractive and meaningful, allusions and Chinese idioms are applied in dish names, such as “游龙戏凤” (stir-fried prawn and chicken), “凤凰投林” (Phoenix), “金玉满堂” (gold and jade fill the hall), “红烧狮子头” (stewed pork balls in brown sauce), “蚂蚁上树” (sauteed vermicelli with spicy minced pork), “乌云托月” (dark clouds hold the moon), “青龙卧雪” (green dragon lies in snow), “万紫千红” (a riot of color) and so on. Chicken is compared to “凤凰” (phoenix, the king of birds in Chinese legend, symbolizing auspicious sign), and snake or prawn is compared to “龙” (dragon, the symbol of power and dignity).

Fifth, because of legends or history, the names are set. Most of these names have stories behind them. For instance, “佛跳墙” (Buddha jumps over the wall), “八仙过海闹罗汉” (Eight Immortals cross the sea to fight with Luohan), “过桥米线” (cross bridge with rice noodles), “贵妃鸡翅” (imperial concubine chicken wings), and “霸王别姬” (farewell my concubine).

Sixth, the dish names are used to express auspiciousness, such as, “百年好合” (love each other for a hundred years), “甜甜蜜蜜” (sweet honey), “全家福” (family photo), “竹报平安” (bamboo for peace), “花开富贵” (flowers bloom), “财源滚滚” (profits pouring in from all sides), and “节节登高” (climbing the heights). On the basis of these features, the following part will discuss the factors that lead to the untranslatability of Chinese dish names from three aspects.

Untranslatability Caused by Different Linguistic Features

In Chinese dish names, there are many expressions that are very different from other languages, and they emphasize regular syllables and tones, which produces the rhythmic beauty that other languages do not possess. All these features are untranslatable. Taking Chinese dish names, which are named with homophony as an example, it is impossible that there is no such equivalent in English. Most of this kind of dish names are named with metaphor and used to express auspiciousness.

For example, “连年有余” (years of surplus), is a dish name which is derived from a Chinese wish. “连” (lian) is a homophone of “莲” (lotus root), and “余” (Yu) is a homophone of “鱼” (fish). The two homophones are applied ingeniously to express wishing and transfer of aesthetic sense. Without an equivalent to these homophones, if the dish name is translated by producing ingredients and cooking methods, which are usually done by translators, the English version of the name will be “cubed fish and lotus roots,” which seems to lose the original rhythmic beauty and its cultural connotation. The connotation of some words is also different between the Chinese and English languages, which has different connotation in English. When doing translation of these dish names, a huge difficulty is faced.

“狮子头” (head of lion) is a typical example. In Western countries, the lion is regarded as the king of all animals; it is a symbol of courage, dignity, and power; another name for Britain is “British Lion.” In Chinese, most of phrases with “狮子” (lion) are more or less used in a derogatory sense. Therefore, English diners may feel uncomfortable if they see “head of lion” on menu, but the Chinese may regard it as a humorous and vivid metaphor for a pork ball. Therefore, taking some linguistic features into consideration, Chinese dish names are untranslatable to some degree.

Untranslatability Caused by Different Cultures

First, Chinese and foreigners have different modes of thinking. Foreigners have more rational thinking, and they usually express specific things with an abstract concept. They tend to be more objective. However, the Chinese have more visualized thinking, and they are accustomed to express ideas by comparing known devices with something else to let a thing look simple. This difference in modes of thinking makes a great difference in dish names. For example, “brochette of kin prawns” and “poached smoked haddock” are the most typical dish names in English. It is easy to understand the ingredients and cooking methods of the dish. The situation is quite different in Chinese dish names. In order to seize the attention of diners, metaphor is usually applied in naming.

Second, different beliefs and values play an important role in the unique dish names. Some Chinese dish names have been applied. Buddhism vocabulary, for example, indicates “菊花佛手酥” (chrysanthemum bergamot crispy), “太极发财燕” (Taiji fortune swallow), “罗汉大虾” (Luohan prawns) and so on. In addition, the Chinese always lay emphasis on longevity, which is a typical value concept. So some words like “松” (pine), “鹤” (crane), “桃” (peach), and “龟” (turtle), which are symbols of longevity, are used in dish names.

Third, some Chinese dish names reflect Chinese customs. For example, in wedding banquets, there are dishes named “百年好合,” “四喜丸子,” and so on. “百年好合” is made of lily (百合 lily, which means sweet marriage and forever love). In “四喜丸子,” and “喜” means happiness. All these dish names embody best wishes to the bride and bridegroom. If they are translated literally, foreigners will be confused. It brings a great challenge to translators.

Strategies for English Translations of Chinese Dish Names

On the basis of the features of Chinese dish names and the analysis of untranslatability in Chinese dish names translation, it is reasonable to say that, to some extent, the connotation of dish names or its aesthetic function is untranslatable. However, as a vehicle of transmitting Chinese culture, we must try to find some compensatory strategies to translate them.

The first strategy is literal translation. Though Chinese cuisine culture is quite different from Western culture, most of ingredients, cooking methods and seasonings used in Chinese dishes are not

strange to foreigners. Literal translation can be applied in these cases, and most of such dishes have a self-descriptive name. For example, some instances are as follows:

1. Names with main ingredients and seasonings: 红油鱼肚 (fish maw in chili sauce); 青椒肉片 (sliced pork and green chili); 椒盐排骨 (spare ribs with pepper and salt);
2. Names with ingredients and cooking methods: 红焖肘子 (braised pork joint); 软炸里脊 (soft fried pork fillet); 清蒸黄河鲤鱼 (steamed Yellow River carp);
3. Names with ingredients and flavors or tastes: 糖醋排骨 (sweet and sour spareribs); 五香牛肉 (spiced beef); and 麻辣豆腐 (spicy tofu);
4. Names with ingredients and cooking utensils: 铁板牛柳 (veal slices fried on iron plate); 砂锅鱿鱼 (braised sleeve-fish in terrine); and 坛子肉 (stewed pork in crock).

There are still some problems when translating such kind of dishes. First, some unique cooking methods are not familiar to foreigners. For example, Chinese cooking methods like “干煸” (dry frying), “焗” (baking), “煨” (simmering), “拔丝” (caramelized) and so on, that are hard to find an equivalent for in English. Second, some flavors or tastes are hard to describe such as, “五香味” (five strange smells). The translation from “spiced” and “special-flavored” cannot exactly describe the flavors or tastes. Finally, cooking utensils are quite different from Westerners’. If they have not used them at all, they cannot imagine what the utensils look like and what their functions are.

The second strategy is literal translation with explanation. For dishes named after persons or places, and names with abbreviation or Chinese traditional herbs, literal translation with explanation can be used in order to achieve understanding. For example, 叫花鸡 (beggar’s chicken (toasted in lotus leaf and earth mud, invented by a beggar in Qing Dynasty); 潮州豆腐鸡 (Chaozhou chicken and tofu (fresh and strongly fragrant)); 地三鲜 (fried three delicacies (chicken, green pepper, and eggplant); 银杏蒸鸭 (streamed duck with ginkgo (invigorating the heart and brain).

With this strategy, ingredients, cooking methods, flavors or tastes, backgrounds and functions, etc., are explained clearly. However, such translations go against the simplicity of a dish name. In addition, because of space limitation, it is hard to add some explanation is hard.

The third strategy is free translation with explanation. Some Chinese dish names with metaphor or those used to express auspiciousness do not have specific information on their ingredients. The diners will feel confused if they are translated literally. In order to describe the ingredients of dishes and transmit their related meanings, free translation with explanation is applied. For examples: 游龙戏凤 stir-fried prawn and chicken (dragon playing with phoenix); 全家福 happy family (mixed meat and vegetables); 大吉大利 great luck (stewed chicken with chestnuts). 夫妻肺片 sliced ox tripe and tongue with spicy sauce (the creator of this dish is an industrious and innovative couple. Because the ingredients are cheap and common, it is extremely popular, tasty, and commonly affordable.)

With this translation strategy, the literal meaning of dishes, ingredients, and cooking methods are explained. But, because of the cultural differences, the aesthetic sense of them is hard to maintain. The strategies discussed above are not the only effective ones. Translators can search for flexible translations strategies, as long as they can fulfill the requirements of target readers.

Conclusion

As an important element of Chinese culture, Chinese dish names do not only contain the information of ingredients, but also embody the Chinese cuisine culture. Due to the difference between Chinese and English languages and cultures, untranslatability does exist in Chinese dish names. In order to translate

them in a proper way, translators must pay more attention to the untranslatability of them. Facing with recent problems in Chinese dish names translation, on the one hand, the authority should organize to formulate relevant standards; on the other hand, the translators involved should set strict demands on themselves. On the basis of transmitting information of dishes, they should deliver the culture behind dishes, as much as possible, in limited words no matter whether done by literal translation or free translation strategies. It is hopeful that more and more excellent English versions of dish names can spread Chinese culture further.

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English Translation of International Communication Based on the Theory of Translation Ecology

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[Abstract] With the gradual global economic and cultural improvement, international communication in China has been strengthened. However, at present, there exist a number of problems, such as syntax errors and grammatical mistakes in English translation of international communication from China's media; these stand as the disadvantage of English translation effect of China's profile and China's storytelling. Translation ecology theory tentatively combines ecological ideas with translation, thus furthering the application of ecological terms to describe the translation process, translators, original and targeted texts, thereby achieving the goal of replanting the original texts into a targeted language and culture. Therefore, based on the theory of translation ecology, this paper proposes some improved strategies for the English translation of international communication of China, and it is hoped that the effectiveness of English translation of China's international communication can be realized.

[Keywords] international communication, English translation, translation ecology

Introduction

How to tell the story of China and communicate with English readers in a favorable way is the major concern of Chinese international communications. In recent years, numerous scholars in China have conducted research on the English translation of international communication (ETIC). From the perspective of cognition, Ye Lan analyzed the features of the Chinese mode of thinking during the English translation of redundant information in international communication, as well as the methods of category construction of the applied translation technology theory (Ye, 2008). Cao Peng and Yuan Zhijun explored the ETIC in local regions, conducted a sample survey of the English translation of the publicity materials of regional administration, enterprises, and public institutions, carried out a comprehensive analysis on their translation problems on this basis, put forward targeted questions, and then proposed ways to solve the problem of English translation quality (Cao, & Yuan, 2008). According to Leng Jinying, China is now faced with severe challenges in the ETIC, and news media can be effectively applied to boost its accuracy (2009). Zeng Lisha applied the theory of communication and put forward two principles that should be followed in publicity translation in order to further broaden the research perspective of the translation of international communication and effectively guide translation practice (2009).

Guided by the German functional translation theory, Zhang Xiaoge analyzed and researched the current situation of the English translation materials of international communication from different perspectives and proposed corresponding measures to improve the quality of translation (2009). Yu Qian and Liang Zhengyu discussed the English translation of Chinese neologisms in international communication from the perspective of acceptability, argued to fully consider the sociocultural background factors of foreign audiences from the aspects of theory and examples, and adopted effective translation strategies to explore the feasibility of translated texts and achieve better international communication on the basis of ensuring the authenticity of translated information (Yu, & Liang, 2011). In view of the existing research, scholars have analyzed the ETIC from multiple perspectives. However, few researches have been

conducted on the ETIC based on the theory of translation ecology, which, accordingly, is analyzed in this paper, hoping to enhance the quality and effectiveness of the literal expression of the ETIC and further enhance its social validity.

In international communication, English translation is not just a simple linguistic rewriting, but represents the overall image of a country and renders and conveys a country's intrinsic culture. Culture vastly varies in different regions. Currently, in general, the ETIC in China is experiencing a momentum in growth. However, the use of words and sentence expression still holds the disadvantages of Chinglish, which exerts a negative impact on the effectiveness of publicity (Li, 2012). In recent years, with China's intensified openness to the outside world, the ETIC has become increasingly prominent. The application of the theory of translation ecology in the ETIC can validly enhance the effectiveness of English translation and better achieve the purpose of publicity (Zhang, 2014). The theory of translation ecology advocates that every participant involved in the translation behavior constitutes a translation network under the circumstance of mutual communication and works jointly to maintain this network for the smooth realization of translation. For this reason, this paper aims to analyze the ETIC based on the theory of translation ecology, proposes corresponding improvement strategies, attempts to enhance the actual effect of English translation, and attempts to advance the cultural communication in China.

Literature Review

Researchers in the translation studies have found that translation can be put against the background of culture, history, society and other fields, which then have been introduced to study for its interdisciplinary broader development. Quoted from *Evolution* and eco-environmental protection, ecological translation is put forward by Hu Gengshen in 2001, defining translation as "a series of selective activities by a translator during his/her process to adapt himself/herself to the eco-environment of translation" (Hu, 2004). He borrows the ecological terms of survival of the fittest, selection and adaptation, afterward punishment, etc., from what Darwin describes as the laws of Nature, comparing analogically translation to the evolutionary system.

Hu (2004) believed that translation ecology refers to the idea that the translated works are orderly and selected based on the ecological structure inherent both in the original and targeted texts throughout the entire translation activities. Adaptation-selection stands as the main part of the theory, which relates to the issues of a translator's/targeted texts' selective adaptation and his/her/its adaptive selection. In other words, it discusses how a translator and patron select original texts and how translated versions adapt to the targeted language and culture in which interactions between a translator, texts, readers, and other factors concerned in the translation process are brought under a much deeper and broader condition: an ecological system. In the process of actual translation, the original works are reproduced and rewritten in another language, just like replanting a tree from one lot to another in Nature. In short, translation ecology is the state of interaction between translation and the external environment.

Translation ecology values the integrity of the translation system and the harmony of the ecological environment. The ETIC based on the translation ecology theory aims to transform the traditional translation model of international communication (Yao, 2015). The key features of translation ecology are objectivity, existence, and sustainability. The theory of translation ecology believes that, in case of no revelation or no explicit guidance of the relevance order chain, there is no need to analyze the relationship between translation activities and the natural world; if the relationship between translation activities and the natural world is considered, it is impossible to profoundly expand the macro ecological concepts (Nai, 2016). In

this regard, translation ecology is a progressive development process from local to whole. In a word, the theory can be feasible in translating Chinese international communication. Hence, the paper is designed to quote ecological theory to study successful English translation of Chinese international communication writings, since the theory put emphasis on the acceptance of targeted readers, which is in line with the purpose of international communications.

The Characteristics of ETIC Based on the Translation Ecology Theory

Relevance

Based on the theory of translation ecology, the ETIC translation activities have strong relevance in terms of harmonious coexistence of original and targeted languages and cultures. As international communication is a cross-cultural communication activity for international audiences, its English translation plays a key role in order to bridge the language and cultural barriers of different nations. For this purpose, in the English translation activities, the social culture behind the language should first be understood in order to better master the language. Translators should make a comparative analysis of multiple cultures so that another ideological system can be most reasonably explained and expressed by transplanting. Furthermore, every rendering made by translators should take communication as the ultimate goal and make foreigners understand rich Chinese politics, history, and culture beyond lingual structures. Translation activities should be carried out after considering all the relevance in the chain of translation environment, not just for the purpose of finishing translating words for words.

Systematicness

ETIC based on translation ecology theory brings more systematicness to the related activities. In essence, the ETIC is a special form of communication, whose accuracy must depend on relevant standards and requirements. Moreover, ETIC can demonstrate a country's soft strength and set up national image. In the ETIC, the contents of both original and targeted texts should be authentic and reliable, and the form should be targeted and decent. In the actual translation activities in accordance with ecological translation concept, English translation is a multi-level system consisting of a macro-level system and a micro-level system. Longitudinally, English translation includes three levels: context, content, and presentation. Among them, the context level is on the extralingual level, and the content level and the presentation level belong to the intralingual level, as illustrated in Table 1:

Table 1. Multilayer System for English Translation

Macro-level system		Micro-level system
Extralingual level	Context level of English translation	Cultural context
		Situational context
Intralingual level	Content level of English translation	Semantic layer
		Syntax layer
	Presentation level of English translation	Phonetic system

The ETIC based on the theory of translation ecology mainly utilizes resources of all aspects, integrates various types of information resources, and explains and traces errors existing in traditional English translation, which, in turn, helps offer more natural and acceptable English versions of Chinese international communications.

Purposiveness

To a certain extent, human communication activities are featured with certain directionality and purposiveness. The ETIC based on the translation ecology theory can flexibly grasp various language cultures and utilize some news media to internationally disseminate the involved language culture. In addition, grammar, vocabulary, and other aspects involved in ETIC are sometimes affected by certain regional differences, which, in turn, can cause difficulties in translation. However, based on the theory of translation ecology, the ETIC takes information dissemination as its main purpose, communicating effect as an expressive ability, pre-determined expectation as the main objective, and dissemination effect as the measurement standard. That is, the translation activity has been regarded as one with the ability to achieve harmony between original and target language in a whole ecological chain. Even if a translator's words are elegant, the rewriting must be faithful to the original in form and content, thus serving the purpose of cultural communication with the original national and local identity.

Suggestions on ETIC under the theory of Translation Ecology

Before we talk about how ecological translation theory offer solutions for a translator to select Chinese international communication texts, to adapt to ecological translation environment, and how the translated texts are received by English readers, we have to know that what has undermined English translation of Chinese international communications is partially due to overstressing literal linguistic rendering of the Chinese overseas publicity, which is one of the big headaches for translators. In addition to that, Chinese international communications texts tend to be full of jargon, numbers, and classic Chinese poetry; there are cultural, social, and ideological differences between original Chinese and targeted English that have not been transferred properly. So, it is advisable to follow the rules of ecological translation theory to translate the Chinese international communication texts as follows.

Understanding Original Texts and Targeted Readers

Now, the understanding of ETIC based on the theory of translation ecology should be strengthened so as to further fundamentally enhance the overall translation quality. As for translating “八个坚持, 八个反对”, the eco-translation theory can offer the starting line for the translation. Numbers in regulation or law phrases are frequently quoted so as to make it easier to understand and remember among average or low literacy people. Its first translated version is “eight adheres and eight opposes” when the policy came out initially. Although the translation was faithful word by word, it was difficult for the target language readers to understand what it meant. It is clear that the selection of words here doesn't fit the eco-translation environment, and the expression is strange for targeted English readers. There is an English saying “do's and don'ts,” which can be used here for translating the Chinese phrase. Now “eight dos' and don'ts” can transplant Chinese policies of “八个坚持, 八个反对” naturally into English. That is, translated collocation that ignore the wholeness of translation processes goes against English reading expectation and is hard to be accepted and.

In the eco-translation, it is the translator that is solely responsible for correct comprehension of the original texts and for survival of the translated version. That calls for the high demand of bilingual and bi-cultural competence of translators. Bridging language and culture differences would be achieved in the translation. Translators' dominant role in the eco-translation, thus, should not be overstressed or understated. On the one hand, there should be a mechanism in which related editors, translators, and proof readers, etc., should play the role, analyzing Chinese and English translation materials, during which it is essential to fully combine the characteristics of the news media, draw support from multiple news media, such as the

Internet, television, radio and communication software, improve and correct the inadequacies of the English translation materials, and, consequently, promote its accuracy and completeness. On the other hand, as far as news media are concerned, the ETIC should be integrated with their development mode, as well as their features of timeliness, universality, and sustainability, thereby elevating the overall quality of the ETIC.

Highlighting Cultural Background

Due to cultural gaps among different countries, the English translation materials of international communication are selected out of different considerations. In the specific process of English translation, Chinese and English publicity materials should be compared to highlight the cultural background and be combined with current national conditions in China to demonstrate the status of national development. Meanwhile, an in-depth study of cultural difference should be carried out on cultural status and cultural performance, and an integrated approach is adopted to integrate foreign cultures with foreign publicity materials. Besides, in comparing Chinese and English publicity materials, the language differences that occur should be analyzed in advance. News media products can also be used to compare and analyze cultural differences and avoid unnecessary and substantial errors in the ETIC.

For example, translation of “台独” is one of the most sophisticated topics in Chinese international communities. The successful translation would convey the message of mainland of China and justify China’s stance in international communities. When it was rendered simply as “separation, split, division,” it seemed that the PRC didn’t win support for Chinese reunification. When “Anti-Secession Law” was published by the Xinhua News Agency in 2004, it made a difference. Westerners, especially readers in the United States of America, began to catch on the term. The connotation of “secession” would rightly remind targeted readers of the Civil War in American history when the South was determined to secede from the Union. Xinhua’s translation has aroused the universal experience of China’s and America’s readers by the cultural message loaded in the word. The study of culture difference is highlighted in the translation of Chinese international communication can again register the ecological coexistence of translational element and the essence of interdisciplinary of translation study.

Improving Teaching Programs for Translators’ Cross-Cultural Communication

In order to upgrade the quality of English translation of Chinese international communication, universities and other training programs in China should perfect the talents training mechanism for translators and enhance cross-cultural communication skills. It is of a necessity to cultivate applied and interdisciplinary foreign language talents, establish a sound and feasible talent training program for translators, and apply the market as a guide to determine specific training objectives and training directions. The government should emphasize the team construction for foreign language translators, formulate relevant policies, and establish translation centers or translation associations as the carrier to discover, cultivate, and reserve talents. Besides, translators should establish the concept of lifelong learning, face the ever-evolving and changing social situation, keep up with the pace of the times, enrich the knowledge reserve, enhance the awareness of cross-cultural communication, and upgrade cross-cultural communicative translation skills. In spite of improving the training mechanism for translation talents, schools should train students to handle the methods in the translation process in a unified manner and master professional skills. Only in this way can students’ intercultural communication skills be enhanced and more English translation talents can be cultivated.

Conclusion

To sum up, the ETIC is a type of behavior with strong purpose and high demand that emphasizes the validity of translation. Currently, China is confronted by severe challenges in the ETIC since it is committed to establish a favorable image in the international communities. The ETIC activities can be further optimized based on the theory of translation ecology, which, specifically, can be achieved by reinforcing people's understanding, strengthening the translation effectiveness of Chinese and English publicity materials, and upgrading the talent cultivation mechanism for translators. The main discussion in the paper is dedicated to how to select the translation materials, how to translate the Chinese political texts, and how adapt to the targeted environment from the perspective of eco-translation theory. In this way, it is applicable to improving English translation of international communication and achieving better international communication. Therefore, the most important task for C-E translation of international communication is, perhaps, to combine theoretical research with translation practice, along with history, culture, publicity, or politics. In a word, eco-translation theory in a sense can offer further advice or perspective to conduct multidimensional translation activity to maximize international communications.

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On the Translation of Cultural Images Based on Rewriting Theory: Taking *The Iconography of the Decorated Writing-Paper of the Ten Bamboo Studio* as an Example

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[Abstract] *Cultural images in Chinese classics contain deep and rich meanings, which sometimes are really difficult for foreign readers to understand. During the process of translating The Iconography of The Decorated Writing-Paper of the Ten Bamboo Studio, the authors find that there are many cultural images in it. In order to translate the book well for foreign readers, the Rewriting Theory was found to be a good translation strategy for this task.*

[Keywords] *cultural image; Rewriting Theory; The Iconography of The Decorated Writing-Paper of the Ten Bamboo Studio*

Introduction

The Decorated Writing-Paper of the Ten Bamboo Studio (Hu, 2012) is a collection of paintings originally compiled by Hu Zhengyan in the early 17th century. With colorful woodblock decoration, this book is augmented with the technique of blind-stamping and printed in multiple colors and decorative motifs, including flowers, trees, furniture, landscapes, animals and figures. It consists of four volumes (Jin, 2009). The first volume contains 60 writing-papers, including seven categories: *qingong* (elegant offerings), *huashi* (beautiful stone), *bogu* (history), *huashi* (painting and poem), *qishi* (special stone), *yinyi* (seclusion), and *xiesheng* (painting from life). The second volume consists of 65 writing-papers, including eight categories: *longzhong* (sons of the Chinese dragon), *shenglan* (visit with pleasure), *rulin* (seclusive life), *wuhua* (simplicity), *fengzi* (son of the phoenix), *zhezeng* (gift), *moyou* (friend of ink), and *yawan* (antiques). The third volume is composed of 72 writing-papers of nine categories: *gumu* (constant pursuit), *lihua* (friend), *yingqiu* (responding), *guize* (principles), *minxue* (diligent learning), *jixiu* (constant persistence), *shanghzi* (nobility), *weidu* (extraordinary inclusiveness), and *gaobiao* (refined demeanor). The fourth volume comprises 70 writing-papers that cover eight categories: *jianyi* (suggestions), *shouzheng* (long life), *lingrui* (auspicious sign), *xiangxue* (fragrant snow), *yunsou* (old people), *baosu* (treasure), *wenpei* (jade), and *zagao* (daily painting) (Wang, 1994).

Each painting in this work depicts the corresponding historical and cultural allusions or myths and legends, carrying typical Chinese cultural elements. Just as Chen Weiguo said, “the Chinese traditional culture (composed of benevolence, knowledge, friendship, rite, music, fidelity, promise, heaven, earth and virtue) are all involved in it. Moreover, there is a wide range of stories from *the Book of Songs*, *the Book of History*, *the Historical Records*, to *the Book of Han*, from Tang poems, Song jambic verses and Yuan

dramas to biographies and folk tales” (Chen, 2019, p. 56). In order to help readers better understand the rich meaning in *The Decorated Writing-Paper of the Ten Bamboo Studio*, the *Iconography of The Decorated Writing-Paper of the Ten Bamboo Studio* is composed to illustrate the classic stories behind the chosen 123 paintings. Based on the practice of translating the *Iconography of The Decorated Writing-Paper of the Ten Bamboo Studio*, this paper finds, first, that the cultural images are really difficult to be translated, for they are full of rich and profound meanings. Second, the Rewriting Theory is quite helpful for the translators to explain the cultural images more clearly. Meanwhile, this paper also finds that there is no previous English translation for this *Iconography*, so it is a kind of creative task, which is very good for foreign readers to know about Chinese traditional culture.

Brief Introduction to Rewriting Theory

Since the trend of “cultural turn” in translation, scholars have paid much more attention to the cultural factors involved in the translation process, comprising ideology, history, politics, religion, etc., than to the linguistic transformation in their research. As one of the outstanding representatives in this field, André Lefevere explains in detail that “Translation is, of course, a rewriting of the original text. All rewritings, whatever their intention, reflect a certain ideology and a poetics and as such manipulate literature to function in a given society in a given way” (2004, p. 2). In his view, translation is implemented by deletion, addition, rewriting under the manipulation of three major elements: ideology, poetics, and patronage.

Ideological factors essentially determine the choice and manifestations of translation. Not limited to political ideology, Lefevere defines it as “a grid that dominates our behavior and belief with forms and norms” (2004, p. 14). It implies materials, concepts, customs and other factors of the original culture. Acting as “an invisible hand,” ideological factors are often first considered and play a fundamental role in translation process. In fact, during the process of translation, it is well known that the specific social, historical, and cultural factors stemming from ideology deserve much more attention when transforming the source text to the target one.

Poetics is also intangible but critical. It consists of two components: “one is an inventory of literary devices, genres, motifs, prototypical characters and situations, and symbols; the other is a concept of what the role of literature is, or should be, in the social system as a whole” (Lefevere, 2004, p. 26). The former, to a certain extent, emphasizes the status of the literary system, while the latter adds new elements to it. Therefore, translators should not only consider the cultural factors, but also pay attention to the changes of the theme, the story, and the characters’ thoughts and emotions when considering that poetics runs through the whole process of translation.

Lefevere regards patronage as “a certain power (person, institution) which can promote or hinder the reading, writing and rewriting of literature” (2004, p. 11). Patronage cares more about the ideology of literature and the executors of ideology than its poetics. Publishing institutions, social media, newspapers and magazines, etc., can serve as patronage. In this sense, while ideology is intangible and abstract, patronage is tangible and concrete. In the process of translation, it can exert an enormous impact on translators. Thus, when interpreting a translation, the effects of patronage on translation should also be analyzed and emphasized.

Translation of Cultural Images from the Perspective of Rewriting Theory

Since the classic stories boast enormous and profound cultural images, the authors put much focus on their translation and thought over the proper strategies in the light of Rewriting Theory, which not only focuses

on the ideology of translation on a macro level, but also on its poetics at a micro level (Zheng, 2018). Under the manipulation of ideology, the translator is supposed to consider the historical and cultural context, the translation purpose and, more importantly, the expectations of the target readers. Specifically, the strategies of domestication and foreignization to translate the cultural images will be employed properly under the guidance of Rewriting Theory. From the perspective of poetics that the theory suggests, the rewriting style, figures of speech and register should be taken into consideration when translating the cultural images. In this case, there are many translation strategies being used for the cultural image translation, like the free translation, explanatory addition, and transliteration combined with connotation, and so forth. Employing the appropriate methods will enhance the quality of translation product and help it to be more successfully accomplished.

Rewriting under the Manipulation of Ideology

“Translation, fundamentally speaking, is to import the ideology of foreign culture to that of local culture” (Lefevere, 2004, p. 6). According to Lefevere, ideology in translation indicates two basic factors: the translators’ ideology and the ideology imposed on the translator (2004). The former is assuredly stamped on the translator’s translation purpose, while the latter is closely related to the social, historical, and cultural factors. “In the process the translators inevitably encounter the dilemma of choosing strategies: to violate or to follow. Then at the surface level, we have ‘domestication’ versus ‘foreignization’ pattern” (Wang, 2003, p. 17). Both “domestication” and “foreignization” are beneficial strategies in the translation practice, of which the former indicates that “the translator makes himself invisible in order to achieve fluency,” and the latter, in contrast, demonstrates that “the translator is visible to keep specialty” (Venuti, 1995, p. 20). Controlled by the ideological factors, the translator chooses different translation strategies to render cultural images in view of the historical and cultural context, translation purposes and reading expectations of target readers to better integrate into the social and cultural system of the target language and promote effective cross-cultural communication.

From the perspective of historical context. Translation always takes place in a certain historical context, which is bound to be constrained by the dominant cultural factors, such as ideology, power relations, and economic strength. Various factors in a certain historical context “constrain the choice and development of translation forms and themes” (Lefevere, 1985, p. 14), and inevitably affect the choice of translation strategies. Translation is not an individual practice. With the deepening of the “Belt and Road Initiative,” the translators, as a major medium of cultural exchange, need to narrate Chinese stories, highlight Chinese characteristics, and spread Chinese distinct culture more exactly. Therefore, in terms of the historical and cultural context, the translator tends to adopt foreignization strategies when interpreting a range of cultural images. For instance (see Figure 1):

Example 1:

Source Text (ST): 十竹斋笈画刻虞琴一把, 借以此歌颂君子的圣德。

Target Text (TT): This painting depicts a yuqin, the plucked seven-string Chinese musical instrument of the zither family, signifying the practice of virtue of the emperors.



Figure 1. Yuqin

“*Yuqin* (虞琴)”, also known as “*guqin* (古琴),” represents the most noble and refined musical instrument in ancient China. Accounting for the first of “Four Arts of the Chinese Scholar” (*guqin*, go, calligraphy and Chinese painting), it is praised as a philosophical art or an artistic philosophy. But nowadays, more than a few people, from native to foreign, confuse it with the Chinese zither (古筝), a plucked musical instrument normally with 21 strings, which is detrimental to the consistency and development of *guqin*. Considering the cultural context, therefore, the translator is inclined to foreignize the cultural image supported by the translation method of transliteration plus annotation.

From the perspective of target readers. For one translated work, different readers bear diverse expectations. “Professional readers, for instance, pay much more attention to the academic form of a book while non-academic readers, who largely read only for entertainment, are likely to find it intrusive” (Zhao, 2006, p.65). Therefore, in rendering the source text the translators are supposed to attach much importance to their prospective readership. Specifically, the translator tends to employ the domestication strategies to explain some culturally loaded images. For example:

Example 2:

ST: (陶渊明) 不愿“为五斗米而折腰”, 而退隐田园, 再不出世。

TT: Tao retired to the pastoral world because he was reluctant to compromise his principles for the scanty salary.

Here, “*dou* (斗)” is a Chinese measure for grain, and “五斗米” literally means five dous of rice for daily salary in the Jin Dynasty. At that time, the maximum weight of a dou of rice equaled 7.5 kilograms; therefore, five *dou* of rice was about 37.5 kilograms. In this context, Tao Yuanming applied this image to signify his ignorance of the poor salary, which might be an obstacle for the readers to perceive the implications if translated literally. Considering the effects on the public, the translator, therefore, domesticates the image by putting it into “the scanty salary” in the paraphrasing method.

From the perspective of translation purpose. Translation, to whatever degree, is implemented with some purpose. Professor Zhao Wenjing emphasized that “In deciding which form to take in rewriting the work, whether to imitate or to translate, write a review, criticism, paraphrase or plot summary, etc. and what language to use, classical or vernacular, the rewriters presumably have their own agenda in mind apart from taking the prospective readers’ ideologies into consideration” (2006, p. 66).

Exactly, the translation of *Iconography of The Decorated Writing-Paper of the Ten Bamboo Studio* is initiated with the purpose of illustrating Chinese classic stories and conveying Chinese culture presented by these paintings to the respective target audience. Taking the translation purpose into consideration, the translator, therefore, is likely to render the source text by foreignizing an array of cultural images.

Nevertheless, when the efficiency of intercultural communication is measured, too much extent of foreignization would result in some negative effects in that it is the domestication that may be more helpful to lubricate the obstacles for the readers. In this case, “to explore a balance between both strategies is possible to be feasible in the translation practice” (Fan, 2008, p.63). Examples are as follows:

Example 3:

ST: 李白掷下的毛笔已化成一座笔峰, 笔尖化成了一棵松树, 矗立在散花坞中, 这就是如今见到的“梦笔生花”。

TT: The brush Li Bai flung turned into a towering mountain and the tip of the brush became a pine tree towering over the Sunken Flower Valley, a tourist site of Mount Huang in Anhui Province. This is the source of the story “dreaming of flowers blooming at one’s pen tip.” which now refers to someone who has excellent writing skills.

In regard to its origin, this image is related to Li Bai, a renowned poet in the Tang Dynasty who dreamed that a flower grew from the tip of writing brush before he got a lot of inspirations in writing poems. Hence, the meaning of this image was extended to indicate one’s brilliant writing. Lacking the background knowledge, the target readers, to some extent, may encounter difficulties in decoding the connotations behind this image at the first glimpse. For the purpose of conveying the beauty of Chinese and diminishing the possibility of puzzling readers, the translator provides the literal meaning followed by the explanations of its implied meaning.

Rewriting under the Manipulation of Poetics

From the perspective of Lefevere, “in its formative phase a poetics reflects both the devices and the ‘functional view’ of the literary production dominant in a literary system when its poetics was first codified” (2004, p. 26). The translation methods adopted by translators are carried out under the constraints of certain poetic factors, ranging from a word to a sentence and even the style and translation strategies of the whole text. To a certain extent, poetic factors determine the social role that the translated work will play and the degree of its influence. More importantly, emphasizing meaning only and neglecting the poetic and literary factors will inevitably fade the aesthetic flavor of a work.

For the sake of conforming to the target poetic tradition, the translator attaches considerable importance to the structure, genre and style in the translation process. Meanwhile, it is the case that “the individual dominant poetics of the translators also restrained the translation definitely” (Wu, 2008, p.56), the translator expounds his unique understanding of the original with specific rewriting styles and creative techniques, which will exert some impacts on the translation. More concretely, some aspects of poetics, comprising the rewriting style, figures of speech and register, have been highlighted in the translation of cultural images.

From the perspective of rewriting style. Liu Miqing pointed out in his style translation theory, “Style is not vague, for it can be seen in various forms which constitute the symbol system of the style” (1990, pp. 51-62). Therefore, the translator has drawn much attention to the rewriting style when rendering the source text. Specifically, two rewriting styles are mainly adopted in the practice to accommodate the target poetics and context, namely simplification and detailed explanation. The former refers to the brief rewriting style, while the latter refers to describing something with full explanations.

Example 4:

ST: 鹿疑郑相终难辨, 蝶化庄生诂可知?

TT: It’s hard to tell whether the deer exists or not, as no one knows whether the Chuang

Tzu dreamed the butterfly or the other way around.

In the lines above, *lu yi zheng xiang* (鹿疑郑相) and *die hua zhuang sheng* (蝶化庄生) are Chinese idioms representing the unity of the human and nature. Since the meaning of the two images is obscure in essence, and also the equivalent amount of them have not been found overseas, so the simplified style of rewriting is adopted to translate the images in order to make the translation accurate and concise.

From the perspective of figures of speech. Lefevere has put forward many rules that a good translator is supposed to observe, among which he demands translators should keep the figures of speech of the original text (2004). Applying figures of speech is one of the basic methods to polish the work, which contributes to the aesthetic effect in language expression. For the literal work, translation is to reproduce the style of the original work, in which process whether the figures of speech are dealt with properly can be regarded as the key to doing the translation successfully. Therefore, when translating the cultural images involved in this project, the translator is apt to preserve the figures of speech, offering explanations as vivid and concise as possible. If the original images and connotations cannot be completely preserved, the translator will tend to consider adding certain rhetorical devices to make the translation more vivid and clear.

Example 5:

ST: 君子之兰薰桂馥。

TT: The gentleman handed down a good reputation as the aroma of orchids and cassia.

The idiom *lan xun gui fu* (兰薰桂馥) is originated from a masterpiece of Luo Binwang, a notable poet of the Chinese Tang Dynasty. Carrying beautiful images and profound meaning, it is widely used to signify the virtue of the gentlemen. After careful observation and consideration in respect of poetic factors, the translator decides to keep the original figures of speech by employing the simile to illustrate this image.

From the perspective of register. Register is the general term for the occasion or field of language use. For this matter, M. A. K. Halliday holds that “language variants can be divided into different register according to its usage, and languages used in different fields will result in different styles” (2000, p.82). In terms of the register analysis, it is necessary to observe the language style the source text adopts, specifically, the formal or informal style, the grand style, the casual style and so forth. In fact, particularly in the literal works, there will be a mixing of these language styles, so that the profound effects can be achieved. As for this project, in rendering some cultural images, the translator tends to transform a series of formal expressions, which take the form of idioms or allusions into a slightly casual style, so as to facilitate the latent conflicts between the poetics of the original and the target culture.

Example 6:

ST: 他看见韩康布衣方巾, 驾牛车而来。

TT: In that Han was plainly dressed and rode the oxcart, the head mistook him as a humble countryman who came voluntarily and thus grabbed his cattle.

Literally, *bu yi fang jin* (布衣方巾) refers to the tattered clothes of the poor. The style of the idiom is more formal, while in translation, the meaning of it is explained in a more relaxing way, which avoids the conflict and contradiction with the target poetics to a certain extent.

Lefevere assumed that “translators often try to recast the original in terms of the poetics of their own culture, simply to make it pleasing to the new audience and, in doing so, to ensure that the translation will actually be read” (2004, p. 26). In this project, the poetic factors have received much attention of the translator, who hopes to make the translation more acceptable to the target poetics in a deeper level.

Rewriting under the Manipulation of Patronage

According to Lefevere, “two control factors regulate the relationship between the literary system and other subsystems within the social system. One control factor comes from inside the literary system and is represented by the ‘professionals’; the other factor, which operates from outside the system, is called ‘patronage’” (2004, pp. 14-16). For a translated work, the cooperation of the translators and commercial publishing houses is indispensable to achieve the ideal communication effect at home and abroad. At present, the main channels for Chinese literature to go abroad are copyright trading between domestic and foreign publishing houses and the “patronage” of press and publications for the foreign publishing houses and excellent translators. Before publishing a translated work, the “patronage” groups will comprehensively evaluate the literary and commercial value of the translator’s work, and then choose translators to establish a cooperative relationship with the author to establish a win-win relationship among the author, translator, and publishing house, so that the channels of transmission of the translated work both at home and abroad can be effectively expanded.

In case of this translation project, the “professional” and “patronage” are in conjunction to enhance the translation quality during the execution of the project. In the early stage of the translation project, the Painting Academy of the Ten Bamboo proposed relevant requirements for translation criteria: on the one hand, the translation product should be complete and hierarchical both in form and content, fully reflecting the vividness of the stories; on the other hand, the aesthetic effect of the story should be retained, as far as possible, without changing the original meaning. Therefore, in the process of translation, the translator has constantly fathomed the content of the source text, especially for the translation of poems and cultural images within. Thus, when rendering them, the translator takes into account the structure and rhythm as much as possible on the basis of the context in order to preserve the aesthetic and artist flavor. For instance, Examples 7 and 8 demonstrates this.

Example 7:

ST: 羽盖徒相顾, 云山畅独行。

TT: Disregarding the gorgeous cart, I enjoyed wandering in solitude.

Example 8:

ST: 青山烟欲螟, 扶筇一醉归。

TT: The mountain stands in fog; the sky is getting dark; staggering back slowly after drink; leaning against the fence.

The above poems are mostly inscriptions on the respective paintings, which are embedded with beautiful images with rich connotations. For the sake of accommodating the requirements of the *Painting Academy of the Ten Bamboo*, the translator tries his best to restore the whole artistic pictures, and meanwhile reveal the aesthetic charm according to the rhythmic characteristics of poems in the process of translation. Moreover, the translator also creatively exerts efforts to make it rhyme to further enhance the aesthetic effect of the translation, such as “dark” versus “drink” in Example 7 and “wound” versus “mound” in Example 8.

Conclusion

From what has been discussed in this paper, we know that the Rewriting Theory is very helpful for the translation of cultural images. It has been verified that the translation of cultural images, manipulated by ideology, poetics, and patronage inevitably experiences minor changes or deviation, especially when taking

the historical context, the translation purpose and the expectations of the target reader into account, domestication and foreignization strategies have been figured out. In this sense, a trinity comprising the cultural significance, the translator's subjectivity and the audience acceptance has been realized. Therefore, the Rewriting Theory is feasible to elaborate on the translation of cultural images, and it is also useful to enhance the translation quality to some degree.

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On the Translation of Linguistic Terms Based on the Russian-Chinese Parallel Corpus

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[Abstract] Terms are the foundation of subject development, so the standardization and unification of term translation is an important requirement of development. The number of linguistic terms is increasing with the development of linguistics, and the translation of terms also reflects diversity and discreteness. The inconsistent translation of Russian linguistic terms has brought many obstacles, which is not beneficial for academic exchanges and cultural communication. In the long term, the subject development will be influenced in a bad way. Taking the composition of Russian linguistic terms into consideration, this paper adopts a parallel corpus-based research method to analyze the situation of Russian linguistic term translation, and proposes several countermeasures to the problems existing in Russian linguistic terminology translation.

[Keywords] linguistic term translation; parallel corpus; problems and countermeasures

Introduction

Linguistic terminology itself has the dual nature that it not only belongs to the research object, but also serves as a research tool, which is the basis for the extension and development of many disciplines. With the progress of society and the development of linguistics, the number of linguistic terms is increasing, and the translation of terms is characterized by diversity and discreteness, which is lack of systematic rationality. As a type of humanities and social science terms, the non-uniform, non-standard and unsystematic translation of linguistic terms has brought many man-made obstacles to academic communication and cultural communication, which will hinder the development of the discipline in the long run. Scholars at home and abroad mostly adopt qualitative research methods for “the old problem” of linguistic terminology, which lacks systematicness and science. This paper intends to adopt a corpus-based qualitative and quantitative approach to study the translation of linguistic terms, which is more objective and scientific.

Background of Linguistic Terminology System Construction

In the 1920s and 1930s, the rapid development of the social industry in the Soviet Union and the continuous advancement of science and technology drove the rapid development of the social economy, and thus, promoted the progress and prosperity of linguistic culture. This has formed the system of terminology concept in the former Soviet Union (Zheng, 2005, p. 71). The terminology system in that period began with scientific and technological terms as well as industrial terms, and continued to develop. This has made a positive impact on the construction of linguistic terminology system. After the terminology system was formed, the naming of terms should follow the principles of professionalism, convention, univocality, scientificity, rationale, conciseness, productivity, stability, systematization, accuracy and internationality (Feng, 2011, pp. 32-41).

The earliest researches on linguistic terminology focused on the compilation of lexicons. Russian linguistic term dictionaries include monolingual dictionaries and multilingual dictionaries, such as the “Linguistic Terms Dictionary” («Словарь лингвистических терминов») (О. С. Ахманова, 1966),

“French-Russian Linguistic Terminology Dictionary” («Французско-русский учебный словарь лингвистической терминологии») (А. Г. Назарян, 1989) and so on. The research results of these studies have laid a solid foundation of Russian linguistic terminology system construction and provided a theoretical source for the study of linguistic terms. Besides, they have also promoted the study of languages and cultures in other countries.

The terminology system of modern linguistics in China was gradually formed after the integration of traditional Chinese and Western linguistics. In the 1950s, due to the introduction of Soviet-Russian linguistics, its metalanguage had an important influence on the linguistic terminology system after the founding of China (Ye, 2017, p. 74). This had a positive impact on the construction and development of linguistic terminology system in China, and also provided a foundation for researches on domestic Russian linguistic terms. Chinese researches on linguistic terms started with the translation and compilation of linguistic term dictionaries. In recent years, there has been some new achievements in the field of lexicon compilation of linguistic terms, such as “New Era Russian-Chinese-Chinese-Russian Linguistic Terminology New Edition” (Ding, 2014), which is also the basis of this study; The “New Russian-Chinese-Chinese-Russian Linguistic Term Dictionary” (Li, 2016). Appearance of these linguistic term dictionaries are one of the basic tasks to promote the development of linguistics. They have provided an in-depth system of linguistic terminology and abundant corpus for Chinese scholars, as well as laid foundation for term standardization.

Features and Formation of Russian Linguistic Terms

Early Russian linguistic terminology has been accumulated under the influence of ancient Greek and Latin (Zheng, 2005, p. 30). Modern Russian linguistic terminology has the feature of systematization, and its terminology system is constantly improving. Russian linguistic terminology has shifted from single to comprehensive, macro to concrete, imperfect to perfect (Wu, 2009, p. 45).

The terms of different subjects have their own characteristics. Russian linguistic terms have the merits of interdisciplinary, historical inheritance, innovation, non-equivalence, duality and so on. The formation of Russian linguistic terms mainly includes semantics, morphology, syntax, morphology-syntax and borrowing. Semantic composition is one of the main ways to increase Russian linguistic terms, which is productive and rational. Morphological formation is most commonly used. It stresses to add Russian or Greek-Latin affixes before or after the root so as to form new terms. The syntactic method is most productive, which can conveniently show the connotation and meaning of phrase terms. The applications of these methods are as follows:

Semantic Composition Method

Terminization of common words, such as член (members, components), word meaning reduction, член предложения (sentence components). Borrowing common words or terms in other fields, such as валентный (chemical system: valence), валентное поле (linguistic system: valence field).

Morphological Composition Method

Prefix method, such as “пара-”: паралингвистика (paralinguistics); suffix method, such as “-логия”: лексикология (lexicology); pre-suffix method, such as “поли- + -изм”: полиморфизм (polymorphism); adjective nominalization, such as запятая (comma).

Syntactic Structure Method

Two-component terms, such as вариант морфемы (n.+n.) (morpheme variant); three-component terms, such as вариант сильной фонемы (n.+adj.+n.) (strong phoneme variant); multi-component terms, such as дейктические слова первого разряда (adj.+n.+adj.+n.) (deictic words of the first category).

Morphology-Syntactic Structure Method

Ellipsis, such as конотационное значение: конотация (connotation); compound method, such as словосочетание (phrase); abbreviation, such as ИК (итонационная конструкция) (intonation construction).

Borrowing Composition Method

Direct borrowing, such as grammatica-грамматика: imitation (translation borrowing), such as derivatio-деривация: derivative (Latin -atio corresponds to Russian word formation suffix -ация). Systematically analyzing the characteristics and formation of Russian linguistic terms is the premise and basis of term translation.

Discussion on the Situation of Russian Linguistic Term Translation

Terminology translation is actually the frontier of terminology construction, and it is also the first stage in the implementation of terminology standardization and standardization. The most challenging and frequently discussed issue in relevant journals is term translation (Zheng, 2012, p. 103). Therefore, the problem of non-standard translation of Russian linguistic terms urgently needs to be solved.

Translation Methods of Russian Linguistic Terms

The translation methods of Russian linguistic terms are mainly divided into three categories: literal translation, free translation, and literal translation with meaning (Xin, 2012, p. 51). Literal translation (буквальный перевод терминов) can be defined as a translation strategy that reproduces the original terms in the target language and can be accepted by the target readers. It needs to be pointed out that the reproduction in the term literal translation is limited to the reproduction of phonetic and written forms, and does not include the factor of meaning reproduction. Therefore, the literal translation of terms includes two aspects of reproduction (phonetic and written forms), namely transliteration and formal translation. If these two methods are combined, it turns to be synonymous translation. Free translation (вольный перевод терминов) is defined as a translation strategy that conveys the content of the original term without being restricted to its grammatical form. This can well convey the basic connotation of the original terminology and ensure the similarity in the meaning of bilingual terms. It is the main strategy of term translation. Literal translation with meaning (буквально-семантический перевод терминов) refers to a translation strategy that considers word meaning when adopting literal translation. Literal translation only reproduces the form of the original term in the target language, while the meaning is been neglected to some extent. This method aims to make up for the missing of word meaning caused by solely changing form.

Based on the Russian-Chinese parallel corpus, the translation methods of the linguistic terms presented in “New Era Russian-Chinese-Chinese-Russian Linguistic Terminology New Edition” compiled by Teacher Ding Xiaomei can be divided into four main types, including word-word type: знаковость (symbol); phrase-phrase type: форматная часть (morpheme part); word-phrase type: форматив (word formation component); phrase-word type: скрытое сравнение (metaphor). Literal translation is rarely used, expect for the translation of certain foreign words, such as йота (Iota: the name of the Greek letter I). As

for literal translation with meaning, such as цоканье [ц] (phoneticization [ц]); бахтинистика (Bakhtin), etc., it can be seen that the free translation method is more suitable to translate most Russian native linguistic terms, while literal translation and literal translation with meaning is suggested to be adopted when translating relevant pronunciation or proper nouns. In addition, with the help of the corpus, the word count comparison mode of Russian terms and their Chinese translations is shown in the table below:

Table 1. The Word Count Statistics and Comparison of Russian Terms and their Chinese Translations

	One-word term	Two-word term	Three-word term	Multi-word term
Russian term	1374	2942	405	129
Chinese translation	1331	2889	523	113

It can be found that very few Russian terms and their Chinese translations are multi-word terms, and Russian terms and their Chinese translations presents a clear and roughly symmetric structure. Through analyzing data, it turns out that the translation of Russian linguistic terms is mainly based on free translation. The number of word-type and phrase-type Russian terms and their Chinese translation are basically in a balanced state. In other words, free translation approach is mainly adopted when translating Russian linguistic terms into Chinese.

Problems

Linguist Lotte believed that terms are special words that are opposed to common words (1961, p. 183). Terms are different from common words. Terms need to be strictly and standardly used as domain-specific concepts, and usually have the characteristics of conciseness and univocality. The entire terminology system, including its components, should avoid polysemous, synonymous and homonymous phenomena. At present, there are many problems in the field of Russian linguistic term translation.

Through analyzing the corpus, the main problem is that some words are translated in different ways, such as: метатекст (metatext): i) Metatext, ii) Metadiscourse; абзац (paragraph): i) Paragraph, ii) Space at the beginning of a paragraph; заимствование (borrowing): i) Borrowing, ii) imported words; актуализатор (actualizer): i) Substantive sign, ii) Qualifier, iii) Guide words...

In addition, some different words are possibly translated into the same form, such as semantic independence: i) автосемантичность, ii) Автосемантия; Spatial words: i) локализатор ii) локум; Dynamic: i) динамизм, ii) динамика, iii) динамический характер...

These two problems violate the term translation principles of unity and conciseness, and have an adverse impact on the standardization of linguistic term translation. It may hinder the further development of this subject. Although it can be difficult and time-consuming to unify and standardize the translation of Russian linguistic terms, these problems still need to be fixed as soon as possible.

Recommendations

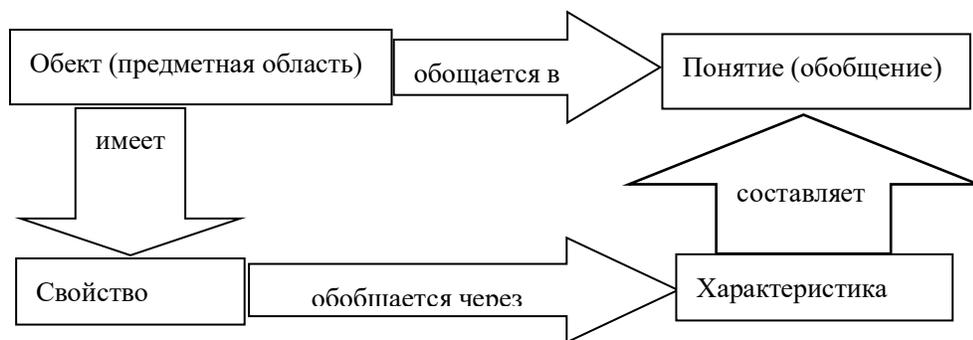
Terminologist Zheng Shupu said that linguistic terms are always attached to or parasitic on specific language substrates. These languages have the common features of human languages, but also have their own characteristics. When terms that are derived from a certain language need to be expressed in another language, some other things may be mixed in inevitably, and at the same time some existing things may be lost (Zheng, 2006, p. 54). This reflects the non-equivalence of linguistic terms, and also means that the

standardization and unification of linguistic term translation is facing great challenges and requires various kinds of solutions.

Firstly, we can analyze the data based on the corpus. For example, there are four translating methods for the word *омонимы* in the collected corpus, namely “homophones”, “homonyms with the same form”, “homonyms” and “homophones with the same form”. With the help of corpus, it can be found that the method of “homophones” is most frequently used when translating *омонимы*. In general, the translation method with the highest frequency in the corpus is usually most accurate. It is found that based on the statistical analysis of corpus data, the frequency of one term with various translations can be regarded as a strategy to identify whether the translation is standard and accurate.

For a long time, translation studies are mainly qualitative research. Researchers often rely on intuition, insight, and speculation, and conduct projects only based on the analysis of specific translation phenomena facts. They tend to study certain translation issues from the perspective of relevant theories, and the conclusions might fail to be subjective or objective enough (Hu, 2018, p. 25). This project has adopted the mixed-method research approach. Based on corpus data, it can fill the research gaps of inefficiency and subjective evaluation. In this way, the research results can be more accurate and reasonable.

In addition, the translation of terms can be standardized by applying the theory of the relationship between the concept, definition and object of the term (The figure of transition from object to concept in the standard document for the development of Russian terms and definitions) (Standardization of Russian terms and definitions P50.1.075-2011). As shown in the figure, firstly, target field (*предметная область*) in which the term object (*объект*) is located needs to be identified. The next step is to clarify the features (*свойство*) of the object, and outline these characteristics (*характеристика*). And then these characteristics are supposed to be conceptualized, and finally form a concept (*понятие*).



[Объект (object); предметная область (target field); имеет (have); Свойство (feature); обобщается через (generalize through); Характеристика (characteristic); составляет (form); Понятие (concept); обобщение (generalization)]

Figure 1. The Diagram of Transition from Object to Concept

The term object seems to have a direct relationship with the final concept, but in fact it has gone through a series of stages of feature conceptualization. This process requires fully understanding of the characteristics and the ability to conceptualize them, so that a suitable translation plan can be made.

Finally, when dealing with the problem that multiple translations of linguistic terms fail to be unified, the conventional theory and subjective agency theory of term naming academia can be taken into consideration. Scholar Jiang Wangqi, who is one of the supporters of conventional theory has expressed

that: “language has its own rules... It is necessary to allow a term to have different translations, and time will judge” (Jiang, 2005, p. 84). For example, the Russian linguistic terms лексикон and словарь both had the meaning of “dictionary”, but the latter one is more in line with the characteristics of dictionary as a word searching tool. After a long period of natural development of terms and considering the frequency of daily use, now the word словарь specifically refers to the dictionary. The subjective and active approach requires more brainstorm and discussion, the unification of the translation in this aspect need to be achieved as soon as possible. These two approaches can be combined the two and inconsistency of translations should be allowed within a short period of time. It would be great if unification can be achieved after independent decision, but if not, a “subjective and active” approach can be adopted and active discussion should be conducted.

Conclusion

As a special research object, linguistic terminology has special properties that other types of terms do not possess. It is not only an important research object in the field of linguistics, but also a bridge to promote the development of other disciplines and even the development of national society. Moreover, in today’s unprecedented friendship between China and Russia, conducting research on translation of Russian-Chinese linguistic terms is also a need to promote cultural exchanges and scientific progress between the two countries. Based on the method of corpus, this paper explores the characteristics of Russian linguistics terms and the characteristics of word formation, and analyzes and discusses the present situation and main problems of Chinese translation of Russian linguistics terms, which urges us to form a comprehensive understanding of the translation of Russian linguistics terms. At the same time, this corpus-based translation study of Russian-Chinese linguistic terms aims to solve some problems in the translation of Russian linguistic terms and promote the standardization of linguistic terms.

Of course, the standardization and unification of term translation is a long and complicated process. On the one hand, we need to combine the characteristics and the word formation rules of Russian linguistic terms, break the solidified direction of the traditional study of linguistic terms, and adopt the combination of qualitative and quantitative methods to carry out systematic, scientific and comprehensive research. On the other hand, we need to master relevant professional knowledge, strengthen the ability to study theories, and proceed with a prudential attitude. At the same time, we should take into account the characteristics of social development and adopt a variety of strategies to promote the systematization and internationalization of terminology translation.

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On the Loss of Individuality of Translators in the Machine Translation Era

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[Abstract] Technological progress has exerted significant influences on translators. With great changes taking place in the translation profession, translators face the risk of losing individuality in terms of their individual linguistic creativity, individual identity and individual responsibility for errors. Translators should be aware of the potential risks brought about by technology in translation and become integrated with machine translation as an active participant rather than a tinker for machine-translated texts.

[Keywords] machine translation (MT); technology; translators; individuality

Introduction

The task of translation in this digital era is inevitably technology-assisted, which has shaped a new mode of translation behavior. Machine translation (MT), translation memory, and natural language processing all play a part in this tide of big change in the translation profession. It seems that technology has extended the translator's capacity in a variety of ways. Memory extensions, for example, have exerted a big influence (Pym, 2011).

Translators are becoming dependent on translation technologies. The technologies have admittedly brought about an increase in translation efficiency and a decrease in translation cost (Hu, et al., 2016; Hao, et al., 2019). More importantly, technology has changed the translation profession and the translator's practice in every aspect. How to deal with the machine-human relationship in this digital era has drawn much attention from scholars. Pym believes that "t[Technology] does not necessarily make things better or more efficient" (2011, p. 2) since translation memory offers more alternatives which would "impede efficiency in selection" (2011, p. 2). O'Hagen thinks that machine translation has become integrated into human translation in an "invasive way" (2012, p. 505). In the discussion of the technological impact on the microenvironment of translation, she has mentioned possible blind dependence on translation memory (O'Hagen, 2012; Bowker, 2005), even though it is supposed to increase productivity in the first place. Scholars have also noticed the heavy burden of post-editing brought about by machine translation and the decline in quality (Kay, 1997; Garcia, 2011).

The advancements in translation technology do exert a weighty impact on translators. The more skills translation machines are equipped with, the less necessary for those skills to be internalized in translators. Along with the technological developments, the translators' job is becoming more fragmented. When previously "translators basically translated" (Pym, 2003a, p. 487), today they have to multi-task in technology-based translation, pre- and post-editing, terminology, documentation, to name just a few (Ren 2019). When imposed with various roles, are translators taking up a more significant position in the task of translation? The topic of translators' invisibility in literary translation has been fully-discussed by Venuti (1995). Considered from a broader perspective, this topic is still applicable today. Busy involvement in many tasks and the employment of technology tend to push translators off the boundary of translation itself. Translators are losing individuality as professionals and are becoming less visible as well.

Loss of Individual Uniqueness in Language

With MT spreading fast within the translation profession, the translator seems to be effacing himself gradually behind the machines. While the machines carry out the very task of translation, human translators' linguistic skills are blurred into the peripheral task of assistance and are at risk of losing variety and creativeness.

Pym (2003) defined translation as a process of choice. Traditionally, when faced with the source text, the translator would produce target text one, target text two, and so on. After consideration, the translator will decide on the best version of the target text in his opinion. The final version should not only convey the idea of the source text, but also illustrate the translator's unique linguistic style. A translator's choice of vocabulary and language patterns depends on his particular understanding of the source text, which bears close relation to his own educational background, personal experience, even his values towards the life and world.

However, in an age of MT, the translator's job has shifted mainly to pre-editing and post-editing. The major process of translation is carried out by machines, but MT is not an automatic and self-contained process. Pre-editing and post-editing are necessary steps to produce the target text in an acceptable version. In post-editing, translators correct the errors, and revise the inappropriate expressions of the texts produced by MT. Some of the errors might be repetitive, some of the linguistic patterns might be common sense for humans yet ignorant for the machines, neither of which demand creativity in the use of language and translation strategies. Translation-related skills of the translators are becoming deprived in the routinized post-editing task. What's more, some scholars (Moorken, et al., 2017) have warned that the possible fossilization of thinking for translators if they are engaged in long-time post-editing.

For maximum correctness of the MT output, the process of pre-editing is focused on the elimination of ambiguity and simplification of sentence patterns. The output of MT, in turn, is more formalized and homogenous than natural language. Melby found out that MT systems are good at processing "controlled domain-specific language" (1997, p. 29). This type of language features in tightly-controlled lexicon, syntax and forms of expression. This will not only restraints translators' linguistic ability within limits, but also endangers such inherent linguistic features as polysemy, ambiguity, and creativeness in natural language.

Loss of Individual Identity

Authorless Texts and Heavy Workload

In Venuti's analysis of the translator's invisibility in literature works, he mentioned that translators "repress their personality" (1995, p. 8) in order to make the target text as original as possible, and he called it "a weird self-annihilation" (1995, p. 8). It seems that this invisibility as a symbol of excellent literary translations in tradition extends to the MT era in this technology-based practice today.

The mainstream technology for MT is based on corpus-training. Previously translated scripts are input into the memory database so that the terminology and "subessential phrases" (O'Hagan, 2012) can be recycled for use. It saves time when documents of similar types are dealt with, and a consistent use of terminology is maintained as well. However, the previously translated scripts are done by human translators at the very beginning, but the scripts are shared as if they are produced by machines naturally. Then the target texts produced by MT with post-editing are added to those initial authorless scripts, all of which are used again and over again. The translator's name is erased in this repetition.

Machine translation, along with translation memory, is designed to improve the productivity in translation. In this information age, speed is prioritized by clients. There tends to be an ever-increasing

demand for the improvement of translation speed. Cronin (2013, p. 212) explained this as an “endlessly foreshortened” response times to various kinds of demands. A think tank for the translation industry, TAUS, sets up a 5,000-word-requirement for post-editing per day (Cronin, 2013). Translators are more like workers on an assembly line and strive to keep pace with the machines, both of which function automatically. Translators have no time to carefully reflect on the target text. Even if they have better personal choice for a specific text, it will give way to the memory database and so-called consistency for terminology. The target texts should be termed “industrial products” (Horváth 2019, p. 8) to be exact, and translation turns out to be somewhat mechanic rather than intellectual.

The heavy workload and the technological impact on translation as a profession has weakened the traditional role of culture transmission and spiritual enlightenment, as Lan (2019) puts it. The identity of individual translator is disappearing into this digital age and merging with machines as translation technology develops.

From CAT to HAT

The fast development of technology has enabled the shift from computer-aided-translation (CAT) to human-aided-translation (HAT) (Horváth, 2019). In this information age, everything moves forward at an accelerated rate; who takes up the subject position in translation does not matter much. Whether or not the computer or human translator plays the major role won't change the demand for efficiency in translation profession.

Human translators assist MT by carrying out the task of revision and adaption. As Stupiello (2008) pointed out, “there is always the risk that the translator's work may remain concealed behind that of the machine, at least in most clients' eyes”. Technological developments have merged the lines between MT and human translation. And clients wouldn't bother to know who has translated the material, so long as the quality of target text is up to an acceptable standard. This kind of product-oriented attitude also contributes to the social invisibility of translators.

Jaspers described the overwhelming impact technology has brought about to man's life. Society has undergone “radical transformation” and man is forced into “metamorphosis of his whole existence into a technically perfect piece of machinery ... He is losing the continuity of tradition. The spirit is being reduced to the ... training for utilitarian function” (Jaspers 1953, p. 98). This description of technology in a general sense dovetails the situation in which what translation technology does to translators nowadays.

The “disposition”, one of the two components for translator's competence proposed by Campbell (1991), is missing in this MT-dominated era. By “disposition”, Campbell means the psychological qualities such as risk-taking and persistence. It is independent of the other component “proficiency”. Campbell explained that it is this individual disposition which makes different translators produce different target texts, even if the source text is the same and the translators share similar proficiency of language. In an environment of widespread MT, any unique, creative expression which is not stored in memory database might be discouraged. There is no room and necessity for the existence of translators' disposition. The translators' language is standardized along with the standardized MT and its memory database. In the end, translators retreat into the shadow of machines.

Or isn't this situation expected and forged by the technology promoters? In 2018, iFLYTEK, an AI company which boasts of cutting-edge voice technology, was involved in an argument with a conference interpreter (Lan, 2019). It was said that the company faked the human interpreter's voice into a machine voice, which misled the audience into believing that the simultaneous interpretation was done by AI.

Though both sides reached an agreement after talks, the conflict indicates the great progress in MT and the technology company's eager promotion. There is an inevitable tendency for translators to be deeply incorporated with MT and finally become an indispensable part of this translation technology.

Loss of Individual Responsibility for Errors

The development of internet technology and social network media have given rise to the group of volunteer translators, which breeds the new translation model commonly called "crowdsourcing" (Howe, 2006). People who participate in crowdsourcing are "volunteers, employees, paid professional translators, or a mixture of all of these groups" (Kelly, et al., 2011, p. 77). Volunteer translators work in a team and cooperate to finish the task. Crowdsourcing became prevalent in the translation of film captions, video games, and online novels, and it is gaining momentum. The mode of crowdsourcing can increase efficiency in an amazing way. According to Lan (2017, p. 54), the biography *Steve Jobs* was translated into Chinese within 20 days by way of crowdsourcing.

The other side of the coin in crowdsourcing is the capacity for volunteer translators, some of whom might be talented and skillful, some of whom might be enthusiastic learners. And these learners take part in the teamwork with an aim to improve the language skills (Hao, 2016). In the process of collaborative translation, misunderstanding may occur, and mistakes may be made. However, in this mode of cooperative translation by multiple translators, it is unlikely for an individual to bear responsibility for his own mistake. Pym (2003b) used the term "collective responsibility" to describe the scenario. In this teamwork of translation motivated by interests and having fun, translators are not individually responsible for their own mistake. The responsibility is shouldered by the team, or all of the translators. Individual translator is incorporated into the group, including both his effort and his mistake.

Pym (2013) pointed out that when the MT systems are used online for free, "uninformed users publish unedited electronic translators" (p. 489) and errors are recycled into the database. Thus, under the circumstance of shared effort come the shared mistakes, and the "virtuous circle" turns into "vicious circle" (2013, p. 489).

Conclusion

The analysis of the translator's invisibility and loss of individuality is not intended to blame technological progress for the changes. "Technology, for better or for worse, is here to stay" (Pym, 2011, p. 5). When MT is widely used and democratic participation in translation becomes the new trend, it won't help much to argue who plays a dominant role in translation, the singular *I*, the plural *we*, or the inanimate *machine*, when the dividing line is blurred in this digital era. It won't help to moan about the good old days, either. "Embracing visibility, as well as the sense of responsibility", as Stupiello (2008) has suggested, may be a good way for translators to value the work they have done.

At present, the ubiquitous presence of translation app and the claim that translation should become the fifth basic language skills (Pym, 2011) besides speaking, listening, writing and reading have proved the enormous progress made in translation technology. How far should technology go, or what should technology do, is a question worthy of serious consideration. The attention should be focused on the appropriate use of translation technology. With the extensive use of technology, translators should not be deprived of any intrinsic qualities which belong to humans only. Technology should be used to relieve human translators of pressure instead of burdening and mechanizing them.

Either too optimistic or too critical about technological development is not a wise attitude. Translators should be aware of the situation and identify the potential risks brought about by the technological advancements and face the challenges seriously and tactfully.

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A Study of “Folk Language” Translation in Goldblatt’s Version of *Luotuoxiangzi* from the Perspective of Translator Behavior Criticism

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[Abstract] Chinese “folk language” is a vehicle for Chinese local literary works and best embodies the characteristics of Chinese local culture. This paper investigates the English translation of “folk language” in Goldblatt’s version of *Luotuoxiangzi* from the perspective of translator behavior criticism. It is found that Goldblatt adopted domestication as the main translation strategy and foreignization as the complementary strategy, so as to make the translated version accepted by the target readers while keep the local flavor. It can be deduced that Goldblatt’s behavioral pattern is “truth-seeking” being the base with utility-attaining as the aim.

[Keywords] folk language; translator behavior; truth-seeking; utility-attaining

Introduction

“Folk language” is a vehicle for local literary works and best embodies the characteristics of Chinese local culture. Zhou Linshun defined “folk language” as “all language expressions with local characteristics that are concise and spread among people from mouth to mouth, reflecting the local conditions, customs and cultural traditions to a certain extent” (2016, p. 80). “Folk language” includes idioms, proverbs, two-part allegorical sayings, slang, mottoes, common sayings, dialects and other words with cultural characteristics (Zhou, 2017). These culture-loaded words share the feature of being “local” or “vulgar”. Wang Baorong (2016) held that the nature of “folk language” is to deviate from the standard language in terms of vocabulary, pronunciation or grammatical structure, and its stylistic features are full of “local flavor”. “Folk language” plays a vital role in embodying the local and national flavor of literary works, which deserves more attention in the process of international communication of Chinese culture.

The translation of Chinese “folk language” has been widely considered as a great challenge for translators. Some scholars have attempted to explore the translation strategies of Chinese “folk language” by analyzing the English versions of local literary works (Chen, 2018; Huang, 2016; Zhou, 2016). By searching CNKI, the author finds that only a few scholars have paid attention to the English translation of *Luotuoxiangzi*, and the research perspectives are relatively limited, mainly including Adaptation Theory, Relevance Theory, Rewriting Theory, among others.

Luotuoxiangzi is the most representative novel of Lao She (1962), which describes the tragic fate of Xiangzi, a rickshaw driver in the 1920s. It is filled with a large number of “folk language”, which fully demonstrates the local conditions and customs of old Beijing. This paper, taking Goldblatt’s translation of *Luotuoxiangzi* as a case, intends to make an objective and comprehensive description of the translator behavior and the translated version, with the support of a small self-built translation corpus of “folk language” from *Luotuoxiangzi*. It first identifies Goldblatt’s behavior traces of translating Chinese “folk language” and analyzes translation effects based on the “Truth-seeking-Utility-attaining” evaluative model of continuum. Then it investigates the degree of truth-seeking and utility-attaining through a quantitative analysis of the translation of “folk language”, such as four-character idiom, idiomatic expressions and

dialects in Goldblatt's version. Finally it discusses the translator role and some relevant factors influencing the "going global" of Chinese literature and culture translation.

Translator Behavior Criticism

Translator Behavior and "Truth-seeking-Utility-attaining" Evaluative Model of Continuum

Translator behavior has a narrow sense and a broad sense. In the narrow sense, translator behavior is "intra-translation behavior", namely, the translator's linguistic behavior. Translator behavior in its broad sense is translator's "intra-translation behavior" and "extra-translation behavior", the latter referring to translator's social behavior. "Intra-translation behavior" is at the basic level of translation, while "extra-translation behavior" is at the advanced level of translation. The translator acts not only as a linguistic being, but also a social being, with his/her behavior being partly manifested as the behavior of ordinary people when participating in social activities, including his/her behavior of bringing translated works into the field of circulation and attracting readers' attention (Zhou, 2014, p. 18). Translator behavior criticism is the study on the socialization process that the translator participates in the society through translation activities. It focuses on the role of the translator, not only paying attention to the translator's linguistic nature, but also his/her social nature (Zhou, 2015, p. 125).

"Truth-seeking-Utility-attaining" evaluative model of continuum is advanced by Zhou Lingshun in order to study the translator behavior. "Truth-seeking" refers to the behavior that the translator is seeking the truth of the meaning contained in the source text in whole or in part, in order to attain utility; "Utility-attaining" refers to the attitude and methods adopted by translator to attain utility on the basis of seeking the truth of the meaning contained in the source text in whole or in part (Zhou, 2014, p.76). The translator is seeking for the truth in the original text instinctively, but the "truth-seeking" degree is to a certain extent influenced by the social nature of the translator as a body of willpower. In other words, in the social context, the translator is always trying to attain utility to some extent. "Truth-seeking" and "utility-attaining" are two extremes on the continuum, where there are intermediate gradients, reflecting the socialization degree of the translator behavior.

This paper uses "Truth-seeking-Utility-attaining" evaluative model of continuum as a tool to study the translator behavior and describes the degree of truth-seeking and utility-attaining as five different periodical characteristics – "truth-seeking", "semi-truth-seeking", "semi-truth-seeking & semi-utility-attaining", "semi-utility-attaining", "utility-attaining", based on the description of Zhou Linshun (2017).

"Truth-seeking" means that the translator makes the target text a true reflection of the source text, like the shadow following the person. "Semi-truth-seeking" denotes that the translator doesn't seek enough truth in the original and the degree of truth-seeking is insufficient. "Semi-truth-seeking & semi-utility-attaining" means that the translator makes the target text partly faithful to the original text for some practical purposes. "Semi-utility-attaining" shows that the degree of utility-attaining of the translator behavior is higher than the former ones, and the target text is deviating from the source text. "Utility-attaining" shows the translator hopes to achieve the desired effects by utilizing certain translation strategies (Zhou, 2017, p. 22).

Intra-Translation Effect and Extra-Translation Effect

Intra-translation effect and extra-translation effect are two important evaluative terms. In terms of translation effect, the former is manifested by the degree of truth-seeking that the target text approaches the source text, while the latter by the degree of utility-attaining that the target text approaches the social needs. In terms of translator behavior, the former is manifested by the translator's effort to seek for the truth from

the original, while the latter by the translator's effort to attain utility of the translation (Zhou, 2011, p.87). Intra-translation effect and extra-translation effect complement each other, influencing the translation effect and evaluation jointly.

Translator's Behavior Traces and Translation Effects

Truth-seeking

Example 1: ST: 及至听到老头子往外赶祥子, 他们又向着他了一—祥子受了那么多的累, 过河拆桥, 老头子翻脸不认人, 他们替祥子不平。

TT: *But then they heard him send Xiangzi on his way, and their sympathies returned to their brother, who has worked like a slave for days, only to have the old ingrate turn on him, to tear down the bridge after the river was crossed. That wasn't fair.*

In the above example, “过河拆桥” is a Chinese four-character idiom, which was translated by Goldblatt literally into “to tear down the bridge after the river was crossed”. The image of “bridge” and “river” in the original are reproduced in the translation, which shows a high degree of truth-seeking. Goldblatt also adopted similar translation methods for the translation of some two-part allegorical sayings and idiomatic expressions. For example:

Example 2: ST: “咱们俩的事, 一条绳拴着俩蚂蚱, 谁也跑不了! 你等等, 等我说明白了!”

TT: “We're like a pair of grasshoppers tied together by a string, so neither of us can get away. Don't do anything till I work this out.”

In this example, the Chinese allegorical saying was translated into “like a pair of grasshoppers tied together by a string”, which fully retains the linguistic features and cultural images of the source language. In the translation process, Goldblatt adopted the foreignization strategy to seek truth from the original text and made every effort to retain the linguistic and cultural characteristics of Chinese “folk language”, so that the readers of the target language could appreciate the exotic customs and historical culture.

Semi-truth-seeking

Example 3: ST: 但是他究竟是乡下人, 不象城里人那样听见风便是雨。

TT: *But he was, after all, a country boy who, unlike the city folk, did not hear the wind and mistake it for rain.*

In this example, for the translation of the Chinese idiomatic expression “听见风便是雨”, Goldblatt tries to seek the truth and express the implied meaning on the basis of literal translation. However, here “听见风便是雨” is a derogatory term used to describe someone who believes rumors easily. Therefore, Goldblatt's translation is insufficient in truth-seeking of the original text.

Semi-truth-seeking & semi-utility-attaining

Example 4: ST: 有急等用钱的, 有愿意借出去的, 周瑜打黄盖, 愿打愿挨!

TT: *Some people need money; others willingly lend it to them. Like Zhou Yu pretending to hit Huang Gai – one ungrudgingly gives; the other cheerfully takes.*

When translating the Chinese two-part allegorical saying “周瑜打黄盖, 愿打愿挨”, Goldblatt endeavors to attain utility on the basis of truth-seeking: On the one hand, he adopts the strategy of transliteration to seek truth, retaining the image of the historical figures Zhou Yu and Huang Gai; on the other hand, he adds the word “pretending” to show the relationship between characters. However, in the target text, there are no

relevant historical allusions to introduce the background of the characters, so that the translation will not cause difficulties for the target readers.

For the “folk language” that involves historical allusions and cultural background, Goldblatt has made practical changes to attain utility. The target text not only shows a high degree of truth-seeking, but also successfully presents the source language culture to the foreign language world.

Semi-utility-attaining

Example 5: ST: 在巡警眼中, 祥子是头等的“刺儿头”, 可是他们也不敢惹“刺儿头”。

TT: He was, in the eyes of the police, a hard nut to crack, someone to be provoked at their peril.

The dialect “刺儿头” refers to a person who is difficult to deal with. If the image of the source language is translated literally, the target language reader will find it difficult to understand. Obviously, Goldblatt strives to attain utility of the translation. He replaced “a thorny head” with “a hard nut”, which is an image familiar to Western readers. Moreover, “(difficult) to crack” implies that the person is difficult to get along with. By translating it as “a hard nut to crack”, Goldblatt remolded the cultural context familiar to the target readers and made the target text more acceptable.

Utility-attaining

Example 6: ST: 年轻的时候他当过库兵, 设过赌场, 买卖过人口, 放过阎王账。

TT: As a young man, he'd been a guard at an army depot, had run gambling dens, had dealt in slave traffic, and had profited from usury.

In this example, “阎王” is a unique image in Chinese culture, and there is no similar image in western culture. Therefore, Goldblatt omitted this image, and translated “放过阎王账” into “had profited from usury”, which improve the readability of the target text. Here the translator achieved the desired effects by utilizing the strategy of domestication.

A Quantitative Analysis of the Degree of Truth-seeking and Utility-attaining

Based on the “Truth-seeking-Utility-attaining” evaluative model of continuum, five parameters are defined to describe the degree of “truth-seeking” and “utility-attaining” of Goldblatt’s translation of “folk language”. The defining criteria of parameters are: “very high”, “high”, “average”, “low”, “very low”, and the corresponding points are 5, 4, 3, 2, 1.

If the target text is a true reflection of the source text, then the degree of “truth-seeking” is “very high”; If the target text restores the linguistic features and cultural images of the source text to a large extent, the degree of “truth-seeking” is “high”; “average” degree of “truth-seeking” means the target text basically retains the linguistic features of the source text, and there is no obvious deviation at the cultural level; If the target text has obvious deviations in both language and culture, the degree of “truth-seeking” is “low”; The degree is considered “very low” if the target text is fully assimilated into the target language and cultural norms.

Similarly, if the linguistic features and cultural connotations of the source language are completely eliminated in the target text, then the degree of “utility-attaining” of the translation is “very high”; If the target text is basically assimilated into the target language and cultural norms, the degree of “utility-attaining” is “high”; “average” degree means the target text retains some of the linguistic features and cultural connotations of the source language; If the target text retains the linguistic features and cultural

connotations of the source language to a large extent, the degree of “utility-attaining” is “low”; The degree is considered “very low” if the language features and cultural connotations of the source language are completely retained.

A quantitative analysis of the degree of “truth-seeking” and “utility-attaining” of Goldblatt’s translation of “folk language” is done with the support of a small self-built translation corpus. “Folk language” in this quantitative study includes four-character idioms, idiomatic expressions and dialects. Parts of the statistical results are shown in the following tables.

Table 1. Quantitative Analysis of the Degree of “Truth-seeking” and “Utility-attaining” of the Translation of Four-Character Idioms

Chinese Four-character Idioms	English Translation (Goldblatt, 2010)	Degree of Truth-seeking	Degree of Utility-attaining
先斩后奏	We boarded the train before we bought a ticket.	2	4
三六九等	class distinction	2	5
听天由命	leave everything to fate	3	4
过河拆桥	to tear down the bridge after the river was crossed	5	1
狼吞虎咽	wolf it down	3	4
Mean		3	3.6

Table 2. Quantitative Analysis of the Degree of “Truth-seeking” and “Utility-attaining” of the Translation of Idiomatic Expressions

Chinese Idiomatic Expressions	English Translation (Goldblatt, 2010)	Degree of Truth-seeking	Degree of Utility-attaining
听风便是雨	hear the wind and mistake it for rain	3	2
过了这村便没有这店	there are no more inns after this village	5	1
跳进黄河也洗不清	could not wash away the suspicion even if he jumped into the Yellow River	4	2
打一巴掌揉三揉	slap me, then try to rub the hurt away	4	3
清官难断家务事	An upright official steers clear of domestic disputes.	3	2
Mean		3.8	2

Table 3. Quantitative Analysis of the Degree of “Truth-seeking” and “Utility-attaining” of the Translation of Dialects

Chinese Dialects	English Translation (Goldblatt, 2010)	Degree of Truth-seeking	Degree of Utility-attaining
放过阎王账	had profited from usury	1	5
老油子们	the wily old rickshaw men	1	5
炸了酱	never see his money again	1	5
暗门子	a cheap whore	1	5
犯牛脖子	getting pigheaded	2	5
Mean		1.2	5

Table 4. Quantitative Analysis of the Degree of “Truth-seeking” and “Utility-attaining” of the Translation of “Folk Language”

Chinese “Folk Language”	Degree of Truth-seeking	Degree of Utility-attaining
Four-character Idioms	3	3.6
Idiomatic Expressions	3.8	2
Dialects	1.2	5
Mean	2.67	3.53

Through data analysis, we found that: In terms of the translation of four-character idioms, the degree of utility-attaining is slightly over that of truth-seeking, while in terms of the translation of idiomatic expressions, the reverse applies. In terms of the translation of dialects, the degree of utility-attaining is far over that of truth-seeking. There are a lot of Beijing dialects in *Luotuoxiangzi*. When translating those dialects, Goldblatt tended to adopt free translation because literal translation would make it difficult for the target readers to understand them. Goldblatt’s choice of translation methods shows that he takes the extra-translation effect into consideration and strives to be pragmatic to the target reader or the society.

Based on the data analysis, it is not difficult to find that as a translator, Goldblatt strives to keep a balance between “truth-seeking” and “utility-attaining”. In general, the proportion of his utility-attaining behavior is slightly greater than that of his truth-seeking behavior, and his translator behavior shows a relatively high degree of rationality.

An Analysis of Translator Role

Goldblatt believes that the translator of literary works plays the role of cross-cultural coordinator, and thus the process of translation is a process of cultural coordination (Dale, 2004). He has been committed to enhancing the understanding and communication between different cultures. He translated the original text in a form acceptable to the cultural system of the target language, making the translation acceptable to western readers, and at the same time he tried to convey the original Chinese culture in the works, so as to enrich the culture and literature of the target language.

The translator role influences the translator’s choice of translation strategies to a great extent. In the preface to his translated version of *Luotuoxiangzi*, Goldblatt mentioned that the goal he set for himself was to present this classic novel “completely and faithfully” while making the translation readable, which means the translation must keep a balance between “truth-seeking” and “utility-attaining”. When translating the Chinese “folk language” in the novel, in order to seek truth from the original and retain the local flavor of the language, he adopted such methods as literal translation and amplification; In order to make the translation more readable and acceptable to western readers and society, some methods such as substitution, omission and free translation were adopted. In general, Goldblatt adopted domestication as the main translation strategy and foreignization as the complementary strategy. His efforts to approach the reader/society are slightly higher than his efforts to approach the author/original text. His translator behavior conforms to the pattern of “truth-seeking being the base with utility-attaining as the aim”, which makes the translation easier to be accepted by western readers, thereby enhancing the effectiveness of cross-cultural communication.

Conclusion

As a translator, Goldblatt has always maintained a balance between the author/original text and the reader/society, so his translation not only is well accepted by western readers, but also retains a bit of Chinese “local flavor”. Nowadays, with the enhancement of China’s overall strength, there is an urgent

need for Chinese literature and culture to go global. The translator is undoubtedly a crucial factor influencing the “going global” of Chinese literature and culture translation.

The translator needs to be very familiar with the literature and culture of both countries, especially the current situation of Chinese literature and culture. The translator’s superb bilingual proficiency and familiarity and love of Chinese literature are the prerequisites for the completion of high-quality translations. Taking these factors into consideration, sinologists like Goldblatt are obviously ideal translators of Chinese literary works. However, besides the language and cultural level of the translator, the translator role and translation philosophy are even more important factors that affect the translator’s translation strategy. Therefore, translators who give consideration to both the author and the reader are needed to generate versions with balanced “truth-seeking” and “utility-attaining”. Of course, we must realize that the effect of “going global” is not determined by a single factor but is also closely related to the social and cultural reality of the target language.

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A Review of the Translation Studies from the Perspective of Cognitive Poetics in China

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[Abstract] In recent years, the interface study between cognitive poetics and literary translation has attracted much attention from Chinese scholars. This paper reviews in length the Chinese literature on translation studies from the perspective of cognitive poetics, which includes the application of figure-ground theory, conceptual metaphor theory, cultural schema theory and poetic iconicity in literary translation. The paper argues that cognitive poetics is a necessary and feasible route for literary translation, as it provides a theoretical basis to explore the essence, mechanism and strategies of translation, which not only helps us reexamine translation studies, but also provides methodology for translation practice.

[Keywords] cognitive poetics; literary translation; domestic literature; theory and practice

Introduction

Cognitive poetics is a relatively new subject, which is the interface between linguistics and literature studies. Since its birth in the beginning of this century, it has aroused the attention of scholars from both home and abroad. It not only plays an important role in literary texts analysis, but also in the discussion of many important theoretical issues in literature, such as literary nature, function of literature, ideology, etc. Cognitive poetics draws inspiration from structuralism, semiotics, stylistics, narratology, rhetoric, pragmatics, semantics and other subjects, which endows itself with a solid theoretical foundation and sufficient explanatory power. As a frontier subject, it has already found its place in literature studies, and recently it has begun to find its way to translation study. Translation is a cognitive activity, and literary translation has always been an important field of translation studies. The combination of translation studies and cognitive poetics can be regarded as a “cognitive turn” in translation studies. Many theoretical factors in cognitive poetics, such as figure-ground theory, conceptual metaphor theory, schema theory, cognitive context theory, attention theory, aesthetic theory, script theory, poetic iconicity, etc. can be applied to literary translation studies. Moreover, not only can cognitive poetics help the translator fully interpret the poetic meaning of the source text, but also help the target reader understand the translation text. Therefore, translation studies from the perspective of cognitive poetics is a necessity both in theory and in practice.

Since Jean Boase-Beier, a professor in University of East Anglia, published her book *A Critical Introduction to Translation Studies*, a milestone work in the field of cognitive poetics translation in 2006, some Chinese scholars have begun to pay attention to this field. Some of them, such as Hou Linping (2012), Zhu Tianwen (2013), and Wen Yongchao (2016) translated and introduced this work into the Chinese translation study circle; others started empirical research in this field. This paper will systematically discuss the translation studies from the perspective of cognitive poetics in China so as to summarize the research achievements of Chinese scholars in this field and to attract more scholars to join in the study.

Figure-ground Theory and Translation

Figure-ground theory is one of the most popular cognitive poetics theory among Chinese scholars. Many scholars applied it to the interpretation of literary text, while recently some scholars began to explore its

value in translation, especially in poem translation. Some significant papers and thesis in the field are mentioned as follows.

It seems natural to apply figure-ground theory into Chinese poem translation, as Chinese poem has strong images. Zhang Minmin (2012) applied figure-ground theory to the analysis of meaning, form and artistic conception of the different translation texts of Chinese pastoral and landscape poems. The thesis pointed out that a translator should analyze the prominence of a poem, identify its figure and ground, and keep their relationship the same in the translation text as in the source text, thus, to convey the artistic conception of the source text to target readers. Then, the thesis concluded that figure-ground theory can help the translators understand the source text well and then convey the original meaning and artistic conception properly. Zhao Zhenhua (2016) put forward that figure-ground theory can give a positive guide to the translation of Song lyrics. Based on the theory, the article carried out a systematic analysis on two English translation versions of Li Qingzhao's "Topsy in Flowers' Shade" by Professor Xu Yuanchong and Professor Zhuo Zhenying and argued that figure-ground analysis helps translators to discriminate the subject part and subordinate part in original text, thus helping him to choose proper sentence structure in translation. Gao Xiaohang (2017) adopted the figure-ground framework in the reproduction of the artistic conception in the translation of Song CI-poetry. The thesis expounded how the beauty of artistic conceptions in Su Shi's Ci-poetry is transferred in the translation process through perception of figure and ground. The study indicates that sensory stimuli, choice of parts of speech and spatio-temporal structure of the figure-ground theory have a strong applicability in the reproduction of artistic conceptions of Su Shi's poetry.

In addition, others made further study and found that the figure-ground theory is not only helpful in discriminating figure and ground in the original poem, but also in the choice of sentence structure in translation. Tan Meng (2017) pointed out that the different sentence structure between Chinese and English leads to the necessity of changing Chinese coordinate structure into English subordinate structure when ancient Chinese poems are translated into English. The paper then argued that figure-ground theory is enlightening to decide which part of Chinese coordinate structure is main clause and which part is subordinate clause. In this paper, definitional properties, motion, dependence and salience are discussed to help distinguish between figure and ground in ancient Chinese poems. When it comes to how figure and ground are expressed, the article suggests using subject-predicate structure or main clause for figure, participle phrase, noun phrase, adjective phrase or subordinate clause for ground. The significance of the article lies in that it provides a referential perspective for choice of sentence structure in the version when ancient Chinese poems are translated into English.

To summarize, Chinese scholars contributed to the application of figure-ground theory in translation by applying it to the interpretation and translation of Chinese poems which has strong images. It is proved that figure-ground theory is really powerful in poem translation. Generally speaking, the translation principle is to remain the figure and ground relations in the translation text, for which the translator have to study the figure-ground relation in the source text in depth, and then choose proper sentence structure to recreate the relation in translation, thus, to reproduce the artistic conception of the original poem.

Conceptual Metaphor Theory and Translation

Another popular cognitive poetics theory among Chinese scholars is conceptual metaphor theory. Conceptual metaphor theory is not only very helpful in the interpretation of metaphorical meaning of literary texts, but also in their translation. Many scholars have done relative research in the field.

Chinese scholars have explored both the interpretation of metaphor in literary text and the translation strategies of it from the perspective of conceptual metaphor theory. Li Qijiu & Li Shiqin (2009) carried out a tentative study on the translation of the classical Chinese poetry into English from the perspective of poetic metaphor. The paper argued that the metaphoric image is significant in the presentation of the artistic conception of the poem. In translating the classical Chinese poetry, a translator should recognize the poetic metaphor, interpret its meaning accurately and then choose appropriate strategies to represent the original poetry's artistic conception. Xiao Jiayan & Li Hengwei (2010) studied metaphor translation from the perspective of conceptual metaphor. The paper pointed out that metaphor translation in literary works is a cognitive process based on translators' cultural embodiment: cultural contexts, literary contexts and linguistic contexts are the inherent basis on which translators make their choices of translation strategy. Sun Jihong (2011) argued that understanding metaphor is a cognitive process, rooted in the language, thought and culture. The paper also expounded three translation strategies of cognitive metaphor, i.e. equivalent, conversion and alienation. Qiu Wensheng (2015) studied the metaphorical rhetoric of poetry and its translation. The study revealed that metaphorical rhetoric of poetry is the poetic attribute of poetry, i.e. metaphorical linguistic expressions in poetry are directly or indirectly reflecting aesthetic concepts and experience structures. There exists an inherent correspondence between linguistic form and content of poetic metaphor in rhetorical aspect. The translator, in the translation of poetic texts, should have a metaphor-sensitive method for detecting the poetic metaphor in terms of sound, syntax or meaning, and also the capacity to construct the poetic metaphor from the poetic perspective.

In summary, Chinese scholars argued that the metaphoric image is significant in the presentation of the artistic conception of a poem and applied conceptual metaphor theory into poetic metaphor translation. In translating classical Chinese poetry, a translator should detect the poetic metaphor rightly, interpret its meaning accurately and then choose the appropriate strategies to represent the original poetry's artistic conception. Generally speaking, Chinese scholars generalized three translation strategies: equivalent translation of poetic metaphor based on the same cognitive structure, naturalized translation of poetic metaphor based on different cognitive structures, cognitive interpretation of context and preservation of poetic metaphor in translation.

Cultural Schema Theory and Translation

Cultural schema theory also contributes to cognitive poetics translation. Chinese scholars applied cultural schema theory to the translation of literary works which are rich in cultural connotations. Basically, the poems and classical prose are rich in cultural connotation and thus become the research subjects naturally. Zhou Fangzhu (2007) applied cognitive schema theory to the comparison of allusion translation in *Dream of Red Mansions* between two translation versions by Yang and Hawkes. The thesis argued that the translator should preserve the peculiarity of the source language culture so as to provide the target language readers with the opportunity to be acquainted with the source language culture. Therefore, the author held that the translator should give priority to literal translation with note or explanation, which can help the target readers to establish new cognitive cultural schemata. Yue Zhongsheng (2007) discussed the cultural schema default and conflict and argues they are the main obstacles and difficulties in cultural translation. Cultural schema plantation, culture schema interpretation and cultural schema fusion are possible strategies against cultural schema default and conflict. Xu Lei & Song Chang (2010) analyzed Lin Yutang's translation of "Peach Blossom Land" based on the cultural schema theory, and argued that Lin adopted several strategies in his translation, i.e. constructing cultural schema of historical context, activate existing

cultural schema, and predicting heterogeneous cultural schema so as to transfer Chinese cultural characteristics in the prose to the target readers.

To summarize, on the application of cultural schema theory in the translation of Chinese poems and prose, most studies argue for the establishment of new cultural schema on the part of target readers, i.e. the Chinese cultural characteristic should be well preserved during translation so as to provide the target readers with the opportunity to acknowledge and appreciate Chinese culture.

Poetic Iconicity and Translation

Recently, poetic iconicity also attracts lots of attention from Chinese scholars, who apply the theory to the translation of Chinese poetry and prose. Ji Shufeng & Ge Wenfeng (2016) argued that the development of iconicity provides a new theoretical basis for poetry translation. According to iconicity theory, there exists an inherent connection between linguistic form and content. This paper, taking the translation of Li Qingzhao's poetry as an example, applied some typical rules of iconicity to poetry translation, and argued for the importance of linguistic form in translation. Li Menghui (2014) also studied language iconicity and defined it as the bonds between the signifier and signified of language. The paper studied the famous Chinese prose "Li Sao" and its English translation based on the principles of iconicity (phonetics, quantity, sequence) and argued sticking to the principles contributes to the representation of linguistic form, stylistic features as well as the artistic conception of the source text to the greatest extent. Ge Yanmei (2016) explored the aesthetic representation of poetic iconicity in Chinese tea poetry from the perspectives of quantity iconicity, prosody iconicity and graphic iconicity. And the paper also discussed the application of iconic principles and rhetorical means to blend form, meaning, emotions and aesthetic effects to create more iconic elements and produce new iconic values, and thus the translation will be equivalent or even superior to the original poetry in poetic iconicity.

Another significant paper in this field is Ding Guoqi and Fan Wuqiu's paper in 2016 entitled "A Cognitive Poetics Perspective of Imagery Analysis and Translation: A Case Study of Pound's "In a Station of the Metro". The paper endeavored to illustrate how cognitive poetics prove to be helpful in the analysis and translation of imagery. Through a case study of Ezzar Pound's "In a station of Metro", from aspects such as nominalness, nominalization, and deixis, it showed that literary imagery as a rule is multi-dimensional and is created to a considerable degree by its elaborated ways of scene construal, and that a scrutiny of these dimensions of the imagery may help to reach a more cognitively plausible interpretation and more accurate translation of the text. The paper is really enlightening in that it is a case study that provides a very specific translation study process under the guidance of poetic iconicity.

In summary, iconicity is universal in language, especially in poetry. Poetic iconicity studied the bonds between linguistic form and linguistic content, which directs to the essence of literary translation. Therefore, it truly provides us with a theoretical basis for literary translation. Further research should be done in the field to explore the theory and its implications fully to serve for translation studies.

The Comparison between Cognitive Poetics Translation and "Triple Beauty" Theory

The famous "Triple Beauty" theory of Chinese translation school in poetry translation was first proposed by Professor Xu Yuanchong, a Chinese translation master, paper entitled "On the Translation of Tang Poetry into English" (1983). Xu pointed out that the translation of Tang poetry should try to convey the "message beauty", "prosodic beauty" and "image beauty" of the original poem. Among the three, "message beauty" was the most important, followed by "sound beauty" and then "form beauty" (1981, p. 8). Later,

he further pointed out in another paper that “message similarity” is the low standard for poetic translation, “message beauty” the high standard, and “triple beauty” the highest standard. “Message similarity” makes the reader “understand it”, “message beauty” makes the reader “like it”; whereas only “triple beauty” can make the reader “fascinated by it” (Xu, 1987, p. 70).

The ontology of Xu’s “triple beauty” translation theory comes from the Old Master’s theory on contradiction between name and thing, between the faithful and the beautiful. So Xu believes that literary translation is an art to solve the contradiction between the faithful and the beautiful. The epistemology of “triple beauty” theory comes from Confucius’ theory of art to be free in the realm of necessity. Its methodology consists of triple transformation, that is, generalization, equalization and particularization. Its teleology is to make the translated text readable, enjoyable and delectable or delightful. In short, it is a theory of excellence (the best words in the best place) (Xu, Y., 2012, p. 83).

While the ontology of cognitive poetics translation theory comes from Saussure’s theory on contradiction between the signifier and the signified of language, or between the form and the content. So cognitive poetics translation theory regards literary translation as the process to solve the contradiction between the form and the content. The epistemology of cognitive poetics translation theory bases on Constantine’s famous saying “Translation is about the retention of effect.” Its methodology comes from modern cognitive science. Its teleology is to make the translated text equivalent to the original text in both the form and the content, thus, to recreate the cognitive effects in the translated text, and to make the translated text readers produce the same feelings as the original text readers during the reading process.

According to what is discussed above, there are both differences and similarities between cognitive poetics translation theory and “triple beauty” theory of Chinese translation school. On the one hand, they have lots of differences. Firstly, their epistemology is totally different. While the cognitive poetics translation theory attaches much importance to the strict equivalence of both form and content, the “triple beauty” theory tolerates a degree of liberty. In addition, their methodology is greatly different. Compared to the “triple beauty” theory, the cognitive poetics translation theory provides the translator with very concrete methods, as the methods we mentioned in the above sections of this paper. In contrast, the “message beauty”, “prosodic beauty” and “image beauty” of “triple beauty” theory are relatively vague and general, they are more like translation principles instead of translation strategies or methods. On the other hand, they also have similarities. Generally speaking, their ontology are the same. The so-called contradiction between name and thing, and the contradiction between the signifier and the signified of language are actually the same thing in essence. And they have almost the same purpose. Both try to solve the contradiction between the form and the content, or between the faithful and the beautiful, and thus to recreate the same poetic effect in the translated text, and to make the target reader produce the same feelings while reading. Therefore, it is necessary for the two to learn from each other.

Conclusion

As discussed above, Chinese scholars have made many contributions to cognitive poetics translation by applying figure-ground theory, conceptual metaphor theory, and cultural schema theory, as well as poetic iconicity theory to literary translation in recent years, especially to the translation of Chinese poetry. And many translation strategies summarized have been proved to be powerful and strong through empirical studies. In addition, Professor Xu Yuchong’s “Triple Beauty” theory of Chinese translation school may also provide inspiration for cognitive poetics translation theory.

Moreover, some Chinese scholars have been trying to integrate the previous research results to form translation theory based on cognitive poetics. Among them, Professor Zhao Yanchun (2017) from Shanghai Foreign Language University studied the translation of literariness from the perspective of cognitive poetics and summarizes detailed translation steps and strategies for literary translation. Professor Zhao argued in his paper that literariness is the basis of literature, so literariness is very important for literary translation, that translatability is provable, that the translation should be close to the source text in both content and form, and that the translator should try his best to make up for the lost features of the source text in translation, while finally a translation cannot be equivalent to the original, so any translation is a proxy. Professor Zhao's paper was very enlightening in that it provides with us feasible translation steps, strategies and methods that it helps in bridging the gap between theory and practice.

All in all, cognitive poetic is a necessary and feasible route for literary translation, as it provides a theoretical basis to explore the essence, mechanism and strategies of translation, which not only helps us reexamine translation studies, but also provides methodology for translation practice. However, though much work has been done in the field, there is still a long way to go before translation establishing itself as an independent discipline. More studies should be carried out to further research in this field and to enrich cognitive poetics translation theory.

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Actors and their Influences on Chinese Sci-fi Translation and Transmission: A Sociological Perspective

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[Abstract] This paper analyzed the two translation collections of *The Wandering Earth* by Liu Cixin with reference to the concepts of “field” and “capital” in Bourdieu’s sociological theory and Latour’s human and non-human actors in his Actor Network Theory (ANT). After comparing the data on the two transmissions, the capital of various human and non-human actors are analyzed. It is shown in this study that awards and film adaption play active roles in encouraging western publishers to “introduce” Chinese sci-fi works, and the impact of their publishing efforts is also more desirable than that of their Chinese counterparts. Therefore, in order to promote the transmission of Chinese speculative literature in the world market, it is useful to encourage film adaptations, enhance cooperation with western publishing houses, and expand channels of translation dissemination.

[Keywords] *The Wandering Earth*; socio-translation; effect of transmission; capital; actor; translation of sci-fi literature

Introduction

Being awarded the Hugo Award in 2015 for his novel *The Three-Body Problem*, Liu Cixin marked another milestone for Chinese literature on its journey to the international stage. The last similar case was Mo Yan, who won the 2012 Nobel Prize for literature. Thanks to Liu Cixin, who has risen to be an influential Chinese writer in the world, Chinese sci-fi literature is gradually being recognized and disseminated in the overseas market (Zhang, 2019). Since then, science fiction begins to draw domestic scholars’ interests, as shown in the various approaches they have adopted to study the subjects/translators, production, channels and effects of transmission, problems and solutions, etc. with regards to sci-fi literature (Chen, & Ma, 2016; Chen, 2017; Zhang, & Qin, 2018; Wu, & He, 2019; Liao, & Bi, 2016). Ken Liu, translator of Liu Cixin’s awarded works, has also been widely studied for his translation styles and strategies (Xu, & Sun, 2018; Wang, & Zhang, 2020).

Socio-translation studies aim to study the social attributes of translation and to examine the influence of translation on various kinds of social activities and their corresponding interactions by introducing the concepts of sociology into translation studies (Wang, 2011). Thus, the scope of translation studies is no longer limited to authors or the translators. With the help of sociological approaches, the influences of different actors, i.e. publishers, editors, commentators, readers, technologies, viewpoints, or even film adaptations, on the transmission of translation works can be analyzed. Current studies that have adopted sociological approaches to study the translation of Chinese sci-fi literature, nonetheless, mostly focus on translator Ken Liu and his representative translation of *The Three-body Problem* and *Folding Beijing* (Li, 2017; Liu, 2019; Zhang, 2019), while his other translations or other works of Liu Cixin lack due attention. In addition, there are also few studies considering the effects that various actors have on the production and the dissemination of popular literature translation. *The Wandering Earth* is a short novel written by Liu Cixin in his early times. This novel has been translated twice, and was included in two English translation collections under the same name in 2013 and 2017 respectively, presenting as good examples to compare

the various factors and their effects in the two publications. Therefore, this paper will first compare the reception of the two translation collections, and then move on to analyze the corresponding reasons by referring to sociological theories and taking the differences between the two into consideration..

Theoretical Framework of Socio-Translation Studies

Socio-translation studies was firstly proposed by Holmes in 1972 in his article “the Name and Nature of Translation Studies”, and begun to draw western scholars’ interests in the 1990s (Wang, 2011). It regards translation as a form of intercultural communication, as is embodied in its interaction between different languages and cultures (Wang, 2011). Translators have their unique social networks formed in the process of translation, which are manifested in various social aspects their translation. Therefore, translation is reflecting and influencing social exchanges, and in the meantime, being constrained by the society (Buzelin, 2013). Currently, socio-translation studies are mostly influenced by the following sociological theories: reflexive sociology by Bourdieu, Actor-Network Theory (ANT) by Latour and Callon, and the social system theory by Luhman (Buzelin, 2013). Among these theories, Bourdieu’s theory is most widely used.

According to Bourdieu (1984), practice is resulted from the interaction of habitus, capital and field, and he summarized the relationship of the three as: (Habitus) (Capital) + Field = Practice. This means that when translators enter different fields to “compete, they are equipped with various forms of capital and habitus (Shao, 2011). The concept of “field” set the foundation for Bourdieu’s theory. It refers to a relatively autonomous, unclosed space of interaction, where all participants are following the same set of rules and agendas (Buzelin, 2013). The activities in the fields are competitive, so different actors have to adopt various strategies to maintain, or to lift their status (Grenfell, 2012). It is the same with the field of translation, as translators will “compete” in this field for recognition (Shao, 2011). The “capital” in the formula refers not only to “economic capital”, but also “cultural capital”, “social capital” and “symbolic capital” (Bourdieu, 1990). The “cultural capital” is determined by the actor’s mastery of “upper-level culture”, and can be found in forms including long-term disposition, cultural products and institutionalized qualifications. The “social capital” refers to valuable social networks and accessible resources for the actors, while the “symbolic capital” is related to the reputation or the honors of the actors (Bourdieu, 1997; Shao, 2011). The “habitus” in the formula is defined as the disposition of individuals, which is influenced by families and education (Munday, 2001), and is closely related to “field” and “cultural capital” (Bourdieu, 1997). As this paper aims to analyze two short novel collections, where multiple translators are included, it will mainly focus on the “capital” of the leading translators instead of their “habitus”.

However, as Bourdieu’s theory mainly focuses on explaining human efforts in cultural production activities, Latour (1996) put forward that the definition of actors should not be limited to human only in the studies of social networks, but encompass both non-human and non-individual entities. Canadian scholar Buzelin (2005) argued that ANT considers more about the interaction between human and non-human actors in the production process, while Bourdieu’s theory covers only the practice of agents and their trajectories in their own fields. Therefore, ANT can be used as an effective tool to complete Bourdieu’s theory and to analyze the possible influence of non-human actors (Wang, & Wang, 2020). When it comes to the translation and transmission of Chinese science fictions, various human actors (writers, translators, reviewers) and non-human actors (publishers, text, media, and awards, etc.) have made their contribution. Hence, this paper will use the two collections of *The Wandering Earth* as examples to analyze both human and non-human actors involved from a sociological perspective, and to explore their possible influence on transmission.

Two Translations of *The Wandering Earth*

As introduced in *Baidu Baike* (2020c), *The Wandering Earth* is a novella written by Liu Cixin and was first published in the collection under the same title in 2008. It tells the story that human beings, due to the expansion of the sun, set up an “earth engine” to drive Earth to Centaurus to find a new home. It was awarded the Grand Prize of Chinese Sci-fi Galaxy Award in 2000, and was adapted into film under the same name in 2019 (Baidu Baike, 2020c). Long before the film was released, in 2012 and 2017, this novella was included in two English translation collections of Liu Cixin. The collection published in 2013 was entitled *The Wandering Earth: Classic Science Fiction Collection* and was issued by the individual publisher Beijing Guomi Digital Technology Co., Ltd (later known as Beijing Qingse Media Co., Ltd). The one published on 2017 was named *The Wandering Earth: Eleven stories by China’s greatest SF author* and its publisher is Head of Zeus, an individual publisher from UK. Due to the influence of various factors, the two collections have exhibit quite different results in terms of their reception and transmission abroad.

Generally speaking, effectiveness of transmission of a translation can be evaluated from the following aspects: its sales volume, statistics on library collections, English book reviews, honors and awards, and number of its general readers (Wang, & Li, 2019; Bao, 2015). The author has collected and analyzed the information of the two novel collections from Worldcat and Amazon.com, and compared the readers’ rating and number of their reviews, as shown in Table 1.

Table 1. Information of Two Translation Collections of *The Wandering Earth* (Amazon, 2013; 2017)

Book Title	<i>The Wandering Earth: Classic Science Fiction Collection</i>				<i>The Wandering Earth: Eleven stories by China’s greatest SF author</i>			
Edition and publication time	2012.03.11 (kindle) 2013.05.21				2017.01.01 2019.07.04 (audio book)			
Translator(s)	Holger Nahm				Ken Liu & Others (Elizabeth Hanlon, Zac Haluza, Adam Lanphier, Holger Nahm)			
Publisher	Beijing Qingse Media Co., Ltd				Head of Zeus			
Number of reader reviews	89 (65% of the readers rated five star)	<i>Before 2016</i>	<i>2017-2018</i>	<i>After 2019</i>	153 (67% of the readers rated five star)	<i>Before 2016</i>	<i>2017-2018</i>	<i>After 2019</i>
		33	9	47		N/A	11	142
Customer rating	4.5				4.4			
Amazon Best Sellers Rank	#701,677				#50,451			
Number of entries in world libraries	N/A				209			

Worldcat is the world’s largest bibliographic database on world library collections operated by Online Computer Library Center (OCLC, 2020). The author used “wandering earth” as the keyword to search in Worldcat database, and the only entry returned was the English edition published in 2017 (excluding all Chinese versions), with a total number of 209 books collected from different libraries around the world. No entries regarding the translation published in 2013 was returned. Apart from this, according to the data retrieved in June, 2020, the 2017 edition has received more customer reviews (153) on Amazon.com comparing with the one published four years earlier (89). The former also ranked higher (#50,451) on the Amazon Best Sellers Rank, which is updated every hour. To further analyze customer reviews, the author first set three periods: “before 2016” when there was only one edition of *The Wandering Earth* translation collection, “2017-2018” when Liu Cixin began to gain fame for his *The Three-Body Problem* series, and the period “after 2019” when the film *The Wandering Earth* was released. Then the number of reviews in

each of the three periods was counted respectively, as displayed in Table 1. It reveals that in the two periods before 2018, there were not many reviews, indicating a limited number of foreign readers and an undesirable result of transmission. However, after the film was released in 2019, the number of customer reviews for both editions soared, especially for the 2017 edition, as more than 90% of its reviews were posted after 2019, a clear indicator of the significant influence from the film.

Liu Cixin has been a leading figure in Chinese science fiction, and many of his works been awarded the Chinese Sci-fi Galaxy Award, the highest award for Chinese Sci-fi literature (Baidu Baike, 2020a). These have all helped Liu Cixin accumulate symbolic capital in Chinese Sci-fi literary field. However, when it comes to the translation of his works, the two editions of *The Wandering Earth* collection varied a lot in their reception and feedback as shown above. With regards to the possible reasons, this paper proposes the following three: 1. Difference in the capital possessed by publishers; 2. Facilitating role played by non-human actors; 3. Impact of translator's capital on the transmission. In the rest part of this paper, these three aspects will be analyzed in details.

Analysis of Actors in the Two Translations

Different Capital held by Publishers

Translation of Chinese literature will usually be initiated by one of the following parties: 1) translators or sinologists from English-speaking countries (e.g. Howard Goldblatt); 2) Chinese writers and their overseas agents (e.g. Yu Hua); 3) western commercial presses; 4) national publicity institutes (e.g. publisher of Panda Books and Library of Chinese Classics); 5) domestic commercial publishers (Wang, 2019; Wang, & Li, 2019; Wang, 2020). The publishers discussed in this paper belong in the third and the fifth categories respectively: *The Wandering Earth* collection was first published in English in 2013, in both paperback and Kindle edition on Amazon.com, by Beijing Guomi Digital Technology Co., Ltd, an individual publisher based in Beijing. The company was established in 2010, and in 2016, it changed its name into Beijing Qingse Media Co., Ltd. Its aim is to introduce best-selling Chinese popular novels (mostly fantasy, sci-fi and mystery novels) to overseas markets (Paper Republic, 2016). However, when the author tried to visit its official website in 2020, it was found that the original link has been abandoned, and the company is now running a website called Finalreads (2018), which is dedicated to the translation and publication of Chinese light novels online, with few recent publications of Chinese sci-fi translations.

By 2017, another English version of *The Wandering Earth* collection was published by Head of Zeus, a British publisher based in London. Though established in 2012, its development has been fast. Up to now, the company has published 93 best-sellers, and won 21 literary awards and 2 industrial awards (Head of Zeus, 2020b). In 2017 it was commissioned as the British publisher for *The Three-Body Problem* series, the award-winning books by Liu Cixin. It has also published Mai Jia's *The Message* (风声), another representative popular Chinese novel applauded by various foreign media (Head of Zeus, 2020a). Head of Zeus takes pride in being an individual publishing house specializing in speculative literature, and has been cooperated with Tor Books, the well-known publisher in science fiction and fantasy works of the Macmillan Group, in publishing a series of books of its kind (Head of Zeus, 2020b). These experiences have all helped it accumulate richer symbolic capital than its Chinese counterpart. This is also reflected from the differences in their customers reviews: after Head of Zeus released its English edition of the *The Wandering Earth: Eleven Stories by China's Greatest SF Author* in 2017, the one that was published in 2013 was further

neglected, and received far less reviews than the 2017 edition, even after the adapted film was released in 2019, as displayed in Table 1.

Influences of non-human actors

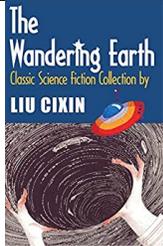
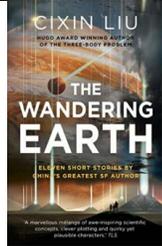
1) Awards. According to Professor Yan Feng (Xing & Zhu, 2019), there are three milestones in the development of Chinese science fiction: 2008 when the Chinese version of *The Three-Body Problem* was published; 2015 when it was awarded the Hugo award; and 2019 when the film adapted from *The Wandering Earth* was released. By the time when the Chinese version of *The Wandering Earth* was published, Liu Cixin had just received a series of domestic awards. For example, *The Three-Body Problem* was awarded the Special Prize in Chinese Sci-fi Galaxy Award in 2006 and 2010 respectively (Baidu Baike, 2020b). These awards have helped him collect considerable symbolic capital in the field of Chinese sci-fi literature, but he was not widely known abroad yet. By 2015, the translation of Liu Cixin's *The Three-Body Problem* by Ken Liu was crowned with Hugo Award, the highest honor in science fiction. That was when Liu Cixin began to enter the field of world sci-fi literature. Having been awarded two important awards in science fiction, the Hugo Award and the Nebula Award, Liu Cixin has accumulated certain symbolic capital in the world market. Thus, when his short novel collection *The Wandering Earth: Eleven Stories by China's Greatest SF Author* was published by Head of Zeus in 2017, more reviews were received, indicating a much wider range of English readers.

2) Film adaptations. The field of film is closely related to literature and translation field, and the two parties mutually influence each other (Jiang, & Wang, 2018). In the “going-out” of Chinese literature, films have been regarded as an effective medium of transmission, and *Red Sorghum* by Mo Yan is a typical example in this case (Wang, & Wang, 2020). Originally a novel written by Mo Yan, *Red Sorghum* was later made into the film under the same name by Zhang Yimou and won many international awards, which significantly facilitate the transmission of the book in the English book market (Wang, 2019; Wang & Wang, 2020). In February 2019, the film *The Wandering Earth* was released, praised by the audience and performing well in box office. The film was even regarded as “the first of its kind in the era of Chinese sci-fi film”. Many mainstream media abroad, including *New Scientist* (Ye, 2019), *New York Times* (Kenigsberg, 2019), etc. have all published reviews on the film, saying that it has “brought the dawning of a new era in Chinese film-making”. Netflix, the largest livestreaming platform in the US, has also purchased the copyright of the film and translated it into 28 languages for audience from 190 countries and regions to watch (Shaw, 2019). With the growing popularity of the film, the number of customer reviews for its original novel and the collection rose sharply, which can be seen from customer reviews on Amazon.com: more than 90% of the reviews for the 2017 collection were posted between 2019 and 2020. The influence of film adaptation on novel can thus be clearly seen.

3) Paratext. Paratext was originally proposed by French scholar Gerard Genette. It refers to various forms of contents that are related to the text of a book (Genette, 1997). Typical examples include names of authors, title, preface, captions, etc. The cover of a book is one of its most important paratexts (Genette, 1997). By comparing the cover design and recommendations on the cover of the two editions, it can be found that the 2017 edition contains much more information than the 2013 edition (as shown in Table 2). On the front and back cover of the 2013 edition, there was only one recommendation from *The Guardian*. However, on the front and back cover of the 2017 edition, there were much more: presenting Liu Cixin as the “author of *The Three Body Problem* and “The Greatest Sci-Fi author” and various recommendations from a variety of authoritative sources, displaying the rich symbolic capital Liu Cixin has accumulated by

that time. Besides, Head of Zeus also invited Stephan Martiniere, the acclaimed science fiction artist to design the cover for its translation collection in 2017, taking advantage of the artist’s symbolic capital as well. In 2019, Head of Zeus reprinted its *The Wandering Earth* collection by issuing the audio book version and using the film poster as the front cover, revealing the radiation of film field to literature and translation field.

Table 2. Front and Back Covers of Different Editions of *The Wandering Earth* Collection (Amazon, 2013; 2017; 2019)

Year	2013	2017	2019
Cover			
			

Impact of Translator’s Capital

With regards to the relationship between the symbolic capital of the original author and the translator, different cases vary. The translator may gain more symbolic capital by translating certain writer’s work, or it may be the author who benefits if his/her translator is more famous (Wang, 2011). The difference in translators is also one of the reasons that count for the differences in transmission effects. The 2013 collection published by Beijing Guomi Digital Technology Ltd., Co. was translated by Holger Nahm, a freelance translator with English, German, and Chinese being his working languages (Proz.com, 2015). Apart from his translation of Liu Cixin’s short novels, Nahm had also translated *The Blade of Silence* (暗河) by Lei Mi (雷米), which was also published by Beijing Guomi Digital Technology Ltd., Co. (Paper Republic, 2019). However, few of his most recent translation works can be found.

The 2017 translation of *The Wandering Earth: Eleven Stories by China’s Greatest SF Author* was led by Ken Liu, the well-known translator for Book 1 and 3 of *The Three-Body Problem* series. These two books were awarded the Hugo Award in 2015 and Lucas Award in 2017 respectively (Baidu Baike, 2020b). Before being known as a translator, Ken Liu has already established himself as an award-winning science fiction writer, famous for his Hugo-Award-winning short novels of *The Paper Menagerie* and *Mono no aware* (Ken Liu, 2020). These experiences all helped Ken Liu to accumulate symbolic capital in the science fiction field both home and abroad. Besides, Ken’s academic experience in Harvard as a student majoring in English Literature has also helped him gain considerable cultural capital. Though he only translated one of the novels in the 2017 collection, his name is used widely in advertising. Casanova (2010) proposed that the translation from “dominated languages (i.e. English)” to “dominating languages (i.e. Chinese)” is called “consecration” (Jiang, 2017), and if a translator enjoys a high level of reputation in the target dominating language field, his/her efforts in consecrating the work, which is written in dominated languages, will be more effective and will draw more recognition for the source language writer (Casanova, 2010). So the capital possessed by Ken Liu have all helped in the transmission of the 2017 edition published by Head of Zeus, as it is better accepted and known than the 2013 one translated by Nahm.

Conclusion

This paper used socio-translation theories, the concept of “field” and “capital” in particular, to analyze the human and non-human actors in the transmission of two editions of Liu Cixin’s translation collection *The Wandering Earth*. Data on world library collections and customer reviews on Amazon.com were firstly listed and compared, followed by discussion on the possible reasons, including: 1) differences on the capital held by publishers; 2) influence of non-human actors (awards, film adaptation and paratext); 3) influence of translator’s capital on transmission.

To further improve the transmission of Chinese science fiction in English-speaking countries, this paper hereby proposes the following suggestions: 1) In terms of mode of transmission, the collaboration between western commercial publisher and established translators shall be courage and more efforts shall be devoted to bringing more western commercial presses to join the translation and promotion of Chinese science fictions. 2) Film adaptations of Chinese literature, especially popular works, shall be encouraged, as adaptations will facilitate the transmission of its original works. Recently, the US livestreaming platform Netflix has announced to adapt *The Three-Body Problem* (Asher-Perrin, 2020), which might play another important role in the further enhancement of Chinese science fictions and their dissemination in English-speaking countries. 3) More translators and publishers shall be encouraged to join the network of publishing Chinese sci-fi translation. Recently, more translators like Emily Jin and Andy Dudak are also being known for translating Chinese science fictions released on the collaboration column on *Clarkesworld* (Cordasco, 2017), the famous sci-fi magazine, indicating the increasing number of active actors in the translation network of Chinese sci-fi literature. As a wider range of reviews and readers signifies better reception for its transmission, it is suggested to bring more actors and to disseminate works of Chinese authors in multiple ways in order to further facilitate the reception of Chinese modern literature in English book market.

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Difficulties and Reflections on Source Text Analysis – Illustrated by Examples of the Jilin Province Project of Agricultural Product Quality and Safety

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[Abstract] Representatives of German Functionalist Theories such as Katharina Reiss and Hans Vermeer point out different text types, based on which the current study analyzed the source text. Source text analysis is one important factor in the translation process. This study concentrates on source text analysis from intratextual and extratextual factors and then points out the corresponding solutions, namely translation strategies. The practical text “An Overview of Jilin Province Project of Agricultural Product Quality and Safety” focuses on the description and the report is based on facts. Reflections are conducted in regards to words, phrases and sentences, paying major attention to the differences between Chinese and English languages, problems encountered in the translation process, and the corresponding solutions. In accordance with the source text analysis, three aspects should be paid more attention to in the translation process: domestication of terminology and concretization of abstract Chinese language, the changes of word order and the adjustment of collocations in English translation, and the realization of cohesion in English sentences by using such methods as grammatical cohesion.

[Keywords] source text analysis; differences between Chinese and English languages; translation practice

Introduction

Source text analysis is a complex network system with various elements as nodes, and its process is not a simple linear or spiral development (Nord, 2006). Specifically, it's a cyclical process. Nord believes that the process of translation is essentially a process of repetition, on which basis she put forward a circular mode of translation process and divided the process of translation into four important steps: translation brief, source text analysis, translation strategy selection and translation text generation (Nord, 2006). A translation brief refers to the analysis of the requirements and relevant information provided by the sender of the source language before translation, which includes the analysis of the expected function of the translation, the recipient of the translation, the intention of the sender of the text, and the media. A text analysis model has two factors: intratextual and extratextual factors. Of the two main factors, the sender, the sender's intention, audience, medium, place of communication, time of communication, motive of communication, and text function are included in the intratextual factors; subject matter, content, presuppositions, composition, non-verbal elements, lexis, sentence structure and suprasegmental features are extratextual factors (Nord, 2006). In general, the proper analysis of the source text is of great significance to the realization of functions and implications of the translation. As for the choice of translation strategies, Nord believes that translators should adopt corresponding translation strategies according to the different functions of the text. In the text analysis model of translation, Nord put forward two types of translation: documentary translation and instrumental translation. The former “is a record of cultural communication between the author of the source language and the recipient of the source text. It is a type of translation that pays more attention to the content of the source text, aiming to introduce some ideas or views in the source language text to others”; the latter is “a tool for independent transmission of information in the process of new communication

activities in the target culture, focusing on strengthening understanding and achieving the purpose of communication” (Hou, 2011).

The current study analyzes C-E translation of an excerpt of *An Overview of Jilin Province Project of Agricultural Product Quality and Safety Funded by the World Bank* from the three aspects of translation brief, source text analysis, and translation strategy selection (World Bank, 2017). The study focuses on the difficulties and reflections of source text analysis, from the perspective of extratextual and intratextual factors, and translation strategy selection, including word order and sentence structure. In accordance with the source text, the current study analyzes source text from the three aspects of words, phrases and sentences, pointing out some difficulties encountered in translation, and reflections on them. In accordance with the three respects, some solutions come up to help the author and hopefully scholars and students who are interested in the same research field: domestication of terminology and concretization of abstract Chinese language, the changes of word order and the adjustment of collocations in English translation, and the realization of cohesion in English sentences by using such methods as grammatical cohesion.

Literature Review

Text can be divided into three types: content-focused (informative), formed-focused (expressive), and appeal-focused (operative). The content-focused text mainly concentrates on the content and the subject matter of the text, which should mainly present the facts objectively and convey true information, so the text is also called “informative function text”; formed-focused text, the content of which expresses the content of the text through art form, refers to “expressive function text”; the purpose of the appeal-focused text is to call for something, such as propaganda, advertisement, and marketing, so it is operative text (Reiss, 1997). Reiss believes that the primary purpose of content-focused text translation is to ensure the veracity of information, while the formed-focused text lays emphasis on the aesthetic effect of rhetorical structure, and appeal-focused text is to achieve the aim (Reiss, 1997).

On the basis of the classification of language functions, text can be classified into three types: expressive text, informative text and vocative text (Newmark, 2011). Newmark believes that expressive texts have strong personal feelings of the author, and exaggerated words and sentence patterns with personal characteristics are often used in this sort of text, which can reflect the original author’s language style and features; informative texts lays stress on realistic description and the objectivity of the events, in which common collocations and sentence patterns are used; reader-centered vocative texts call on readers to act in accordance with the author’s intentions (Dong, 2010).

As a representative of the second generation of German Functionalist Theories, Christian Nord learned from her predecessors, such as Katharina Reiss and Hans Vermeer, to form her own unique translation theory. She points out the importance of text analysis in the process of translation, and puts forward a series of creative viewpoints, such as “function and loyalty”, the intratextual and extratextual factors, and the circular mode of translation process. Nord’s text analysis mode plays an important role in the theoretical system of German Functionalist Theories (Zhang, 2006). This mode is based on text linguistics and text type. Translation is essentially a communicative activity, which can be realized through linguistic and non-verbal factors. This is also the core of Nord’s translation-oriented text analysis mode. In the book *Text Analysis in Translation: Theory, Methodology, and Didactic Application of a Model for Translation – Oriented Text Analysis*, Nord points out that source text analysis is a complex network system with various elements as nodes, and its process is not a simple linear or spiral development. On the contrary, it is a iterative and repetitive process (Nord, 2006).

Nord summarized all the factors that affect the text into two major parts: in-text factors and extra-text factors, and embodied them into sixteen measurable elements, each of which has a detailed introduction and methods of extraction and analysis. The extra-text factors cover almost all the subjects involved in the process from source text selection, to translation, to the acceptance of the translated text, as well as the historical and cultural contexts that may have an impact, and the means of text transmission; from the perspective of linguistics, the in-text factors include the basic elements that affect the composition of the text from the macro to the micro level. Nord also pointed out that each element is not independent, nor static. There is a complex dynamic relationship between them. Text analysis is the reasoning and detection of the circular analysis structure composed of these elements (Luo, 2012). According to Nord, in-text factors refer to some factors related to the source text itself, such as the theme, content, non-linguistic factors, sentence structure and vocabulary. This thesis is to analyze the source text from the perspectives of vocabulary, sentence structure, and content.

The source text of this thesis is a report of Jilin Province Project of Agricultural Product Quality and Safety Funded, which describes facts and truth of the project, emphasizing veracity of the words. Thus, the language of the text is objective and true, without personal characteristics and feelings. Common and conventional collocations and sentence patterns are used to describe and reproduce the facts and cases objectively. In accordance with the features of different types from Reiss, the content-focused source text in Jilin Province Project of Agricultural Product Quality and Safety is informative, without “expressive function” or “operative function”.

According to Newmark’s three main text types on the basis of language function classification, through the research and analysis of the style and characteristics of this report, it is found that the language in the report is objective, without personal language characteristics or personal feelings, and uses common and conventional collocations and sentence patterns to describe and to reproduce the facts and cases, so it is informative text.

Translation Brief

Translation brief refers to the analysis of the requirements and relevant information provided by the source text sender before the translation, which includes “the intended text functions, the target-text addressees, the prospective time and place of text reception, the medium over which the text will be transmitted, and the motive for the production or reception of the text” (Nord, 1997). The above information and analysis helps the translator know what is important in the source text and therefore what should be included in the target text.

In order to comprehensively improve the quality and safety of agricultural products in Jilin Province, Jilin Provincial Agricultural Comprehensive Development Office, together with the expert team of the World Bank, relevant domestic departments and experts, conducted an in-depth investigation, repeated consultation and full demonstration, and designed the world bank loan agricultural product quality and safety project in Jilin Province. This section is selected from the project report.

The completion of the Agricultural Product Quality and Safety Project will initially establish the quality and safety assurance system of agricultural products, which is the first step of strengthening the quality and safety strategy of agricultural products in Jilin Province. As the first *Agricultural Product Quality and Safety Project implemented by the World Bank in China*, the project report is an important basis for testing the results of the project, which provides the basis for the joint inspection of the World Bank, the government, the provincial supervision institutions, enterprises, and the public.

Source Text Analysis in Intratextual Factor and Translation Strategy Selection

Source text analysis refers to the translator's analysis of all factors that affect translation decisions during the translation process. In accordance with Nord's perspectives, there are intratextual and extratextual factors. Of the two main factors, subject matter, content, presuppositions, composition, non-verbal elements, lexicon, sentence structure and suprasegmental features are included in the intratextual factors; sender, sender's intention, audience, medium, place of communication, time of communication, motive of communication, and text function are extratextual factors.

From the perspective of intratextual factors, the source text is an excerpt of *An Overview of Jilin Province Project of Agricultural Product Quality and Safety Funded by the World Bank*, presenting and concentrating on the achievements of the agricultural products, illustrated by the instances in the province in such forms as plantation, forestry, animal husbandry, and sideline industry, and in such productions as food crops, cash crops, feed crops and green manure.

First, the word order, namely the arrangement of components in a sentence, represents the relationship between words and collocations. Inconsistent word order occurs owing to different expressions when sometime different people have different understandings in the same or similar language environment. The function of word order is not only to support the whole sentence, but also express the meaning. In generally speaking, English is a morphological language while Chinese is a semantic type, thus resulting in the distinction in word order. Common semantic collocation and attributive arrangement is more common in Chinese sentences. In contrast with English language, the vocabulary is large, the grammar is complex, and the word order is more flexible in Chinese language.

The charm of some fixed Chinese phrases can be diminished if they are translated into English according to the Chinese word order. The target text Chinese and the source text English have different word order. One of the striking manifestations is four-character in Chinese. For instance, “慕名而来 (People come to a certain place because it is famous for something wonderful)” means to come and visit after hearing about the scenery in this place. However, for one thing, the translation “Many tourists heard of its reputation and came here” can be rigid; for another, “heard of” does not reflect the appreciation of the scenery. Thus, the revised translation “Many tourists were attracted here by its reputation” omits “heard of” but “attracted” gives the expression to the sense of adoration.

Another manifestation of the difference in word order is the professions. The post of a person is often used to modify his/her name, such as Governor Tom, which is a fixed collocation when introducing a person in Chinese. Phrases like this can be translated using adjectives or noun phrases with of. However, posts with more words in English are generally expressed in appositions to further introduce the person. Therefore, “辽源市元丰养殖专业合作社的理事长纪丽威 (女)” is translated as “Miss Ji Liwei, the chairman of Yuanfeng Breeding Professional Cooperative in Liaoyuan City”.

Additionally, in the source text, a list of words indicating location is often used to modify the subject in Chinese language, such as “吉林省长春市某公司 (A Company in Changchun, Jilin)”, which conforms to the principle that the subject and the secondary information comes out first in Chinese. English language emphasizes the prominence of the subject; thus the subject often comes out first in English sentences. The central word in the phrase “靖宇县富阳村美华食用玫瑰花种植加工农民专业合作社 (Meihua edible roses planting and processing professional cooperative of farmers)” is “合作社(cooperative)”. While county and village are placed at the beginning of the sentence to indicate the location, the adverbial of place in English needs to be a preposition or a sentence. So the revised translation can be “Meihua edible roses

planting and processing professional cooperative of farmers” in accordance with the principle of primary information coming out first in English language.

Second, source text analysis was conducted from the perspective of sentence structure. In the sentence “靖宇县富阳村美华食用玫瑰花种植加工农民专业合作社在世行资金支持下，进行了玫瑰生产基地的有机认证 (Meihua edible roses planting and processing professional cooperatives of farmers in Fuyang village, Jingyu county has carried out organic certification of the rose production has under the support of the World Bank.)”, the subject is the cooperative, and two actions are mentioned: one is supported by World Bank funds, and the other is organic certification. However, only one predicate is allowed in a simple sentence in English language, so “在世行资金支持下” can be the adverbial placed at the end of the sentence and in this case the word order is changed.

Connectives refer to cohesive devices at the level of words and sentences. Conjunctions are one of the most important markers of discourse coherence. Logical conjunctions are of great significance for judging the logical relationship of document translation and improving translation quality. English emphasizes hypotaxis while Chinese emphasizes parataxis. Under the guidance of this theory, a hypothesis about conjunctions is proposed: in the process of C-E translation, due to the influence of Chinese overlapped parataxis, the conjunctions will be adjusted to make the discourse coherent.

While some phrases in Chinese are flexible, the ones in English are fixed. Attention should be paid to in the conversion of the two languages in the process of translating. Progressive relationship “不仅” and “更是” in the sentence “获得认证后，纪丽威 (JI Liwei)的产品不仅在市场上得到了认可，更是开辟了互联网销售渠道，开通两只母鸡淘宝店铺 (After certification, JI’s products have not only been recognized by the market, but opened up the Internet sales marketing by opening “Two Hens” Taobao shop)” cannot be directly translated into “not only..., even...” in that it does not conform to English collocation. Therefore, it is necessary to transform it according to the linguistic habits of the target language, that is, to replace “even” with “but”: After certification, JI’s products have not only been recognized by the market but opened up the Internet sales marketing by opening “Two Hens” Taobao shop.

Third, cohesion is one part of the sentence structure. English translation is not only a word-to-word translation, but also an effective use of textual cohesion. Cohesion, which can be divided into grammatical cohesion and lexical cohesion, is an important means to realize discourse function. Traditional translation often relies too much on words and sentences, pays less attention to the cohesion and coherence of the whole text, and pays more attention to the matching of words and sentences. Discourse is an organic whole composed of various language components. Cohesion is an important feature of a text and an important element in the entire translation process. English and Chinese languages have striking contrast, and the way of cohesion between them is also very different. The cohesion in English is more explicit, often relying on the use of words; while the cohesion in Chinese is more recessive, relying more on the logical relationship of the components within the sentence. Cohesive devices include reference, ellipsis, substitution, conjunction and lexical cohesion (Halliday, & Hasan, 1976).

Cohesion and coherence are two basic attributes of a text. In the process of translation, both the ST and TT exist as texts, so they must meet the requirements of formal cohesion and semantic coherence. Whether the translation reflects the cohesion and coherence of the original text is one of the principles guiding the translation process and one of the measures to evaluate the quality of the translation. In order to make the sentence coherent, sometimes prepositions need to be added. For instance, in the sentence “旅游旺季，富阳村每天接待游客可达千人左右 (Fuyang Village received around a thousand visitors each day in tourism-peak season)”, “旅游旺季 (tourism-peak season)” is the adverbial of time of the sentence,

but Chinese version does not add such words as “在 (in)” to connect the time adverbial with the sentence. It is necessary to use a preposition to link this adverbial of time to the sentence in the English language. Followed the principle of prominence of the subject in English, the secondary information of adverbial of time is placed at the end of the sentence, so the translation is “Fuyang Village received around a thousand visitors each day in tourism-peak season”.

Cohesion is an important means to form a text, and the proper use of cohesion can make the translation better display the content of the original text. The diversity of grammatical cohesive devices can be widely used in English translation practice. The flexible use of various types of cohesion according to the cultural context often conforms to the realistic background of the text genre, making the translation smooth. Discourse cohesion mode provides an important basis for the translation and research of social project texts. One of the cohesion method is grammatical cohesion type. For instance, while passive voice is used to show the objectivity of statements in English language, it is mostly used for bad results in Chinese. The word “得到 (get)” in the sentence “认证后的玫瑰花得到了食用鲜花市场的广泛认可, 销路更广 (Certified roses have been widely recognized in the edible fresh flower market and sold more widely)” conveys that roses have been widely recognized in the market, which shows the effectiveness of the certification rather than bad results. Therefore, it is translated into “Certified roses have been widely recognized in the edible fresh flower market and sold more widely.” For the same reason, “得到认可 (get recognition)” in the sentence “产品并没有得到市场的认可 (The product has not been recognized by the market)” means being recognized, which involves a passive meaning as well so that it is necessary to use a passive voice: The product has not been recognized by the market.

Furthermore, while English emphasizes hypotaxis, Chinese emphasizes parataxis in terms of sentence cohesion. The causality is implied in the sentence “玫瑰盛放时繁花似锦、十里飘香 (Roses bloomed like a piece of brocade and the fragrance of flowers was wafted several miles away.)” is the cause and “很多旅游爱好者慕名而来, 带动了周边村屯乡村游的发展 (Many tourists were attracted here by its reputation, which led to the development of rural tourism in the surrounding villages.)” is the effect. The Chinese version weakens the relationship of cause and effect without such conjunctions as because and so. However, the translation has converted the four-character phrase into one sentence, so the effect is uttered in one sentence: Many tourists were attracted here by its reputation, which led to the development of rural tourism in the surrounding villages.

In addition, from the perspective of sentence structure, sentences with no subject is more used in Chinese language than in English. Supplementing the subject or changing the sentence structure can be adopted in C-E translation. The sentence “由于没有对产品进行认证. 产品并没有得到市场的认可, 经济效益并不显著 (Due to lacking products certification, the product has not been recognized by the market.)” has no subject. The target text (TT) can be “due to lacking products certification” using phrases as adverbial of cause, avoiding sentences with no subject in English language.

Source Text Analysis in Extratextual Factor and Translation Strategy Selection

The sender, sender's intention, audience, medium, place of communication, time of communication, motive of communication, and text function are extratextual factors. From the perspective of text function, the source text is informative text. Informative text will inevitably involves the translation of terminology in a certain field. The basic point of Skopos Theory put forward by Katharina Reiss and her student Hans Vermeer is that translation activities should always be based on the source text and adhere to the principles of original text, coherent translation and faithfulness, and the core of these three principles is the Skopos

principle. The purpose of translation directly determines the translator's specific methods of translation activities, and the content to be translated should be understood and accepted by the target readers. ST is informative text, which requires the truthfulness of the translation. To adjust to the culture of target language, domestication is adapted in the translation of terminology. For instance, “解决措施 (measures taken to solve the certain problem)” is one of the subtitle of the ST. If it is directly translated into “measures taken to solve the certain problem”, the target text (TT) does not conform to the principle of brevity in English since measures are supposed to be taken to tackle the problems. So ST is translated into “Measures” to conform to the principle of brevity and conciseness of English language, during which process domestication is adopted to achieve the communicative aim.

Second, the audience, namely the readers, are one of the important elements in the extratextual factor. Due to the differences in thinking modes between the East and the West, people in the Chinese context tend to use specific words, especially verbs and related expressions to show the dynamic beauty and create a vivid picture; while in the English context, people are accustomed to using abstract nouns and abstract expressions to reserve enough space for readers to fully use their own thinking to perceive and comprehend (Zheng, & Wei, 2019). However, when there are sentences with literary features in Chinese, Chinese language may also become abstract. And because of cultural differences, if these sentences cannot be concretized when translated into English, it will lead to ambiguity. Thus concretization should be paid major attention to in the C-E translation of abstract words. The word “十里 (10 li, li: A unit of length measurement in Chinese)” does not represent a certain length of distance for the fragrance of flowers to spread away, but it merely refers to the blooming and the fragrance of flowers. Readers can be confused if it is translated into “ten miles”, which is less artistic than ST. Therefore, based on the translation “For the idea that I hold so dear to my heart, I'd not regret a thousand times to die” from the interpreter ZHANG Lu, “十里” is translated into “several thousand miles away”, which avoids the ambiguity caused by literal translation.

Third, in order to achieve the communicative motive, which is one element of extratextual factor, the translator should pay attention to the dynamic feature of source text, since from the perspective of language features, Chinese is dynamic but English is static. Therefore, verbs in Chinese can be transformed into noun phrases in English. For instance, “获得认证后 (after obtaining the certification)” is a verb phrase in Chinese. It can be translated into “after certification” in order to highlight the static characteristics of English, which conforms to English language features. However, “the conversion of part of speech may be accompanied by the conversion of class”. The ST “获得认证后 (after obtaining the certification)” belongs to the clause level, but “after certification” becomes the word level. In addition, in the sentence “纪丽威不仅自己富了 (JI Liwei is not the only person to get rich)”, “富了 (getting rich)” is a verb in Chinese, which is translated into “wealth” reflecting the static feature of English: JI Liwei not only acquired wealth for herself.

Implications and Conclusion

Nord believed that the process of translation could be divided into four important steps: translation brief, source text analysis, translation strategy selection and translation text generation (Nord, 2006). Source text analysis is the first and an important step of the whole translation process. The difficulties and reflections of source text analysis should be tackled and conducted from two factors, extratextual and intratextual ones.

The subject matter, content, presuppositions, composition, non-verbal elements, lexicon, sentence structure and suprasegmental features are included in the intratextual factors; the sender, sender's intention, audience, medium, place of communication, time of communication, motive of communication, and text

function are extratextual factors. The study focuses on the difficulties and reflections of source text analysis, from the perspective of extratextual and intratextual factors, and translation strategy selection, including word order and sentence structure. To tackle the problems of different word order, sentence structures and language features, some translation strategies should be adopted.

From the perspective of translation path, translation is divided into literal translation and liberal translation. The translator believes that literal translation and liberal translation should be combined. If translation is a second creation, then this point of view should be related to liberal translation. "Liberal translation is when there is no expression of the source language in the target language, the translator can re-phrase words and make sentences based on the language features, expressions and cultures of the target language on the basis of a full and correct understanding of the original text to express the meaning of the original text fluently" (Dong, 2005). The translator's understanding is that the source text was written at the first creation, and the translation was written at the second. However, this kind of creation does not completely follow the translator's ideas to write the points of view but reproduces the original information and ideas on the basis of a correct and full understanding of the original text. However, this kind of creation is not a kind of fantasy but is to make readers accept TT within certain constraints.

In addition to the expression of thought and content, translation is an expression of feelings. "Because the ultimate goal of language translation is to faithfully express the original language in the target language, so that readers can clearly feel the feelings of the original readers" (Li, 2004). In cross-cultural translation, it is important to be faithful to the source text. But to familiarize readers with the author's feelings is also critical. Therefore, translation is not just to accurately express the original content, but to grasp the author's emotions. This is actually more like exchanging ideas and mind with the original author, generating empathy, feeling the author's feelings, thinking about what the author thinks, and the translator can first resonate with the author, and then pass this feeling to readers, so that the readers can feel the feelings of the original author.

Besides, the translation process not only can promote the learning of English but also promote the progress of the mother tongue. "(1) Translation helps learn foreign languages; (2) Translation helps learn the mother tongue" (Liu, & Pang, 2008).

"Translation is a second creation", which does not require the translator to translate ST sentence by sentence, nor does it require the translator to use his imagination to create new ideas. It is more like "dance in shackles." Translation not only conveys the content of the author's thoughts, but also tries to express the author's feelings so that readers can feel the author's feelings. The three processes of "understanding", "expression" and "proofreading" are indispensable in the process of translation.

In order to translate the source text, source text analysis is the basis of the whole translation. Based on this current study, following source text analysis should be conducted such aspects as sender, sender's intention, audience, medium, place of communication, time of communication, motive of communication, text function, subject matter, content, presuppositions, composition, non-verbal elements, lexicon, sentence structure and suprasegmental features.

Translation has never been an easy task. The translator will continue to study with an open mind and continuously make progress.

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Exploring English Translation Strategies for Business Correspondence

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[Abstract] Given the characteristics of both its English abilities and trade information, this paper combines essential information of remote financial and exchange in commerce correspondence to examine noteworthy parts that center on their interpretation. It focuses on that it is the most premise within the interpretation of commerce correspondence. The optimal traces the method of trade correspondence within the English translation based on essential information and interpretation criteria in making strides inclusivity, combining increasingly commerce correspondence in English interpretation case and procedure to persistently progress the method. With respect to the rule of discussion and agreement, this paper examines the common sense importance of interpretation techniques within the interpretation of commerce English correspondence.

[Keywords] Business English; business correspondence; translation strategy; the principle of conversation and cooperative

Introduction

With economic globalization and the development of foreign business activities in the world, China's foreign trade is increasing, as well as the use of business English correspondence. Then, business English correspondence has become an important tool of international business communication. At the same time, business English correspondence between the buyer and the seller also promotes the growth of the international foreign trade economy. Due to differences between the mother tongue and local culture, the wording of the business English letter includes a direct connection to the rights and obligations of the contracting parties. The translation of business English correspondence covers its specialized business English terms, its fixed vocabulary, syntax, and style, becomes a necessity in the process of business English translation.

In view of the characteristics of its both English skills and business knowledge, this paper firstly uses basic knowledge of foreign economic and trade in business correspondence to discuss the important role of three points for attention in translation. It points out the main basis in the translation of business correspondence; then, according to Grice's, an American philosopher, principle of conversation and cooperation that elaborates the standardized translation of the four principles, namely the quantity, quality, relevance and manner, the whole process of business correspondence in the English translation should be based on a basic knowledge and translation criteria. Finally, according to the above-mentioned three points for attention and the principle of conversation and cooperation, this paper discusses the practical significance of translation strategies in the translation of business English correspondence. And based on the premise of standardization and normalization of the wording of business terms, this paper puts forward practical approaches for translation strategies in business English correspondence. It comes out that it is necessary to utilize the principle of conversational cooperation and understand the communication between the contracting parties within the standardized international business environment, as concise, formal, and professional business correspondence can improve the quality of translation and promote effective economic trade.

Three Attentions in Business Correspondence English Translation

Each subject, industry, or specific area has their own professional terms. Business English correspondence must have obvious stylistic characteristics to accurately express the needs of the effective rights and obligations of both parties in economics and trade, three items require necessary translation focus (Kapranov, 2018): accuracy between the two countries' understanding, polite and euphemistic expressions, and the use of possible relevant professional terms. Although business English is universal in different countries, buyers and sellers will adjust and modify the translation context according to their expressions (Yuru, & Yuanpeng, 2011). According to the following three points for attention in the translation of business English business correspondence, the focus of translation will be aimed to the reducing unnecessary economic disputes.

Accuracy of Information

The use of authentic words in English translation of business correspondence enables the buyer and seller to understand each other's requirements in business and economic cooperation, and to accept or counteroffer the specific requirement in the letter which directly affects the interests in business cooperation (Jing, 2016). Therefore, while translating business correspondence English, it is necessary to ensure that the recipient can receive the original text completely under a specific cultural environment (Lyu, 2020). For example, 'no later than' sets a deadline; 'within' sets a time and space for fulfilling obligations

A word or term can have different meanings and is termed polysemy. It cannot enrich the expression of a language but can lead to confusion. Different from the principle of translation used in daily spoken English, the business letter could also be translated into daily English meanings under different contexts (Yingshu, 2015). Many common examples can be seen in business correspondence, which often represents the special meaning of the business English field. For example, 'interest' represents the income of buyers and sellers (Ye, 2016), while 'bill' not only represents the bill of the financial institutions between business transactions, but also can be used as the proof of ocean bill when building a context and proof of the associated risks.

In business English translation, common prepositions, such as 'with', 'at', 'in', 'under', are used to better understand the meaning of the general principles of the English translation. At the same time, quantitative words are used instead of vague adverbs of degree, such as 'appear', 'probably', and 'near'. If the understanding of degree adverbs on both sides of the trade may damage the context, the stated law after the occurrence of risks, unnecessary misunderstandings and disputes may arise (Jiang and Guo, 2019).

Courtesy and Euphemism

In the translation of business English correspondence, the use of some polite and euphemistic language can turn the rigid translation of business correspondence into a pleasant and elegant translation, reflecting the respect and positive intention of both sides of the trade. To achieve the purpose of positive and effective communication, it is conducive to creating a harmonious and good cooperation atmosphere. In the process of business letter translation, if specific words and sentence patterns with politeness and euphemism are used effectively, it is certain to makes business English letters more formal, serious, and legally effective (Wen, 2010).

There are five kinds of conventional expressions in common business correspondence, such as the opening language, transitional language, the closing language, handling language, and addressing language (Lyu, 2020) (See Figure 1). In the translation of daily business correspondence, the use of idioms is not only very concise and generous method and also shows the courtesy of the sender. The table outlines the

concerns of a moderate conversation that expresses the part and parcel of a business communication in letters.

Figure 1. the example of five kinds of conventional expressions in the common business correspondence

Five Kinds of Conventional Expressions	The Examples
Opening language	Dear Mr./Mrs. Translation Services & Fees
Transitional language	Thank you for letter of I am writing to express my views concerning
Closing language	I have pleasure in..., from which you can see that our prices are highly competitive.
Handling language	I look forward to calling you in a few days.
Addressing language	Yours sincerely, (Writer's name)

Heavy Use of Relevant Technical Terms

Business English involves many fields such as economy, trade, and law, which inevitably involves many specialized terms. In general, in international trade, a business English letter is the international standard business English letter language. We usually view the offer, inquiry, counter-offer and acceptance as the four parts of international business, and the professional term of business English letter, throughout the four parts due to its frequency and international general characteristics, not only greatly reduce the number of words in business correspondence, but also effectively reflect the responsibility and risk division of the buyer and the seller to use professional terms as necessarily to guarantee effective communication in the process of inquiry (Nagy, 2016). For example, ‘inquiry’ in a business letter means that the buyer puts forward his intention for economic trade in the inquiry and asks the seller about the price; ‘delivery’ means that the seller provides the services or goods agreed by the buyer at the agreed place and time after fulfilling the responsibilities stipulated in the foreign trade contract (Jiang and Guo, 2019).

Using fewer words to express rich and complex content can avoid lengthy explanations, simplify the transaction process, and improve translation efficiency. The professionalism of business English correspondence is mainly reflected in the simplification of words (Morska, et al., 2018). In translation, a large number of abbreviations are used to replace redundant nouns, such as FOB (free on board), CIF (cost insurance and freight), C&F (cost freight), and B/L (bill of lading).

While relevant professional terms cannot be changed randomly, as they have clear meanings and specific connotations that occur frequently in business activities, the translator should not read the meaning from the text in the process of translation. Instead, they should translate them according to the specific conditions and connotations of business English vocabulary, and then combine them with the context.

The Translation of Business English Correspondence under the Principle of Conversation and Cooperation

The principle of conversation and cooperation refers to rules that both parties must use to make an agreeable conversation to achieve a common communication purpose. In all verbal communication activities, to achieve a specific direction and purpose, it is necessary to make the public speaker and listeners understand the harmonious flow of information (Wen, 2010). This forms the principle of conversation as subjected by Grice, an American philosopher.

Nowadays, with the development of economic globalization, the business English letter has standardized business English terms. The business English letter's conversational role is also increasing at the same time. Therefore, the principle of conversation and cooperation also applies to the English translation strategies of business correspondence, as it enables the buyer and seller to reach an agreement (Yingshu, 2015).

The Maxim of Quantity

In order to specify the time and quantity of the transaction to avoid unnecessary economic disputes, it is necessary to keep the original figures or relevant figure requests in the translation of business English correspondence accurately to ensure the completeness of the translation (Wen, 2010). The Maxim of Quantity specifies that the required information between international business correspondence should be represented by detailed figures. This requires the translator to fully express the information when translating the business English letter so that the reader can know the real intention of the letter (Chan, 2018). Strategies are as follows:

If the translation of a business letter involves the agreement of time, the time range or terminal date must be clearly defined to reduce the occurrence of cooperation risks. For instance, "this credit expires on October 1 for negotiation in Shanghai". It includes October 1. If not inclusive, then translate it as "This credit expires before and not including October 1 in Shanghai."

If the translation of a business letter involves quantity or scope, it must be marked with specific figures to avoid cryptic terms in the transaction of goods. The sentence "all measurements of each case must not exceed 2m*3m*3m*" specifies the specifications with figures instead of blurry descriptions. "Weight differences when loading the goods, but not more than 3%". Although this sentence specifies the scope of the context, it is also based on the accurate pre-agreed weight.

The Maxim of Quality

The quality of business English correspondence translation depends on whether the translated text has to promote value to trade cooperation. The Maxim of Quality is based on the accuracy and context according to three points for attention in business correspondence English translation. High-quality correspondence translation not only is conducive to accurately stating the requirements and expectations of both sides of the trade but also conducive to improving the efficiency of trade activities and establishing a good platform for economic cooperation. Initially, the translation should be consistent with the original context. In translation, translators are required to avoid the different focus of the correspondence between the two sides of the trade (Yuru, & Yuanpeng, 2011). In particular, the translation needs to highlight the purpose of both parties, using accurate and polite language to build a good business relationship. In addition, the translation should use conventional expressions in common business correspondence. It is also reflected in three points for attention in business correspondence English translation. Furthermore, it requires accurate and appropriate words to express the meaning of the original.

e.g.: We'll pack all the goods according to your instruction.

This sentence presents that the seller will pack the goods no matter how troublesome the buyers' instructions. So, it is not only a model of conventional expressions in business English translation but also represents a responsibility that is accountable to the work scheme.

The Maxim of Relevance

The Maxim of Relevance prescribes that the translation of business English correspondence should be relevant to the context. It analyzes the relationship between the content of the correspondence from the semantic and functional level, enabling both sides of the trade to understand the meaning of the business letter more effectively. The choice of connectives in a translation text is often closely related to the meaning and cohesion of a business English translation (Limin, 2013). In specific letter translation content, different contexts and transaction purposes determine the use of different connectives. In simple terms, due to the different demands for goods and benefits in an economic transaction, the buyer and the seller divide the two parties into different communicative purposes in translating business correspondence, which results in the difference in the use of connectives in translation strategies (Kapranov, 2018). Even under the common translation terms environment, different choices of discourse connections are unavoidable. As the common conjunctions are a sign in business English letters (Ye, 2016). When the conjunctions appear, they usually represent the beginning of a new paragraph.

First, the polite name appearing at the opening such as ‘Dear Mr./Mrs.’, indicates that the information of the addressee is taken as the beginning of the whole article of the letter. It is typical of the opening language and is polite and symbolic.

Second, the phrase appearing at the beginning of the content section often has a position between the polite title and the content of the letter. It is the symbolic word at the beginning of the letter and serves as a link between the preceding and the following (Nagy, 2016). It is usually expressed as ordinal numbers or explains the reason or purpose of writing the letter.

Third, the closing appearing at the end, such as ‘yours sincerely’ and the writer’s information, shows the respect and friendship of the writer towards the recipient and identify himself, which is an important part to the business English letter.

The Maxim of Manner

The Maxim of Manner prescribes that the translation of business English correspondence should be clear and concise. Therefore, it is necessary to keep the structure and logic clear so that the recipient can understand the letter accurately. The whole process of business correspondence in English translation should be based on basic knowledge and translation criteria in improving inclusivity. In addition, the translators should try their best to avoid using inappropriate and outdated languages in the process of translation. It’s also beneficial to fuse more business correspondence in English translation cases and strategies to continuously improve the process (Lyu, 2020). This is reflected in “that the royalty rate shall be calculated on the net sales of the products turned out with transferred technology. You’ll pay for the imported technology in the form of royalties apart from a certain initial down payment”. This analysis expresses the connection between the royalty rate and the initial down payment. In the process of translation, professional knowledge of international trade terms is taken as the basis, and the wording is concise and accurate (Morska, et al., 2018). At the same time, according to the juxtaposition between the two sentences, the party that bears the trade expenses is divided with a clear sentence structure.

Practical Significance and Approach of Translation Strategy in Business Correspondence

Practical Significance

Business English correspondence in the actual business of economic activity prompts diversity and it supplements business activities between multiple areas. According to the translation strategies of business

letters mentioned above, it's relevant to find that even the use of single words or terms should be carefully considered to determine whether they are appropriate. Otherwise, the accuracy of the translated text will be reduced and the risks of business transactions will be increased (Sari, 2018).

Courtesy and euphemism in translation strategies shows humanism in the practical translation process. Polite expressions are used to create an efficient communication platform for trading activities and a harmonious and friendly atmosphere of cooperation (Nagy, 2016). Additionally, the completeness and accuracy of the translation strategy show the professional level in the practical translation process. Combining the context and cultural background of business terms, it adapts to the development of cultural diversity and economic globalization. It is then the concision and clarity of the translation strategy that avoids burdensome translation and ensures the English translation of business correspondence. The case reflects the characteristics of high efficiency and high quality between trade activities, avoids unnecessary troubles such as economic disputes and rights disputes, and also promotes the process of social informatization (Ye, 2016).

Practical Approach

Business correspondence and translation strategies of business English are complementary to each other. Translation strategies are often summed up by the abundant translation experience of previous translators. At the same time, translation strategies are not only the cornerstone to business correspondence but also the essence of translation in practice (Kapranov, 2018). This provides valuable practical guidance for the English translation of business correspondence.

When translating business English correspondence with translation strategies, one should consider the following guidelines:

1. use inclusive understanding to actively communicate with both sides of the trade.
2. use comprehensive thinking to select specific business terms.
3. use appropriate expression criteria to adjust the translation of the letter.

When you are conducting appropriate expression criteria for adjustment, you will benefit from the following tips:

1. Completeness
2. Accuracy
3. Euphemism
4. Courtesy
5. Concision
6. Clarity

Conclusion

Business letters are pragmatic texts, as well as flexible and timely in the translation of business correspondence. Common international business activities require translators to accumulate abundant international trade expertise and experience of international cultural differences as an important support for business letter translation and to consider more accurately the use of professional terms in different contexts (Chaojian, 2018).

In addition, it is necessary to further study different translation strategies applied in business correspondence and learn the effective combination of the theory and translation practice. In this way, the theory can effectively guide practical activities and further develop the study of translation strategies based on practical experience. To ensure that the terminology specification protects the diversification of

translation disciplines, there is still much work to be done in the further study of business letter translation. In this case, the confusion caused by terminology can be reduced through terms standardization. Then, academic discussions can be conducted normally and the healthy development of translation discipline can be promoted.

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Consecutive Interpreting Strategies for Public Speeches from English into Chinese-Exemplified by the Speeches Made by Michelle Obama in China

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[Abstract] Interpreting refers to the oral translating activity in which the interpreter transfers the information conveyed in the source language to the target language. What is more, interpreting is different from translation of texts in which there are more subjective factors during the working process. The objective of this paper is to figure out the principles and strategies to interpret public speeches from English into Chinese consecutively. Through the method of case analysis and comparison, the author was able to find out that interpreting strategies include addition, omission and division. The application of these strategies will benefit E-C interpreting accordingly.

[Keywords] consecutive interpreting; translation principles; addition; division; omission; interpretative theory

Introduction

Public speech refers to a spoken expression of ideas, and opinions, etc., that is made by the person who is speaking in front of public aiming to convince or persuade others with the help of gesture or body language in a communicative way (Liu, 2012). All the example speeches chosen in this report, hereby, are especially distinguishable in that the speech deliverer, Michelle Obama, as the first African-American first lady ever throughout American history, has successfully combined the political decisions and global strategies under the background of the whole globe altogether with her own educative encouragement, thus managing to advocate the patriotic doctrines and further transform these values into behavior, making her speeches extremely different from those of not only of other women politicians, but also other speech-givers. What is remarkable about the love so many Americans expressed toward First Lady Michelle Obama is that she was able to maintain high favorable evaluations throughout a period of political, social, and electoral acrimony that made high approval ratings for national political figures increasingly unlikely (Elder, & Frederick, 2019). For most of the times, Michelle begins her speech with her own experiences, then moves smoothly to her topic of the speech, with concrete exemplifications afterwards, which can always arouse the correspondence of the listeners, providing them with confidence and inspiration. All of these require the interpreter's familiarity with not only the topic of the speech, but cultural information, as well as political tendency, and even the customary thinking pattern of the speech giver. It is highly recommended that the interpreter should make appropriate pauses and stresses during the entire interpretation process while interpreting.

This paper, first analyzes the interpretation principles of public speeches, which are literal translation and liberal translation, then deals with the interpretation strategies for public speeches from English into Chinese, which mainly include addition, division and omission, and comes to a conclusion in the end. All the speech materials in this paper are taken from the remarks by Mrs. Obama at the Stanford Center in Peking University on March 22nd, 2014 and at the Chengdu No. 7 School on March 25th, 2014 in China, all of which share the common topic of encouraging youngsters, yet there are certain different aspects

considering the audiences' nationalities, ages, religious beliefs. The author hopes to achieve the goal of transferring the linguistic and cultural information between the two languages.

Interpreting Principles

As with the translation principles, the author has mainly applied both literal and liberal translation methods. For the sentences concerning cultural information commonly shared by both America and China, literal translation is preferred, while for those containing cultural differences, liberal translation could help the Chinese audience understand more effectively (Bell, & Candlin, 2010). To better re-express the information in the source language, the author, also the interpreter employed the translation methods of addition omission, and division. All in all, the author has fully considered from not only the aspect of the speaker, but also the audience, trying to make a balance between both parties without losing so much information as previously expected before the interpreting practice.

Literal Translation

Literal translation is different from stiff translation. Literal translation follows the form of the source language and exists in the reasonable range of the target language (Li, 2012). The translation also keeps pace with the source language. While stiff translation is a means of word to word translation between two languages. A stiff translation gives a verbal translation for every word in a sentence but does not necessarily mean the translated product is correct or correspond to what the sentence actually means.

Michelle: And I want to thank all of the students here today, both those of you here in person and those of you joining remotely from across the region. I'm thrilled to be visiting your wonderful school.

Original Translation: 还有我要感谢所有的学生这里今天, 无论那些你们这里每个人还是那些你们参加遥远地从不同的地方。我很兴奋看到你们伟大的校园。

Suggested Translation: 还有我要感谢今天到场的每一位同学, 无论是在座的各位还是其他地区在线的你们。我非常兴奋能够看到你们如此美丽的校园。

In this example, it can be clearly seen that the interpreter not only followed the principle of literal translation, but also made sure that the information conveyed in the original text translated correctly, without making it ambiguous. Michelle Obama is a well-educated American first lady, and the vocabulary in her speech can be sometimes complicated. Therefore, the interpreter has to be prepared before translating. And another example from her speech in Peking University is as follows.

Michelle: Because getting ahead in today's workplaces isn't just about getting good grades or test scores in school...it's also about having real experience with the world beyond your borders – experience with languages, cultures and societies very different from your own.”

If we use the principle of stiff translation, we can translate this as

Original Translation: 因为带头在如今的工作环境中不仅仅是关于拿到好成绩在学校, 也关于拥有真实经验在这个世界上超越你们的界限-经验在语言、文化和社会非常不同于你们。

Suggested Translation: 因为在如今的工作环境中成为佼佼者的人们, 并不是因为他们学校里取得过好成绩, 而是在拥有超出你的圈子的实践经验, 拥有与你接触的社会完全不同的语言、文化的经历。

Obviously, the original translation is ambiguous. The interpreter should adjust the order of the words to re-express the meaning of the source language. Thus, the translation can be adjusted as the suggested version. That's what the audience wants to hear. Literal translation is a good way under circumstances where no special meanings or hints exist. The interpreter should notice the difference in word order between English and Chinese while interpreting.

Liberal Translation

A liberal translation translates what the sentence means but does not necessarily translate the sentence word for word (Gillies, 2017). A liberal translation is preferred where literal translation does not make fully sense, for a liberal translation tells what the sentence really means. Liberal translation can be effective in certain occasions.

And another example is from the speech in Chengdu No.7 Middle School, in which Michelle talked about the power of technology in modern society.

Michelle: That's really the power of technology – how it can open up the entire world and expose us to ideas and innovations we never could have imagined. And that's why it is so important for information and ideas to flow freely over the internet and through the media.”

Original Translation: 这确实是技术的力量—它打开整个世界，让我们接触到以前根本难以想象的创新。这也是为什么信息和思想在互联网上、并通过媒体自由流动是如此重要。

Suggested Translation: 这确实是技术的力量—它打开整个世界，让我们接触到以前根本难以想象的创新。这也是为什么信息和思想在互联网上、并通过媒体自由传递是如此重要。

In the original translation, the interpreter was not able to re-express the meaning of the word “flow”, making it difficult for the audience to understand the speech comprehensively. While in the suggested version, the word “flow” is translated in different ways. The original meaning is “流动”, but Michelle used rhetorical device of personification, so we should interpret it as “传递”.

Michelle: Family meant everything to us, including our extended family. My grandparents lived nearby, and my elderly great aunt and uncle lived in the apartment downstairs from us. And when their health started to decline my parents stepped in, helping my uncle each morning, dashing downstairs in the middle of the night to check on my aunt.

Original Translation: 家庭对我们来说意味着一切，这也包括我们的扩展家庭。我的祖父母住得很近——我年迈的姨姥姥和姨姥爷住在楼下的公寓里。当他们的健康状况开始下降，我父母跟了上去，每天早晨帮我叔叔，半夜冲到楼下检查我姨妈。

Suggested Translation: 家庭对我们来说意味着一切，这也包括我们的大家庭。我的祖父母住得很近——我年迈的姨姥姥和姨姥爷住在楼下的公寓里。当他们的健康状况开始下降，我父母开始每天早晨帮我姨姥爷，半夜三更冲到楼下查看我姨姥姥的情况。

The original version is unreasonable to some degree. “extended family” should be translated into “大家族” rather than “扩展家庭”. The words “uncle” and “aunt” refer to “elderly great aunt and uncle” in the above lines. So it should be interpreted as “姨姥爷” and “姨姥姥”. The whole paragraph should be interpreted as the suggested version while interpreting. The feeling of listeners should be taken into

consideration. The habits of expression should be changed sometimes. So liberal translation is more appropriate to the sentences above.

Interpreting Strategies

Addition

Because of the difference in thinking patterns between English and Chinese, it is necessary to add words, phrases, or even sentences to restate the source languages while interpreting (Bassnett, 2014). There are many proverbs used in English. The interpreter has to translate the subject instead of the proverb in order to make the listeners understand. Additional translation is used widely in the four speeches Michelle made.

Michelle: These stories are the stories of so many Americans, and of America itself.

Original Translation: 这些故事是大多数美国人的故事, 也是美国自己的。

Suggested Translation: 这些是大多数美国人的故事, 也是美国自己的故事。

The original version is weird because the subject is missing. It is an omitted sentence in English but the subject of a sentence is usually mentioned in Chinese language. Therefore, with the audience's feeling and acceptance taken into consideration, it is better for the interpreter to add a subject and translate as did in the suggested version.

Michelle: Professor Niu Ke from Peking University was Fulbright Scholar in the US last year and he reported, and I quote, the most memorable experience was with my American friends.

Original Translation: 来自北京大学的牛可教授是去年的美国富布赖特学者, 我引述他的话: 最难忘的经历是和我的美国朋友们在一起。

Suggested Translation: 来自北京大学的牛可教授是去年的美国富布赖特学者, 我引述他的话: 最难忘的经历就是和我的美国朋友们在一起的那段日子。

It seems something is missing in the original translated sentence. We need to use additional translation and add the words 的那段日子 so as to make sure that the audience with Chinese cultural background can understand it better.

Michelle: You all handled your business, right? Just because you were graduating didn't mean you – come on, now. Okay, well, if you didn't, you have my permission to get up and go right now, because there is nothing more important – no, no, don't get up. Your mothers would kill you if you got up at this moment.

Original Translation: 你们都处理了自己的事业, 对吧? 就因为你们即将毕业, 并不意味着... 拜托, 现在。好的, 如果你没有, 我允许你们现在起身离开, 因为没有什么比母亲节更重要了。别, 别, 别走。你们如果此刻起身离开你们的母亲不会放过你们的。

Suggested Translation: 你们都忙完了自己的事业, 对吧? 你们没有因为忙着毕业就忽略了母亲节。好的, 但是如果你忽略了, 你现在可以走了, 因为没有什么比母亲节更重要了。别, 别走。你们如果此刻起身离开, 你们的母亲不会放过你们的。

Addition is a practical and functional method while interpreting. The interpreter should notice what the speaker infers in the source language and interpret it completely. After the words “mean you” Michelle said nothing, but we can infer from the context what she wanted to say according to the sentence before. It

is “forget the Mother’s Day”. Based on this inference, we could interpret it additionally with the information about Mother’s Day included in the translated sentence.

Omission

Omission is a way of translation corresponding to addition. It also refers to cutting the repeating words while translation because of the different expressions between English and Chinese. Omission can be applied on many occasions.

Michelle: So they poured all of their love and all of their hope into us, and they worked hard.

Original Translation: 因此, 他们对我们倾注了全部的爱和全部的希望, 他们努力工作。

Suggested Translation: 因此, 她们对我们倾注了全部的爱和希望, 她们拼命地工作。

In the original translated sentence, the adjective 全部的 appeared twice as the interpreter tried to interpret every word from the original sentence one-by-one. However, it is unnecessary to repeat this adjective in Chinese language. With the omitted suggested sentence above, it appeals to Chinese audience better and can be understood as well.

Michelle: And today, the highest number of exchange students in the U.S. are from China. But still, too many students never have this chance, and some that do are hesitant to take it.

Original Translation: 而且今天, 在美国的交换生中最大数量来自中国。尽管如此, 太多的学生从来没有这样的机会, 而一些有机会的学生则犹豫是否要抓住它。

Suggested Translation: 今天, 来美国的交换生中中国学生数量最多。但是, 依然有很多学生没有这个机会, 一些有机会的学生也还在犹豫中。

This sentence is taken from the speech made by Michelle at Peking University. The interpreter doesn’t have to translate as the original version as it will be abundant in Chinese language context. With the strategy of omission, it will be more appropriate to be comprehended by Chinese audience.

Division

An interpreter may always confront complicated sentences while working. These sentences include sentence fragments or clauses. In English people always put a key word in front and modifiers after that, but in Chinese we usually use brief words instead of long sentences. So, I divided the long sentences into two or three short sentences while interpreting from English to Chinese. The purpose is to transform the meaning exactly and natively.

For English speakers, it is acceptable to organize and produce a sentence with English thinking patterns. While in Chinese language, people prefer to use separate sentences in speeches so as to better express their information without causing any inconvenience. The following sentence is taken from the speech Michelle made at Chengdu No.7 School.

Michelle: And I would remember something my mother always told me – she said: A good education is something that no one can take away from you.

Original Translation: 而且我会记起我妈妈一直告诉我的话: 良好的教育是谁都无法从你身上拿走的东西。

Suggested Translation: 而且我会记起妈妈一直告诫我的一句话: 有一种东西谁也不能从你身上拿走, 那就是良好的教育。

In the original translation, the interpreter chose to translate directly in the order of English language, making it difficult for the Chinese audience to understand. However, with the adjustment made in the suggested version, the two short sentences can be more acceptable for Chinese listeners.

Michelle: And for a lot of young people like me who are struggling to afford a regular semester of school paying for plane tickets or living expense halfway around the world just isn't possible.

Original Translation: 而且对于很多像我一样的正在努力付得起一个学期的学费, 够买往返地球另一端的机票或者支付生活支出的人而言, 是不可能的。

Suggested Translation: 而且对于很多像我一样的年轻人, 为了普通学校一学期学费而艰苦奋斗着, 想买一张到另一个世界去的机票, 或者支付昂贵的生活费, 都是不可能的。

Division is a practical way to divide the information in source language into short simple sentences in target language. As can be seen from the examples above, by dividing the original long sentence into several short ones, it will be more appropriate for Chinese audience to follow what the speaker wants to express in the speech.

Conclusion

Through the analysis of the interpreting principles and strategies for public speeches, it can be seen that the essence of interpretation is separating the shell of language and expressing the meaning of the source language. The fundamental principles for interpreting public speeches from English into Chinese are literal translation and liberal translation, based on which we can apply the interpretation strategies of addition, division and omission.

Reflections can also be drawn after accomplishing the interpreting tasks. In order to achieve the goal of effective interpretation, the interpreter has to practice listening and speaking, note-taking, and analyzing the source language accordingly (Gile, 2001). Moreover, it is necessary to review the translation theories before interpreting. The theories like interpretative approach and others will provide a general guidance for the interpreter to perform his duty. Furthermore, an interpreter should be flexible while working as there may be emergencies of all kinds taking place at any time. A quick-minded head is the key to the interpretation. Last but not least, it really matters for the interpreter to make a good preparation before interpreting. An interpreter should always be prepared before and while working with the speaker.

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Translation as a Decision-making Process: An Application in English Translations of *Travels to the West of Qiu Changchun*

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[Abstract] This study selects two English translations of *Travels to the West of Qiu Changchun* as the core research objects, namely *The Travels of an Alchemist: The Journey of the Taoist Ch'ang Ch'un from China to the Hindukush at the Summons of Chingiz Khan* (1931) and *Medieval Researches from Eastern Asiatic Sources* (1888). Based on two translators' achievements of sinology and translations, this paper is aimed to make an in-depth comparison and analysis on the English translations from the micro linguistic level to the macro social and historical perspective through a descriptive and explanatory approach. The study uses translation norms proposed by Toury as a tool of theoretical framework. Based on a close reading and the examination of the translation decision-making process and paratexts, the English translations and characteristics of *Travels to the West of Qiu Changchun* are analyzed, the important factors influencing the translators' translation decision-making process are clarified, and the differences between two English versions are explored to get a new understanding of the translators' translation thoughts and strategies.

[Keywords] *Travels to the West of Qiu Changchun*; English translations; Arthur Waley; Bretschneider; translation norms

Introduction

The travel literature *Travels to the West of Qiu Changchun* is a primary source for studying early Mongol history. It is also very important in studying the development of Taoism in medieval China and Genghis Khan's westward expedition (Zhou, 2014, p. 66). Its two English translations, respectively rendered by Arthur Waley, an outstanding British sinologist, and Emil Bretschneider, a distinguished Russian sinologist, have great influence in the overseas studies of Mongol history. However, the research achievements on the English translation studies are rather limited now. Further research on the translation history is needed in the future.

This paper aims to analyze and compare its two abridged English translations by reconstructing the translation norms by G. Toury as a theoretical framework that govern the translation process. The paper tends to hold that the two translators' academic preferences and the publishing requirements of the editors have affected the translators' selections for the source text. Waley's version is directly translated from the source language, oriented towards ordinary English readers while Bretschneider's version is translated from the Russian version by employing the strategy of thick translation and adding a large number of footnotes full of cultural connotations. Waley adopts a sentence-by-sentence translation strategy, and the logic between sentences is not strong because adopting "unmetrical literal translation" in the translation of poetry creates the well-known "sprung rhythm". Bretschneider emphasizes the inherent logical relationship between sentences by adding connectives and relatives. His translation possesses high historical value to restore the true early Mongolian history through a large number of quotations.

Two English Versions and Translation Reviews

The first translation of *Travels to the West of Qiu Changchun* is the Russian version Collection of Russian Missionary Members in Beijing by Archimandrite Palladius, which was published in 1866 (Dang, 2001, pp. 2-3). Then it was translated into French in 1867 by M. Pauthier according to the abridged edition of Atlas of the Sea Country (Dang, 2001, p. 3). However, it did not attract much comment in the West due to many mistranslations (Bretschneider, 1888, p. 36). After nearly two decades, a Russian named Emil Bretschneider retranslated it into English by referring to Archimandrite Palladius's Russian translation, which was included in *Volume One of Medieval Researches from Eastern Asiatic Sources*, and published in London (Bretschneider, 1888, p. vii). Compared with other translations, this English version has a greater impact on both the East and the West, which can be seen from Chinese scholars' later annotations in *Travels to the West of Qiu Changchun*. Gerald C. Wheeler and Semen Rapoport translated the Russian version into English in 1886 (Chen, 1979, p. 55). But the translation or related information on this English translation has not been found so far. In 1931, Arthur Waley, a striking British sinologist, re-translated this book into English and published it as the name *The Travels of an Alchemist*. In addition to describing the necessary information for Qiu Chuji and his disciples, Waley also provided his own opinions on several Taoist denominations (Feng, 1995, p. 39). The narrative was concise and interesting to Western readers (Feng, 1995, p. 39). In addition, a Japanese translation by Yoshitsu Iwamura was published in 1948 (Dang, 2001, p. 3). It was also translated by two Mongolian sinologists in Cyrillic Mongolian and published in Mongolia (the exact age is unknown to this thesis, probably around 2010).

Arthur Waley's Translation

The full name of Waley's English translation is called *The Travels of an Alchemist: The Journey of the Taoist Ch'ang Ch'un from China to the Hindukush at the Summons of Chingiz Khan* (Waley, 1991). The contents include the translator's preface, the preface by Sun Hsi (the preface of the source text), the translation, appendices, an index, and a map (Waley, 1991). This translation was originally from one of the book series of the *Broadway Travellers*, which was published by George Routledge & Sons, London, between 1926 and 1937 (Waley, 1931). The series, edited by Sir E. Denison Ross and Eileen Power, included 26 titles. The great age of travel and exploration from the 14th century to the 19th generated numerous travelers' records as well as records and experiences of the traders of the Great Silk Road. *The Broadway Travellers* made available editions of these classic works of that great age of travel and exploration. The editors were guided in their choice of books by two considerations. The one was their wish to put works of interest hitherto untranslated before the English reading public, and the other was to reissue and revive English and foreign voyages which had been unduly neglected or had become scarce (if not unobtainable). Undoubtedly, the selection of putting *The Travels of an Alchemist* in this series was due to the second type.

In the preface of the translation, Waley emphasized that "the editors of this series originally intended to publish an English translation of the Russian version of the *His Yu Chi* by Arch. Palladius" (1991, p. x). However, this version appeared more than half a century ago, and at the same time, Chinese research has made significant progress so much that Palladius' work needs much revision. In particular, not only are the annotations outdated, but they are designed for a class of readers who are entirely different from the target readers of this series.

The target readers of Waley's translation may be general foreign readers who are curious about foreign voyages, which can be seen in Waley's narrative in the preface of the book. For the general reader, the chief

appeal of the book lies in its successive pictures of widely-varying customs and races. Leaving the crowded Chinese plains, we see the Mongol nomads with their wagons and flocks, their fur-trimmed coats and strange head-dresses then the turbaned Moslem ploughman, the cosmopolitan crowds of Samarkand and the wild tribesmen of Afghanistan (Waley, 1991, p. ix).

According to Waley (1991, p. ix), a feature of his translation was the omission of almost all long series of poems by Qiu Chuji. He gives two reasons for this. The main reason is that it would be a painful task to translate the poetry into a semblance. The other reason is that Qiu Chuji was not famous for his poet identity. He claims that the readers' understandings for the master Changchun would not be changed if the poems are omitted. So Waley's translation does not treat the poems in the source text fairly.

The introduction part of the translation occupies nearly a quarter of the full text. In the introduction, Waley introduces, in detail, the historical background of Changchun's westward journey, the necessary information of the writer Li Zhichang, which clarified the complicated Chinese dynasties of that time, some Taoist issues that readers might find difficult to understand and the events after Changchun's death (Waley, 1991, p. ii). As for its reception from the target readers, the actual sales for this translation are unknown to the thesis, but the reviews of the book series the *Broadway Travellers* by *The New Statesman* are as follows.

The variety of the Broadway Travellers becomes more remarkable and refreshing with every new addition to the series. From the dozen odd volumes that are already available, it is possible not only to range from Bristol to Darien, from China to Pero, but to pick a Puritan, a Moslem, a Jesuit, a footman, or an ambassador for one's guide (Waley, 1991, p. 110).

In addition, two book reviews are found on the website of goodreads.com (Net 1). Book reviews of some unpopular books may usually be found on this website. In terms of the overall star rating and the rating time of the book reviews for the translation, some points can be reflected. Firstly, the overall evaluation of foreign readers for this translation is relatively high, which reflects the readability of the translation for target readers. They tend to be attracted by the inner relationship between the prosperity of Taoism and the Mongolian ruling class at that time. Secondly, the work was translated by Waley in 1931, so the introduction is well out of date (Goodreads, 2021).

In addition, the French sinologist P. Pelliot commented on Waley's translation in 1931. He said that "except for the necessary reference on Qiu Chuji and Li Zhichang, Waley showed his personal viewpoint on several Taoist sects, and referred to the study of Japanese scholar H. Kunishita to illustrate the relationship between Mongols and the Buddhists in northern China. The narrative is simple and clear, which seems novel and interesting for Western readers" (Feng, 1995, pp. 29-30). Furthermore, through searching online, many publishers like AMS Press in New York, George Routledge & Sons in London, Read Books, Taylor & Francis in London, Routledge & Kegan Paul, and AMC in Taipei reprinted the original version from 1931 to 2014, from which can be indirectly seen that the sales of the translation abroad are likely to be very high (SS. Zhizhen, 2021).

Bretschneider's Translation

Bretschneider was an outstanding Russian sinologist. In the preface of his translation *Xi Yu Ki: Travels to the West of Kiu Changchun* included in *Medieval Researches from Eastern Asiatic Sources: Fragments towards the Knowledge of the Geography and History of Central Western Asia from the 13th to the 17th Century From 1866 to 1883*, he mentioned his translation purpose and the target readers in the following words (Bretschneider, 1888, pp. v-ix).

Since Colonel H. Yule began to publish his extensive researches on European medieval travelers to Eastern Asia, a lively interest has been awakened, not only among professional geographers and Orientalists but also among general readers. In the accounts left by those adventurous men who in the Middle Ages, in the period of the Mongol domination, crossed the inhospitable wildernesses of Central and Eastern Asia. Towards the middle of the fourteenth century, in the period of the decline and the fall of the Mongol dynasty, these regions became again impervious, and then for many centuries remained inaccessible to European exploration (Bretschneider, 1888, p. v).

The translation purpose can be seen from his accounts that the research on the travels in medieval Asia was extremely popular at that age through European countries, not among professional scholars, but among general readers. So the target readers may be mainly professional scholars including geographers and Orientalists.

This version seems not as popular as Waley's translation as it was only reprinted once in 1990. But according to Chen (2007, p. 63), Bretschneider's English translation not only has great influence in the East and West, but also was closely related to Palladius's Russian translation. The French sinologist P. Pelliot commented that Bretschneider translated from the Russian version into the English version, often with important notes (Feng, 1995, p. 29). According to Chen (2007, p. 63), at that time, there was no second Russian translation other than Palladius's translation that can be referred by Bretschneider. Therefore, what Pelliot has referred to the Russian translation should be Palladius's translation.

Translating Decision-making Process: Translators' Preferences

Waley's translation of Chinese classics began with poetry and then extended to Chinese philosophical works, including Taoist and Confucian works. "He translated more than 40 works on Chinese and Japanese culture and wrote more than 160 articles in his lifetime" (Chen, 2013, p. 92). His sinological achievements can be mainly divided into four aspects, namely, the translation of Chinese classical poetry and Chinese classical novels, the bibliographical works for ancient Chinese poets, and the translation study of Chinese ancient philosophical thought. Among the translation study of Chinese ancient philosophical thought, "Waley's translations for Taoist classics have exerted widespread influence" (Xie, 2010, p. 224). His translation and study for Chinese Taoist classics are mainly represented in three works, which include 《长春真人西游记》 (*The Travels of an Alchemist: The Journey of the Taoist Chang Chun from China to the Hindukush at the Summons of Chingiz Khan*) in 1931, 《道德经》 (*The Way and Its Power: A Study of the Tao Te Ching and Its Place in Chinese Thought*) in 1934, and 《古代中国的三种思维方式》 (*Three Ways of Thought in Ancient China*) in 1939.

Emil Bretschneider was a botanist, linguist, geographer, and archeologist. He is famous for "the academic orientation of native Chinese literature" (Cui, 2019, p. 28) in the field of Overseas Sinology. However, the related material on his academic experience is unknown to the public. The literatures about the study of his works or translations are hard to find. The scholar Cui Huajie (2019) recently made an overall evaluation for Bretschneider's Sinological research.

According to Cui (2019), Bretschneider's academic research can be generally divided into two branches: the study of Chinese botany and the study of Chinese history and geography, the latter of which was his major research field. His study of Chinese history and geography can be further classified into four fields. The first field was the study of Chinese documents, such as compiling Chinese documents on the narratives and descriptions of Central and Western Asia. The second field was the study of Chinese regional

history, especially the regional history of Beijing, for instance, the historical changes, architectural features, and geographical conditions of Beijing. The third field was the study of the history of communication between China and the West in the Middle Ages. The fourth field was making geographical maps.

Most of Bretschneider's works are written in English, which "has a great influence in European and American academic circles" (Cui, 2019, p. 29). *Travels to the West of Qiu Changchun*, as an essential historical data for the early Mongolian-Yuan history, bearing upon the subject had never been made use of by other commentators, has great research value in history and geography, which is right on his target.

The Strategy of Thick Translation

Compared with Waley, Bretschneider employed the strategy of thick translation to achieve the adequacy of translation. Thick translation theory was first put forward by the famous African-American philosopher, Appiah, in his article *Thick Translation* in 1993. He defined thick translation as an "'academic' translation, and translation that seeks with its annotations and its accompanying glosses to locate the text in a rich cultural and linguistic context" (Appiah, 1993, p. 818). The cultural equivalence between the source language and target language cannot be achieved, which causes the cultural connotations behind the literal meaning of the text cannot be understood easily by target readers. So the cultural background of source language needs to be fully demonstrated by translators.

Example:

ST: 十日宿翠屏口。明日北渡野狐岭，登高南望，俯视[3]太行诸山，晴岚可爱。北顾但寒烟衰草，中原之风自此隔绝矣。(Xie & Fang, 2010, p. 555).

TT₁: 十日，在翠屏口住宿。第二天北行经过野狐岭，登高向南俯视[3]太行诸山，晴日山中的雾气甚是可爱。向北望去却是寒烟衰草，中原的风物，从此就被隔绝开了。(Dang, 2001, p. 30).

TT₂: *On the tenth day he spent the night at Ts'ui-ping K'ou¹⁰³, crossing the Yeh-hu ("Wild Fox") Range¹⁰⁴ next day. Looking back southward we got a good view of the T'ai-hang and other mountains¹⁰⁵. A fresh breeze had cleared away the clouds, and the air was very agreeable. Northwards lay nothing but wintry sands and withered grass. Here China—its customs and climate¹⁰⁶ – suddenly comes to an end* (Waley, 1991, p. 40).

TT₃: *On the 10th of the first month (February 3, 1221) we passed the night at Ts'ui ping kou¹⁰³. The next day we passed the defile called Ye-hu ling¹⁰⁴. To the south we saw the T'ai hang ling¹⁰⁵ and other mountains. The mountain air was delicious. Towards the north there were only cold sandy deserts and parched grass. Here are the limits of the breath of Chinese nature¹⁰⁶.*

Footnote 103 (Ts'ui ping kou): According to the great Chinese map of China, this is the name of a defile about thirty *li* west of *Kalgan* (Chang kia k'ou).

Footnote 104 (Ye-hu ling): *Ling* in Chinese means "a pass" and also "a ridge of a mountain." The *Ye-hu* defile or mountain ridge is situated five *li* north of the *Shan fang p'u k'ou*, one of the gates in the great wall, next to the west after the gate of *Kalgan*. See my "Recherches Arch. et Hist. sur Pékin," note 190. In about the middle of the thirteenth century a Chinese traveller, *Chang Te hui*, went from Peking to Karakorum. The narrative of his journey, which has been preserved, was translated into Russian by Archim. Palladius in the "Memoirs of the Siberian Section of the Geogr. Soc.," 1867. An English version of the same by Schuyler is found in the *Geographical Magazine*, 1875. *Chang Te hui*, who in the first part of his

journey went by the same way as Ch'ang ch'un, calls this defile *O-hu ling*. *Ye-hu* or *O-hu* represent probably a Mongol word. *Yeke* = "big" in Mongol.

Footnote 105 (T'ai hang ling): Name of the mountains which surround Peking north and west.

Footnote 106 (the breath of Chinese nature): The traveler who proceeds from Peking to Kiakhta has to pass north of Kalgan (a little east of the ancient road followed by Ch'ang ch'un and Chang Te hui) an elevated mountain ridge, and then finds himself on the table-land of Mongolia. Indeed, the change of the climate, vegetation, &c., here is very sudden. My friend Dr. Bushell, in his interesting "Notes of a Journey Outside the Great Wall" (J. R. G. S., vol. xliii.), makes just the same remark as the Chinese author made about 650 years earlier on the sudden change of the climate when entering Mongolia. Compare also Przewalsky ("Mongolia," & c., i. 33): "That range, along the axis of which is carried the Great Wall, and which forms (north of Kalgan) so distinct a definition between the high chilly plateau of Mongolia and the warm plains of China." . . . Ibidem, i. 131: "On the 6th of May we again stood on that point of the marginal range of Mongolia where the descent to Kalgan commences. Again the great panorama of mountain scenery lay at our feet, the bright green plains of China sparkling like emeralds in the distance. There it is warm and spring-like; here, on the plateau, Nature was only just waking from her long winter's sleep" (Bretschneider, 1888, pp. 45-46).

This excerpt happened right after Changchun accepted the invitation of Liu Zhonglu, one of Genghis Khan's followers, to take apart to meet Genghis Khan. He passed Cuiping Kou and went southwards by Yehu Ling. When he looked around, the scenery in the north and south was already vastly different. Bretschneider's translation bears more cultural information by adding four footnotes. Firstly, on the name of places "翠屏口" (Cuiping Kou) and "太行山" (Taihang Mountain), Waley took them just as common names of places to make it clear to foreign readers. Bretschneider adds two footnotes, which are note 103 and 105, to illustrate the exact location of those places to target readers and put readers in an historical context.

Secondly, on the place "野狐岭" (wild fox hill), Waley adopted the strategy of transliteration and literal translation to explain this place to target readers. However, in Footnote 104, Bretschneider gave a detailed explanation by quoting other scholar's historical literature to confirm the real existence of the place. Finally, he comes to the conclusion that the term "yehu" may probably represent a Mongol word, which means "big" in Mongol. Besides, "岭" (ling) is a characteristic geographical term in Chinese culture. Bretschneider also gave a detailed explanation including the exact cultural meaning in China, which means "a pass" and also "a ridge of a mountain". In this way, he tried to put target readers in the same historical-cultural context as the source language does.

Thirdly, on the special geographical phenomenon "中原之风自此隔绝矣" (The climate and scenery of China have disappeared.), Waley made free translation as "China – its customs and climate – suddenly comes to an end." according to his understanding of the source text. It is clear and simple for target readers' understanding. Bretschneider again added Footnote 106 to give a detailed demonstration and description of this special geographical phenomenon by quoting many descriptions by other scholars to put readers in a real historical background. The quoted descriptions "...the great panorama of mountain scenery lay at our feet, the bright green plains of China sparkling like emeralds in the distance. There it is warm and spring-like; here, on the plateau, Nature was only just waking from her long winter's sleep." show the sudden change of the climate and vegetation with a detailed narrative.

In summary, by adopting the strategy of thick translation, Bretschneider not only maintained the literal meaning of the cultural terms but also explained different situations of cultural backgrounds, giving the

translation the same meaning and value as the source language. The purpose of providing such a large amount of background knowledge is to make the foreign readers more respect the source language culture and appreciate how people in other cultural backgrounds express themselves. This translation strategy is widely used in Bretschneider's translation process, whether under initial norms or under textual-linguistic norms. Relatively speaking, however, the footnotes may cause readers' temporary pauses or obstacles when reading. A large number of complex and esoteric annotations may reduce the reading interest of foreign general readers. In contrast, due to foreign general readers are oriented in Waley's translation, he does not add so much cultural background information to avoid being too academic.

Poems with a Focus on Expressing Personal Feelings

On the way to the West, Qiu Chuji often expressed his personal feelings through poems. So, the third category of the poems translated by Waley can be classified as poems focusing on expressing Qiu's personal feelings.

Example:

ST: 生死朝昏事一般, 幻泡出没水常闲。

微光见处跳乌兔, 玄量开时纳海山。

挥斥八紘如咫尺, 吹嘘万有似机关。

狂辞落笔成尘垢, 寄在时人妄听闻。 (Xie & Fang, 2010, pp. 624-625).

TT₁: None

TT₂: *Life and Death are but like morning and evening;*

The transient foam comes and vanishes; but the stream goes on untroubled.

Where through a chink light appears, one can jump over the Crow and Hare,¹

When their magic power is fully disclosed they embrace the mountains and seas.

It reaches the remotest corners of the earth as though they were a foot away;

It breathes upon the myriad things as though it were the key-spring of Life. These random words that my brush forms themselves will turn to dust,

Falling into the hands of worldly men who will not understand them aright.

Note1: *The sun and moon* (Waley, 1991, p. 149).

TT₃: None

The poem was made right before Changchun passed away and full of life philosophy. It consists of eight verses. Waley does not omit any verses and tries to achieve a word-for-word corresponding except for some necessary adaptations due to English grammar rules. For example, “幻泡” and “狂辞” are translated into “transient foam” and “random words”. However, this word-for-word translation may cause the end rhymes of the verses in ST to no be found in TT₂. For example, 般 is an end rhyme *an* in ST. 闲 is also an end rhyme *ian* in ST. Besides, there are also questions about the conveyance of meaning in Waley's translation. For example, “乌兔” has its literal meaning as the sun and moon but more often it refers to the concept of time in ancient China. In the verses “但得烟霞供岁月, 任他乌兔走乾坤” from 《七言》, “乌兔” denotes the lapses of time. Waley renders “跳乌兔” into “jump over the Crow and Hare” with an annotation, which does not express its connotative meaning. This strategy of literal translation may cause a misunderstanding and make target readers confused.

Addition

Travels to the West of Qiu Changchun is a precious travel document for northern ethnic groups in the thirteenth century. The writer Li Zhichang described the things he saw in various places, for instance, the mountains, rivers, products, people's ordinary life, and religious culture, etc. in chronological order, which provides important first-hand data for the research of Mongolia Plateau, Western Regions and Central Asia. If the cultural information of one language is directly transformed into another language within a totally different culture, TT readers may become confused or show no interest in reading. Obviously, Waley and Bretschneider noticed this problem in the process of their translation. One of the most remarkable characteristics in TT₂ and TT₃ is the adoption of footnotes.

Example:

ST: 市用金钱, 无轮孔, 两面凿回纥字 (Xie & Fang, 2010, p. 601).

TT₁: 市场交易用金钱, 钱上没有轮孔, 两面都凿着回纥字 (Dang, 2001, p. 79).

TT₂: *In their markets they use gold coins without a hole in the middle. There are native written characters on both sides.*

Footnote 2. "These eyeless coins how am I to sting?" says Yeh-lü Ch'u-ts'ai in a poem (Waley, 1991, p. 105).

TT₃: *The money they use in commerce is of gold, but has no hole. On both sides are Mohammedan letters.*

Footnote 229. *The Chinese copper cash, strung on a string, has a square hole in the middle.* (Bretschneider, 1888, p. 90).

The different shapes and materials of the ancient coins of the East and West are the embodiment of the two different cultural systems. The Westerners were used to taking characters, especially the heads of political leaders, printed on coins, while in Middle Asia they mainly printed words on coins. There is no need to add additional explanations in TT₁ as the use of ancient coins is well known among Chinese readers. Both TT₂ and TT₃ add footnotes to give target readers get a better understanding of this culture difference on the use of coins. The footnote in TT₂ is derived from a poem by Yeh-lü Ch'u-ts'ai to confirm the accuracy of the translation. In TT₃, to give readers a more vivid picture of the coins used in Samarkand, Bretschneider added a footnote about the information of traditional Chinese copper cash to be compared. The use of footnotes in translations can eliminate readers' confusion by providing necessary background information. And the interpretation of specific cultural connotations can help readers get a better understanding of the target text.

Conclusion

Toury's theory of translation norms plays an important role in the translation process of the two English versions and can be regarded as a new perspective from the translators' overall selections for the source text to translators' selections for linguistic materials. From the perspective of preliminary norms from the extra-textual sources, two aspects should be involved, namely, translation policy and directness of translation. Translation policy is related to the factors that affect translators' selections for the source text. Firstly, Waley's great passions for Chinese classic novels, as well as Chinese ancient philosophical works and Bretschneider's academic interest in Chinese history and geography are the major sources for their original selections for the source text. Secondly, the support of the publishing houses or editors cannot be ignored. As an unduly neglected Taoism travel classic, *Travels to the West of Qiu Changchun* caught the

editors' eyes both from its historical and geographical value and the unfamiliar Taoist culture to Western readers at that period. Directness of translation relates to whether an intermediate language is involved in the translation process or not. As the first English translation, Bretschneider's English version is based on Palladius' Russian translation. The intermediate language may be due to not only the close relationship between the translators, but Bretschneider's Russian nationality with a better proficiency of Russian than Chinese.

Secondly, from the perspective of initial norms, Waley was subject to the norms of the target language and intended to make an acceptable translation. Compared with Waley, Bretschneider was subject to the norms of the source language and intended to make an adequate translation by adopting the strategy of thick translation. Thirdly, at the lexical level, three kinds of culture-loaded words are analyzed. In terms of religious-culture loaded words, both Waley and Bretschneider adopted the strategy of literal translation and annotation although a number of Taoism-related expressions were omitted in Bretschneider's translation. In terms of social-culture related words, Waley preserved the culture of Chinese ancient time-related words and expressions by using the strategy of transliteration plus annotation. Instead, Bretschneider put more emphasis on the complicated social-culture words like Chinese traditional units of measurements by adding necessary annotations. In terms of linguistic-culture loaded words, Waley tried to use the translation strategy of domestication to reduce target readers' reading pressure as much as possible. Bretschneider employed the strategy of transliteration plus annotation to maintain the pronunciation of those ethnic characteristic words. In conclusion, both Waley and Bretschneider mainly adopted the strategy of literal translation, free translation, and transliteration plus annotation for the culture-loaded words. However, there still exist some limitations of this study. The paper is far from conducting sufficient research on translation comparisons due to the abridged English, which leads to some difficulty in selecting the typical corresponding examples.

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Multi-Mapping Patterns of Metaphor in Can Xue's Short Story "The Ox" and their Translations

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[Abstract] Mapping of metaphor is the performative mechanism of analogical transference from the source domain to the target domain. In Can Xue's short story, "The Ox," the mapping patterns of three main metaphors are log-sided mapping, complex mapping, and recursive mapping. In the process of translation, the translators have adopted the scheme of similar mapping conditions and similar wording, thus achieving the textual function of cohesion and coherence at the same time. This study attempts to provide some enlightenment to the metaphor translation in literary texts.

[Keywords] "The Ox"; metaphor; mapping; translation model of metaphor; textual function

Introduction

The short story, "The Ox," the third work of Can Xue, was published in the 4th issue of *Hibiscus* in 1985. As Can Xue pointed out in the preface to one of her collections, "*The Old Floating Clouds, The Ox, and In The Wilderness*, are the most exquisite masterpieces of my early works." As early as 1988, Sinologist Ronald R. Janssen and the Chinese American scholar, Zhang Jian, included it in Can Xue's first English novel collection *Dialogues in Heaven*, which was the first step of her works' popularity in the English world. Metaphor is an important feature of modernist works; so is the case in Can Xue's short story, "The Ox," which poses great challenges to translation.

Metaphor is the organizational mode of a conceptual system and the important basis of our perception of the world and language expression. "Our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature" (Lakoff, & Johnson, 1980). Many scholars, such as Wei Zaijiang, Ren Shaozeng, and Liao Meizhen, believed that metaphor is not only closely related to our life and thinking, but also plays an important role in the construction of texts. David Lee (1992) and Koller (2003) also pointed out that metaphor plays an important role at all levels of language, not only semantic and syntactic, but also textual. In the process of interpreting metaphor that contains universal meaning derived from life, we re-analyze and re-construct the text so as to see and experience the life philosophy and life perception brought to us by the author from a new perspective.

Therefore, metaphor has been one of the focuses in literary studies and literary translation studies. But as to the metaphors in Can Xue's works, domestic studies mostly focus on the analysis in the Chinese original, while little attention was paid to their English translations. This paper first makes an analysis of the mapping patterns of metaphors in Can Xue's short story, "The Ox," according to the theories of metaphor and textual function, and then, based on the metaphor translation model put forward by Taheri-Ardali, et al., it continues to explore how the original metaphorical mappings are dealt with in the English

version and whether the textual function of metaphor is achieved. Through this study, we hope to provide some enlightenment to the metaphor translation in literary works and the translation of the modern Chinese fiction in the English world.

Multi-Mapping Patterns of Metaphor and Achievement of Textual Function

A Survey of Textual Function of Metaphor

As early as 1980, Lakoff and Johnson discussed the coherence function of metaphor. Hoey (1991) explored the textual organization function of metaphor in his book *Lexical Patterns in Discourse*. The similar view was also expressed by Liao Meizhen (1992) and Diane Ponterotto (2000) that metaphor has cohesive force in discourse. Ren Shaozeng (2006) expanded the one-way relation between metaphor and text into a two-way complementary one; to be concrete, “the metaphor serves as the unifying factor in the text, which ensures the coherence of the discourse, and the text, in its turn, represents the realization of the metaphor.” Wei Zaijiang (2008) further pointed out that in the literary text metaphor is bound with not only the flow of information and the thematic development, but also the stylistic effect. Due to the important role that metaphor plays in the text, the performative mechanism of metaphor deserves our further study.

Just as Miao Xingwei and Liao Meizhen (2007) pointed out, “the structural mapping at the textual level is embodied as the systematic mapping relationship among the chunks in the two conceptual domains, thus making conceptual metaphor a strategy for textual organization.” In other words, metaphor is in nature the conceptual interaction of the source domain and the target domain, and mapping is the performative mechanism of analogical transference between these two domains.

Classification of Multi-Mapping Patterns of Metaphor

According to the interactive relationship between vehicle or the source domain and tenor or the target domain, Liao Meizhen (1999) proposed three chunk mapping patterns in the text, and Miao Xingwei and Liao Meizhen added two more in 2007, which formed a multi-mapping system. These patterns are as follows: (1) balanced follow-up mapping, in which tenor and vehicle, appearing next to each other, are given equally full-fledged descriptions; (2) parallel progressive mapping, occurring when several metaphors with tenors and vehicles run parallel, interacting with each other to develop the theme; (3) lop-sided mapping, also referred to asymmetrical or unbalanced mapping, occurring when the author gives full account of tenor or vehicle, making it foregrounded or highlighted and leaving the other untouched as the background, which is subdivided into two forms – the vehicle full-fledged with the tenor a mere introducer and the tenor full-fledged with the vehicle “a mere decoration”; (4) recursive mapping, occurring when the discourse introduces a metaphor and develops around the source domain, and then returns to that metaphor or another similar metaphorical concept, thus forming a cascading mapping relationship between the language chunks; (5) complex mapping, occurring when the author combines together several metaphorical concepts that are not related to each other in nature or on the surface, thus forming the complex mapping relationship between language chunks (Liao, 1999; Miao, & Liao, 2007).

To sum up, chunk mapping expounds both the inner structure of metaphor and the outer relationship between different metaphorical chunks. Therefore, the analysis of metaphorical mapping can unfold the vocabulary network system and the interactive pattern of language chunks in the text, both of which are derived from metaphor. Furthermore, it can reveal how cohesion and coherence in the text are achieved by metaphor.

Five-Scheme Model of Metaphor Translation Based on Mapping

“Whether a metaphor is ‘translatable’ (i.e., whether a literal translation could recreate identical dimensions), how difficult it is to translate, how it can be translated and whether it should be translated at all cannot be decided by a set of abstract rules, but must depend on the structure and the function of the particular metaphor within the text concerned” (Snell-Hornby, 2001). Since mapping reveals the structure and the function of metaphor in the text, metaphor translation can be discussed from the perspective of mapping. In 2013, Taheri-Ardali, et al. proposed a five-scheme model of metaphor translation based on mapping, “which can be summarized as: a) similar mapping conditions and similar wording, b) similar mapping conditions but different wording, c) different mapping conditions and different wording, d) the SL (source language) metaphor to literal language in the TL (target language), and finally e) the SL literal language into metaphor in the TL. In the process of translation, the translator at first acts as a reader of the ST (source text) to recognize and deconstruct the metaphors and the according mapping patterns, and then acts as a creator of the TT (target text) to re-construct the metaphor in the TL through a proper translation scheme, maintaining cohesion and coherence in the TL.

Analysis of Mapping Patterns of Metaphor in Translation Examples of *The Ox*

Can Xue’s short story, “The Ox,” mainly describes the illogical dialogue between a couple, which seems more like their own monologues: Lao Guan, the hero, is talking endlessly about his teeth, the cavities in his teeth, the mice scurrying between teeth, the glass jar in which his six teeth are soaked; the wife, “I,” is obsessed with the purple light brought by an ox in the mirror. The story ends with the fall of the ox and the breaking of the mirror, showing the disillusionment of “my” hope of life. The three main metaphors in the short story, which are “ox is hope,” “decayed tooth is mouse hole,” and “light is memory,” play very important roles in revealing the theme of the story and achieving cohesion and coherence of the text. This section will be devoted to analyzing the mapping patterns of these three metaphors and their translations in the English version based on the classification of multi-mapping pattern and the five-scheme model for metaphor translation.

Examples of Log-sided Mapping

In some cases when a metaphor is induced in the text, its core metaphorical concept often develops into various metaphorical linguistic expressions, thus forming an interrelated conceptual metaphor system. The metaphor “decayed tooth is mouse hole” in the short story. “The Ox,” is a case in point. The metaphorical concept of “decayed tooth like mouse hole” is introduced at the beginning by the sentence “‘你看’, 他朝着我呲出他的黑牙, ‘这里面就像一些田鼠洞.’” In the following of the text, the tenor “田鼠” is repeated for many times in Lao Guan’s words, such as “一通夜, 田鼠在我的牙间窜来窜去的, 简直发了疯”, “我一想到拔了牙之后, 再没有什么东西在口里窜来窜去”, “我想毒一毒那些田鼠, 它们太嚣张了”, etc. According to the classification of mapping, this metaphor is in the pattern of lop-sided mapping, for the tenor “田鼠洞” or “田鼠” is given the full account with the vehicle “虫牙” as a mere decoration. Through this metaphor, the vocabulary network of “decayed tooth” is created, and cohesion in the text is achieved. Table 1 shows some examples of this metaphor and their according English translations:

Table 1. Metaphorical Expressions of “decayed tooth is mouse hole” in ST and TT

	ST	TT
Metaphor	“你看”，他朝着我呲出他的黑牙，”这里面就像一些田鼠洞”。	“Look here,” he was showing me his black teeth. “These holes could have been dug by field mice.
Metaphorical Expressions	1) 一通夜，田鼠在我的牙间窜来窜去的，简直发了疯。 2) 有人劝我拔牙，说那样就万事大吉。我考虑了不少，总放心不下。我一想到拔了牙之后，再没有什么东西在口里窜来窜去..... 3) 我想毒一毒那些田鼠，它们太嚣张了.....多少年来，我一直与他们搏斗，医生说我有超人的毅力。	1) All night the field mice were scurrying between my teeth like mad. 2) I've been urged to have my bad teeth pulled out. Then all my troubles would be gone, they say. I've thought about it for some time but have decided to keep things as they are, lest some other trouble should set in. 3) I wanted to poison the field mice. They torture me..... I've been fighting these mice for years. The doctor says I have a superhuman will.

This is a series of personalized metaphoric expressions. In Example (1), the translators have adopted the scheme of similar mapping conditions and similar wording. The metaphoric expression of “the field mice were scurrying between my teeth like mad” in the sentence makes the static description of toothache dynamic, vivid, and lively. However, facing the same expression in Example (2), the translators have adopted the scheme of the SL metaphor to literal language in the TL, and the metaphor in ST is omitted. In Example (3), the phrase “嚣张” is so vivid for it describes the wild behavior of mice and the intensity of the pain. Pitifully, this image cannot be represented in translation because the scheme of the SL metaphor to literal language in the TL is taken by the translators. Due to such omission, the metaphorical system of the original text is not reproduced, and the cohesive effect derived from it is lost, which is a pity in the translation.

Examples of Complex Mapping

According to the classification of the mapping pattern, the metaphor of “light is memory” is in complex mapping pattern. With the vehicle “light” as the inducer and indicator, whenever “light” appears, “my” various memories of old days are aroused, such as the roses soaked in the rain, the glass door covered with flies, the rattlesnake hanging from a branch, the death of “my” mother, etc. These seemingly unrelated contents of the tenor in the target domain are connected by the repeated appearance of the vehicle “light.” Although the mapping clue is so subtle that it cannot be easily figured out, the repetition of “light” forms the vocabulary network and the semantic field, through which the cohesion at the superficial level and the coherence at the deep level are achieved in the ST. In order to create the similar effect in the TT, the vehicle “light” should be dealt with great consideration. For example, consider the following:

- (4))ST: 我从墙上的大镜子里看见窗口闪过一道紫光。
 TT: *In the big mirror on the wall, I saw a purple light flashing outside the window.*
- (5) ST: 窗玻璃上晃动着橘黄色的光斑，那光斑刺痛我的眼睛。
 TT: *An orange glare shimmered on the windowpanes, hurting my eyes.*
- (6) ST: 它已经过去了，它的背影嵌着一道紫黑的宽边。
 TT: *The beast had passed by and was moving away, encircled in a broad aura of dark purple.*

(7) ST: 我打开门, 一道耀眼的紫光逼使我闭上了眼。

TT: I opened the door and was forced to shut my eyes by the dazzling flash of purple light.

In the above sentences, the words of “闪过” in Example (4), “晃动着”, “光斑”、 “刺痛” in Example (5), as well as “耀眼” in Example (7) are all related to “light” in Chinese, which forms the vocabulary system of “light” and has cohesive force in the text. Through the analysis of the translation, we figure out that the translators have adopted the scheme of similar mapping conditions and similar wording to translate these words into “flashing,” “shimmer,” “glare,” “hurting,” and “dazzling,” all of which are related to “light.” In Example (6), the translators have rendered “背影” into “aura,” both of which are light-relevant words but in different meanings. It can be seen that as to this sentence the translators have adopted the scheme of different mapping conditions and different wording. No matter what translation strategy is adopted, the vocabulary network of the metaphor “light is memory” is developed, and the cohesion in the text is achieved.

Examples of Recursive Mapping

In the short story, “The Ox,” the metaphor of “ox is hope” is repeatedly mentioned in the dialogue of the wife, emerging in the text from the beginning to the end, which dominates the context, forms the information flow, reveals the theme, and realizes the deep coherence in the text. Therefore, it can be inferred that this metaphor follows the recursive pattern, which can be shown in Table 2:

Table 2. Metaphorical Expressions of “ox is hope” in ST and TT

ST	TT
(8) “那是一头公牛的背, 那家伙缓慢的移过去了”	It was the rear of an ox which had just passed slowly by.
↓	↓
(9) “下午它又来了”, “一只牛角伸进来了”, “我又探出头去, 看见了它的屁股。它正离开”	It came again in the afternoon. A horn poked through the hole. I stretched my head again and saw its smooth, round rump. It was going away.
↓	↓
(10) “当我要睡的时候, 那只角就从洞眼里捅进来。我伸出赤裸的手臂想要抚摸它, 却触到老关冰凉坚硬的后脑勺”	When I was about to fall asleep, the horn poked in through the hole. I reached out to caress it, but what I touched was the back of Old Guan’s head, cold and hard.
↓	↓
(11) “它已经过去了, 它的背影嵌着一道紫黑的宽边”	The beast had passed by and was moving away, encircled in a broad aura of dark purple.
↓	↓
(12) “从昨天起, 它就再也不来了”	It has not come since yesterday
↓	↓
(13) “有庞大的动物的身躯倒在水里, ‘啪嗒啪嗒’地作垂死挣扎”	A huge beast had fallen into the water and was splashing and writhing in the throes of death.

The story develops around the metaphor of “ox is hope,” so there are many linguistic expressions about the ox. At the beginning of the story, the ox “passed slowly by” and “a horn poked through the hole.” But when “I” would like to “reach out to caress it,” I could feel nothing except the cold and hard head of Lao Guan, for it “had passed by and was moving away.” And later, “it has not come” anymore. In the end, “the huge beast” fell and writhed. The process of the ox’s dying suggests that of “my” hope’s disappearing. The analysis of the translation indicates that the translators have adopted the scheme of similar mapping conditions and similar wording because the expressions and the word orders in the TT are almost the same

as those in the ST. Through the translation of the verbs describing the actions of the ox, the image of the animal ox is reproduced, and coherence is also achieved in the TL.

Conclusion

Based on the above analysis, the main chunk mapping patterns of metaphor in Can Xue's short story, "The Ox," are log-sided mapping, complex mapping and recursive mapping. In the translation of two metaphors "ox is hope" and "light is memory," the translators have adopted the scheme of similar mapping conditions and similar wording, thus achieving the textual function of cohesion and coherence, while the metaphor of "decayed tooth is mouse hole" is translated by the scheme of the SL metaphor to literal language in the TL, which has weak cohesive force in the text. But it still needs further exploration as to whether the scheme of similar mapping conditions and similar wording is always an effective strategy in metaphor translation of Can Xue's works because her works are full of various kinds of metaphors. However, it's agreed that to effectively reconstruct the literary text in the TL, the translation of metaphor should be analyzed not only at the lexical level but also at the textual level.

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An Analysis on Suprasemiospheric Translation in the Chinese Ballet of *Bright Red Lanterns Hung High*

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[Abstract] *From its fiction version of Wives and Concubines or its film version, Raise the Red Lanterns, to the ballet drama, Bright Red Lanterns Hung High, the director applies super artistic techniques to its translational semiosis. Following Peirce's three categories, this article researches the translational semiosis - suprasemiospheric translation from three categories of Firstness (mood-scape), Secondness (world-scape), and Thirdness (mind-scape) from its original fiction version or film version to its ballet drama version.*

[Keywords] *translational semiosis; suprasemiospheric translation; Bright Red Lanterns Hung High; firstness; secondness; thirdness*

Introduction

Bright Red Lanterns Hung High, by Yimou Zhang, has gained great success among all of the Chinese ballet, and it is still performed all over the world today as one of the classics of the National Ballet of China. It is a story of a woman in the period before the Chinese Civil War, which began in the late 1920s. She becomes one the wives of a lord and struggles with the rules of her new home. Before the creation of the ballet by Zhang Yimou, the film version, *Raise the Red Lantern* (Zhang, 1991) by him had already gained great success in the 1990s, and then, more and more readers took interest in the original novel, written by Su Tong (Su, 1991).

Different from the novel and the film, the form of ballet normally tells its story with non-verbal languages or with very little linguistic aid (for example, the playbills or computerized videotapes) used in the performance. The decline in literary form and the augmentation of pictorial and symbolic events makes a revolutionary shift from novel or film to ballet in the theatre. *Bright Red Lanterns Hung High* is a typical example of suprasemiospheric translation put forward by Hongwei Jia (2019).

First, this paper performs a literature review on translational semiosis, and then applies Peirce's three categories, Firstness (mood-scape), Secondness (world-scape), and Thirdness (mind-scape). to analyze the translational semiosis of the Chinese ballet, *The Bright Red Lanterns Hung High*. It also comes from its novel version or film version to make a conclusion that we can apply the theory of semiotranslation to an artistic creation and do research on it.

A Review on Translational Semiosis

Both spoken and written messages, plus the accompanying paralanguage, can be translated semiotically and equally referred to as nonverbal languages. All current work about the different combinations between

linguistic and non-linguistic texts, such as Roman Jakobson's intersemiotic translational work, is rooted in his own almost classical diagram about the three kinds of "interpreting a verbal sign," which is distinguished as divided but correlated forms of translation (Gorlée, 2010). According to Roman Jakobson's classical diagram about the three kinds of translation and, lately, his views on recoding on art, intralingual translation, or *rewording*, is an interpretation of verbal signs by means of other signs of the same language. Interlingual translation, or *translation proper*, is an interpretation of verbal signs by means of some other language. Intersemiotic translation, or *transmutation*, is an interpretation of verbal signs by means of signs of nonverbal sign systems (Jakobson, 1959).

When talking about intersemiotic translation, Jakobson said, "we can refer to the possibility of transposing *Wuthering Heights* into a motion picture, medieval legends into frescoes and miniatures, or *L'après-midi d'un faune* into music, ballet, and graphic art. However ludicrous may appear the idea of the *Iliad* and *Odyssey* in comics, certain structural features of their plot are preserved despite the disappearance of their verbal shape. The question whether Blake's illustrations to the *Divina Commedia* are not adequate is a proof that different arts are comparable" (1960).

In the early 1990s, Dinda L. Gorlée first turned the term "semiotics of translation" into translation of semiotics or semiotranslation. Gorlée considered semiotranslation as "a Peircean semiotics provides crucial insights that may enrich both theoretical accounts of translational phenomena and our observation of the phenomena themselves" (1994). Later, she put in her article that intersemiosis creates the secondary and derivative reproduction of the original text, called intercode translation or intermedieval metacreation (Popovič, 1975; Holmes, 1970). Metacreation means interartistic (ex) change, creating cultural (literary, musical, sculptural, and graphic, etc.) metatexts integrating the explicit and implicit revisions and commentaries by the reader/hearer or a specialized interpreter/translator (Gorlée, 2010). She analyzed "metacreations in operatic signs" following Charles Sanders Peirce's interactive categories – Firstness (mood-scape), Secondness (world-scape), and Thirdness (mind-scape). Compared to opera, a dance drama has something similar to and something different from translational intersemiosis. Peirce's categories are categorized in verbal texts, as well as in nonverbal texts, where textual typology creates different creative and doctrinaire maneuvering of the triadic elements of the expressions. Peirce's functions are not in balance but are continually shifting and intershifting.

Hongwei Jia (2019) criticized Jakobson's division and put forward a totally new division of intrasemiospheric translation, intersemiospheric translation, and suprasemiospheric translation after making the references on Yuri M. Lotman's definition of "semiosphere." He defines it as follows: "The sign activities and their semiosis go beyond the traditional paper-medium spaces, and enter a synthetic multimedia and multi-modal textual space, combining sound, lighting, performance, setting, etc., into a synthetic multimedia and multimodal sign text on stage and/or screen saved for repeated playing. This process and activity is called suprasemiospheric translation (or trans-semiospheric translation). In reality, suprasemiospheric translation is also related to the transformations between tangible signs and intangible ones across the spaces" (Jia, 2019). The author follows Jia's definition of suprasemiospheric translation and analyzes the semiosis from the perspectives of Firstness, Secondness, and Thirdness, put forward by Peirce.

Translation of Firstness – Mood-scape

According to Peirce, Firstness consist only of pure potentiality, which is "predominant in the ideas of freshness, life, spontaneity, freedom" (Peirce, 1931-1966). Firstness stands for unanalyzed, instantaneous,

and immediate feeling or emotion. Firstness is dependent on nothing else beyond its own qualitative understanding of the sign by intuition or feeling. So, it's also called mood-scape. According to Jiang and Sun in his fiction, Su Tong set the background in a big family in a melancholy courtyard without much sunshine. He demonstrates the fundamental affinity of all desire in its sexual, social, and political manifestations from a feminist perspective. In the film, Zhang Yimou set the background in hard-edged buildings from a masculinist perspective. In the ballet drama, the intuitional mood-scape is made by an oppressive atmosphere from Patriarchy, the Chinese ancient style, and somewhat romantic yearning for love (Jiang & Sun, 2018).

As in the ballet *The Bright Red Lanterns Hung High*, Peking operatic music, especially percussion music as signs, lays a mood foundation through all of the acts. In the prelude of the drama, a female operatic voice continually is heard, accompanied by percussion instruments, drums, and the partly visible light of red lanterns, forming a mood of sadness, alienation, and oppressiveness before the main actors appear on the stage. Here, its musical technique is just used to render atmosphere, leading the audience to feel the mood ahead of the story telling, so it is classified as a translation of Firstness – moodscape.

In the wedding in Act One, the drama shows an original style of the Chinese wedding on the stage in an easy and happy mood, which would also be a satire on the destiny of the heroine, Songlian. The Peking operatic music elements, as new trails for the director in the ballet drama, makes efforts in artistic tension on the stage.

Property and costumes would be one sort of the typical signs on the stage. In the group dance at the prelude, there are 44 red lanterns and dancing maidservant in Chi-pao. Red lanterns, as a symbol of sex and preference by the lord, seldom exist in the novel. In the ballet drama, the director uses them as properties to emphasize the Chinese image to make the global audience quickly immerse themselves into the plot and feel empathy with the roles synchronically. So, as to the costumes of Chi-pao, it was the first time to put on ballet dancers (Bie, 2009).

Other than red lanterns hanging as objects to interpret sex in the film, the large red cloth as a property extending across the whole stage symbolizes the first night of Songlian, showing a sad and tragic mood and a well-rounded image of the character. Music, properties, costumes as translational techniques of Firstness, mood-scape, give the audience the intuitional experience of the whole work so that they will quickly get into the story and the Secondness, or world-scape, and, finally, interact with the ideological extent of mindscape, thirdness.

Translation of Secondness – World-scape

Other than Firstness, Secondness is the true sign of reality in real time and space. Scholars of dance studies generally believe that human beings dance by imitating real life. In the theater, Secondness could be the make-up of a black swan, a property of a real door, the actors' gestures about love or resistance, or the plot, characters, and so on. One of the most important techniques of ballet drama is to tell the story within 1 or 2 hours, without or with little help of language. A thesis by Xu Wei puts forward that dance drama depicts by description of plot and expression of emotion. It concludes that the characters and plots should be easy and the emotion or mind should be rich and complex (Xu, 2008).

As for this ballet drama, the director simplified the characters and the plot to a further step than simplification in the film from its novel version. In the film, there are four main female characters, wives and concubines, who adopt a hostile attitude towards each other while sharing the same destiny in a courtyard. There are fewer female characters in the ballet drama, since the main line of the story is made

up by four pieces of “pas de deux” (dance for two persons) of Songlian and her lover, which conveys the eagerness and resistance for free love. One of the most appealing scenes in this drama is “Songlian and her lover being punished” in Act Four. There is a white fabric background to symbolize a snowy day. When the sticks slash on the fabric, there are bloodstains on it, while Songlian and her lover were painfully rolling on the ground until they die with snow on their bodies. As for narration of punishment in the film, it concentrates more on the psychological description and words from the witness.

What is worth mentioning is that the Chinese game mahjong does not appear as a property, but an important tool for depiction. It is a piece of group dance when Songlian, her lover, the lord, and the second concubine Meishan play mahjong on one table. During that, their emotion, relationship, entanglement, and conflicts are fully unfolded to the audience, leading to the climax of the drama. Translating from the actors’ lines, accompanied by camera language or the words of novel, the ballet drama tries to return the story and the characters to its origin that makes the audience feel it is as sensible as the world is. So, Secondness of translational semiosis is a path or a tool for the director to convey what he wants to say so that it could interact with Firstness, and to achieve translation of Thirdness, the ideological interaction with audiences.

Translation of Thirdness – Mind-scape

As for Thirdness, it is the regularity of feeling and action by general rules providing, ultimately, logical explanations. All intellectual activity is a Third. It provides order, law, and habit that create their own references for mental growth in the future. This is Peirce’s “would-be” for the mind of the skeptical text-user and translator (Gorlée, 2007). So, here, we could conclude that the mindscape means ideological connotation conveyed by directors or other “translators,” and, also, ideological or psychological influences on the audience.

Under different time backgrounds of creation, the “translator” Zhang has different intentions or unconsciousness during the process of “translating.” Su Tong tells the story of a female’s awakening and desperation from the perspective of feminism in 1920s China, when females’ liberation was one of the important discussions at that time. As for Zhang Yimou, the film switches the yard with a garden and a well in southern part of China from a feminist perspective, into a courtyard with a high wall and high house in northern part of China from the perspective of the male. He discards psychological depiction and successfully uses red lanterns as one symbol of patriarchy to gain great visual effect in the film. The exotic style makes the film gain success globally, as it fulfills foreign audiences’ curiosity about the Orient, China, and Chinese female. When he “translates” the work into dance drama, it was the time for the deep reform and opening-up of modern China. Chinese culture was long for attention and understood by the world. After its performances all over the world, a series of Chinese signs was profoundly implanted into the elite audience’s mind. In addition, *Raise the Red Lanterns* became one of the entries in the *Oxford Dictionary of Dance*, as a success on spreading of Chinese culture.

As for a romantic expression about love in the ballet version, it’s a trial that struck a responsive chord in the hearts of its audience all over the world, since overemphasizing on national feature would spread cross-cultural information. Love is an eternal theme among the artistic works where there is something hard to understand involving cross-cultural spreading. Compared with the novel version and the film version, the director portrays Songlian as a brave and resistant female fighting for true love. In ballet, Pas de Deux, a dance for two persons, especially for couples, is a necessary means to show conflicts, relationships and emotions. Therefore, the translator takes advantage of the ballet to accomplish his work on creation of ballet drama, and so followed Chinese culture being understood by the world.

Conclusion

Zhang's film and ballet drama has appealed to a large number of audiences all over the world, and they helped Su Tong enjoy a great reputation in the world as a Chinese modern writer. The interaction among the fiction, the film, and the ballet drama would be a typical case to research. So, this paper has shown, from Jakobson to Gorlée to Jia's theories, the semiotranslation from verbal language to non-verbal language has gained much concern. Peirce's three categories symbiotically join together aspects of Firstness, Secondness and Thirdness. Just as Gorlée said, "in its different stages, translation moves from the intuitive Firstness of moodscapes (image), through the Secondness of real worldscapes (diagram), to the Thirdness of mindscapes (metaphor) (Gorlée, 2007). The three categories interact with each other during the process of suprasemiospheric translation.

This paper classifies the ballet drama's translation into Firstness, Secondness, and Thirdness following Peirce. What should be concentrated on is that in the ballet drama, there is seldom linguistic aid, namely the aesthetic and artistic characters and designs, that transforms and mediates the original libretto into new and exciting transpositions of the story – yet with music and dance that would be understandable for all the audiences.

The Firstness flows over into the performance of Secondness (Gorlée, 2007). The director as an addresser of the renewed ballet drama, would make the directional message first come to light to the audiences. The background information of the Chinese ancient style, the depressed tone, and its romantic expression of theme would be the First. As Secondness, the fragmentary and organized codes require the actors to narrate and depict, leading the total production of the drama. The Firstness and Secondness flow over into the performance of Thirdness in emotion-and-narration symbiosis. "Opera is an unrealistic essentially genre and produces a kind of virtual reality on stage" (Gorlée, 2007), and it is the same to ballet. After a hit of ballet drama in a theatre, one would be emotionally inspired and mentally attracted by the theme or the "virtual reality" of the work.

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An Analysis of Inter-subjectivity in the Translation of the Report on Government Work

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[Abstract] *Inter-subjectivity explores further and in-depth the idea of subjectivity and how it makes the translator stand out based on the factors in the translation. It focuses more on the communicative relations between the translator and the original author and the readers and the patronage. This paper discusses how inter-subjectivity is presented in translation of the Report on the Work of Government, exemplified in the translation of neologisms and repeated words.*

[Keywords] *Report on the Work of Government; inter-subjectivity; coordination; communicative relations*

Introduction

In translation, the translator serves as the most active and initiative factor that influences the choice, understanding, and interpretation of the text to be translated. The translator also determines the selection of translation strategies in the process of translation when confronted with translation problems and difficulties. As translation is not a simple transformation at the language level, a translator is obliged to deal with the complicated relationship between the original author and the target readers, which is an inter-subjective process of translation. Inter-subjective research includes how to coordinate the relationship among the original author, the translated work, and the readers so that the translator, the co-existent part of the previously mentioned factors, can play a harmonious and creative role in translation, using such techniques as inter-subjectivity communication, inter-subjectivity transformation, and inter-subjectivity mapping (Yin, 2007).

The English translation of *Report on the Work of Government* (briefly referred to as *Report* or *Government Work Report*), an external publicity text with Chinese political characteristics, is bound to be more restricted and influenced by the original text, the original author, and the target readers; the translator's efforts of coordinating the communication between all parties can be observed from its English version. However, this kind of analysis is rare. Thus, this paper reveals the efforts made by its translators in coordinating the relationship with the original author, the target text, and the target readers through the analysis of the translation of neologisms and repeated words and sentences with “推进” (advance) occurs in the *Government Work Report* (2017), which, it is hoped, will provide a reference for the translation of external publicity-oriented political texts.

The Research Status of the Translator's Inter-subjectivity

M. J. Zha. (2003) argued that subjectivity in translation refers to the translator's subjective initiative in rendering activities based on the premise of respecting the original text. Therefore, in a narrow sense, the determining factor of translation is the translator. Because the translator is the actor of translation, he or she serves as the middleperson among the original author, the client, and the target readers in the whole translation activity. A translator should play his or her role in handling the relationship between objective and subjective factors, reducing linguistic and cultural conflicts to gain harmony in translation activities

(Xu, 2003). A translator's inter-subjectivity mainly focuses on the contact and communication between the translator and other translation subjective factors, such as the original text, the original author, the target readers, and, even, the initiator, comprehensively considering the influence of the above factors on translation (Xu, 2003). To sum up, inter-subjectivity in translation is the development, reflection, and discussion of the study of subjectivity in translation. Up to now, the research on a translator's inter-subjectivity mostly centers on the analysis of literary translation. Through the in-depth study of the translation of *Sons and Daughters*, by Sidney Shapiro (Shapiro, 1951), T. T. Xu (2017) found that the translator minimizes the restriction of the political ideology and plays a positive and flexible part in building up subjectivity and inter-subjectivity in the process of translation so as to ensure the quality of translation. J. Y. Qian (2019) points out that it is necessary to adhere to equality and respect differences in the process of subjective communication in literature translation in order to ensure the translator's full play to the harmonious creative role. The study of inter-subjectivity on political texts is rarely seen. This paper attempts to analyze the subjective role played by the translators in coordinating the interrelationships among the factors concerned in rendering the Chinese Government Work Report into English.

The Embodiment of the Translator's Inter-subjectivity in the English Version of the *Government Work Report*

As one of the central government documents, the *Government Work Report* serves a summary of the previous year's government work and the deployment of new tasks in the present year made by the Premier of the State Council to the representatives of the two sessions every year. Therefore, as a text to be translated, its patron is the country (China), and the subjective factors involved in the report include the Premier of the State Council, the Chinese government, the Communist Party of China, the country (China), and the Chinese people (Du, & Chen, 2016, pp. 72-76). Its translators are Chinese and foreign experts and scholars from the Document Compilation Department of the Central Compilation Bureau, and the English translation of the report is mainly for foreign readers. Y. L. Jia (2011, p. 78) points out that the ultimate goal of translation of the *Government Work Report* is to enable foreigners to accurately understand Chinese government documents with political and economic information. In order to provide an accurate English-version government work report to foreign media and readers, translators have to consider how to deal with the relationship between the original author and the target readers, especially in the event of translation conflicts, which requires the translators to carry out necessary coordination work.

The *Government Work Report* generally consists of three parts: 1) review of the work of the previous year; 2) overall deployment of the present year's work; and 3) key tasks of the present year. In terms of use of vocabulary, a large number of neologisms with Chinese characteristics are employed in the report, especially in the form of condensed phrases with numbers to express highly generalized meanings, such as “两新一重” (new infrastructure and new urbanization initiatives and major projects) (Report, 2020), “三去一降一补” (five priority tasks — cutting overcapacity, reducing excess inventory, deleveraging, lowering costs, and strengthening areas of weakness), “四个意识” (consciousness of the need to maintain political integrity, think in big-picture terms, hold the leadership core, and keep in alignment) (Report, 2017), etc., which may cause confusion or even misunderstanding for foreign readers unfamiliar with China's present conditions. At the sentence level, many clauses in the report are developed with high-frequency verbs as the core, such as “推进...” (advancing...), “加强...” (strengthening...), and “强化...” (furthering ...), etc. According to statistics, there are more than 60 sentences with “推进” (advancing) as the predicate verb in the *2017 Report*.

Translation of Neologisms

Neologisms are newly coined or compounded phrases. Chinese political documents tend to adopt new terms generalized by numbers (Zhang, & Tang, 1996). As the ready-made equivalents of these neologisms with Chinese characteristics are not to be found in English dictionaries, and word-for-word translations may lead to confusion, more challenges are imposed on the translators. The examples of this category selected for analysis are as follows.

Example 1: *四个意识* (*Government Work Report, 2017*).

Translation: *consciousness of the need to maintain political integrity, think in big-picture terms, hold the leadership core, and keep in alignment*

Analysis of the original text: “四个意识” (four consciousnesses) includes: “政治意识 (political consciousness) +大局意识 (big-picture consciousness) +核心意识 (core-leadership consciousness) +看齐意识 (alignment consciousness).” “Political consciousness” refers to the politically consistent consciousness; “big-picture consciousness” refers to the consciousness of seeing that the world pattern is undergoing profound adjustment, and the domestic pattern is taking profound changes; “core-leadership consciousness” means to foresee the inevitable responsibility; thus, we need a strong core leadership more than ever before, being challenging, though, to carry out governance and reform in China in the next few years; by “alignment consciousness,” it means that we must always actively and comprehensively align with the CPC Central Committee, with the Party’s theories, guidelines, principles, and policies, and with the new concepts, new ideas, and new strategies of General Secretary Xi Jinping in governing the country (Jin, 2016).

In the English translation of the *Report*, these four consciousnesses are translated into “consciousness of the need to maintain political integrity, think in big-picture terms, hold the leadership core, and keep in alignment.” The translation is refined, highlighting the key points of each consciousness, omitting the redundant information, and being as consistent as possible with the concise expression of the original text, which shows that the translators have successfully coordinated the relationship with the original text and its author and the relationship with the target text and its readers when dealing with political vocabulary with Chinese characteristics.

Example 2: *三去一降一补* (*Government Work Report, 2017*).

Translation: *five priority tasks – cutting overcapacity, reducing excess inventory, deleveraging, lowering costs, and strengthening areas of weakness*

Analysis of the original text: “三去一降一补” (five priority tasks) is a move to meet the need of supply-side reform. “三去” (the first three tasks) refers to reduction of production overcapacity, excess inventory, and leverage, “一降” (the fourth task) refers to cut of cost, and “一补” (the fifth task) refers to strengthening the weak sectors, so there are five major tasks together (*Government Work Report, 2017*). The translators put this term into “five tasks” first, and then add specific information, showing the translator’s inter-subjectivity by which they ensure the translation covers all the meanings of the original text and conforms to the wording habits of the target readers.

Example 3: *两新一重* (*Government Work Report, 2020*).

Translation: *new infrastructure and new urbanization initiatives and major projects*

Analysis of the original text: “两新” (two new initiatives) includes new infrastructure and new urbanization initiatives, “一重” (major projects) refers to major projects (*Report, 2020*). This term is a

neologism first used in the *2020 Report*, the real meaning being to strengthen the construction of new urbanization. The translators put it into “new infrastructure and new urbanization initiatives and major projects,” making the original meaning explicit to the foreign readers, as well as in line with the readers’ habits. Through the analysis of the above examples, it can be seen that the translators of the *Report* have effectively transformed the neologisms with Chinese characteristics, especially the condensed phrases with numbers, taking into consideration the ideology and political stance of the Chinese government, the Communist Party of China, and the country (China) and achieving faithful and accurate translation of the original text influenced by multiple subjective factors. The translation provides the target readers with adequate information for their understanding of Chinese economic policies, which shows that the translators have successfully coordinated with the original text when dealing with political and economic phrases with Chinese characteristics.

Translation of Repeated Words

In order to maintain the symmetry of sentence structure, Chinese tends to repeat some words, while repetition is often avoided in English. In this regard, in the process of translation, the translators of *Government Work Report* avoid repetition by using synonyms or by omitting, producing less “translationese” version, and helping foreign audiences better understand the translation.

Example 4: 在常态化疫情防控下, 要调整措施、简化手续, 促进全面复工复产、复市复业 (Government Work Report, 2020).

Translation: While continuing to implement regular Covid-19 control measures, we will adjust relevant measures and simplify procedures to boost the resumption of work, production, and business activities.

In Example 4, “复” (resumption) appeared four times in order to highlight the necessity of restoring the original normal economic order after the epidemic, and the writing is neat and catchy to read. There is only one “复” (resumption) that is translated into “boost” in the translation, and the translators put “复”(resumption) into a noun phrase, thus connecting “工”、“产”、“市”、“业” (work, production, and business activities), eliminating unnecessary repetition, which not only highlights the core meaning of the original text, but also conforms to the reading habits of foreign audiences.

Example 5: 守住“六保”底线, 就能稳住经济基本盘; 以保促稳、稳中求进, 就能为全面建成小康社会夯实基础。 (Report, 2020).

Translation: By doing so, we will be able to keep the fundamentals of the economy stable. Maintaining security will deliver the stability needed to pursue progress, thus laying a solid foundation for accomplishing our goal of building a moderately prosperous society in all respects.

In Example 5, “稳” (keep stable, stability) is repeatedly used for the purpose of highlighting the idea that we should move forward steadily to achieve long-term and effective development while paying attention to economic and political development. The translators employ alternative verbs, which not only avoids repetition, but also respects the target readers’ thinking and logic. It can be seen that the translators give full play to the subjectivity, adopting flexible methods in order to achieve accurate meaning of the original text.

Translation of Sentences with “推进” (advance) (Government Work Report, 2017). Sentences with “推进” (advance) as predicate verbs are repeated in government work reports, most of which omit the

agents of the actions, and before the word “推进” (advance), there are adverbs of pre-modifiers indicating depth, range of the measures taken or to be taken, such as “大力” (vigorously), “全面” (comprehensively), “继续” (continuously), “深入” (deeply), “持续” (continuously), “在全国” (nationwide), and “在农村” (in the countryside). In the English version of the Report, most of the “推进” (advance) sentences are translated into active voice with the generic pronoun “we” as the subject, which shows that the translators have paid attention to the subjective factors, with “we” representing the government, the state, or the party, thus maintaining the images and interests of the subjects. The examples are listed and analyzed as follows.

Example 6

Original text:持续推进简政放权、放管结合、优化服务改革 (Government Work Report, 2017).

Translation: ... we continued reforms to streamline administration, delegate powers, and improve regulation and services.

Example 7

Original text: 推进“一带一路”建设, 与沿线国家加强战略对接、务实合作 (Government Work Report, 2017).

Translation: As we pushed ahead with the Belt and Road Initiative, we worked to increase complementarity between the development strategies of, and practical cooperation between, China and other countries along the routes.

Example 8

Original text: 深入推进“互联网+”行动和国家大数据战略, 全面实施《中国制造2025》, 落实和完善“双创”政策措施 (Government Work Report, 2017).

Translation: We took further steps to implement the Internet Plus action plan and the national big data strategy, fully implemented the Made in China 2025 initiative, and implemented and improved policies and measures to encourage people to launch businesses and innovate.

Example 9

Original text: 加快推进新型城镇化, 深化户籍制度改革, 全面推行居住证制度, 又有1600万人进城落户 (Government Work Report, 2017).

Translation: We sped up efforts to promote new types of urbanization, deepened reform of the household registration system, introduced the residence card system nationwide, and granted urban residency to another 16 million people from rural areas.

Inter-subjectivity in translation can well explain the exertion of a translator’s subjectivity and the validity of the speech acts of the original and the author and, also, ensure the validity of the speech acts of the translator and the translated text. All the above examples add the generic pronoun “we” to emphasize the agents of the actions, making the English sentences complete. Also, various expressions are adopted to transform “推进” (advance) in different sentences, which is meant to meet the target language, (i.e., English’s characteristic of “variety”).

Conclusion

The full exertion of a translator’s subjectivity determines the quality and effect of communication in translation. This paper analyzes the translator’s inter-subjectivity in the translation process of political texts

and discusses the successful coordination of the translators of the *Government Work Report* in dealing with Chinese neologisms and repeated words, which are typical in such kinds of text. The analysis shows that the translator's inter-subjectivity, that is, the complicated relationships between the translator and the original text and its author and the translator and the target text and its readers, have been handled skillfully. This discussion can provide help and suggestions for the translation of the similar documents and for the further study of translators' subjectivity.

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A Study of Pun Translation in *Hong Lou Meng* from the Perspective of Relevance Theory

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[Abstract] The pun is one of the difficulties in translation. This paper explores pun translation from the perspective of relevance theory. Taking *Hong Lou Meng*, translated by Yang Hsien-yi and David Hawkes, as the corpus, the paper studies the relevance and contextual effects of puns from phonetic and semantic aspects and discusses the guidance of communicative cues of hinges on translation. Through comparative analysis, the author finds that the translator should present all communicative hints that cover in the original hinges of the target language to convey the double context of puns to target readers.

[Keywords] pun; relevance theory; *Hong Lou Meng*; hinge; double context

Introduction

The pun is one of the most common rhetorical methods. In a certain language environment, some words or sentences have double meanings by skillfully using the homonym or polysemy. Due to the differences in cognitive structure and culture between the target language and the source language, pun in the original text often fails to express the meaning of the pun. A pun is applied many times in *Hong Lou Meng*. Not only can the pun help the speaker to be competent by language skills, but it also embodies many aspects of characters, including the characteristic of fate, and it exaggerates the atmosphere of the story (Chen, & Chen, 2019, p. 59). As an indispensable rhetorical method in the novel, it is not easy to translate pun accurately and convey double context at the same time. Based on the two English versions of *Hong Lou Meng* by David Hawkes and Yang Hsien-yi, this paper attempts to analyze the gains and losses of David Hawkes' and Yang Hsien-yi's translated versions in pun translation through typical examples from the perspective of relevance theory. This paper first gives a brief introduction to the relevance theory and the development of pun translation. Second, the author takes some examples from the two translated versions of *Hong Lou Meng* and makes a contrast, analyzing the methods of pun translation applied by Yang and Hawkes. Finally, the paper emphasizes the importance of three elements in pun translation, including double context, hinge and trigger under the guidance of the relevance theory.

Relevance Theory and Pun Translation

In 1995, Dan Sperber and Deirdre Wilson put forward the relevance theory, a new theory related to communication and cognition, which is also called "cognitive psychology theory," studying communication and discourse understanding based on the general cognitive view. According to the relevance theory, translation is a kind of language communication behavior. People understand language in intentional language communication by the ostensive-inferential process (Sperber, & Wilson, 1995, p. 35). The so-called "ostensibility" means that the speaker's utterance always provides relevant information as far as possible and clearly indicates intentions. The real purpose of ostensive behavior is to trigger the listener's response to the information intention. "Inference" refers to the listener's logical reasoning on the information provided by the speaker by explicit means so as to deduce the speaker's intention. The task of the translator is to understand the intention of the author in the original text, that is, to understand and

determine the contextual assumptions to be conveyed to readers, and to analyze whether the context of the target language has the necessary contextual assumptions. If not, the translator should use skills to create the same or similar contextual assumptions to achieve the optimal relevance of the translated text.

The relationship between relevance theory and pun is presented in context. One of the characteristics of pun is its double context. Pun is a special linguistic phenomenon, which means using one word, phrase, or sentence to show two or more meanings, or using the same or similar pronunciation to achieve special psychological effects (Xu, 1988, p. 29). The author hides the real intention through taking advantage of two or more meanings of semantics or pronunciation, which contains the author's specific information intention. If the translator can identify the original author's information intention and successfully transfer it in the target language and the target reader, then the author's communicative intention and information intention will be successfully achieved.

According to the opinion from Professor Archibald A. Hill of the University of Texas at Austin, there are three conditions to produce pun: double context, hinge, and trigger (Chen, & Chen, 2019, p. 59). The hinge is a homonym or polysemous word that can convey the pun. Among the three elements, the hinge is the most important because it is the language basis of the pun. Double context can provide the context environment opportunity to use a pun. The pun is created by words or sentences with two meanings with the help of double context and its transition. Trigger refers to the motivation and background that promotes the use of pun. One of the major features of the pun is that it focuses on ambiguity (Li, 2000, p. 189). Therefore, when translating a pun from language A to language B, translators can retain context A and context B, and also can change the explicit context A into context C. The purpose is to highlight the ambiguity of the pun – context B. Second, the link points of context A and context B may have phonetic features. Language B doesn't have to be limited within the characteristics of the language A hinge, but it can choose the hinge with some linguistic features according to the needs of the target language's cognitive context so as to achieve the expression of pun (Chen, & Chen, 2019).

The key point of this paper is to find the hinge of the original text and analyze how to set up a new hinge in the target language in order to achieve maximum relevance. Below, the author will analyze the pun hinges in the two English versions and further study how the source language achieves double context through linguistic features of the hinge.

Pun Translation in *Hong Lou Meng*

As one of the four masterpieces in China, *Hong Lou Meng* frequently adopts the use of the pun. A pun is often used in people's names, place names, poems, and riddles, which are presented implicitly and appropriately. It plays an important role in portraying the characters, unfolding the plot, and rendering the atmosphere of the novel (Delabastita, 1997). In general, a pun can be divided into a homophonic pun and a semantic pun. So far, there have been only two complete English versions of *Hong Lou Meng*, *A Dream of Red Mansions*, translated by Yang Hsien-yi, and *The Story of the Stone*, translated by David Hawkes. Based on these two versions of translation, the author will study the relevance and contextual effects of the English pun from the phonetic and semantic aspects, reflecting the communicative hints in the hinge and conveying the double context.

Homophonic Pun

A homophonic pun refers to the use of words with similar or the same sounds but different meanings and spellings, which provides certain phonetic hints. Various hints are blended and overlapped with each other to express two or more different meanings to make the language lively and interesting and achieve the

rhetorical cognitive effect of one word with multiple meanings. Therefore, the phonetic hints of the pun sometimes involve other kinds of hints.

Example 1

警幻道：“此茶处在放春山出遣香洞，又以仙花灵叶上所带的宿露蒸了，此茶名曰‘千红一窟’”(Cao, 1974, p. 60)

Y: “This tea grows in the Grotto of Emanating Fragrance on the Mountain of Expanding Spring,” Disenchantment told him. “Infused with the night dew from fairy flowers and spiritual leaves, its name is Thousand Red Flowers in One Cavern” (Yang, & Yang, 1978, p. 78).

H: ‘The leaves are picked in the Paradise of the Full-blown Flower on the Mountain of Spring Awakening,’ Disenchantment informed him. ‘It is infused in water collected from the dew that lies on fairy flowers and leaves. The name is “Maiden’s Tears” (Hawkes, 1973, p. 138).

In this sentence, the pun is present in this phrase “千红一窟”. This is a name of tea made out of the dew on the leaves of all fresh flowers. Cao Xueqin believes that men are unable to understand women’s emotional subtlety and the exquisite female inner world in ancient society, so it turns to be a society full of puzzled amorous feeling of men. Therefore, the author expresses the sadness of the women in *Hong Lou Meng* in the form of literature and art. “千红” is personified as a symbol of the young women. All young women are doomed to miserable fates with tears, just as all kinds of flowers are doomed to withering. The Chinese character of “窟” (cave) is homophonic with the Chinese character of “哭” (cry). It can be seen that “窟” shows two different contexts, so it is the hinge of the pun. It presents the meaning of tea, that is context A, through homophonic hint, implying context B, the tragic destiny of women in *Hong Lou Meng*. Yang literally translates it into “Thousand Red Flowers in One Cavern,” which makes it hard for native English readers to understand the symbolic meaning of crying. Hawkes translates it into “Maiden’s teas” in a kind of free translation. Although it does not reflect the pun in the original text, it expresses the deep meaning of pun with the same image of “maiden’s tears.” In addition, tea and tears are all water, and this rhetorical naming, based on imagination, is more reasonable. Therefore, the context of Hawkes’ translation is different from that of the source language, but the deep context is consistent with that of the source language, so Hawkes’ translation is entirely feasible. Only when the real intention of the original author is translated can the hinge play its most important role, presenting the double context and realizing the optimal relevance.

Example 2

空对着，山中高士晶莹雪；终不忘，世外仙姝寂寞林 (Cao, 1974, p. 61).

Y: *Vainly facing the hermit in sparkling snow-clad hills*

I forget not the fairy in lone woods beyond the world (Yang & Yang, 1978, p. 80).

H: *And while my vacant eyes behold*

Crystalline snows of beauty pure and cold,

From my mind cannot be banished

That fairy wood forlorn that from the world has vanished (Hawkes, 1973, p. 138).

This line extracted from *Zhong Shen Wu (A Mistaken Marriage)*, one of the “songs” in the *Hong Long Meng*. In a tone of Baoyu, it expresses his unhappy marriage with “Xue Baochai” and his attachment to “Li

Daiyu.” The “雪” (snow) in “山中高士晶莹雪” and “林” (wood) in “世外仙姝寂寞林” both refer to a kind of natural scene. However, actually, these two Chinese characters refer to the two main characters in this book, who are Xue Baochai and Lin Daiyu. As the hinge of this sentence, “雪” (snow) represents that “Xue Baochai” holds herself aloof and “林” (wood) represents that “Lin Daiyu” is in her solitude. Therefore, it is necessary that the translation includes the two main characters’ names in order to present context A. Then it can further show two main characteristics, expressing the author’s intention and the main idea of this “song.” Yang’s literal translation does not reflect the pun meaning. The “snow” and “woods” are fail to correspond with the two Chinese surnames “薛” (Xue) and “林” (Lin). Hawkes abandons the images of “高士” and “仙姝”, and replaces them with “crystalline snows of beauty pure and cold” and “fairy wood forlorn,” which makes “snow” and “wood” personified. The pun seems to be reflected in the writing, but it is not obvious. Therefore, Hawkes explains the “雪” (snow) and “林” (wood) in the following appendix. That is “The ‘Crystalline snow’ stands for Bao-chai’s surname Xue, and the ‘fairy wood forlorn’ for Dai-yu’s surname Lin.” This translation considers author’s expressing intention, and makes readers more easily realize the double context of pun.

Example 3

“小耗子现了形笑道：我说你们没见过世面，只认得这果子是香芋，却不知盐课林老爷的小姐才是真正的“香玉”呢。”(Cao, 1974, p.228).

Y: “‘You ignorant lot!’ retorted the little mouse, resuming her original form. ‘You only know what sweet taros are, but don’t know that the daughter of Salt Commissioner Lin is sweeter than any taro’” (Yang & Yang, 1978, p. 283). This is an untranslatable pun. The yu in Tai-yu’s name has the same sound as yu meaning “taro.”

H: “‘It is you who are mistaken. You have seen too little of the world to understand. The vegetable tuber is not the only kind of sweet potato. The daughter of our respected Salt Commissioner Lin is also a sweet potato. She is the sweetest sweet potato of them all’” (Hawkes, 1973, p. 398).

This comes from a story about a mouse stealing a sweet potato, which Jia Baoyu told Lin Daiyu. The “香芋” (sweet potato) is homophonic with “香玉” (always describes a beauty) and refers to Lin Daiyu in this story. It is a combination of pun and metaphor. The two translators focus on translating “香芋” (sweet potato), ignoring the translation of “香玉”. As a hinge, “香芋” is regarded as untranslatable by Yang, but he wisely compares Miss Lin with taro. This description also conveys Miss Lin’s beautiful and lovely image. I think it will better if he notes the meaning of “香玉”. Hawkes translates “香芋” into “sweet potato.” He takes advantage of the meaning of sweet, and compares “Lin Daiyu” to a “sweet potato.” This metaphor will make readers easily understand the context and present Jia Baiyu’s compliment to Lin Daiyu. Therefore, the symbolic metaphor is conveyed in context B. The method is also a good choice on its own.

Semantic Pun

A semantic pun is formed on the basis of the polysemy and the different interpretations of words within a specific context. Apart from homophony, hinge may also be polysemy. This kind of pun includes multiple meanings that a word can express to achieve unexpected results and convey double context.

Example 4

“……婆子道：‘不妨事。你知道天下作父母的，偏心的多着呢！’” (Cao, 1974, p. 986).

Y: “She said, ‘That doesn’t matter. Don’t you know that all parents are biased, so that their

hearts always incline to one side?’’ (Yang & Yang, 1978, p. 612).

H: “‘Oh yes it will’, said the old woman. ‘A mother’s heart always inclines towards one side’” (Hawkes, 1980, p. 505).

This is a joke told by Jia She for the purpose of entertaining Lady Dowager. But it turns out to make her feeling embarrassed and unpleasant instead. This joke mainly talked about a filial son inviting a woman to make acupuncture for his sick mother. The woman said that the root cause of this illness was internal heat, which could be cured by having acupuncture in the heart. But the iron noodle in the heart would cause death, making the son worried. The woman suggested that rib could make same effect, which made the son confused. He thought it was impossible because a rib is far away from the heart. The woman said there was no need to worry because many parents showed partiality to their children. Here, “偏心” is a semantic pun and the hinge, which means the actual position of her heart is biased towards one side. And it can also refer to the partiality that a person shows to one side. It is difficult to translate the hinge of “偏心”. Both Yang and Hawkes present the double meanings of the pun in an explicit way, but there is still a difference. Yang presents double context, but the logic is not appropriate. There is no direct causal relationship between “All parents are biased” and “their hearts always incline to one side.” Therefore, the logical word “so that” doesn’t fit in this context, making readers feel confused. Hawkes translates it into “A mother’s heart always inclines towards one side” with the method of translating the source language pun into the target language pun. Efforts needed to make inference are less, and readers can pay more attention to the deep meaning of the sentence.

Example 5

将那三春看破, 桃红柳绿待如何? (Cao, 1974, p. 63).

Y: She will see through the three Springs

And set no store

By the red of peach-blossom, the green of willows... (Yang & Yang, 1978, p. 82).

(note to “三春”: A pun meaning the three months of Spring and the three elder Chia girls.

All the Chia girls had the character Chun or spring in their names.)

H: When triple spring as vanity was seen,

What use the blushing flowers, the willows green? (Hawkes, 1973, p. 142).

This line extracts from *Xu Hua Wu (Perception of the Transience of Flowers)*, one of the “songs” in the *Hong Long Meng*, and this “song” talks about Jia Xichun getting experience from her three elder sisters’ miserable fates. She considers wealth not important and realizes her tragic future. Literally, this line means that spring is short. In fact, “三春” refers to three sisters of Xichun, including Yuanchun, Yingchun, and Tanchun. They don’t enjoy a long wonderful time, making Xichun feel disillusioned with life. From the three sisters’ unhappy ending, people can feel the decline of the Jia family. “三春”, as the hinge, is translated into “three springs” by Yang Hsien-yi. He added a footnote to explain it. In a certain context, readers are more likely to think of Yuanchun, Yingchun, and Tanchun. Hawkes’ translation is “triple springs.” The reader can merely understand the three seasonal springs but cannot think of the three sisters. It is difficult to realize that the writer wants to use the tone of Jia Xichun to express the tragic end of women in the feudal society.

Example 6

焚花散麝, 而闺阁始人含其劝矣 (Cao, 2009, p. 149).

Y: Burn the flower (Xiren), get rid of the musk (Sheyue), and those in the inner apartments will keep their advice to themselves (Yang & Yang, 2009, p. 579).

H: Away then with Musk and Aroma, and female tongue will cease from nagging (Hawkes, 2014, p. 499).

This pun is reflected in the word “花” (flower), representing one of the women named “袭人” (Xiren) in *Hong Lou Meng*. This sentence was created in Jia Baoyu’s tone to express his trouble of getting struck in the complicated relationship with women. “花” (flower) and “麝” (She) represent two women “袭人” (Xiren) and “麝月” (She Yue). Flowers send out fragrance and its floral fragrance is so strong, attracting people’s attention immediately. The Chinese character “袭” describes that people get attack or something makes people feel so strong and active. So, for Chinese readers, they will easily associate “花” (flower) with “袭人” (Xiren). In order to make target readers get this point, Yang uses the method of literal translation, plus a note so that readers can understand the literal meaning and deep meaning. Hawkes translates “花” and “麝” into “Amora” and “Musk” with the initial letter. This method gives special meanings of these two words. What’s more, Hawkes translates “袭人” (Xiren) into “Amora” in his version. This translation makes readers more easily understand that the two proper nouns here are names of people. It reduces the complexity of translation and presents implied meanings to readers better.

The Implications of Pun Translation

In the translation of pun, Yang is inclined to use the method of footnotes to avoid the redundancy of the translation. In contrast, Hawkes is used to adopting transliteration and free translation. In general, Yang’s translation tends to be literal translation, which associates with his views on translation to a great extent. His translation style is to fully translate the information in the source text and to be faithful to the source text as much as possible. He argues that his translation cannot have its own explanation and should not be creative. Otherwise, it is rewriting rather than translation. Hawkes’ style of translation is that “if the reader could feel a little of the joy which I felt when I read the original, my life would be worthwhile.” The latter pays more attention to readers’ responses and emphasizes the acceptability of the translation. Although there are many differences, it is undeniable that the two have something in common in the translation of *Hong Lou Meng*. They both give full play to the translator’s subjective initiative. The two translators hold different views on translation, which makes their versions reflect their own characteristics in language expression and thought, and this is the charm of their translations. Their translation methods, including pun translation, are also worthy of our study and reference.

Conclusion

This paper selects two translated versions of *Hong Lou Meng*, which respectively are Yang Hsien-yi’s “*A Dream of Red Mansions*” and David Hawkes’ *The Story of Stone*, and further makes a contrast and analyses from the perspective of relevance theory. *Hong Lou Meng* is imbued with various literary genres, like Poetry, Ci, Song, Fu and so on. It contains pun and rich meanings, which bring great challenges to translators. This paper holds that the key of the pun lies in the translation of the hinge, that is, the translation of the connection point from context A to context B. In order to present the double meanings of pun in the translation, translators must retain the linguistic features of the hinge. An important way to retain the linguistic features is to provide communicative hints of the hinge of the original text to the target readers. The translator should first become aware of the context A and the author’s intention of writing and then translate the hinge properly in a given context. There are various translation strategies of pun, such as annotation,

transliteration, transliteration with annotation, free translation, and literal translation, which can be used to solve problems and to meet the relevance expectation of target readers. Based on the analysis of Yang's and Hawkes' translations, the author finds that some of them convey enough contextual assumptions to the target readers, thus achieving the optimal relevance and achieving the maximum contextual effect with less effort.

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The Sentence Structure of “Tianshi + Di Li + Ren He” Adopted in Translation Practice

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[Abstract] Language and thinking are closely related. What is the influence of the Chinese harmonious universe outlook (the man is an integral part of nature) on the Chinese sentence patterns? This paper is based on the theories of contrasts between English and Chinese, combined with some typical examples to demonstrate the basic Chinese sentence patterns of “Tianshi + Di Li + Ren He.” At the same time, it explored the translation strategies for the translation practice from Chinese into English.

[Keywords] Chinese sentence patterns; translation; Tianshi + DiLi + Ren He

Introduction

There are more than 3,000 languages in the world, and they are both universal and special, based on the theory of contrastive linguistics differences between English and Chinese advocated by many scholars, this paper explores the basic Chinese sentence structure from the view of *Tianshi + DiLi + Ren He*. Combined with some examples it finds out the basic Chinese sentence pattern usually follows the principles of putting the time in the first place (*Tianshi*) in the sentence; then, it follows with the place where someone has done something or something has been done (*Di Li*). Besides that, the essential part of the whole sentence will end with what has been done or what has happened (*Ren He*). So, it can be explained that the Chinese basic sentence pattern will be described as “*Tianshi* (the proper time) + *Di Li* (the proper space) + *Ren He* (the proper activity that the people do)”. According to the Chinese sentence pattern that has been studied, a further exploration of translation practice from Chinese into English has been given with the help of some examples, especially on the transfer of the construction of a sentence from Chinese into English, taking into account of the differences in grammatical sentence patterns between the two languages. This illustrates that such Chinese sentence patterns may provide some strategies on the translation practice from Chinese into English.

Literature Review

For the comparison of Chinese and English sentence structures, some Chinese scholars have their own views. Lian Shu-neng (1993) had a macro-contrast study of the differences between Chinese and English in terms of “repetition” and other aspects. Xu Yulong (2002) gives a series of studies that the levels of language are influenced by society, culture, and mode of thinking, as well as the characteristics of language formation and function. Chen Hongwei and Li Yadan (2004, pp. 25-32) summarized the differences between English and Chinese thinking into four aspects. Liu Miqing (2005) believed that the Chinese writing system is the representation of the main axis of Chinese thought—the ordering of the externalized symbols of thinking (grammaticalization), and that the main axis of thought could string together the concepts one-by-one. Wang Wenbin (2013a, 2013b, 2014, 2016) proposed that Chinese has spatial characteristics and English has temporal characteristics, and both of their characteristics are reflected in different language levels in Chinese and English syntax and discourse. The spatial characteristics of Chinese appear as blockiness, discreteness, and reversibility at the syntactic level, and also have the same

performance at the discourse level because the spatiality of things has a significant externality in addition to the typical feature of three dimensions. The form of expression is blockiness, discreteness, and reversibility, and that language culture is mainly related to spiritual culture. It is an externalization of a national way of thinking, values, and aesthetic consciousness. The Western philosophy “two points for heaven and man” is based on the basic premise of the distinction between subject and object. Chinese philosophy stresses “harmony between man and nature,” the integration of subject and object. Just as Nisbett (2004, p. 157) pointed out, East Asian languages (Chinese) are highly “contextual.” Words (or phonemes) typically have multiple meanings, so to be understood they require the context of sentence. In actual fact, not obligatory from a grammatical standpoint, the sentence starts with context and topic rather than jumping immediately to a subject as it is frequently the case in English (Nisbett, 2004, p. 158), and the informational units of topic and comment are basic to the structure of sentences (Richards, 1985).

All these indicate that the Chinese philosophy of looking at everything as one unit, especially the “Heaven and Man,” the philosophical concept of the linguistic expression, including the blockiness, discreteness, and reversibility of the structure of Chinese sentences, had deep effect on Chinese thinking model, and also have affected the Chinese sentence construction; also, it has revealed the regularity and the inevitability of the existence of the Chinese sentence structure “Tianshi (proper time) + Di Li (proper space)+ Ren He (proper activity).”

The Different Sentence Patterns between English & Chinese

Everything in the world is almost always related by time and space. According to “Mencius Gongsun Chou,” in ancient China: “Tian shi, the proper time is not as important as the proper space, and the proper space is not as important as the participants,” which gave an emphasis to the importance of time and space for the smooth development of everything (Nan, 2011). Time and space are both human experiences of specific things and their movements, as well as objects of knowledge that humans decompose and abstract from them. Therefore, human beings’ time and space consciousness must be influenced by the environment in which they live, containing their subjective components, and thus result in an objective time and space. The English and Chinese nationalities evolved into different social and cultural environments. The awareness of time and space depends on the stability of their respective social cultures, which can be reflected in the formation of two different structural forms in language.

It is manifested in the fact that both English and Chinese have their own temporal and spatial characteristics. Predominantly, English has temporal traits, while Chinese has basically spatial characteristics. The “verb” in English that expresses the movement of things highlights its temporal characteristics, focusing on the subject’s activities (what the person has done); the “noun” of Chinese expressing things takes care of its spatial characteristics, emphasizing the blending of time and the place coordinates in the three-dimensional space. The scene “context” of the intersection (Wang, 2013, p. 162), the author has slightly changed and added). The above viewpoints are almost the same as the national expressions based on linguistic expressions (von Humboldt, 1836-1999, pp. 52-53) and an extension of their understanding to some extent.

Coincidentally, the famous Sanskrit writer Jin Kemu (1996, pp. 3, 31-33, 85) believes that the Indo-European language family emphasizes the fundamentals of the universe lie in behavior and movement. Nakamura (1985, p. 505) also believes that “movement” is the fundamental characteristic of things, and everything in the universe will be reflected in the behavior, movement, or change of specific things. This is completely different from the traditional way of thinking of the Han nationality: “the only thing in the

world between the heavens and the earth” as recorded in *Book of Changes*. Just as Taiwanese scholar Gong Peng-cheng (2009, pp. 122-127) pointed out the differences between Indo-European and Chinese, the Chinese people pay more attention to “things” and since ancient times, they have emphasized the importance of the objects, emphasizing the reason for the name of the observation. Based on the above arguments, Wang Wen-bin (2013, p. 62) advocates that the essence of paying attention to things is to pay attention to space. Anything is the portrayal of space, body, and quantity formed by the length, width, and height. It is inferred that the object description focusing on the three-dimensional intersection is the care of the activities of the things or characters at the intersection of time and space. We may select a typical case and further analyze it to illustrate as in the following examples.

Example 1. 那一阵风起处, 星月光辉之下, 大吼了一声, 忽地跳出一只吊睛白额虎来 (水浒传, 第四十三回)。

Chinese Pronunciation: Na yi zheng feng qi chu, xing yue guang hui zhi xia, da hou le yi sheng, hu di tiao chu yi zhi diao qing bai e hu lai (*Heroes of Marshes*).

English translation 1: At that moment, amid a storm of wind and by the light of the stars and the moon, a great roar burst out and a huge tiger with sad eyes and a white forehead appeared (John and Alex Dent-Young, 1994, p. 509).

The author’s translation: In a gust of wind under the brilliant stars and moon, a white tiger suddenly jumped out with (accompanied with) a loud roar.

Analysis of the translation: To the original sentence, *Na yi zheng feng qi chu* (at the beginning of the gust of wind) indicates the time for us to hear and feel, that is the “tianshi”(the proper time), *xing yue guang hui zhi xia* means under the brilliance of stars and moons, which is the scene of the moment when the wind is heard and felt (the location or the place that something happened), and *da hou le yi sheng* (the loud roar of the tiger who suddenly jumped out) is what was happening at that time. In the whole process, hearing the tiger’s roar is the first, and seeing the tiger’s body is the second, which has been given a good description in an orderly manner; this is the narrative of Chinese sentence pattern, which sticks to the sentence pattern of “Tianshi (the proper time) + Di Li (the proper place) + Ren He (the proper activity).” If you make some changes and put the tiger at the beginning of the sentence, the original wonderful Chinese will become dry and lifeless to some extent.

Comparing the two different translated versions, it can be found out that the first version gives time first, then follows with the description of the scene, and then what has been done is at end of the whole sentence. The second version is briefer to some extent, and after the introduction of the whole situation (in a gust of wind under the brilliant stars and moon), what has happened has been described very clearly, that is a white tiger suddenly jumped out with (accompanied with) a loud roar.

Example 2. 从杭州坐旅游车由西南方向走大约两小时左右可以到达一个叫瑶琳的旅游胜地。

Chinese Pronunciation: Cong Hangzhou zuo lv you che you xi nan fang xiang zou da yue liang xiao shi zuo you ke yi dao da yi ge jiao Yao Lin de lv you sheng di.

English translation 1: There is a tourist attraction called Yaolin, which you can reach in about two hours, by going southwest by tourist bus from Hangzhou (Xu Yulun, 2005, p. 348).

The author’s translation: If you take a tour bus to southwest, you can reach Yaolin, a tourist attraction in two hours.

Analysis of the translation 1: The construction of the original sentence pattern and the English translation can be illustrated as the following.

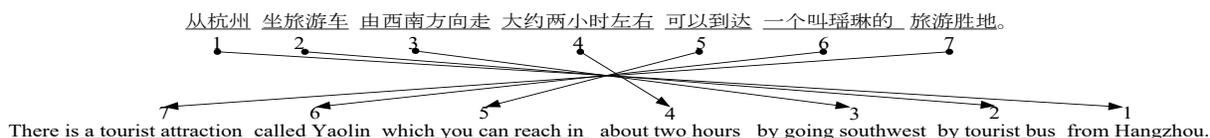


Figure 1. Differences between the Source Language and the Target Language in Example 2

The above diagram highlights the huge differences between the source language (Chinese) and the target language (English), and in the first translation, the first word block in the original (*Cong Hangzhou*) has been transferred to the last one (from Hangzhou); the second word block (*zuo lv you che*) in the original has been transferred to the last one, but one (by tourist bus); the third word block (*you che you xi nan fang xiang zou*) of the original has been transferred to the last one, but two (by going south west); the fourth word block (*da yue liang xiao shi zuo you*) of the original has been transferred to the last one, but three (about two hours); the fifth word block (*ke yi dao da*) of the original has been transferred to the last one, but four (which you can reach); the sixth word block (*yi ge jiao Yao Lin de*) of the last word block (this is a tourist attraction) in the original has been transferred to the last word block of the target language.

This is a typical example when we translate the original from Chinese into English, a mirror symmetry relationship between them has been shown as the above, the modifiers are in the sentence, and the word order has even been reversed completely. The second translation begins with a conditional sentence, which can be understood as the proper place or space, then is followed with the human activity (you can reach Yaolin, a tourist attraction), and finally the proper time (in two hours) is added. It also can be understood clearly to the target readers. As Zhang Peiji (1980) said, the translation practice must abide by the different principles between English and Chinese; sometimes their sentence order is sharply different from the original and the target sentence.

Example 3. 今天晚上 8 点在教学一楼, 张老师讲授跨文化交际课程。

Chinese Pronunciation: Jin tian wan shang 8 dian zai jiao xue yi lou, zhang lao shi jiang shou kua wen hua jiao ji ke cheng.

The author's translation: Professor Zhang is giving a lecture on cross-culture communication in No.1 building at 8 o'clock this evening.

Analysis of the above translation: The Chinese sentence is “Tianshi (at 8 o'clock this evening) + Di Li (in No.1 building)+Ren He (Professor Zhang is giving a lecture on cross-culture communication)”; when we translate it into English, the sentence structure will be transformed into the other one, that is “Ren He (Professor Zhang is giving a lecture on cross-culture communication) + Di Li (in No.1 building)+ Tianshi (at 8 o'clock this evening).” It can be seen that the proper time is put at the first place, followed by the proper place, and then the proper activity is in the sentence order to Chinese; for English, the sentence order will be revised, so that the human's activity should be put in the first place, followed by the proper place and then the time.

Example 4. 正在热闹哄哄的时节, 只见那后台里, 又出来一位姑娘, 年纪约十八九岁, 装束与前一个毫无分别, 瓜子脸儿, 白净面皮, 相貌不过中人之姿, 只觉得秀而不媚, 清而不寒 (刘鹗, 老残游记, 第二回)。

Chinese Pronunciation: zheng zai re nao hong hong de shi jie, zhi jian na hou tai li, you

chu lai yi wei gu niang, nian ji yue shi ba jiu sui, zhuang shu yu qian yi ge han wu fen bie, bai jing mian pi, xiang mao bu guo zhong ren zhi zi, zhi jue dei xiu er bu mei, qing er bu han (Liu E, 1957, the 2nd chapter).

English translation: Amidst the feverish bustling, there appeared on the stage a girl about eighteen or nineteen years old, dressed up just like the former. Her face was shaped like melon-seed. Her beauty was above the average woman-charming but not coquettish, and a clarity of complexion but not coldness (Jinping, 2012).

Analysis of the translation: In the original sentence, “the season is busy” is “day time,” “only see the backstage” is “the proper place,” “girl” is “people who is the participants,” which is followed with the specific description of the girl, “the age is about 18 years old, the dress is no different from the previous one, the face was shaped like melon-seed.” The final evaluation result is “Her beauty was above the average woman-charming but not coquettish, and a clarity of complexion but not coldness,” but the whole sentence structure is loose. But, when it is translated into English, the differences in the sentence structure between English and Chinese should be coordinated, and the subject and logical relationships implied in the original language are all explicit. At the same time, the translation emphasizes the time according to the original word order, highlights the subject with the “there be” sentence structure, and converts the series of the description of the girl in the original text into the parallel structure.

Reflection on Translation Strategies from Chinese into English

In different languages, the concepts and relationships expressed in a text may be relevant to each other in different ways. Based on the above four examples, especially through the comparative analysis between the original text (the source language) and the translation version (the target language), we may find different ways that different languages conventionally use to organize a group of concepts and propositions into an organize a group of concepts and propositions into an organic whole to convey a specific meaning; some English sentence expressions are very different from Chinese expressions, or even opposite to Chinese sentence construction. Therefore, though the typical sentence structure of Chinese, further analysis of the “human harmony” (the activity of things or people focusing on the intersection of time and space) + “the geographical location” (specific location) + “proper time” (specific time) can be given, which is not only to adjust to fit for English thinking model, but also given us a reflection on the practice from Chinese from English.

To the Chinese, when we give a narration of something that has happened, first stress the time, second express the place, just because time and space like the horizontal and vertical coordinates in the coordinate system, which gives the context of the things that happened or what somebody has done, and it is only context that can make something become meaningful to us; So, under certain conditions or situations, we may do something or something will have happened. This is Chinese thinking model and results in Chinese sentence pattern is: the proper time + the proper place + some activity, also means “Tianshi + Dili + Renhe”. But in English, it is very different, or even in reverse; it , starts with the most important points, that is the person or something, the linear textual organization, then follows with the time or the place; the people is the first points that should be distinguished, and should be given stress; the sentence pattern usually follows the formula, such as “Renhe + Dili + Tianshi”.

Based on the sentence construction differences between English and Chinese, in translation practice from Chinese into English, we should rearrange the sentence order and make it fit for the expressions of the target language; in Chinese expression, first is the time, second is the place, and third is the activity or

something that has happened. But in English, paying more attention to the people or something that has happened, so first is somebody or something, second is the place or situation, and the third is the time, which can be applied as the translation strategies for translation practice; this will help international friends grasp the Chinese sentence structure to avoid making such mistakes as 在学校学习我 (zai xuexiao xuexi wo means at school study I), 学习我学校 (xuexi wo xuexiao means study school I), 我学校学习 (wo xuexiao xuexi means I school study), 我学习学校 (wo xuexi xuexiao means I study school) or something like that. “Tianshi (proper time)+Dili (proper place)+Renhe (proper activity or something happened)” may be adopted as the principles of Chinese sentence structure in the translation field, especially from Chinese into English.

Conclusion

The thinking modes of English and Chinese are different, and the differences in their sentence structures are obvious. When translating, we should first have a good understanding of the original, and then break away from the entanglement of the Chinese thinking mode and manage to fit sentences for the English thinking model (Lu, 2008). Only in this way can we identify the “the people activity,” distinguish between “the time” and “the place or space” as well as adopt a variety of translation methods in the philosophical concept of “harmony between man and nature” to transplant and reshape the original text flexibly and creatively. This will achieve harmonious translation to show great respect to the writer and give the new birth to the original with the help of a good translator.

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A Semiotic Analysis of Peirce's Sign Classification

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[Abstract] *Semiotics is the study of signs and the meanings of signs. Peirce was an seminal figure in the history and development of semiotics. In Peircean semiotics, sign includes representatum, object, and interpretant. In terms of the classifications of sign, a great many semioticians have made great contributions, which makes it difficult for readers to grasp, especially for beginners in semiotics. Peirce himself made different classifications on signs in different stages of research. The sources of Peirce's classifications of signs are analyzed. The key point is placed on the classifications of ten signs and the related problems are analyzed in order to help readers further understand Peirce's signs and semiotics.*

[Keywords] *Peirce; sign; classes; problems*

Introduction

Charles Sanders Peirce (1839-1914) was considered “one of the great figures in the history of semiotics” and “the founder of the modern theory of signs” (Weiss, & Burks, 1945, p. 383). His famous works are *The Collected Papers of Charles S. Peirce* (abbreviated as CP), *The Collected Papers of Charles S. Peirce, Writings of Charles S. Peirce: A Chronological Edition* (abbreviated as W), *Manuscripts. Charles Sanders Peirce Papers* (abbreviated as MS). *The Collected Papers of Charles S. Peirce* included 8 volumes. The first five volumes were edited by Charles Hartshome and Paul Weiss and the last three volumes were edited by Arthur Burks and published in Harvard University Press from 1931 to 1958.

In this study, the format of CP is: CP Volume. Paragraph, for example, CP 1.3 means the third passage of the first volume in *The Collected Papers of Charles S. Peirce. Writings of Charles S. Peirce: A Chronological Edition* includes 5 Volumes published in Indiana University Press, 1980-1993. The format of the quotation in the study is: W Volume: Page. *Manuscripts. Charles Sanders Peirce Papers (MS Am: 1632) was published by Houghton Library, Harvard University.* The format of the quotation in the study is: MS Line.

However, it is difficult for readers to access Peirce's semiotics because he never wrote a coherent outline on his semiotics. Furthermore, his theories on semiotics have changed in different stages. For example, he developed different classification signs: three, ten, twenty-seven, sixty-six, one-hundred and eight, and even $310 = 59,049$ classes of signs (Peirce, 1904). These classifications are so obscure that few semioticians have approached them and this makes difficult for a reader to understand Peirce's semiotics. To make matters worse, some semioticians conceive the thought that the extended classifications (except triadic trichotomy) are extravagant and unproductive conceptual tools (João, 2012, p. 56). Actually, the classifications of signs should be recognized as an important advancement in semiotics and they are the important parts in Peirce's semiotics. This article focuses on the source of Peirce's ten classes of signs, the content of ten classes of signs, as well as the strength and weakness of other classifications.

The Source of Peirce's Sign Classifications

Charles Sanders Peirce was an American philosopher, logician, mathematician, and scientist; the founder of the modern semiotics. His noteworthy concepts and theories are deduction, induction, and abduction, pragmatism, pragmaticism, the scientific method, anti-determinism, tychism, and evolutionism, semiotics and logic, the classification of the sciences, logic, reduction thesis, etc. When it comes to Peirce's sign classifications, Immanuel Kant's (1724 - 1804) contribution should be touched on. In Kant's *Critique of Pure Reason*, he put forward twelve categories of metaphysics: quantity (unity, plurality, totality), quality (reality, negation, limitation), relation (inference and subsistence, substance and accident, causality and dependence, community (reciprocity), and modality (possibility, existence, necessity).

Under Kant's influence, a new list of three categories: Quality, Relation and Representations were developed – firstness, secondness, and thirdness. Firstness is the mode or element of being by which any subject is such as it is, positively and regardless of everything else; or rather, the category is not bound down to this particular conception but is the element which is characteristic and peculiar in this definition and is a prominent ingredient in the ideas of quality, qualitiveness, absoluteness, originality, variety, chance, possibility, form, essence, and feeling, etc. (Peirce, 1904). Secondness is that mode or element of being by which any subject is such as it is in a second subject regardless of any third; or rather, the category is the leading and characteristic element in this definition, which is prominent in the ideas of dyadic relativity or relation, action, effort, existence, individuality, opposition, negation, dependence, blind force (Peirce, 1904). Thirdness is that mode or element of being whereby a subject is such as it is to a second and for a third; or rather, it is the characteristic ingredient of this definition, which is prominent in the ideas of instrument, organon, method, means, mediation, betweenness, representation, communication, community, composition, generality, regularity, continuity, totality, system, understanding, cognition, and abstraction, etc. (Peirce, 1904).

With the help of these categories, Peirce distinguished three types of representation, which are similarities (which he later called icons), indices, and symbols. With reference to the traditional classification, formal grammar, logic, and formal rhetoric are divided into it. Speculative grammar is related to the preliminary analysis, definition, and classification of those signs concern scientific intelligence; Critical logic is the study of the validity and justification of each kind of reasoning; Speculative rhetoric is the theory of methods. With regard to the types of symbols which are common to these three sciences, it can be categorized as terms, propositions, and consequences, which include deduction, hypothesis, and induction.

Actually, as for the order of the last one, many scholars have different understandings. In my opinion, the order may be like this: hypothesis (abduction), deduction and induction. An abductive argument has a relation of similarity between the facts stated in the premises and the facts stated in the conclusion, without compelling one to accept the truth of the conclusion when the premises are true. Induction is an argument starting from a hypothesis that is a result of abduction, interspersed with results of possible experiments deduced from hypotheses and selected independently of any epistemic access to its truth value. Peirce called them "virtual predictions". The hypothesis is concluded "in the measure in which those predictions are verified, this conclusion, however, being held subject to probable modification to suit future experiments" (Peirce, 1907).

Peirce's Ten Classes of Signs

A sign stands for something else and it can be understood by somebody. Therefore, there are three aspects or elements involved in the sign: the sign itself, the sign in relation to its object and the sign in relation to its interpretant. In order to understand the design of the ten classes of signs, three questions might be formulated: What is the relation of the sign with itself? What is the relation between the sign and its object? What is the relation between the sign and its object for its interpretant ?

Each question should be related to three kinds of relations in terms of the answer. For the first trichotomy we have at first a “monadic relation answer”. In this case, this relation is described as a qualisign. That is, it “is any quality in so far as it is a sign” (Peirce, 1903). If the answer is a dyadic relation, it is a sinsign, which “ is an actual existent thing or event which is a sign” (Peirce, 1903); if it is triadic, it is a legisign, which is “ a law that is a Sign” (Peirce, 1903).

Therefore, as for the sign itself, it can be divided into Qualisign, Sinsign and Legisign. With respect to the relations between sign and object, there are three relations: Icons, Indices and Symbols. In terms of its connections to its interpretant, a sign can be called: a Rhema, a Dicent or an Argument. Here one thing should be noted that there is a change in the terms: in 1898 a sign was called term (rhema)- proposition - and inference; in 1902, a sign was called Rhema-Dicent-Argument; in 1903, a sign was called Term-Proposition-Argument.

Table 1. Triadic Relations of Sign (Pietarinen, 2015)

	Sign	Object	Interpretation
Firstness	Qualisign	Icon	Rhema
Secondness	Sinsign	Index	Proposition
Thirdness	Legisign	Symbol	Argument

It should be clearly understood, finally, that is not signs that are actually being classified, but more precisely, the aspects of signs: in other words, a given sign may, and, more often than not, does exhibit more than one aspect, so that one must recognize differences in gradation (Eco, 1972, p. 201). But it is equally important to grasp that the hierarchic principle is inherent in the architecture of any species of sign (Sebeok, 1920, p. 43).

Peirce's classification of signs basically went through two stages. The first phase was marked by the sign classification, introduced in 1904. The second phase was marked by the classification proposed in correspondence to Lady Welby (1837-1912) in 1980. At present, the classifications of the first stage are normally adopted more than those at the second stage.

Table 2. Three Trichotomies and Three Kinds of Relations (Peirce, 1904).

	1st Trichotomy	2nd Trichotomy	3rd Trichotomy
Monadic relation	Qualisign In itself, the sign is the nature of its appearance.	Icon A sign which refers to the object merely by virtue of characters of its own.	Rheme A sign which, for its interpretant, is a sign of possibility.
Dyadic relation	Sinsign In itself, the sign is the nature of an individual object or fact.	Index A sign which refers to the object by virtue of some existential relation.	Dicent A sign, which, for its interpretant, is a sign of actual existence.
Triadic relation	Legisign In itself, the sign is of the nature of a general type	Symbol A sign which refers to the object by virtue of some kinds of convention.	Argument A sign which, for its interpretant, is a sign of law.

From Table 1, the relations include monadic relation, dyadic relation and triadic relation. Monadic relation refers to the sign itself. Dyadic relation focuses on the relations between sign and object, while triadic relation lays emphasis on the sign, object and interpretant. Based on the three main trichotomies (sign-object-interpretant) and the three-fold classification, ten genera of signs are generated.

According to the relations observed within semiosis, four reductions and interrelations are formed: (1) Every qualisign is an icon; (2) every icon is a rhema; (3) every argument is a symbol; and (4) every symbol is a legisign (Peirce, 1904). The ten classes of signs are Qualisign, Iconic Sinsign, Rhematic Indexical Sinsign, Dicent Sinsign, Iconic Legisign, Rhematic Indexical Legisign, Dicent Indexical Legisign, Rhematic Symbol, and Dicent Symbol Argument. These ten types of signs are simply named after the combination of their elements: an ordinary proposition is a dicentic-symbolic-legisign, a spontaneous cry; a rhematic-indexical-sinsign; delome-symbolic-legisign, an argument; dicent-symbolic-legisign, ordinary proposition; rheme-symbolic-legisign, a common noun; dicent-indexical-legisign, a street cry; rheme-indexical-legisign, a demonstrative pronoun (Zalta, 2018, p. 45).

Problems of Peirce’s Classifications of Sign

There are lots of constraints because the firstness couldn’t include the secondness and the thirdness. Consequently, the cross-relations that satisfy the constraints are shown: Qualisign is a quality “in so far as it is a sign”; its object is interpreted as being of the same nature – “a feeling of red (Peirce, 1904); Iconic Sinsign is a sign-event interpreted as possibly (rheme) standing for its object (icon) – “an individual diagram” (Peirce, 1904); Rhematic Indexical Sinsign, is a sign-event interpreted as possibly standing for another event (index) – “a spontaneous cry” (Peirce, 1904); Dicent Sinsign is a sign-event interpreted as spatio-temporally standing for another event (index) – “a weathercock” (Peirce, 1904); Iconic Legisign is a type, or a law, a “regularity of the indefinite future” (Peirce, 1904), interpreted as possibly Monadic relation Dyadic relation Triadic relation standing for its object (icon) – “a diagram, apart from its factual individuality” (Peirce, 1904); Rhematic Indexical Legisign is a type interpreted as possibly standing for its object (another event) – “a demonstrative pronoun” (Peirce, 1904); Dicent Indexical Legisign is a type interpreted as spatio-temporally reacting with its object (another event) – “a street cry” (Peirce, 1904); Rhematic Symbol is a type interpreted as possibly standing for its object (law) – “a common noun” (Peirce, 1904); Dicent Symbol is a type interpreted as physically standing for its object (law) – an “ordinary

Proposition”; Argument is a type interpreted as semiotically standing for its object (law) (Peirce, 1904). As a matter of fact, the classification of signs is more than ten cases. To some extent, these kind of classes couldn't contain all the phenomena of signs. However, until now, it can't be denied that Peirce's classification of signs is the most classic.

According to the ten classes, a sign is grounded in some property, event, or regular pattern, by virtue of which it stands for some quality, occurrence, or law to a third element, an interpretation of possibility, physical connection or rule based tendency (Peirce, 1982). The central place that indexical signs enjoy is by no means coincidental or without consequence: when Peirce discovered his major division of signs he began to regard indexical notions as increasingly prominent, not only in his theory of signs, but also in the emerging new logic of quantifiers and in the method of existential graphs. That which is called the existential quantifier in the general algebra of logic and that which is the line of identity in existential graphs both make use of indexicality yet need not bear existential presuppositions (Peirce, 1904).

Peirce's trichotomies and three-fold classification of signs are more familiar to people than the ten genera of signs because few semioticians have approached Peirce's extended typologies of signs (10 and 66 classes of signs), developed from 1903, which still seems obscure, structurally intricate and hard to apply to empirical phenomena (João, 2012, p. 55).

Not all classifications exist in reality. That is to say, some classifications don't exist because of the relations; signs and itself, signs and objects, and signs and interpretants. Consequently, some are ineffective. Although Peirce's classification of signs reached 310 in number, that is, 5904 combinations, all the subtle classifications may not be able to find corresponding phenomena in real life. However, through these complicated classification, we can see more clearly that the sign phenomenon involves a variety of complicated factors. Even for the same sign phenomenon, we can also explore it from different angles and see the essential characteristics of signs from different aspects. In addition, some of the many phenomena listed by Peirce seem to fall into either one or another category. The methodological significance of these classifications is not to be overlooked, but the limits of interpretation remain. Peirce himself doesn't satisfy the classifications and description of the signs (Jia, 2019, p. 82)

Conclusion

The classification of signs is a very important part of Peirce's semiotics. Peirce spent much of his life laboring over the tedious classification of signs. Signs appear in a dynamic way, exhibiting a rich variety of morphological patterns, in which the morphological space of semiotic processes include proto-symbols and variations of indexical signs, in addition to symbolic and iconic processes. To some degree, it is difficult to describe these accurate processes only from the perspective of the sign-object relationship. Therefore, from these complex classifications, it is clear to see that there is still a long way to go before we can fully understand the use of the human semiotic system and the essential characteristics implicit in the various symbolic representations. This is what missions and the difficulties of semiotics are,, just as what Peirce said “ the labor too great, for a first-comer it can lead to no great misconception as to the nature of the logical interpretant such as it may be deemed” (Peirce, 1907).

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The Construction of National Image by Person Deixis in Political Speeches

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[Abstract] Based on Du Bois' theory of the Stance Triangle, this paper analyzes person deixis "we" and appraisal resources in the speech made by President Xi Jinping at the World Economic Forum in 2017, aiming to figure out the way they contribute to the projection of China's national image. The analysis shows that, "we" is the person deixis that is most frequently used in the speech, including both the inclusive "we" and the exclusive "we". By successfully applying person deixis "we" and appraisal resources, Xi Jinping tries to realize the evaluation, positioning and alignment between the subjects, and between the subject and the object, thus, building China's national image as an advocator of the economic globalization, a builder of national economic development, a contributor to world economic development, and a responsible and open country that is concerned about the common development of the world.

[Keywords] political speeches; person deixis; the Stance Triangle; national image

Introduction

National image is the recognition and evaluation of the political, economic, social, cultural and geographical conditions of a country by the internal and external public. It is a process of social cognition and discourse construction, as well as an interactive process. In today's society, the shaping and construction of the national image plays a vital role in the development of a country (Sun, 2002). With the enhancement of China's comprehensive national strength, its achievements have caught the world's attention, but its image has been shaped more by others than by itself in a world dominated by Western discourse. In most cases, China's image has not been able to shake off the threatening and despotic context. And the "China threat theory", "Neocolonialism theory" and other arguments that distort and vilify China's image have caused a great clamor, which has become a barrier to the West's understanding of the real China. How to eliminate the prejudice of the Western public opinion and create a good image of China has become an urgent topic. As the American scholar Ramo (2007, p. 12) put it, "improving the country's image is the most challenging strategic issue for China at the moment. How other countries view China and the reality reflected in China's image in the eyes of other countries will determine China's future development and reform."

In such a context, President Xi Jinping (2014, p. 162) systematically raised the issue of national image-building, emphasizing the importance of shaping China's "image of the four great powers". That is to say, "the image of a great civilized country with a profound history, an integrated multi-ethnic group, and a culturally diverse and harmonious country; the image of a great eastern country with a clean and bright political background, sound economic development, cultural prosperity, social stability, people's solidarity and beautiful mountains and rivers; the image of a responsible country that adheres to the principles of peaceful development, promotes common development, upholds international fairness and justice, and makes contributions to mankind; and the image of a great socialist country that is more open to the outside world and has more affinity, hope and vitality." This proposition, for the first time, explains the connotation of national image from a strategic perspective, and clearly answers the question of what kind of national image China should shape and how to shape it, providing a theoretical basis and guide for national image-building of China in the new era (Sun, 2018).

However, national image is invisible; it is only through words or discourse that national image can be put into practice, for discourse is the most basic and important medium for the construction of national image (Wen, 2017). If the analysis of discourse is ignored, the study of national image will become a castle in the air (Zhang, 2017). Furthermore, much of what the foreign public knows about a country comes from what they know about its leaders. Thus, what a country's leaders say and do will affect the world's perception and evaluation of the country's image. To achieve the goal of building China's national image as proposed, the political discourse of China's leaders, represented by Xi Jinping, has undergone great changes and formed its particular characteristics. Specifically, the "lofty" governance concept has been changed into "down-to-earth" day-to-day utterance, presenting the leader's personal speech style. According to the fifth global survey on China's national image conducted since 2016 by the Research Group of the Institute of Contemporary China and the World, China's overall image has steadily risen, and its future development has won overseas confidence. As a political leader, Xi's speeches at diplomatic occasions have played a positive role in promoting the construction of the country's image. It is of practical significance to analyze discourse strategies applied in Xi's speeches. Therefore, the present study uses Xi Jinping's speech at the opening ceremony of the World Economic Forum in Davos 2017 as the corpus, and the Stance Triangle (Du Bois, 2007) as the basic theoretical framework, to analyze how the speech uses the typical person deixis and related appraisal resources to evaluate, position and align the behavior subject and object, and how to actively shape China's national image.

Theoretical Basis

As an important part of language, the basic function of person deixis is to address the participants of speech in the context of real communication. Usually, "I" is what the speaker calls himself; "You" is the speaker's reference to the listener and "He" is what the speaker calls the third person.

An Overview of the Research on the Function of Person Deixis in Position Expression and Image Construction

With the expansion of the referential meaning of person deixis in functional grammar, the function of person deixis to express position and construct identity has attracted the attention of scholars in different fields. They point out that the attitudes and positions conveyed by person deixis have extended beyond its original semantic features, and the use of person deixis can represent power and status, construct position, identity and interpersonal relationship (Wales, 1996; Tian, 2001; He, & Ran, 2010; Li, 2010; Yuan, 2012; Liu, 2015; Fang, & Le, 2017). For instance, when the speaker uses the first-person plural "we" instead of the actual first-person singular "I", his purpose is to attempt to change from a position of power or subjectivity to equality, to intimacy and humility, so as to shorten the psychological distance between the two sides, so that the hearer might emotionally accept the speaker's status as the subject (Chen, & Peng, 1994). The function of person deixis in academic discourse has become the focus of research. Scholars believe that the first person in academic discourse can not only organize discourse, guide readers, but also express attitudes and embody positions, constructing pragmatic identity (Hyland, 2012; Yang, 2015; Ren, 2016; Li, & Xiao, 2018). Additionally, the use of person deixis in political discourse has also attracted much attention. Researchers have pointed out that in the delivery of political speeches, politicians use a large number of person deixis to reflect the attitudes of the subjects of the conversation and to establish the specific interaction between the subjects and reflect the image of the politicians and the government (Zeng, & Yan,

2017; Pan, & Hei, 2017). It can be seen that the indeterminacy between person deixis and the object it refers to makes it a significant and effective means of interaction in verbal communication.

The Stance Triangle

Du Bois (2007, p. 163) claimed that stance-taking is the verbal interaction that occurs when a subject expresses his attitude, value, or emotion towards an object in a specific communicative context. In this interactive process, the object is evaluated, the subject is identified, and his relationship with other subjects is established. Based on this definition, Du Bois proposed The Stance Triangle, which regards the conveying of stance as a triangular behavior consisting of evaluation, positioning and alignment, to clarify identity and position through various means like mood, intonation, body language as well as vocabulary and syntax. The analysis model is shown in the following figure.

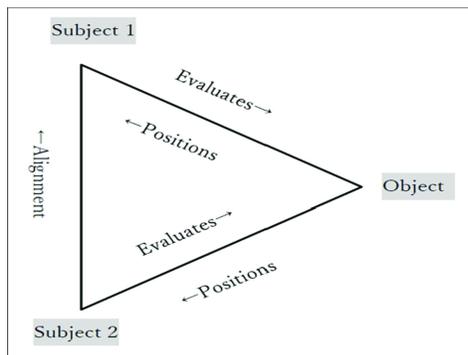


Figure 1. The Stance Triangle (Du Bois, 2007, p. 143)

As shown in the figure, the stance triangle is composed of two subjects and an object: the object acts on the subject and produces self-positioning; the subject acts on the object and produces cognitive evaluation; through positioning and evaluation, the subjects form an alliance relationship, an inter-subjective cognitive relationship. The theory emphasizes the subjectivity, interactivity and evaluability of position, explains the co-construction of position in conversation from the perspective of interaction, and provides a new theoretical analysis tool for stance in discourse (Liu, 2017). In particular, evaluation refers to the process in which the subject describes the value or features of an object, usually through verbs, nouns, adjectives and other parts of speech. Positioning is used to confirm the identity and image of the subject, mostly through person deixis and appraisal resources. Alignment is a dynamic process, in which the identity and position of the two subjects are confirmed in terms of their description and evaluation of the object; the similar or completely different description and evaluation might lead to the consistency or disagreement between the subjects (Johnstone, 2007, p. 52).

Further analysis proves that The Stance Triangle emphasizes the importance of person deixis and appraisal resources or evaluative expressions in expressing the speaker's position, constructing the speaker's identity and shaping the speaker's image. Person deixis is not only a basic discourse strategy to realize evaluation, positioning and alignment, but also a means to implicate cognition, attitude and tendency in discourse (Thompson, & Hunston, 2000). In speech interaction, for the need of stance-taking, the speaker positions and evaluates himself, the hearer and the third party possibly involved, by choosing the appropriate person deixis which has the function of constructing the positive or negative position (Yan, 2018). Therefore, when the speaker uses the plural person deixis "we", the hearer can also be included, and

by choosing the same angle of view and orientation as the hearer, the positive evaluation of the hearer's intimacy and identity can be highlighted and conveyed, so that a temporary positive alliance between the two sides can be built. While appraisal resources construct identity by placing the speaker and the hearer in a situation of cross-reference and expressing their stand and attitudes towards the other. Therefore, this paper focuses on the use of person deixis and evaluative expressions in the speech, and the role of these discourse strategies in the construction of China's national image.

The Construction of China's National Image through Person Deixis in Xi's Speech

On January 17, 2017, President Xi Jinping delivered a keynote speech entitled "Sharing the responsibility of the times and jointly promoting global development" ("共担时代责任, 共促全球发展") at the opening ceremony of the annual meeting of the World Economic Forum in Davos (Xi, 2017). The speech consists of 6,563 words, 52 paragraphs and six parts. Among them, the first part (Paras. 1-13) analyzes the advantages and disadvantages of economic globalization, pointing out that the world should take the initiative to better release the positive effects of economic globalization. The second part (Paras. 14-28) analyzes the three major problems in the world economy and puts forward corresponding solutions, stressing that all countries should work hand in hand to shoulder the burden and tide over the difficulties. The third part (Paras. 29-34) reviews the course of China's economic development and points out that the key to China's economic development lies in a development path suited to China's national conditions. The fourth part (Paras. 35-39) emphasizes the contribution of China's economic development to the development of the world economy. The fifth part (Paras. 40-49) explains the measures to be taken for China's future economic development. And the last part (Paras. 50-52) reiterates that all countries should take action and join hands to promote world progress.

Du Bois (2007) proposed the model of Stance Triangle in order to provide an effective analytical tool to describe the phenomenon of stance-taking in discourse. Speech is not a one-way transmission of information, but a special form of discourse (Zhou, & Meng, 2019). According to the model of Stance Triangle, in the speech communication discussed, Xi Jinping, the speaker, is the main subject of the positioning behavior, and Subject 1 in the triangle model; the social issues, the advantages and disadvantages of economic globalization, and the contradictions in the economic field are the objects of his speech, and the audience includes all the audience present and absent, but since they do not directly participate in or influence the construction of the conversation, they can be seen as implicit Subject 2 in the model. The interaction between implicit Subject 2 and the object is not the focus of this study.

The corpus analysis shows that the most frequently used person deixis in Xi's speech is the first-person deixis "we" (我们), which appears 31 times in the whole speech. Yule (1996) divided the referential interpretation of the first-person plural "we" into two categories: exclusive – "we" and inclusive – "we". According to Yule's classification, there are eight exclusive "we's" (我们) and 23 inclusive "we's" (我们) used in Mr. Xi's speech. The inclusive "we" (我们) is mainly used in the first, second and sixth parts, to elaborate the advantages and disadvantages of economic globalization, to analyze economic contradictions, to propose solutions and to reemphasize the need for all countries to work together; the exclusive "we" (我们) is mainly used in the third, fourth and fifth parts, reviewing the history of China's economic development, describing China's contribution to world economy and explaining China's measures for future development. These person deixis, explicitly or implicitly, embody the speaker's position and construct the national image.

The Image-building Function of the Exclusive “we”

As the top leader of the Party and the country, Xi’s “we” (我们) refers to him and his comrades. In other words, the exclusive “we” (我们) includes him and others on behalf of the group in his speech, excluding the addressee and the third party, as demonstrated in the following examples.

Example 1

当年, 中国对经济全球化也有过疑虑.....但是, 我们认为, 融入世界经济是历史大方向. 所以, 中国勇敢迈向了世界市场. 在这个过程中, 我们呛过水...但我们在游泳中学会了游泳。

Translation: There was a time when China also had doubts about economic globalization...But we came to the conclusion that integration into the global economy is a historical trend. Therefore, China took a brave step to embrace the global market. We have had our fair share of choking in the water and encountered whirlpools and choppy waves, but we have learned how to swim in this process.

Example 2

近 4 年来, 我们在之前 30 多年不断改革的基础上, 又推出了 1200 多项改革举措, 为中国发展注入了强大动力。

Translation: Building on progress of 30-odd years of reform, we have introduced more than 1,200 reform measures over the past four years, injecting powerful impetus into China’s development.

Example 3

我们将在创新、协调、绿色、开放、共享的发展理念指引下, 不断适应、把握、引领中国经济发展新常态.....

Translation: Guided by the vision of innovative, coordinated, green, open and shared development, we will adapt to the new normal, stay ahead of the curve...

As can be seen from the above three examples, while analyzing the advantages and disadvantages of economic globalization, reviewing the course of China’s economic development, emphasizing the benefits of China’s economic development to the world’s economy, and proposing measures for China’s future economic development, in addition to repeatedly using the proper nouns “China” and “the Chinese people” to objectively emphasize the experience, achievements and decisions of China’s economic development, the speech mainly has used the exclusive “we” (我们). On one hand, the use of the exclusive “we” (我们) makes the speaker, Xi Jinping, regard himself as a member of the Chinese government, strengthens the group consciousness, and realizes the unity between the Subject 1 and the object of discussion. On the other hand, it is also in line with his status as a voice and a commitment on behalf of the Chinese government on international occasions, demonstrating his willingness to shoulder responsibilities and fulfill obligations together with the government to promote the common development of the Chinese economy and the world economy. Therefore, the evaluation of “we” (我们) in Xi’s speech is also the evaluation of the object, and the self-positioning through this evaluation process is also the positioning of China. Its aim is to express China’s attitude towards economic globalization, thus providing reference for other countries. In the process, China has been portrayed as an active participant in economic globalization. The use of “we” (我们) indicates that China requires itself to adapt to and guide economic globalization, shoulder the responsibility of advocating all countries in the world conform to the general trend, integrate into economic globalization

in accordance with their national conditions. In this way, the image of China as a major country in economic development, a responsible one that adheres to peaceful development, common development, opening to the outside world and making contributions to mankind, has been constructed. The use of “we” makes individuals and government appear as a whole, and the words and actions displayed carry more weight and are more persuasive and credible.

The Image-building Function of the Inclusive “we”

Comparatively, the inclusive “we” (我们) is more frequently used in this speech. It refers not only to Xi Jinping or the people he represents, but also to the people he speaks to. For example, “we” (我们) in Example 4 to 6 include representatives of the various countries present.

Example 4

经济全球化确实带来了新问题, 但我们不能就此把经济全球化一棍子打死。

Translation: It is true that economic globalization has created new problems, but this is no justification to write economic globalization off completely.

Example 5

我们要坚定不移发展开放型世界经济, 在开放中分享机会和利益、实现互利共赢.....我们要下大力气发展全球互联互通, 让世界各国实现联动增长, 走向共同繁荣。

Translation: We should commit ourselves to growing an open global economy to share opportunities and interests through opening-up and achieve win-win outcomes...We must redouble efforts to develop global connectivity to enable all countries to achieve inter-connected growth and share prosperity.

Example 6

只要我们牢固树立人类命运共同体意识, 携手努力、共同担当, 同舟共济、共渡难关, 就一定能够让世界更美好、让人民更幸福。

Translation: As long as we keep to the goal of building a community of shared future for mankind and work hand in hand to fulfill our responsibilities and overcome difficulties, we will be able to create a better world and deliver better lives for our peoples.

In Example 4, Subject 1 is Xi Jinping himself, talking about economic globalization, while the other countries present are the hidden Subject 2. As president of China, Xi Jinping has instructed governments and people around the world, including himself, through an inclusive “we” (我们). He points out that the advantages and disadvantages of economic globalization are the problems that people all over the world are facing and proposes that all countries should view economic globalization correctly and objectively, actively integrate into economic globalization and share the benefits. The use of “we” (我们) indicates that Xi Jinping has positioned himself and China as a participant in economic globalization, bringing closer Subject 1 and the hidden Subject 2. The alignment between China and the implicit Subject 2 has been achieved, and the common basis between the subjects has been established, which shows that China is united with other countries in the process of economic globalization. This way of constructing the national image creates a friendly atmosphere and is easily accepted by the audience (Zhang, 2017). Similarly, as Examples 5 and 6 show, Xi has repeatedly used the inclusive “we” (我们) when elaborating on the three major contradictions in the world economy, proposing solutions and advocating that all countries work together, to achieve alignment between himself and other countries, and to expect all countries in the world

to recognize the existence of contradictions and take actions to solve them together and contribute to the development of the world economy.

The Role of Appraisal Resources in the Construction of National Image

The selection of appraisal resources also plays an important complementary role in the use of person deixis “we” (我们) to achieve evaluation, positioning and alignment. With the use of the person deixis “we” (我们), special expressions and structures have been employed by the speaker to express China’s attitude towards the world economy and the practices of other countries, such as “是……” (“is...”), “不是……” (“are not...”), “而是……” (“rather...”), and “要……” (“should...” or “must...”). With the use of these evaluative expressions as displayed in Example 7, 8, 9 and 10, when implicitly indicating the attitude of some countries towards economic globalization, China has fully displayed its national image as an advocator and presented its determination to work hard to resolve economic conflicts and establish itself as a contributor to world economic development.

Example 7

我想说的是, 困扰世界的很多问题, 并不是经济全球化造成的。

Translation: The point I want to make is that many of the problems troubling the world are not caused by economic globalization.

Example 8

经济全球化确实带来了新问题, 我们不能就此把经济全球化一棍子打死, 而是要适应和引导好经济全球化, 消解经济全球化的负面影响, 让它更好惠及每个国家、每个民族。

Translation: It is true that economic globalization has created new problems, but this is no justification to write economic globalization off completely. Rather, we should adapt to and guide economic globalization, cushion its negative impact, and deliver its benefits to all countries and all nations.

Example 9

我们要主动作为、适度管理; 我们要顺应大势、结合国情, 正确选择融入经济全球化的路径和节奏; 我们要讲求效率、注重公平, 让不同国家、不同阶层、不同人群共享经济全球化的好处。

Translation: We should act pro-actively and manage economic globalization as appropriate so as to release its positive impact and re-balance the process of economic globalization. We should follow the general trend, proceed from our respective national conditions and embark on the right pathway of integrating into economic globalization with the right pace. We should strike a balance between efficiency and equity to ensure that different countries, different social strata and different groups of people all share in the benefits of economic globalization.

Example 10

我们要下大气力发展全球互联互通, 让世界各国实现联动增长, 走向共同繁荣。我们要坚定不移发展全球自由贸易和投资, 在开放中推动贸易和投资自由化便利化, 旗帜鲜明反对保护主义。

Translation: We must redouble efforts to develop global connectivity to enable all countries

to achieve inter-connected growth and share prosperity. We must remain committed to developing global free trade and investment, promote trade and investment liberalization and facilitation through opening-up and say no to protectionism.

Conclusion

Based on Du Bois' theory of Stance Triangle and related knowledge of discourse analysis, this paper analyzes the use of person deixis and complementary appraisal resources in President Xi Jinping's speech at the opening ceremony of the World Economic Forum in Davos in 2017, in order to explore how China's political leaders consciously use discourse strategies to build China's national image. The study finds that Xi has repeatedly used the first-person deixis "we" (我们) and related evaluative expressions in his speech to achieve evaluation, positioning and alignment between the audience and the people he is talking about, in order to build China's image as "the advocator of economic globalization, the builder of national economic development, the contributor of world economic development, responsible, open to the outside world, focusing on the common development of the world". The inclusive "we" can short the distance between the speaker and the audience, and reach the psychological convergence quickly, while the exclusive "we" can embody the wholeness between the object and the speaker, and effectively carry out self-positioning and evaluation, to increase the persuasiveness of a speech. The combination of person deixis "we" and evaluative expressions can better promote the construction of China's national image. The image of China constructed in Xi's speech is consistent with the image he proposes for the future. The research on the construction of China's national image through discourse strategies in his speeches has certain enlightenment to the practical construction of China's national image. In the future, different theories can be employed for reference to carry out multi-angle and multilevel research, so as to construct China's image more actively and improve the self-shaping ability of the national image.

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A Brief Analysis for Borrowing Foreign Words in Russian

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[Abstract] It is known that the contact between countries is indispensable for the people in any country. The exchanges between nations are the exchanges between languages. They interrelate and interact with each other, which is first embodied in the borrowing of one language into another language. Therefore, the borrowing of foreign words is a natural process which conforms to the laws of nature. Starting with the definition and form of Russian foreign words, the paper analyzes the reasons why Russian absorbs foreign words and thus, summarizes relevant scales that should be grasped while using modern Russian foreign words.

[Keywords] Russian; foreign words; reasons

Introduction

The famous linguist Sapir pointed out in his arguments about the interaction between languages: “Language, like culture, is rarely self-sufficient. The needs for communication make people speaking one language directly or indirectly contact with people speaking an adjacent language or a culturally dominant language.” If any language wants to maintain its vitality, it will certainly come into contact with other languages and borrows words from other languages which it does not have but really needs. This process will inevitably lead to the integration and mutual penetration of languages. As the most sensitive, fastest and frequent part of the language system which reflects language changes, vocabulary is the first to embody mutual penetration and various changes of different languages. This is the phenomenon of foreign words in languages.

The study of foreign words in Russia started early but domestic research on Russian foreign words started later than that in Russia. However, in recent years, Chinese linguists have become increasingly interested in this field, and fruitful research results have been achieved. The phenomenon of foreign words was covered in various linguistic works as well. On the basis of summarizing the previous research results, this paper adopts the investigation and literature methods, aims to analyze the foreign words in Russian as a whole, and explores the reasons for the borrowing of foreign words in Russian from a broader level. In addition, the attitude that should be adopted during the use of foreign words will be proposed. As a teacher with English as the first foreign language and Russian as the second foreign language, the author believes that on the basis of their English foundation, understanding and mastering Russian foreign words can help students memorize Russian words. At the same time, by studying Russian foreign words, Russia’s connections with neighboring countries and the world from ancient times to the present day can be explored from a macro perspective. Furthermore, the development and evolution of Russian history and culture also can be seen through vocabulary. It is also of great benefit for a better understanding of Russian history and Russian national culture.

Definition of Russian “Foreign Words”

Foreign words are also called “borrowed words”, “new words” and “loanwords” in Russian. They are the elements of foreign languages that result from language contact. Foreign words reflect the process of

borrowing vocabulary from one language to another and the transition from one linguistic element to another linguistic element.

Russian scholars have a different understanding of the definition of foreign words. The Russian scholar Н. М. Шанский defined Russian foreign words as “those vocabulary in Russian which originates from other languages although these words might be indistinguishable from the vernacular vocabulary in Russian in terms of constitution” (Шанский, 1972). The Russian scholar Л. А. Введенская holds that foreign words are words of other languages that fully enter the Russian vocabulary system. They acquire the lexical meaning, phonetic forms, and grammatical features of Russian, and they are applied to various styles in the form of letters in Russian alphabet. It is easy to see that the above statements emphasize the “externality” of foreign words. In the meantime, it should also be noted that foreign words obtain the corresponding Russian lexical meaning, phonetic forms and grammatical features after being borrowed. They can be used in various styles without distinction from the original Russian vocabulary. It is not difficult to understand Russian scholars’ definitions of Russian foreign words, which is attributed to the fact that Russian is a language in which words are composed of letters and the Russian itself has strong transliteration ability. Therefore, there is not much controversy in the definition of foreign words in the Russian research field (Введенская, 1996).

The borrowing of foreign words can be classified into direct borrowing and indirect borrowing. Direct borrowing refers to the phenomenon that components of one language directly enter into another language, while the so-called indirect borrowing refers to the entry of a language into another national language through an intermediary language. For instance, Russian introduces the Italian word “банкрот” (bankrupt) through German. It brings in the Latin word “компот” (compote) via German and introduces the Latin word “лингвистика” (linguistics) through French (Zhu Yufu, 2017). The foreign words that are first introduced are used in a certain range or crowd. In the competition with vernacular vocabulary, some foreign words are eliminated, and some others enter the national language and become an organic part on the premise of customary approval.

Reasons for the Borrowing of Foreign Words in Russian

Non-Linguistic Reasons for the Borrowing of Foreign Words

Language has been the most traditional and direct communication tool for humans since ancient times. As the most active factor in the process of language development, foreign words are the most direct manifestation of the mutual penetration of different languages. Foreign words are the products of language contact and also an important part of language vocabulary, and reflect the results of cultural exchanges and the fluidity of languages. The direct cause of foreign words’ borrowing is an inevitable consequence of historical development and necessary outcome of national contacts and exchanges. Any advanced nation cannot exist and develop separately outside the family of nations. The prosperity and vitality of a nation is reflected in its struggles with the objective world and exchanges with the outside society. Interethnic communication is a process of learning from each other, exchanging what one has for what one needs and drawing on each other’s strength. Only when a nation commits to this process can it develop and become strong. Along with the contacts and exchanges of different nations and the communication of new things and phenomena, language system also achieves metabolism and continuously develops in the case of mutual influence and penetration (Sun Hanjun, 2002). This process is embodied in the following three aspects.

Peter the Great period (17th – 18th century). During the time of Peter the Great, the social life in Russia had undergone tremendous changes and a new era had been opened up in Russian history due to the

implementation of all-round reforms and the strengthening of exchanges with west European countries in every field. In the meantime, there occurred many new things, new concepts and new phenomena. The vocabulary borrowed during this period was all-encompassing, including daily life, culture, literary and art, administration, military terms, , scientific and socio-political terms, technological, nautical and professional terms, etc. The number of the borrowed vocabulary was pretty considerable. The foreign words borrowed at this time played an extremely important role in the development of Russia and the enrichment of Russian vocabulary. These foreign words mainly derived from German, Dutch, English and French.

Late 19th to the early 20th century. Throughout the 19th century, and especially from the 1940s to the 1980s, Russia and France had very close contacts in cultural and economic fields. During the Ekaterina period, there appeared an ethos of worshipping French culture in the court. The nobles were proud of speaking French. They not only emulated the French in dress, but even followed their words, behaviors, manners, interests and hobbies. French became the salon language of the Russian aristocracy. In an instant, a large number of French words poured into Russian, such as аллея (avenue), балет (ballet), котлета (cutlet), купе (box), режиссёр (director), романс (romance), спектакль (play) and so on.

Disintegration of the Soviet Union. After the disintegration of the Soviet Union in 1991, Russians began to reexamine and adjust their values. Russia embarked on the path of capitalism and its exchanges with Western Europe gradually increased. This determined that Russian must experience a big shock, which was first manifested in the replacement of the names of Russian authorities. The modern Russian has also undergone a series of changes since the collapse of the Soviet Union. One of the most dynamic and impactful processes is the influx of foreign words.

Linguistic Reasons for the Borrowing of Foreign Words

The 21st century is an era of high-speed development and rapid changes. In addition to visible changes in daily life such as technology and entertainment, the language we use every day is constantly changing too. The language in this period has new features and developmental patterns compared with the past. The new cultural connotations carried by the language also cannot be ignored. As a recorder and disseminator of culture, language is undoubtedly influenced by the wave of cultural integration and gives birth to new vitality. As a unique phenomenon in language, the cultural elements contained in foreign words are particularly obvious. The new era and new environment create new ways of birth, borrowing means and development modes of foreign words, and also inject new social and cultural connotations.

1. Name requirements of new things and phenomena. It is often said that language is a mirror of society, which means that language can sharply capture the large and small events in society and reflect them on itself. The external world undergoes rapid changes with the development of high-new technology, the prevalence of economic globalization, and the rise of the cyber world. Endless new things and concepts are influencing the world. As an important part of the world stage, it is inevitable and natural for Russia to accept these new things and concepts actively or passively. All of these new things require that there should be new words to refer to them in the language.

Daily necessities: such as food, clothes, household appliances and so on. For example: блейзер (balzer), леггинсы (leggings), стрейч (stretch), бюстье (bustier), джем (jam), хот-дог (hot dog), пицца (pizza), гамбургер (hamburger), биг-мак (Bigmac), Макдоналдс (MacDonald's), фаст-фуд (fast food), мобильник (mobile phone), смартфон (smartphone), миксер (mixer), and лептоп (laptop), etc. (Chu, 2016).

Internet and computer: Интернет (Internet), имейл (Email), ноутбук (notebook), онлайн-банкинг (online-bank), онлайн-шопинг (online-shopping), вичат (WeChat), кои (koi), микроблог (microblog) and so on (Chu, 2016) .

Tourism: In recent years, tourism, especially overseas tourism, has flourished in Russia. Even when the domestic economy is at a low tide, and during the periods of high inflation, national travel abroad has always been unstoppable. In the meantime, some foreign words related to tourism have also been brought to the country by tourists, such as такс-фри (tax-free), такс-фри-шоппинг (tax-free-shopping). The original meaning of трансфер (transfer) is “shift, transform”. It is a term that can be applied in tourism, banking, economics, sports and other aspects in Russian. But as the transfer gradually becomes a major part of the tourism industry, the term “трансфер” is frequently used to denote a new travel service, namely “transfer”.

With the emergence of new things, the new foreign words are even more numerous in the fields of politics, economy, culture, science and technology. It can be said that the need to name new things is a primary and most influential factor that causes the appearance of a large number of foreign words in Russian.

2. Filling in the original conceptual or semantic gaps. Due to the changes in social systems, ideologies, and economic systems, some changes also happen to the original vocabulary which expresses the concepts of things and phenomena in Russian. The introduction of those foreign words can strengthen the Russian people’s precise understanding of certain concepts, enrich the Russian expressions of subtle concepts, and make Russian expressions more precise and delicate. For example, the meanings of “уют” and “комфорт” (comfort) are totally different. The former refers to the convenient order and proper arrangements of family life; while the latter refers to the conditions and environment that could guarantee the comfort, tranquillity and convenience during people’s life and stay. Therefore, collocations of the two words are also different (Sun, 2002, p. 7).
3. The need for striving to express a thing more accurately and briefly. There is a tendency in the Russian system that when the referent is an integral concept, people prefer to use a word to describe it instead of a phrase. After entering a new era, the pace of social development is becoming faster and faster. People’s pursuit of efficiency and speed is not only reflected in work and life. In terms of communication with the external world, they also pay more attention to the brevity and accessibility of expressions. For instance, the word “спринтер” (sprinter) is used to replace the expression “бегун на короткие дистанции”, “провайдер” (provider) is adopted to substitute the complicated expression “ехкомпания, которая предоставляет доступ к Интернету, мобильной связи”. In some circumstances where it is unable to accurately express certain meaning with a single Russian word, Russians will unhesitatingly choose to borrow a single foreign word from outside which can express the same meaning. This is because Russia’s contacts with the outside world continually strengthen. More importantly, conciseness is always the basis for smooth communication between people. Individual foreign words are undoubtedly more suitable for communicative needs compared with a long list of Russian expressions.
4. The trend of term internalization. Since international terms usually derive from the same language, foreign words are inevitable in certain fields, such as байт (byte), сканер (scanner), софтвэр (software), файл (file), and шорт-трек (short track). The introduction of such foreign words is conducive to the development of Russia’s economy and culture, and beneficial to the exchanges and cooperation between Russia and the West. Besides, it is also conducive to Russia’s integration

with the international community, and thus, realizing the early rejuvenation of the nation and people. Therefore, this kind of borrowing is quite reasonable.

5. The influence of foreign culture. Its influence is mainly manifested in young people's pursuit of fashion and advocacy of foreign culture. That is to say, young people tend to use foreign words despite that there are corresponding words in Russian and they regard the use of foreign words as a fashionable social phenomenon. "Вишлист" is derived from the English word "Wishlist" (wish list, shopping list), and you can write all your wishes on this list, from small trivia and life necessities to owning a big house, obtaining wealth, happiness and so on. Because the development of computer technology and the Internet is most attractive to young people, new foreign words from different fields flooded into Russian under the impact of Western culture, such as сайт (site), чат (chat), блог (blog), спонсор (sponsor), ставить лайк (give a like), плейбой (playboy), ток-шоу (talk show), бестселлер (bestseller), чипсы (chips), имидж (image), бренд (brand) and so on (Qian, & Chen, 2015).

Attitude Towards Russian Foreign Words

Russian foreign words account for about ten percent of the total Russian vocabulary. The borrowing of foreign words is a normal and inevitable phenomenon that is universal to all languages. This is a natural and necessary process for language development. It generally does not impair the uniqueness of languages because languages still maintain the most basic meaning of their own vocabulary in this circumstance. On the one hand, the evolution of foreign words reflects the changes of Russian social life. Foreign words are an important part in Russian. The inclusiveness of culture makes languages contact, influence and penetrate mutually, which will promote the exchanges of culture and enriches the connotations of Russian. In addition, the grammatical structures of the language are unchanged. Foreign words have great effects on the formation of new languages, which enrich and expand the vocabulary in languages. More ever, they also play the role of spreading new words.

Meanwhile, there are many foreign words in modern Russian which derive from English. Both English and Russian belong to the Indo-European language family. The two languages share certain similarities in both linguistic form and pronunciation. Most Chinese students choose to learn English in the process of foreign language learning. Therefore, the direct transfer of English contributes to Russian learning and becomes its driving force (Mao, 2013).

But on the other hand, excessive pursuit of foreign words is a mentality of worshipping foreign things. There often appear some puzzling and grotesque proverbs and sayings in daily life, which to a certain extent interfere with the purity of Russian and have a negative impact on young people's Russian learning. The overuse of foreign words has attracted more attention of the majority of Russian nationals, intellectuals and well-known writers. The outcry of political circles has been fluxing and refluxing, which calls for the purity of language. In the face of foreign words' borrowing, we should adopt the following principles.

1. We should overcome the worship and opposition of foreign words and adjust our mentality. We should also reasonably absorb those term components which have been unified in the country so that the national language could be used to communicate on a larger scale.
2. We should deepen our understanding of foreign words and accurately master their meaning and usage characteristics rather than abusing them plausibly. Only when we truly understand the meaning of foreign words and their distinctions from national

vocabulary can we use foreign words consciously and selectively.

3. Grasp the scale of functional style (i.e. the appropriateness scale). No matter how diverse our speech works are, they belong to one of the five functional styles respectively. Each functional style has its own norms and requirements for word selection and sentence combination. Linguistic materials must conform to communicative themes, purposes, and contexts. The abuse or complete rejection of foreign words will inevitably undermine the harmony and unity of functional styles. In this case, communicative goals won't be reached.
4. Grasp the pragmatic scale. We know that any communication is bidirectional and conversational, which aims to achieve effective exchanges between two sides. This requires the communicator to take into account various characteristics of the communicative object, such as age, occupation, cultural level and so on. The communicator should select the vocabulary which conforms to the mentality of the communicative object in a targeted and reasonable way so that the communicative goal could be achieved, and vice versa (Guo, 2006).

Conclusion

We should look at Russian foreign words in two ways and establish correct concepts. At the same time, we must be able to take the essence and discard the dross in the process of absorbing foreign words. It is inadvisable to introduce foreign words with the attitude of worshipping foreign things. In the face of the penetration of foreign words, we should maintain the purity of the national language and prevent its being abused. Besides, we should absorb and integrate the internationally accepted foreign languages so that our national language can reflect features of the time. In this circumstance, the national language will be disseminated and used on a larger scale. In addition, we should treat foreign words with a correct and objective attitude and use languages in a standard way. And we should also manage to make Russian full of vitality and vigor without destroying the carrier of national culture so that Russian can flourish constantly.

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Keywords and their Collocations in English Profiles of Chinese Banking Corporations

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[Abstract] This study selected eleven Chinese banking companies' profiles from the list of "Fortune Global 500" (2020) and built an observation corpus to examine the keywords and their collocation patterns with BNC as a reference corpus. It is found that the functional keywords are not only used as grammatical devices, but also as an effective means to facilitate the translation of publicity materials in business communication. The lexical keywords reflect the company's mission, values, products and services, and core activities in a company profile. Their collocations show a preference to certain patterns from the perspective of colligation, which indicates a company's focus in their business activities.

[Keywords] collocation; company profile; banking corporations

Introduction

A company profile is a brief introduction to a company's basic information, such as the company's historical background, current situation, company's mission, service, and advertisement, etc. in order to enhance the corporate image and to attract potential customers (Sheng, 2015). As an important means of foreign publicity resources, a company's English profile functions to increase overseas communication and cooperation and to help the company develop to a global market. An impressive English profile on the company's website may build up a favorable corporate image and can lead to successful publicity of a company in overseas markets. Substantial studies on company profiles have been done from different perspectives. The theories and methodology adopted have varied greatly in the field. While the corpus-based studies on keywords and their collocations in company profiles have been rare.

This paper begins with a literature review on the study of company profiles and the keyword collocation. Then the research design is introduced. In this research, the author selected eleven Chinese banking corporations, which all ranked on the list of the *Fortune Global 500* (2020), chose the company profiles on their companies' websites, and built an observation corpus to examine the keywords and their collocation features in the profile. The next part shows results and discussions in which the uses and analysis of lexical keywords and functional keywords in company profiles are discussed; also, the collocation features of the keywords with highest frequency, "management" and "business," are discussed with the help of calculation of their mutual information values. The paper ends with a summary of the findings in this research.

Literature Review

The studies of company profiles vary in theories and methodology. Many scholars have conducted their research in this area from the perspective of translation. Lu (2012) constructed a parallel text comparison model for company profile translation, which was used for describing and analyzing Chinese and American company profiles on the company homepages; the differences and similarities of the text conventions were revealed. Through the comparative analysis, he provided suggestions on the choices, arrangements, text structures, cultural normalization, language, and rhetorical styles of the texts for the publicity translation of Chinese company profiles. Some other scholars have based their research of company profiles on the corpus. Fang (2015) compared translation texts of Chinese company profiles with foreign company profiles, analyzed the differences and similarities in field, tenor, and mode of discourse of the texts and found both types of texts described a company's activities, products, and services, but the field, tenor, and mode of discourse of the Chinese company profiles are weaker than their counterparts. Some other perspectives of research include the comparative analysis of styles in Chinese and American banking company profiles (Sheng, 2015), translation study of company introduction from the perspective of functional translation theory (Li, 2017), and so on.

Keywords refer to the words whose occurrence frequency are much higher than the average compared to the reference corpus (Li, & Hu, 2017). The keywords play an important role in understanding the discourse. Lexical keywords may reflect the focus of the text, functional keywords may reflect the stylistic features of the text, and the keywords and their collocations may provide clues for the further analysis of the discourse.

The study of keywords has been widely adopted in the field of discourse analysis. Di and Yang (2010) analyzed the keywords in Chinese government work reports from 1978 to 2010; they found "development" and "economy" are the keywords in all the work reports, which mirrors development and economy as the primary task of the Chinese government. Li and Wei (2018) explored the collocations of keywords in the English report on the work of government and compared 637 collocations in Chinese government work reports with their equivalents in BNC and COCA. They found 10% of the high-frequency collocations behave significantly differently from the patterns identified in the native English corpora and suggested different types of collocations in Chinese government documents should be treated discretely and translated in a better way.

The previous studies of keywords and their collocations mostly focused on the texts like government work report (Chen, & Cui, 2010; Li, 2012), while the studies of keywords in Chinese company profiles are still rare in China. This study aims to observe the features of keywords in Chinese banking corporations' company profiles and attempts to discover the patterns of their collocations.

Research Design

This study selected 11 Chinese banking corporations, which all ranked on the list of the *Fortune Global 500* in 2020 and the company's English profiles on these banks' homepages were taken as the source material. A small corpus of the company profiles was built as the observation corpus, and the BNC as the reference corpus, upon which a keyword list was composed. The token number of the corpus is 8,800.

In order to obtain the keywords, WordSmith Tools 6.0 was used to generate a word list, a keyword list was created with the BNC as reference corpus, and the keyness of the main keywords was calculated. Before the analysis of their collocations, mutual information (MI) value was calculated by use of BFSU Collocator 1.0, which shows a strong collocations among the keywords. Finally, the collocation patterns or

colligation patterns were examined, and the text features of company files were discussed. The keywords are listed in Table 1 with the keyness and frequency of each word.

Table 1. Keywords List

N	Keyword	Freq.	Keyness	N	Keyword	Freq.	Keyness
1	BANK	221	1727.178711	11	BRANCHES	29	212.2867126
2	BANKING	65	552.3594971	12	SERVICES	39	191.6756287
3	MANAGEMENT	58	337.4802856	13	BRANCH	29	185.5270844
4	FINANCIAL	54	322.1641235	14	ITS	87	185.5269165
5	BUSINESS	67	305.5108032	15	BANKS	29	181.803772
6	ICBC	31	304.5915527	16	INVESTMENT	36	179.7154083
7	CHINA	47	297.5107727	17	CMB	18	176.8343201
8	DEVELOPMENT	55	253.3496704	18	ASSET	21	174.9259949
9	MILLION	50	224.369751	19	COMMERCIAL	30	168.2902527
10	AND	451	217.1563263	20	CUSTOMERS	25	164.634964

Results and Discussions

Functional Keywords in Chinese Banking Company Profiles

It is found from Table 1 that the frequency of the functional keyword “its” ranks in the top among functional keywords. The frequency of “has” is 48, which is not included in Table 1, but does rank second among the functional keywords. This indicates the occurrence frequency of these two words is much higher than they appear in BNC. The frequent use of “its” in company profile reveals the style and language convention of this particular discourse in business communication in China. A company profile is the name card of the company. It is usually the first communication between new customers and the company, whose efficient organization may possibly lead to the success in further business operations. In Chinese culture, the first communication with strangers is highly valued and appreciated. The language style in this kind of communication tends to be very formal. So, due to the influence from Chinese culture, the translated company profile adopts more sentences with the third-person pronoun as the subject, which indicates a more objective and formal tone in communication. The frequent use of nonhuman pronoun “its” in company profiles rightfully reveals the convention in language use in Chinese culture.

The use of “its” also reveals the language differences between Chinese and English. The Chinese language tends to use non-subject sentences, which is quite different from English. During the process of translation, in order to achieve the grammaticality and sentence balance, the translation technique “addition” is usually adopted; therefore, the pronoun “its” is added to English sentences. This is a distinctive feature in Chinese-English translation, especially in the foreign publicity translation.

The frequent use of auxiliary verb “has” is related to the content in company profiles. In company profiles, a brief introduction to company’s history, company’s mission statement, company’s value, products or services and the company’s performance in the industry are the likely contents. In a Chinese company’s introduction, the company’s performance is often highlighted to indicate the successful business operations and strong competitiveness of the company. The use of the perfect tense marker “has” reveals the company’s preference in introducing the achievements of business activities, which is quite common in Chinese company profiles.

Lexical Keywords in Chinese Banking Company Profiles

According to Table 1, the first ten lexical keywords with highest keyness in company profiles are “bank,” “banking,” “management,” “financial,” “business,” “ICBC,” “China,” “development,” “million,” and “branches.” From these words, the theme of these texts may be revealed and observed easily, such as bank and finance-related topics. We screened out the banking-related words and expressions from the list in order to find out the focus of company profiles, and find the words “management,” “business,” and “development” may reveal the concern in Chinese banking company’s profiles.

With the economic development of the Chinese market and the process of globalization, Chinese banking companies are facing opportunities and challenges on the global market. The frequent use of keywords “management” implies the challenges and strength in Chinese banking corporations and their business activities. The keywords “development” and “business” reveal the focus of the banks in the company’s strategies, which is also in line with the Chinese government’s main concern, that is, development. For the purpose of development, the banking companies introduce their investment strategies and investment achievements in the company profile, which is an effective method used to enhance the company’s “ethos” in business communication. So, the lexical keywords provide a perspective to observe the topic and theme of company profile.

Collocations of Keywords in Chinese Banking Company Profiles

Considering the frequency of the keywords and the theme of the text, we select two keywords to analyze their collocation features in company profiles. The frequency of “management” and “business” in the corpus ranks the top, which is 67 and 58 times, respectively. The following discussions are mainly based on the collocations of these two keywords. First, we take the two keywords as the central words to observe the collocations of the three words to the left and right of the central word. The concordance of the two keywords is observed and analyzed in the context. Then, with the help of BFSU Collocator 1.0, the mutual information (MI) values of these collocates are calculated. MI reveals the interrelationship between the central word and its collocates; the larger MI value indicates the stronger collocation between the two words. Hunston (2002) believes an MI over 3 indicates strong collocation. The collocates and MI of the two observed keywords are listed in Table 2 and Table 3.

Table 2. Collocation of “Management”

NO	Collocate	MI
1	high-end	5.8994
2	asset-liability	4.8994
3	bill	4.8994
4	boosted	4.8994
5	cash	4.8994
6	certificates	4.8994
7	consolidated	4.8994
8	crisis	4.8994
9	customers	4.8994
10	deepens	4.8994

According to Table 2, it is found that the cooccurrence words with “management” reflect the banks’ focuses in their business operations. Colligation focuses on the collocation not only on the lexical level, but on the word category or even grammatical level (Liang, et al, 2010). The colligation patterns of the keyword

“management” may reflect the theme of a company profile. In a company profile, the core services like “cash management,” the value of the company, and customer orientation are indicated in the collocations of the keyword “management.” From the perspective of colligation pattern, it is found that “modifier + management” and “noun. + management” are more typical in company profile. This pattern is an efficient way in business communication to convey the intended meaning. In a company profile, a clear and concise introduction to the company is encouraged by use of these collocation patterns.

Table 3. Collocation of “Business”

NO	Collocate	MI
1	municipalities	5.713
2	abroad	4.713
3	accelerated	4.713
4	accepting	4.713
5	boosted	4.713
6	consisting	4.713
7	covers	4.713
8	deepened	4.713
9	driven	4.713
10	dual-core	4.713

From Table 3, the colligation pattern with “business” is more common in the form of “adjective + business,” from which the core business activities for the banking companies are reflected. With the development of the Chinese banking industry, more and more concerns are placed upon the “business abroad” in company profiles, and “boosted” business or “deepened” business tends to reveal company’s values to guarantee their customers’ confidence in the company. By use of these collocations, a positive company image is to be displayed in company profiles and the theme of the text is discovered, as well.

Conclusion

This study selected eleven Chinese banking company’s profiles as the source material and built an observation corpus to examine the keywords and their collocations with BNC as the reference corpus. The keyword study shows that the functional keywords may be used as a device to facilitate the translation of Chinese publicity material in business communication to meet the language differences between Chinese and English. The lexical keywords with higher frequency in banking company profiles are “management,” “business,” and “development.” These keywords reflect the theme and focus of company profiles. With further analysis, the MI of the keywords were calculated to indicate the high cooccurrence and collocation patterns of the keywords. The application of keyword analysis in the study of business text is a meaningful exploration; the discovery of collocation features in company profiles is also advisable in understanding and preparing this type of business material.

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A Study on Policing English Teaching of Peacekeeping Police Based on POA Theory

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[Abstract] The proficiency of policing English is very important for peacekeeping police to perform their duties internationally. The POA theory advocates output orientation and effectively improves the output level of English. The application of POA theory to peacekeeping police English teaching will not only improve the teaching of peacekeeping police English, but also deepen the research of POA theory.

[Keywords] POA theory; peacekeeping police English; teaching method

Introduction

English is one of the most widely used languages in the world and has become an important tool for international cross-cultural and scientific communication. As UN peacekeeping police usually go abroad to perform international peacekeeping missions, English is the official language, so proficient use of English in work, communication, and life is the primary skill and requirement. In addition, the teaching time of UN peacekeeping police is relatively short, so English teachers have to ask students to complete the task of police English learning in limited time.

Therefore, it is necessary to improve English output level and ability effectively. According to the analysis of the current research situation, POA theory is an emerging theory in the forefront of English teaching, advocating output orientation. Peacekeeping police English teaching belongs to professional English, and the requirement for peacekeeping police education in English conforms to the core of POA theory, namely, “output orientation” (Wen, 2015). At the beginning, the author introduces POA theory and peacekeeping police English teaching, then develops the peacekeeping policing English teaching method based on POA theory. After that, the author analyzes the key processes of POA classroom practice of peacekeeping policing English teaching, mainly focusing on the teachers’ role and evaluation system. Finally, it applies POA theory as a possible way to improve the peacekeeping policing English teaching.

POA Theory and Peacekeeping Policing English Teaching

English is one of the most widely used languages in the world and has become an important tool for international cross-cultural and scientific communication. UN peacekeeping police usually go abroad to carry out international peacekeeping missions. Their official language is English, so proficiency in English is the primary skill required for work, communication, and life. In addition, the teaching time of UN peacekeeping police is relatively short, so English teachers have to ask students to complete the task of police English learning in limited time. Therefore, it is necessary to effectively improve the English output level and ability.

In 2015, Professor Wen Qiufang proposed a new teaching theoretical system: “Production-Oriented Approach” (POA). It takes “output-driven hypothesis” as the prototype (Wen, 2015). After several improvements, it was named as the current POA theory from “output-driven – input contributing hypothesis,” and a relatively complete theoretical system has been formed at present. The teaching concept

of this output-oriented method consists of three parts: teaching concept, teaching hypothesis, and teaching process. The teaching concept is the guiding ideology of the other two parts, including “learning center theory,” “integrated learning and application theory,” and “whole person education theory.” It is proposed that the teaching goal is to facilitate effective learning, and the design of teaching tasks should be combined with effective learning outputs, aiming at cultivating students’ humanistic quality and comprehensive ability. The teaching hypothesis consists of three parts: “output-driven,” “input facilitated,” and “selective learning.”

POA theory is an emerging theory in the forefront of English teaching; it advocates output orientation, while peacekeeping police English teaching belongs to professional English, and the requirement of Peacekeeping police education for English also conforms to the core of POA theory, namely “output orientation” (Xin, 2016). The combination of the advanced theory of POA in English teaching and professional English education, especially the introduction of POA theory in peacekeeping police English education, is not only an improvement and extension of peacekeeping police English teaching, but also a deepening application of the POA theory.

Developing Policing English Teaching Method of Peacekeeping Police Based on POA Theory

The aim and orientation of English training for peacekeeping police have always been test-taking and application. “Test-taking” refers to successfully passing the UN peacekeeping police selection exam, which is the first step and a stepping stone to becoming a peacekeeping police officer (Xin, 2016). “Application” refers to the ability of peacekeeping police to conduct daily work, communication, and personal life smoothly in English in the mission area. During the English training of peacekeeping police, we also adhere to this concept and are task-oriented, which, to some extent, conforms to the core connotation of POA theory. The combination of POA theory and English training of peacekeeping police can be said to verify theory with practice and then guide practice with theory.

In peacekeeping police English teaching, the three stages of POA theory (driving, facilitating, and evaluating) are combined with a flipped classroom to form a unique teaching theoretical framework (Xin, 2016). In fact, the teaching philosophy and purpose that the peacekeeping police have been insisting on for a long time also conform to the three stages of the POA theory.

Driving

Students are provided with cases in the task area as simulation scenarios, so that they can truly feel the “possibility” of these scenarios and the cognitive challenge of the topics to be discussed in these scenarios. Teachers propose tasks and guide students to complete the output tasks.

Facilitating

Facilitating means in the students’ practice stage to produce according to the tasks assigned by teachers. The teaching steps of “facilitating” in POA include: teachers describe output tasks, students conduct selective learning, teachers give guidance and inspection, students practice output, and teachers give inspection and guidance.

Evaluation

Teachers give immediate evaluation and overall evaluation in the later stages according to the on-site performance. By combining POA with peacekeeping police English teaching, a unique teaching mode and

method system is formed, including teaching philosophy, teaching methods, teacher training, selection of teaching materials, improvement of evaluation system, etc. The theory of POA is taken as the main method and research context to gradually deepen the theory, and the verification and conclusions are constantly drawn during the research process.

Teacher's Role in the Process of POA Classroom Practice in Peacekeeping Police English Teaching

The POA teaching process covers three stages, all of which must be teacher-led. The leading role here is embodied in guide, design, scaffolding, etc. In the teaching process, teachers give full play to the leading role, constantly stimulate students' learning enthusiasm, enhance students' learning motivation, and guide students to complete the output task step by step (Wen, 2017).

Driving

The POA states that in the “driving” part, teachers should design communicative scenes and cognitively challenging topics and make students realize the inadequacy of their own language by making them try to complete communicative activities so as to generate the desire to learn (Zhang, 2017). The driving stage includes three aspects: (1) teachers present communication scenes; (2) students try to produce; and (3) teachers explain teaching objectives and output tasks. The first part, “Teachers present communication scene,” is the most creative part of POA. The POA tries to present clearly to students the communication scenarios and topics they may encounter in their future study and work before learning new units. Although the students have not experienced these scenarios, they can actually feel the “possibility” of the existence of these scenarios and the cognitive challenge of the topics to be discussed in these scenarios. For teachers who implement POA, this part is the most challenging because teachers cannot only design the teaching process around texts like traditional teaching. POA requires teachers to determine the appropriate output target and the corresponding output task; it also requires that “output” scenarios be designed around the target and task to stimulate students' motivation to learn input. Even if the future press that is suitable for POA writing textbooks, teachers still must teach students according to their own foreign language level, the production of teaching materials in the scene adjusts the difficulty level, and according to the difference of students' foreign language levels, provides differentiated output tasks for students at different levels, which gives full play to the potential of students.

Facilitating

The teaching steps of the “facilitating” part in POA include three main links: (1) teachers describe output tasks; (2) students study selectively, and teachers give guidance and check; and (3) students practice output, teachers give guidance and check. In “facilitate,” the teacher's scaffolding role is the most obvious. On the one hand, teachers should decide the degree of help on the basis of full understanding of the learning situation. “Who's going to do the scaffolding?” and “How are you going to provide the scaffolding?” should match the level of the student's foreign language. Providing too much help is not conducive to the development of students' learning autonomy; if insufficient help is provided, learning efficiency is limited. Teachers should consciously and gradually reduce their own “scaffolding” role to gradually improve students' sense of responsibility for learning.

Evaluation

In the evaluation process, the role of teachers should not be underestimated. The evaluation can be divided into immediate evaluation and delayed evaluation. First, the evaluation of language application ability instead of language knowledge; second, the task of doing things with language takes the form of examining students' comprehensive application of various language skills.

The delayed evaluation is aimed at the output results, which can be divided into the complex habit output and the migration output. Teachers should ask students to complete the whole output task coherently (according to the learning content) and present it in the next class. They should also arrange some new tasks with certain similarities so as to avoid the separation of learning and application, which will fully reflect the practicality and practical nature of the learning and application.

Although the POA emphasizes the dominant role of teachers in the POA, it by no means denies the dominant role of students in the learning process. In fact, to highlight the leading role of teachers is to give full play to their professional leading role and maximizes the learning effect. After all, the teachers are professionally educated and have many years of teaching experience. Teachers should be held accountable for the quality of teaching. All three stages of the POA teaching process must be teacher-led. The leading role here is embodied in guide, design, and scaffolding, etc.

Teaching Program in POA theory

The POA teaching experiment lasts for 6 weeks, 8 class hours per week, 48 class hours in total. After taking the course test, students will evaluate their overall English level and each sub-skill to make individualized English learning goals under the guidance of teachers. The courses are taught around five units in the textbook. The goal of each unit is divided into communicative goal and language goal. The output tasks include oral tasks and written output tasks; the former is a group video and group presentation; the latter is English composition, English forum speech, group English novel creation, and other activities. Each large output task is broken down into several subtasks. The whole teaching follows the three links of “driving and facilitating evaluation,” and the evaluation link adopts the way of “teacher-student cooperation evaluation.” In the open competition for English class representatives, students will be divided into 2 ~ 3 groups and will determine their group leader. The establishment of a WeChat group provides a platform for cooperative learning. At the same time, an electronic file bag was made for each student, including personal information table (including primary results, survey results, English learning experience, self-evaluation, and awards, etc.), English learning objectives, a learning diary, a term summary, an oral test recording, and completed output tasks and their evaluation. An electronic file bag is an important basis for a formative assessment of college English curriculum.

An English Teaching Evaluation System for Peacekeeping Police that Matches POA

The hypothesis of “Promoting learning by Evaluation” takes “evaluation of teacher-student cooperation” as the implementation means, which mainly refers to the evaluation of students' independent teaching and unit task outcomes jointly conducted by teachers and students in the facilitating process. The evaluation objects are essays, translations, research reports, oral reports, interviews, and debates, etc. (Zhang, 2017). Compared with other evaluation methods, this evaluation system has three significant characteristics. First, from the perspective of evaluation subjects, it is not a simple superposition between teachers and other subjects (such as the first draft of student evaluation product and a second draft of teacher evaluation), but

a detailed approval of typical samples by teachers before class, and then a joint evaluation of typical samples by students in class and teachers and students in cooperation.

Under the professional guidance of teachers, students can evaluate and evaluate while learning, breaking the boundary between “learning” and “evaluation,” and taking evaluation as an intensive and in-depth stage of learning. Second, the evaluation content is not only limited to the quality of the work itself, but also covers the realization of teaching objectives. The teaching objectives of POA include language and communication, so these two preset objectives are used as reference points for evaluation. Third, students are not only satisfied with the cooperative evaluation in class, but also conduct self-evaluation or mutual evaluation after class on the basis of learning how to conduct effective evaluation together. Finally, teachers comprehensively understand the realization of teaching objectives through the combined method of general survey and spot check.

Under the POA theory, the evaluation is divided into two types: immediate and delayed. Immediate evaluation is aimed at the inspection part of the facilitating process. The timely evaluation given by the teacher to the students in the input activity actually integrates the evaluation into the facilitating stage of learning. The formative evaluation given under this situation is real and objective so as to avoid the formative evaluation in the traditional teaching eventually becoming human affection and impression.

In the POA theory, the delayed evaluation is aimed at the output results, which are specifically divided into the complex output and the migration output. According to the learning content, the teacher requires the students to complete the whole output task coherently and present it in the next class (Bi, 2017). At the same time, based on text learning, some new tasks with certain similarities are arranged, which fully embodies the teaching philosophy of “learning center theory” or “integrated learning and application theory”; this realizes “learning to use” and “using middle school” so as to apply what is learned and avoid “separation of learning and application.”

The current evaluation system of peacekeeping police English concludes two main aspects: the passing rate of the United Nations selection examination and the student anonymous evaluation. For English teaching, there are some scientific and some disadvantages. The introduction of POA theory into peacekeeping police English teaching, especially the evaluation part, can be more scientific and complete in the evaluation of the teaching effect. The evaluation method of POA is combined with the English education of peacekeeping police, and the evaluation system of Peacekeeping police English teaching from the perspective of POA is developed.

Conclusion

The combination of the advanced theory of POA in English teaching and professional English education, especially the introduction of POA theory in Peacekeeping police English education, is not only an improvement and extension of peacekeeping police English teaching, but also a deepening application of the POA theory. Therefore, the research of this topic can not only be discussed in depth in theory, but also supplement some shortcomings of the research. Moreover, it feeds teaching, applies theory to teaching practice, serves teaching better, and improves the teaching effect.

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A Probe into the Transformation of the NUMBER Category of English Nouns from the Perspective of the Dynamic Categorization Theory

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[Abstract] Dynamic Categorization Theory provides a reasonable basis for interpreting the transformation of the NUMBER category of English nouns. Driven by actual contexts, it is easy for the traditionally defined count nouns in English to transfer to the category of noncount nouns, and the members of the noncount noun category can also be transformed into the count noun category, resulting in the re-categorization of a noun, which is exactly a subcategorization, as its membership is kept intact within the noun category. In the subcategorization process, metonymy, as the underlying mechanism, plays a fundamentally unignorable role.

[Keywords] count nouns; noncount nouns; NUMBER category; transformation; metonymy

Introduction

Traditional grammar divides the English nouns into count nouns and noncount nouns, primarily based on the concept of countability (Quirk, et al., 1985, pp. 245-248). “Count/noncount” as a pair of terms for distinction, as used in Quirk, et al. (1985) is adopted in the present paper, as they are more transparent and concise, though some other grammarians also use “countable/uncountable” or “count/mass” as technical terms for the same kind of distinction. Based on Quirk, et al. (1985), scholars at home such as Zhang (2017) classify into the count category such nouns as the “individual nouns” (denoting discrete entities) and some of the “collective nouns,” while subsuming under the noncount category the “material nouns,” the “abstract nouns,” the “proper nouns,” and the remaining part of the “collective nouns” (Zhang, 2017, p. 23). However, in specific contexts, the membership of the count category and that of the noncount category can be mutually transformed, thus resulting in their subcategorization within the noun class, a process in which metonymy, as the underlying mechanism, plays a cognitively significant role. Based on the classification by Quirk et al. (1985) and Zhang (2017), resorting to BNC for authentic data, this paper attempts to give a dynamic analysis of the change in the NUMBER category of the English nouns so as to reveal the factors for the semantic change underlying the deviation of the NUMBER category.

Linguistically, NUMBER is a grammatical category of nouns that marks quantity, and it can also be applied to other parts of speech (i.e., pronouns, and finite verb forms, etc.). The NUMBER category in other languages is also applied to the adjectives and the articles, which is true of French, for example. The English NUMBER system constitutes a two-term contrast: SINGULAR, which denotes “one,” and PLURAL, which denotes “more than one.” Each noun phrase is either singular or plural, and its NUMBER is generally determined by its head, which is typically a noun (Quirk, et al., 1985, p. 297). In the present paper, NUMBER is restricted only to the nouns and their forms.

Dynamic Categorization Theory

It is unanimously believed in cognitive linguistics that the prototype lies in the center of a category and radiates semantically to the surrounding members, and that the boundary of a category is open and fuzzy.

However, this version of the categorization theory does not pay adequate attention to the dynamic fluidity of the members, particularly the peripheral members, inside and outside the category. To address this theoretical defect, cognitive linguists exploring the dynamicity of category have offered “a dynamic construal approach to conceptual categories” (cf. Croft & Cruse, 2004, p. 92), asserting that categories are constructed online in reality, rather than in stable concepts. This view is supported and followed in Liu and Liu (2005), who make it clear that categorization is a dynamic process that undergoes the dynamic stages of “initiality → intermediacy → finality,” and this change is constant with the development of human cognition and their interaction with the real world (Liu, & Liu, 2005). Wang (2017) also finds that the existing categorization theory needs to be refined, and claims in his own version of the Dynamic Categorization Theory that dynamic categorization refers to such a phenomenon as in different psychological processes or communicative contexts; category members undergo dynamic changes when they begin to produce, lose, or gain their membership owing to such meta-cognitive mechanisms as metaphor, metonymy, and coercion, thus bringing about a constant change of the members’ position within the category, which is a process finally reflected linguistically (Wang, 2017, pp. 21-22).

Clearly, the linguistic categorization starts from the initial categorization, extends through de-categorization, which gradually loses or transfers the prototypical features of a category, and is followed by crossing the boundary of the category to acquire the features of a new category until the final realization of re-categorization. The process of dynamic linguistic categorization constitutes an organic entirety of the dynamic development of language, a process whose internal working mechanism is metonymy, which provides motivation for the subcategorization within the class of nouns and, equally, for the semantic shift behind the re-categorization of the NUMBER category of English nouns. The shift between count and noncount nouns, in the final analysis, is to make it easier for language users to access the target concepts under specific contexts, a process that is brought about through metonymy as a mechanism (the transfer between the whole and the part) to highlight the category itself or its attributes and features.

Variation in the NUMBER Category of English Nouns

Based on the dynamic categorization theory, the variation in the NUMBER category of English nouns can be bidirectional: the transfer from count to noncount nouns, and that from noncount to count nouns. This bidirectional transformation is discussed as follows.

The Transformation in the NUMBER Category of Count Nouns

As the most typical members within the category of English count nouns, individual nouns denote concrete entities that occupy a certain space, and, moreover, the conceptual structure they represent can be divided into referential meaning and representational meaning, with the former being primary, and the latter secondary and potential (cf. Jackendoff, 1983, pp. 77-88; Liu, & Cui, 2005, p. 39). This is exemplified by Examples 1 and 2 as follows:

1. He seems to have too much mouth and too little ear.
2. He allowed the father to be overruled by the judge, and declared his own son guilty.

Mouth and *ear*, referring to human body parts, are typical individual nouns. However, as illustrated in Example 1 *mouth* and *ear* do not refer to any particular person’s mouth or ear but rather conveys a kind of representational meaning, as it involves human cognition of the functions of those human body parts (mouth and ear) in terms of their attributes, features and relevant conceptual associations as well as other nuanced meanings, which are primarily “speaking” and “listening.” Semantically, they have moved from the

subcategory of individual nouns to that of abstract nouns and, thus, are grammatically modified by the determiners “much” and “little” normally collocating with noncount nouns. The reason why the individual nouns *mouth* and *ear* in Example 1 does not show mark of NUMBER morphologically is that, with their primary referential function degraded or even completely lost, they have correspondingly highlighted their functional features and representational function (or, to be more exact, descriptive function), and, being temporarily construed as noncount generic nouns, they take no article and show no mark of NUMBER. In Example 2, *father* as an individual noun has temporally been re-categorized as an abstract noun conveying the qualities of a prototypical father, i.e., fatherly concern and loving kindness towards his children. In the re-categorization process (to be exact, it is a subcategorization, as a relevant noun maintains the membership of noun instead of being converted into a different word class) there occurs an interchange between the two aspects, i.e., attributes and category, of an entity such as *ear* within the same Thing ICM, resulting in the weakened referentiality and the correspondingly intensified sense of genericity and functionality. Thus, an individual noun such as *father* has been construed as abstract qualities pertaining to a typical father, with the father’s functional aspect or the fatherliness being focused.

As a matter of fact, typical individual nouns, among which are institution names such as *school*, *church*, *prison*, *hospital*, etc., when appearing in their fixed collocation such as “going to church,” unexceptionally refer to the more abstract functional aspect of an institution rather than a pure locative meaning and, thus, would take no article and no plural mark. It is a re-categorization based on the SALIENT PROPERTY FOR CATEGORY metonymy.

As for animal names such as *chicken*, *cat*, *fish*, *rabbit*, etc., more often than not they rely on specific contexts to be construed as the meat/flesh or as the organism and to identify its categorial attributes. For instance,

3. a. Would you like *some chicken* for dinner? b. He ate *a little fish* to make up for the missing protein.

In Examples 3a and 3b, the individual nouns *chicken* and *fish* are modified by the hedges “some” and “a little,” both of which tend to collocate with noncount material nouns, which shows that *chicken* and *fish* originally as clearly demarcated and sharply contoured entities have been subcategorized into the related material characterized as homogeneity, denoting such conceptual facets as “chicken meat” and “fish meat.” This transformation of conceptual meaning is motivated by the OBJECT FOR MATERIAL metonymy.

What is stated previously and needs to be stressed here again is that when a typical object is construed as a relevant material, the NUMBER category of the noun undergoes corresponding change. Specifically, a count noun, through dynamic categorization, acquires the grammatical forms and features such as marks of NUMBER (inflection, mutation, and zero mark, etc.) and determiners, related with the NUMBER category different from its original status. This dynamic re-categorization turns a typical individual noun into a material noun in harmony with the context. In addition to the OBJECT FOR MATERIAL metonymy, other metonymic patterns also occur in the transformation of English individual count nouns to such subtypes as proper nouns and abstract nouns. For instance,

4. Oh, *Mr. Hamburger* comes again.
5. If they fail, they will find themselves out of *office*.

In Example 4, *hamburger* is seen originally as a common noun in the individually distinct or fully discrete sense and is used contextually as a proper noun to refer to a specific person somehow related with hamburgers. Highlighting the characteristic of the male customer, viz. his weakness for eating hamburgers, this re-categorization is contextually dependent and, as a half-jocular expression, could therefore, be

understood only contextually. In Example 5, “office” exemplifies the highly frequent re-categorization of count nouns in the individually distinct sense into abstract noncount nouns, which is especially common in modern English idioms. When *office* is re-categorized from the discrete sense prototypical of count nouns to the abstract sense of “power” or “position,” as in the idiom “out of office,” this is actually a subcategorization based on the metonymic pattern of “Location→ Occupant→ Function,” which is an indirect metonymy. As a mechanism underlying the transformation between count and noncount nouns, metonymy, as the underlying semantic motivation, is reflected grammatically.

The Transformation in the NUMBER Category of Noncount Nouns

In comparison with the subcategory of count nouns, its counterpart, the noncount noun subcategory, boasts of relatively more members, viz. abstract nouns, material nouns, proper nouns, and part of the collective nouns, all of which, in that order, together form a continuum based on the category centrality. As collective nouns are complicated due to their intractable character, the remaining part of the paper concerns only abstract, material, and proper nouns as follows.

Re-categorization of Abstract Nouns and the NUMBER Category Transformation

As the prototypical member of the noncount noun subcategory, a great number of abstract nouns more often than not reflect salient features or attributes of a category. Sharing the same cognitive frame, categories and their features or attributes are the two inseparable aspects of “Thing and Part ICM” (Littlemore, 2015, p. 22; Lin, 2012, p. 69). Motivated by the metonymy mechanism in specific contexts, features or attributes can be transformed into, or stand for, their relevant category, which is likewise governed by the metonymic pattern of SALIENT PROPERTY FOR CATEGORY, which is the very motivation underlying the re-categorization of abstract nouns. For example,

6. Water is a *luxury* in this drought area.
7. I like to buy myself little *luxuries* from time to time.

The use of properties or features for the category is the use of salient characteristics to activate the whole category, behind which is the PART FOR WHOLE metonymy. Illustrated as above, *luxury*, originally categorized as a typical abstract noun, means “great comfort, especially as provided by expensive and beautiful things,” e.g., live in *luxury*, a life of *luxury* (*the Cambridge Advanced Learner’s Dictionary & Thesaurus*), and it is equipped with all the normal characteristics of a material (mass) noun. However, in the above example, *luxury* is re-categorized, based on metonymy, as a concrete noun to refer to a specific category with its property of “luxuriousness” protruding, and thus temporarily loses those features characteristic of an abstract noun while, on the other hand, taking on grammatical features of a count noun, specifically, the indefinite article in Example 6, and the plural mark “-s” in Example 7, and, thus, they are re-categorized and construed as a concrete entities, i.e., something expensive that is pleasant to have but is not necessary.

Re-categorization based on metonymy in English shown as above has been conventionalized and taken for granted. Actually, it is unexceptionally based on the metonymic pattern of *the Salient Property for the Whole Category*.

Re-categorization of Material Nouns and the NUMBER Category Transformation

English material nouns refer to the substances that cannot be clearly identified as individual objects, such as food, beverage, liquid, and other stuffs. Typical material nouns are exemplified by *water*, *paper*, *meat*, and *fur*, etc., which, normally considered as uncountable, are characterized as being “homogenous and

unbounded.” The re-categorization of material nouns is best exemplified by *paper*, a typical member of the material nouns, for a clear exposition of their NUMBER transformation.

8. The agency has considered *a paper* on this as is referred to in the final paragraph.
9. You had your admissions if you brought your *papers* with you.

As a prototypical member of the material noun subcategory, *paper* normally shows only a sign of its uncountability characteristic of the category of matter/substance. In contrast, “paper” in Examples 8 and 9 takes on the feature of countability, a transformation showing that the original material sense of “paper” has been converted (re-categorized) from its original category of material nouns into the category of countable individual nouns. This transformation is motivated all the same by the fundamental “Part and Whole” metonymic relationship (Littlemore, 2015, p. 22). To be concrete, however, the re-categorization of material nouns is basically realized within the cognitive frame of Constitution ICM, with the use “paper” for the sense of an academic article or a document based on the sub-metonymy of MATERIAL FOR OBJECT, which is not quite different from the re-categorization of abstract nouns in terms of the underlying metonymy mechanism. In fact, the metonymy of using a specific kind of material for the relevant object is highly productive in English, and the underlying metonymy mechanism is unignorable in the extension of the primary meaning of a lexical item.

Re-categorization of Proper Nouns and the NUMBER Category Transformation

In contrast with abstract nouns and material nouns, the English proper nouns are a special kind of noun, lying at the periphery of the English sub-category of the noncount nouns, which means that it is realistically much freer for them to move across the boundary between the count and the noncount noun subcategories and equally much easier for them to take on the features of common individual nouns. As designators for unique referents, such as persons, places, organizations, countries, among others, proper nouns normally do not take plural forms, and, based on Zhang (2017, p. 23), it is, thus, classified as the material noun subcategory in the present paper. The commonization of the English proper nouns is, in substance, the re-categorization of them into the common nouns. Necessitated by specific contexts, the re-categorization of proper nouns is motivated equally by metonymy as its underlying mechanism, which, specifically, is the use of the SALIENT PROPERTY FOR CATEGORY or SPECIFIC FOR GENERIC metonymy, as in Examples 10 and 13, or the use of PRODUCER<AUTHOR> FOR PRODUCT<WORKS>, as in Example 11, or the use of PLACE FOR PRODUCT, as in Example 12. The commonization, or generalization, of the proper noun necessarily results in semantic transfer.

10. He is a *Shylock*.
11. Why don't you read a *Pushkin* for us, you love poems, right?
12. Two *champagnes*, please.
13. There are several *Cambridges* in the world.

Shylock, the representative of an old usury capital, is a profit-seeking and greedy guy, a sinister, cunning, and cold-blooded devil. Re-categorized as a common noun, as illustrated in Example 10, this name refers to similar guys who are selfish and greedy and who tries to seek profits by hook or by crook, and the commonization is based on the SPECIFIC FOR GENERIC metonymy. Pushkin, one of the world-renowned poets, with poetic creativity and literary gifts as his salient features, and thus, in Example 11, the name *Pushkin* is used for his works, reflecting the metonymic pattern of WRITER (PRODUCER) FOR WORKS (PRODUCT). Specifically, the dynamic transfer of *Pushkin* from the author domain to the closely related domain of products/works results in a countable noun contextually construed as one of his poems. Examples

12 and 13 illustrate the commonization of place names. *Champagne* in Example 12 refers to the best-known wine produced in Champagne, which is famous across the world for its trump product, the Champagne wine. This re-categorization is based on the PLACE FOR PRODUCT metonymic pattern, which is the most productive type of place name commonization. In Example 13, *Cambridge* is commonized or re-categorized as a non-proper name, referring to places with the name of, or sharing the characteristics with, the British town *Cambridge* near London. Motivated likewise by the metonymy SPECIFIC FOR GENERIC, the proper name is re-categorized as a common noun and, therefore, takes on the grammatical features such as determiners, plural mark, etc.

Conclusion

The distinction between proper and common nouns is more or less comparable to the distinction between count and noncount nouns (Conrad, 1985, p. 58). Although it is grammatically and semantically necessary to see nouns as falling into count and noncount subclasses, this traditional classification has long been in dispute. Instead of believing that a noun like *tea* should be classified rigorously on the *a priori* basis as a noncount noun (e.g., <a>*Tea* is easily available in most parts of China) and a count noun (e.g., Could I have two *teas*, please?), it would be more appropriate to regard *tea* as one and the same noun whose countability is to be specified or determined only at the level of the NP, or more exactly, through the noun's distribution and the contexts where it appears. As the bare nouns are neither count nor noncount, we can only move the NUMBER category from the bare noun to the NP. This approach is motivated primarily by considerations of simplicity and economy. Considering that common nouns are capable of being used as proper nouns and that proper nouns can also be used in common NPs with almost perfect regularity, it is fully justifiable to make two distinctions equally at the level of the NP rather than the noun, first between proper and common, and second between count and noncount, which is a reclassification cutting across the proper and common distinction.

The transformation of the NUMBER category is in substance a subcategorization within the class of nouns, which can be exactly referred to as "noun subcategorization," which actually reflects the transformation between the quantity dimension and the quality dimension of a noun whose nominal membership is kept intact. Generally speaking, the individual noun denotes species, genus, or category, while the abstract noun denotes their attributes or features. Both the category and its attributes share the same cognitive frame within which the category is defined by the members' shared salient features, and the attributes represent the qualities or salient characteristics of the category. Although the truism is that the category is inseparable from its attributes, yet the transformation between the category and its attributes is equally self-evident and frequently-occurring; specifically, the category can stand metonymically for its attributes, and vice versa. Thus, it is not difficult to understand the transformation between the count and noncount nouns, or in other words, among the individual, material, abstract, and proper nouns.

The transformation in terms of the NUMBER category between English count and noncount nouns results from the development of language, and it reflects the interaction between human cognition and actual linguistic contexts. Studies have revealed that once needs emerge out of communicative contexts, the human cognitive system will carry out the processing of linguistic elements by resorting to the metonymy mechanism until finally re-categorization is realized mentally and marked at the grammatical level, which produces the corresponding semantic shift or extension temporally and even, at times, permanently. Thus, it is suggested that the understanding of the NUMBER category of English nouns should not be restricted merely to the traditional definition and the mechanical count-noncount distinction,

but rather that close attention should be paid to the linguistic contexts, that the countability or uncountability of a noun should be determined at the assembly level, i.e., at the level of the NP, rather than on *a priori* basis, and that the learners should lose sight of the interaction among contexts, cognition and language.

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An Ecological Exploration on the Research Career Development of Foreign Language Teachers in Local Undergraduate Schools

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[Abstract] The study takes an ecological perspective to examine research career development of foreign language teachers. Factors extracted from in-depth interviews and questionnaires were used as the data. It is found that the type of school, the location, the positioning of the school, and the discipline to which the teachers belongs constitute influential factors; teachers' research career development is closely related to their researcher identification. As individuals in a specific ecological environment, they are not passively subject to the influence of the environment, but as part of the ecological environment and active constructors of the ecology.

[Keywords] university foreign language teachers; research career development; ecology

Introduction

As teachers are the bearers of teaching and learning activities, teacher development research is vital to the improvement of teaching. Researchers argue that teacher's geographical environment, values, culture, and institutions of the community influence teacher's professional development (Katane, 2007). This contextual view on teacher development has been originated from the ecological perspective, which sees human development as an individual's act of adjusting one's role and behavior to fit the environment. In this view, ecology is considered as the specific context in which an individual is embedded, including society, the environment, culture, institutions, and the individual himself (Bronfenbrenner, 1996). The ecology of teacher professional development has been summarized as the individual environment, the school environment, and the sociocultural environment (Barkhuizen, 2009). "Under the influence of an ecological perspective, researchers started to focus on multifactorial mechanisms in teachers' living environments that hinder or support development, as well as exploring and creating ecological environments that are suitable for teachers' development" (Gu, et al., 2016, p. 101).

Although teachers' professional development has been a productive field, most studies tend to focus on the teaching career development. Teachers' research career development has been largely underscored. Unlike the few previous studies that chose multiple schools of at a general level, this study examines the specific ecological factors in teachers' research career development. In this paper, the research design, which include the subjects and research procedure, will be introduced first. Then the findings will be presented in terms of barriers, researcher identification, research expectations and research initiatives. Finally, conclusions will be drawn with relevant implications.

Research Design

Subjects

Foreign language teachers at a local undergraduate college in the Northwest China, Hexi University, were selected. Three factors constitute the ecological factors: the local undergraduate college, the foreign language discipline, and the northwestern region. Understanding the situation at Hexi University is necessary for an accurate analysis of the ecology. Hexi University was upgraded in 2000; its predecessor

was the Higher Teacher Training College. After the upgrading, it was formed as a comprehensive university with the joint development of teacher education and non-teacher education. After years of development, it has made great development in science, technology, agriculture, and other disciplines; the development of liberal arts has been relatively slow, and there is still no master's education. Specifically, in the foreign language faculty, one-third of them are teaching English majors, and the rest are engaged in teaching non-English majors. Only two teachers have doctoral degrees, three-quarters of them have master's degrees, and the rest have bachelor's degrees.

Research Procedure

The study adopts a combination of qualitative and quantitative methods. The qualitative material was first obtained through open-ended interviews with 14 teachers, and then the relevant factors influencing teachers' research career development were extracted using Nvivo 11.0. Then, on the basis of the influential factors extracted through interviews, a questionnaire was designed to collect quantitative data. In order to ensure the validity of the questionnaire, four teachers completed the questionnaire and provided suggestions for revision. Before the formal distribution of the questionnaire, we tested the questionnaire, and the results showed that the Cronbach's Alpha value of the questionnaire was 0.874, which is high reliability. After that, we distributed the questionnaire through QQ and WeChat, and surveyed 61 foreign language teachers with 58 valid questionnaires returned. The final analysis was conducted on the basis of quantitative and qualitative analysis.

Findings

Barriers to Research Career Development

Barriers include individual and environmental ones. Personal barriers include inadequate research literacy, personal laziness, lack of direction, lack of interest, and personal discomfort. Environmental barriers include family pressure, teaching pressure, lack of team support, lack of an academic atmosphere, disciplinary marginalization, and difficulty in accessing data. The main barriers in descending order are: insufficient research literacy skills, teaching pressures, no team support, disciplinary marginalization, personal laziness, no academic atmosphere, difficulty in accessing data, no research direction, family pressure, no interest, and physical discomfort.

With a mean value of 3 and a mean value of 2.5 as the limit, moderate and strong factors were extracted respectively. Table 1 shows the results. Individual and environmental factors combine to form an ecological barrier. Among the personal factors, lack of research literacy is a strong barrier; laziness and lack of direction are moderately strong barriers; lack of interest and physical discomfort are weak barriers. Among the environmental factors, teaching pressure, lack of team support, and disciplinary marginalization are strong barriers; lack of an academic atmosphere, difficulty in accessing data, and taking care of family are moderately strong barriers.

Table 1. Ecological Factors Affecting the Research Development of Foreign Language Teachers

	Strong factors	Moderately strong factors	Weak factors
Individual	lack of research literacy	laziness; lack of direction	lack of interest; physical discomfort
Environmental	teaching pressure, lack of team support; disciplinary marginalization	lack of academic atmosphere; difficulty in accessing data; taking care of family	\

The ecological barriers to the research career development of foreign language teachers at Hexi University (HU) are closely related to the specific situation of HU. The lack of research literacy skills and lack of direction on how to proceed in a research career among the individual factors is related to the educational experience of individual teachers. As mentioned earlier, some of the teachers had bachelor's degrees, and some of them had master's degrees, and they had not yet steadily had their training in research methods or specific areas; after joining the university, some of the master's degree teachers were temporarily interrupted in their research journey, and they were not able to continue to improve their research literacy due to the teaching pressure and family issues. Interviews revealed that most teachers, although had the desire to engage in research, claimed that they did not know much about research methods, and they were unable to find research topics and carry out research in an appropriate manner.

Among the environmental factors, the pressure of teaching is closely related to the demands of teaching hours. Lecturers have to complete 420 teaching hours, and associate professors have to complete 380 teaching hours per year. In addition, since there is no master's education, there is no discipline like foreign language and literature that can provide academic and team support for teachers' research development, which not only leads to a lack of research cooperation and cohesion, but also frustrates teachers' motivation and makes them give up in the middle of their research. Interviews showed that team support can help to share research experiences, learn research methods, and solve the problem of inadequate research literacy. At the same time, disciplinary marginalization is related to the school's development orientation and disciplinary layout. As a local undergraduate university, the layout of scientific research is inevitably related to serving the local socio-economic development, which has led to good development in disciplines such as science, technology, agriculture, and medicine, as well as certain advantages in liberal arts and research related to local culture, which has become one of the strong factors limiting its research development.

Among the stronger environmental factors, the lack of academic atmosphere is related to the geographical location of the school and its research management; the geographical coordinates of the northwest limit the frequency of academic exchange activities and the geographical barriers to experts' lectures from outside. One teacher mentioned in an interview that "the lack of a research climate is also reflected in the fact that teachers spend more of their free time discussing how to improve teaching or family matters, and talking about research seems slightly out of place." The difficulty in accessing materials is reflected in the lack of databases in foreign languages purchased by the university, which is an obstacle to accessing the latest literature and following up research abroad. The factor of family care, on the other hand, is related to the composition of the faculty of foreign languages, which is dominated by women teachers who spend a great deal of their time on family from the birth of children to their education, thus taking up a great deal of the possible time for research.

Researcher Identification

College teachers have both teacher and researcher identities. The researcher identification was investigated through a questionnaire that addressed two questions: "I identify myself as an English teacher" and "I identify myself as a researcher in addition to being an English teacher." Figure 2 compares the teachers' identity with the researchers' identity.

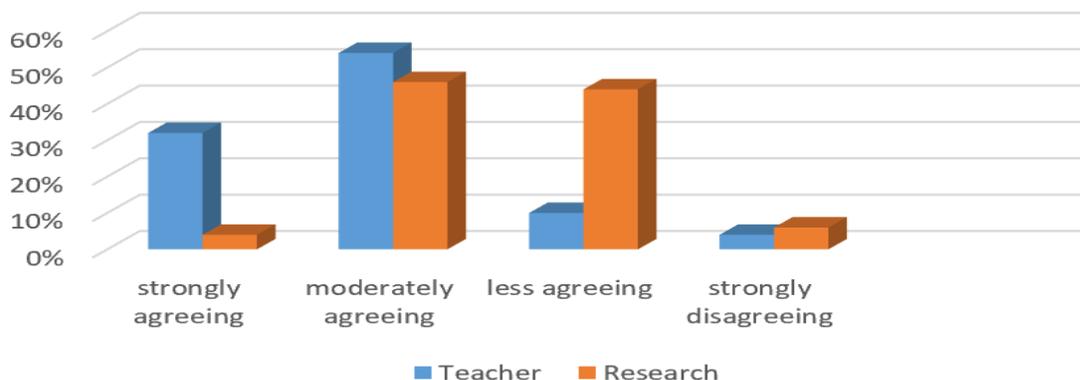
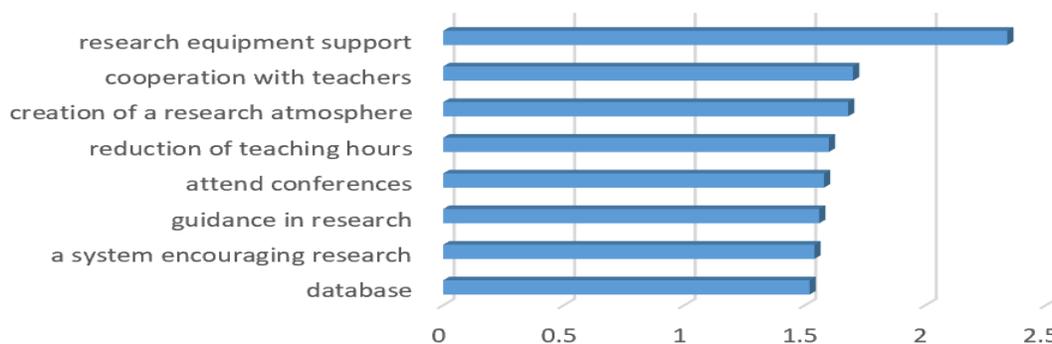


Figure 1. Foreign Language Teachers' Researcher Identification

As shown in Figure 1, the percentage of foreign language teachers at HU identifying with their researcher identity is only 50% (4% strongly agreeing, and 46% moderately agreeing), and 50% disagreeing (44% less agreeing, and 6% strongly disagreeing). A contrast with teacher identity shows more clearly the problem of foreign language teachers' researcher identification, with 86% identifying with teacher identity, much higher than researcher identity, and 14% disagreeing, much lower than researcher identity. In short, foreign language teachers at HU have low researcher identification. This may be related to the number of teachers engaged in research work and the output of research. The output of research will certainly increase teachers' self-efficacy, which, in turn, will promote teachers' research identity, and the improvement of researcher identity will, in turn, promote teachers' interest in research work. Self-efficacy and research devotion will form a positive circle to promote the research career development. In turn, a low research identification will hinder teachers' interest, self-efficacy, and devotion in research, forming a vicious cycle.

Research Expectations

Two major factors were extracted from the interviews: environmental support and institutional support. Environmental support includes six factors: a sufficient database in the university, guidance in research, opportunities to attend conferences, cooperation with teachers in the same direction, support for research equipment, and creation of a research atmosphere. Institutional support includes two factors: a system to encourage research and a reduction of teaching hours. The questionnaire survey quantified these eight factors, and the results are shown in Figure 2.



Note: This question uses a five-degree scale, (very consistent = 1, more consistent = 2, consistent = 3, not very consistent = 4, very inconsistent = 4), so the lower the score, the better the teacher's basic profile.

Figure 2. Expectations of Research Support

Teachers hope to overcome the limitations of environmental factors to enhance their research development. These expectations include the need for an institutional environment to create a favorable environment for research development through institutional changes, such as reducing the number of teaching hours, and institutional support to encourage research; there are expectations for environmental support, such as a database, participation in conferences, equipment support, and other support related to financial investment, as well as support related to having someone to guide and collaborate with teachers in research. Some of these expectations are related to research administrators, such as changes in systems and funding; some are related to both the teachers themselves and the administrators, such as the creation of a research environment; and some are related only to the teachers themselves, such as cooperation with the fellow teachers.

Research Initiatives

Foreign language teachers in the ecosystem are not completely subject to the influence of the environment; as individuals with subjective initiative, teachers' individual initiative and actions can change the environment to some extent or constitute one of the environmental factors. The qualitative material collected from the interviews revealed five tendencies: to continue exploring according to the current results, to find research interests, to invest some time in research, to go out to study (MA and PhD), and to start studying to do research. To get a detailed picture, questionnaires were used to collect teachers' choices within the five categories.

The results show that 17.24% of teachers choose to give up research directly and focus only on teaching until retirement. 82.76% teachers choose to continue research. Figure 3 shows the research initiatives of these teachers. The five categories of research are not exclusive, but rather a multiple-choice relationship in which teachers can choose both to "continue to explore in the light of current results" and to "continue to do research with a lot of energy."

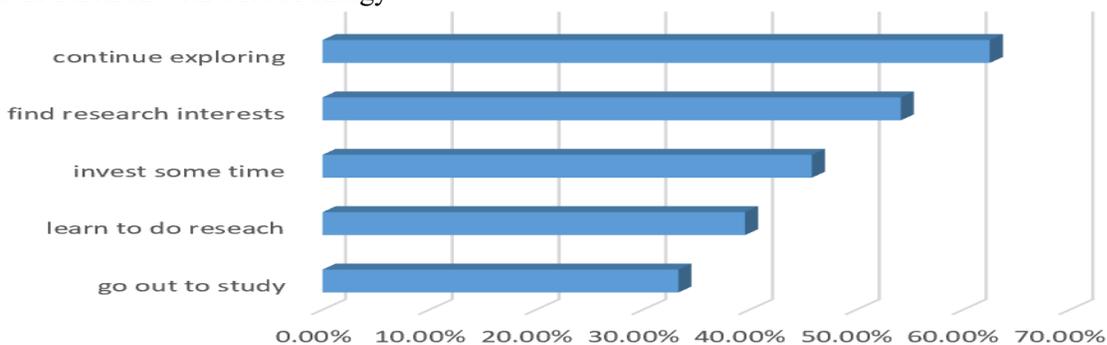


Figure 3. Initiatives for Research Career Development

Teacher's choices and actions in the face of these barriers are also part of the ecosystem for teachers' research career development. Teachers' personal choice is a positive response to the current ecological environment and a reflection of the interaction between individual teachers and the ecological environment.

Conclusion

There are a large number of universities in China with varying levels of development, and even within the same level, due to their geographical location. Geographical differences, intertwined with differences in disciplines, constitute complex variables of the ecology. This study found that, first, the type of school, its geographical location, its orientation and the discipline to which the school belonged influenced the

ecosystem of foreign language teacher's research career development. Specifically, in the case of this study, the lack of research literacy skills, teaching pressure, lack of team support, and marginalization of the discipline were all related to school and discipline factors. Second, the status of teachers' research career development is closely related to their researcher identification, forming a cycle in which good research development and researcher identification have a mutually reinforcing effect, and if vice versa, a negative cycle. Third, teachers who are in a specific ecological environment are not passively constrained by the ecological environment; teachers, as part of the ecological environment and active constructors, have expectations of the environment and are actively constructing it. In the case of this study, teachers, as individuals, have expectations of the ecological environment in terms of both environmental and institutional support, which they perceive as unchangeable factors, and they expect research administrators to provide an environment conducive to teachers' research career development.

Teachers' research career development is constrained by the discipline, the type of school they belong to, their location, the positioning of the school, their personal qualifications, and the system of "emphasizing teaching and neglecting research" in local undergraduate institutions hinders the development of teachers' research career. This may be related to the type of school, the geographical location and the orientation of the school in which the study was conducted. In addition, this study also identifies the interaction between teachers and the environment, thus complementing existing research on the teacher development research in terms of both influencing factors and individual-environment interaction. Finally, this study focuses on the research career development of foreign language teachers in local undergraduate colleges in Northwest China, which is also of some reference for the research career development of foreign language teachers in other local undergraduate colleges in China.

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The Analysis of Gender Differences in Language Use

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[Abstract] *The study of intercultural communication involves many aspects, such as verbal communication, nonverbal communication, stereotyping, and psychocultural and environmental factors influencing intercultural communication, etc. This subject also comprises the analysis of professional discourse and gender discourse. This paper mainly talks about the differences of language use between men and women. Different concepts of value and different thinking patterns will result in different modes of language use. The differences may be embodied in many aspects, such as lexical choice, syntax, and pragmatics. Through the analysis of gender differences in language use, the author has realized that it is useful in foreign language teaching. On the one hand, as foreign language teachers, we need to be conscious of gender differences in language use so that we can teach the students in an appropriate way and avoid miscommunication. On the other hand, as much as possible, we need to know the speech patterns of men and women who are native speakers of English.*

[Keywords] *intercultural communication, gender differences, analysis*

Introduction

Language plays a very important role in our daily life in that it relates many aspects of human activity. We can use language not only to identify things, to think, to record information, and, also, to represent all the things around us. In addition, language is a social behavior, so we use it as a medium to get along in a community. Intercultural communication is communication between people from different cultures (Gudykunst, & Young, 2007). The study of intercultural communication concerns many aspects, such as verbal communication, nonverbal communication, interpersonal politeness and power, cultural identity, cultural values and concepts, and stereotyping, etc. Relevant studies on professional discourse, generational discourse, and gender discourse are conducted. In this article, the differences of language use between males and females will be discussed.

Sociolinguists have explained the differences between genders from the perspective of social structure, social status, and the relation between power and solidarity. They believe that the differences of language use are mainly caused by the inequalities between men and women in society. Males are thought to be in a higher position than women in society, so the power can be reflected in their speech. Gender differences in language use will strengthen males' position in society. The higher the status of the individual speaker, the more "powerful" their language (Wolfson, 1989).

The different conception of value is regarded as another source of the differences of language use in gender discourse. The value of men consists in what they can do, while women's value depends on how they appear. Thus, we can draw the conclusion that the speakers' conception of value determines their styles of speech. In general, the speech of men is direct and tough, which can show their masculinity. On the contrary, women's speech should be elegant and implicit, which can embody their lady style.

The knowledge of the differences in language use is very helpful for language learners and gender differences may exist in not only one but all languages. As a language learner or teacher, we should know the significance of the study of genders in language use. On the one hand, we need to be conscious of gender differences in language use so that we can teach students in a more appropriate way. There are differences

in the speech between men and women, and we should know what the differences are because it is very important in the field of TESOL. On the other hand, we need to know the speech patterns of men and women who are native speakers of English as much as possible.

This article mainly discusses the different styles of language use of men and women in daily conversation, including the purpose of the conversation, the choice of the topics during the conversation, and the mode of the conversation. All in all, gender differences can be reflected in many aspects in our daily life, so we should pay more attention to them and try to decrease misunderstandings.

Gender and Culture

Gender is a social construct (but one heavily grounded in sex) involving the whole gamut of psychological, social, and cultural differences between males and females (Wardhaugh, 2009). Jia Yuxin argues that gender culture refers to the range that is set for people of different genders to limit what they think, what they say, what they do, and how they feel. During the process of socialization, people can have access to the culture and gender identity through interaction. There are cultural differences in gender roles (Gudykunst, & Young, 2007). Different genders have different communicative principles. Females can get along with each other. They tend to make connections between what their partners said and what they have to say. They are considerate and full of sympathy. Males tend to show their authority, self-confidence, and assertiveness. Besides, they like competition and try to dominate speech so that they can appeal more audience members. They always convince others through utterances and action. Communicative strategies and styles in different genders' communication culture may vary from different communicative principles. Therefore, communication between different genders may result in misunderstandings due to the lack of sensitivities and consciousness of gender differences.

Ethnographic Framework

The contrast analysis of language use between males and females in daily conversation concerns many aspects, such as the topic of the conversation, the mode of the conversation, and so on. The differences of the speech between men and women may result from their conception of values, their hobbies, and their interests, etc. They hold different opinions according to the same matter. Ethnography refers to the investigation of cultures using a particular methodology, that of participant observation. Therefore, we can refer to the ethnography of speaking to describe the gender differences in language use.

This ethnographic framework takes into account the various factors that are involved in speaking. An ethnography of a communicative event is a description of all the factors that are relevant in understanding how that particular communicative event achieves its objectives (Wardhaugh, 2009).

Conversation means to exchange ideas through interaction, so we can also employ the approach of interactional sociolinguistics—rapport talk. The research literature on inter-gender discourse has pointed out at least nine dimensions along which men and women tend to follow from different interpretive frames. The nine dimensions are as follows: intimacy-independence; connection-status; inclusive-exclusive; relationship-information; rapport-report; community-contest; problems-solutions; novice-expert; and listening-lecturing (Scollon & Scollon, 2004). From the description, we can conclude that women's speech tends to be solidarity, yet men's speech tends to be independent.

Contrast Analysis of the Speech between Men and Women in Daily Conversation

The characteristics of the speech between men and women proposed by Tannen, which are mentioned in *Intercultural Communication: A Discourse Approach*, are helpful to analyze the differences between men and women's speech (Scollon & Scollon, 2004). The speech of women differs from the speech of men in our daily conversation. Men and women differ in the kinds of language use because men and women often fill distinctly different roles in our society. We can analyze the differences of the speech between men and women from many aspects, such as the purpose of the speech, the topics of the speech, and the mode of the speech. Many of the differences may result from different social practices.

The Purpose of the Conversation

Men and women have their own purposes in daily conversation. Tannen has pointed out that the research on the purpose of women's speech should be from nine dimensions, which were shown above. The purpose of women's speech is to establish a rapport relationship among the members in the community. They try their best to become members of the community. They want to keep intimate relationship through interaction. So, in their speech, the main purpose is to express their feelings and listen to others. The style of their speech appears more obedient and negative. However, the purpose of men's speech is task-oriented, and men have a more analytical approach, so they try to solve problems and troubles through interaction. They seldom express their intimate feelings to others. They want to give information and solutions through conversation. They also want to show their independence in communication. Therefore, it is absolutely different from the purpose of the women's conversation.

The Topic of the Conversation

The topic of women's conversation is different from that of men's. The topic of the women's conversation mainly concerns social life and emotion, so it cannot be separated from their position, profession, social status, and personality. Women's speech is regarded as trivial and gossip-laden because, in the speech community of women, women mainly discuss clothing, love, family, trifles in daily life, experience, emotion, food and drink, and life troubles. Their purpose in speech is to show the intimate relationship with the addressees, and through speech, they want to reinforce their membership in the community. In contrast, men show great interest in topics concerning business, politics, legal matters, sports, geography, economy, the military, and so on. Also, their solid position in society can be reflected in these aspects

The Mode of the Speech

As for the mode of the speech, three layers, lexical choice, syntax, and pragmatic, can be mainly discussed.

Lexical choice. There are great differences in lexical choice in the speech of men and women. One can be embodied through the use of color terms. As we know, the application of vocabulary of visual color is very important in that it can make language more vivid. Women are better users of these kinds of words in that they love beauty, and they like dressing up to make them more beautiful. Their ability to identify color is very strong, and they use color terms more frequently than men. They usually use elaborated color terms, such as mauve and azure, to describe things. However, men are not sensitive to the color terms because of the effect of culture and psychology. Thus, they often use some restricted color terms. The other differences can be embodied through the use of adjectives and adverbs to express female's complement and appreciation. According to Lakoff, women often use "empty" adjectives, such as divine and cute, which are not only meaningless, but also lack any connotation of power. Women are more inclined to use adverbs,

such as so, really, and very, to strengthen their mood, while, by contrast, men often use adjectives, such as great and terrific, which sound full of power.

*Eg. Female: I'm **really** glad to see you. I mean...my brother'll be **really** glad to see you.*

*Female: She's **very pretty**.*

*Female: He's **very nice**. But I think he was nervous tonight. It was her first date in two years.*

Women also have more hypercorrect pronunciation than men because they tend to use forms of pronunciation which are closer to the prestige norm. In general, women can speak more formally than men in similar situations. Men use more interjections when they change the topics, such as Hey, Oh, and Listen. In contrast, women often use conjunctions to change their topics, such as but, however, and whereas, etc. The following sentences are chosen from *Family Album, U.S.A.* (Kelty, Cooperman, & Lefferts, 2003).

E.g. A Female: This bacon is great. I love crispy bacon.

*Male: **Oh**, what are you doing tomorrow?*

*B Female: I'd like that, **but**...*

Male: But what?

Female: But Dad is always so busy.

*C Female: **Oh, dear**, you've put the peanut butter in the refrigerator again.*

*Male: **Shit**, you've put the peanut butter in the refrigerator again.*

Syntax. Women often employ questioning intonations in statements. The use of question intonation shows that their speech is nonassertive and they make suggestions or request agreement from their addressees by using these patterns. In addition, they use tag questions and hedges frequently, such as kind and sort of, because it seems more polite. Some sentences are chosen from *Family Album, U.S.A.* to illustrate this phenomenon.

*E.g. **Would you please** open the window, if you don't mind?*

*He is very intelligent, **isn't he**?*

Women are more likely to be judged by how they present themselves rather than by what they do, and their speech is very much a part of self-presentation (Wolfson, 1989). The speech of men is direct and tough because men usually use imperative sentence, and their speech sounds like the instruction of the product and is lack of emotion.

Pragmatics. In daily communication, the differences of the speech of men and women can be embodied in pragmatics. As we all know, women are considered as talkative. The stereotype associated with women's language use has to do with the issue of verbosity. However, the fact is different because men are the main speakers in the cross-sex conversation, and they tend to take the initiative in the conversation, but there seems to be the different purposes: men speak more aggressively and competitively and women speak more about their emotion and family.

Men frequently interrupt women in cross-sex conversations, while women rarely interrupt men. Normally, men tend to use interruption as a means to dominate and control the interaction. The styles that men and women employ in the conversation are described as "debate vs. relate," or "competitive vs. cooperative." Women tend to establish intimacy by discussing problems and showing their concern and empathy in order to reinforce the relationship. However, men often try to seek solutions to problems and useful advice from others in the conversation. Women pay more attention to the details in the conversation,

while men pay less attention to them. The following examples are chosen from *Family Album, U.S.A.* (James Kelty, Alvin Cooperman & George Lefferts, 2003).

E.g. Male: Where the hell have you been?

Female: Well I had to find Foster then.

Male: Do you realize what time it is?

Female: Uh, yeah, but I couldn't find Foster.

Male: I've been standing around in that cruddy reserve bookroom for the last half hour!

Female: Sshush! The whole hall is gonna hear you.

Male: I don't care! Next time you wanna "just stop off on campus" you can use your legs.

Implication and Conclusion

Gender differences indeed exist in all languages and the different roles women and men play in social life result in the different skills or strategies they employ in communication. Wolfson has mentioned that O'Barr and Atkins suggest that women's "language" would be more appropriately termed "powerless language," which means this kind of language is less convincing, less intelligent, less competent, and less trustworthy (Wolfson, 1989). On the contrary, men's language is regarded as power because of the controlling status in society. Women's speech is different from men's speech in lexical choice, syntax, and pragmatics in daily life. Women are more concerned about the emotion, intimacy, food, dress, and relationship in conversation because they try to share their happiness and sadness with their friends. However, men are interested in business, military, politics, sports, and geography; they communicate with others in order to exchange ideas.

Through the analysis of the gender differences in language, the author realizes that as language learners, we should not only learn the basic knowledge about language use, but also know the culture of the language. Thus, we can avoid misunderstandings as much as possible. On the one hand, as language teachers, we need to know gender differences in language use so that we can teach our students the appropriate forms of the utterances. On the other hand, we need to know more about the speech patterns or styles of men and women who are native speakers of English. It appears that the field of language use and gender research have several important links to the field of TESOL.

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Interaction in Postgraduate Writing in Linguistics: A Metadiscourse Analysis

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[Abstract] *Opposite to a widely accepted idea that academic discourse is rather objective and impersonal, there is another idea that interactions exist pervasively in academic discourse. They can be created by metadiscourse, which helps authors organize a whole text and express their ideas. This paper explores how postgraduates of linguistics employ metadiscourse resources in their dissertations and compare them with research articles (RA) selected from international linguistic journals. The AntConc tool is used to retrieve the metadiscourse resources and followed by a manual check. The findings show that all kinds of metadiscourse resources are employed in the dissertations. However, the students far less frequently use them than the article writers do. What is more, word types in dissertations are not as diverse as in RAs. This study suggests that EFL teachers should try to help their students get familiar with metadiscourse and try to employ them more appropriately in their writing to better persuade and, at the same time, enlarge their students' vocabulary repertoire.*

[Keywords] *metadiscourse; academic discourse; interaction*

Introduction

The concept of “metadiscourse” was first coined by American linguists Zellig Harris to represent how writers or speakers guide their receivers to understand a text; then, it attracted the attention of many scholars (Crismore, et al., 1993; Hyland, 2004, 2005; Ädel, 2006, 2010), and a relatively mature model was developed by Ken Hyland (2004, 2005). Meanwhile, more and more scholars applied it to academic discourse to see how writers interact with their readers with the help of metadiscourse. These studies include cross-cultural ones and cross-disciplinary ones (Hyland, 2004, 2005; Li, & Wang, 2005; Wang, & Lv, 2016; Mi, 2017; Qin, & Chen, 2013 etc.). However, there are few studies exploring metadiscourse within one discipline, especially EFL academic writing. As the use of metadiscourse is disciplinary-specific (Hyland, 2005), it is important to investigate how metadiscourse is used within one discipline so that academic novices are clear about the conventions of metadiscourse in his or her discipline. In this way, they can establish a better relationship with their readers. Therefore, this paper is aimed at exploring the distribution and features of metadiscourse in the discipline of linguistics, using master dissertations written by English majors in linguistics as its corpus. This paper first presents the model of metadiscourse proposed by Ken Hyland and follows that with by what scholars have done with this model of metadiscourse. Finally, a corpus-based analysis is conducted to figure out the distribution of metadiscourse in master dissertations, which is then compared to that of linguistic papers from international, well-known journals.

Hyland's Model of Metadiscourse

Metadiscourse is the word about words, such as, *finally, I think, fortunately, therefore*, and so on. Metadiscourse resources are used to organize a text and help authors express their attitudes and opinions to make connections with the recipients (Hyland, 2005; Xin, & Huang, 2010; Qin, & Chen, 2013). Hyland (2004, 2005) developed a model of metadiscourse in which metadiscourse is categorized as interactive metadiscourse and interactional metadiscourse. Interactive metadiscourse organizes a text cohesively and logically; interactional metadiscourse plays an important role in expressing the authors' stance. By employing language strategies, the author can bring the recipients into the text and interact with it. There

are subcategories in interactive metadiscourse and interactional metadiscourse. Interactive metadiscourse includes transitions, frame markers, endophoric markers, evidential, and code glosses. There are also five subcategories of interactional metadiscourse: hedges, boosters, attitude markers, self-mentions, and engagement markers. It should be noted that metadiscourse resources cannot be identified directly by linguistic components. Rather, it is the context that determines whether a word or a phrase is metadiscourse or not. Therefore, each entry identified in a corpus should be checked manually.

Metadiscourse is mainly studied in terms of academic discourse. Generally speaking, academic discourse is regarded as transmitting knowledge quite objectively. However, as a presentation of what a scholar has done, the articles are the platform where different ideas can communicate and negotiate with other scholars (Hyland, 2000). Writers aim to verify their academic stance and persuade readers to accept it. Therefore, conscious and effective wording is needed to facilitate the interaction and finally get their ideas across to their readers (Hyland, 2005). As Prelli (1989, p. 100) says, academic reporting is “efficacious only if applied persuasively.” Academic ideas cannot explain themselves automatically but need good organization, connection, and interaction with the readers.

Previous Studies on Metadiscourse and Interaction in Academic Discourse

The research on metadiscourse is diverse, mainly for the study of written academic discourse, but some scholars have also developed new ways to study oral academic discourse (e.g., Huang, 2014) or are not limited to academic scope, exploring the metadiscourse in the written discourse (Zhang, & Song 2017). Studies of written academic discourse can be divided into non-comparative studies and comparative studies. Some scholars try to explain metadiscourse from different theoretical perspectives (Ju, 2013; Wang, 2018; Shi, & Wang, 2014) or further develop metadiscourse based on corpus analysis (e.g., Xin, & Huang, 2010; Jiang, 2019, 2020). For instance, Xin Zhiying and Huang Guowen (2010) analyzed book reviews that show that although metadiscourse itself does not have a function of evaluation, it can be evaluated through the regulation of positive and negative evaluation resources. Jiang Feng (2019) analyzed international high-level journal articles in 8 different disciplines from the perspective of metadiscourse nouns, and suggested that “qualifier + meta-discourse nouns” is the most used grammatical structure in those papers. This structure is used to refer to the information mentioned before and express the author's interactive position. Jiang's (2020) study provides a new perspective for the study of interaction in the academic discourse. He also explores the changes of meta-discourse in academic papers of different disciplines, which proves that academic discourse involves social factors, and the academic discourse in different periods changes in its social and cultural contexts.

On the other hand, the comparative studies of metadiscourse analysis are largely interdisciplinary ones. Hyland (2005), using 240 journal articles in eight disciplines as his corpus, studies the differences in the use of metadiscourse in academic writing in different disciplines and proposes a relatively mature metadiscourse analysis model. After that, many scholars carry out interdisciplinary research. For example, Li Xue and Wang Jinghui (2005) compare the differences in evidential, hedges, and reader engagement in papers written by postgraduate students majoring in management science, social science, mechanical and electrical engineering, and computer science. Wang Jingjing and Lv Zhongshe (2016) explored the use of metadiscourse in 160 doctoral dissertations in four majors of the hard field and compares it with the corresponding high-quality international journal papers. Mi Lijun (2017), from the three disciplines of mechanical engineering, civil engineering, and materials engineering, discussed the metadiscourse in engineering academic discourse. In addition to interdisciplinary research, a few scholars have explored

different academic papers' metadiscourse within one discipline. Qin Feng and Chen Jianlin (2013) used well-known international journals in the field of electronic information as the standard to examine how Chinese postgraduates in this discipline employ metadiscourse to interact and their differences with the former.

Existing studies are rich, but there are still a few research areas left unexplored. The existing studies focus on comparing metadiscourse distribution between disciplines, and there are only a few researches within disciplines (Hyland, 2004; Qin, & Chen, 2013; Jasim Al-Shujairi, 2018). In addition, almost all Chinese students involved in existing papers are non-English majors. Compared with them, English majors have relatively higher English writing proficiency, and their papers are supposed to be much closer to those of native speakers. Meanwhile, English majors are more likely to write in English. However, there are few studies on the academic papers written by English majors.

Considering this, this paper explores the use of metadiscourse in dissertations written by English majors in the field of linguistics and makes a comparison with the use in international high-quality journal papers in the same field, focusing on the following issues: 1) how do journal articles establish interaction with readers through metadiscourse? 2) How do those dissertations make interpersonal connections through metadiscourse and establish interaction with readers? 3) What are the similarities and differences between the two? 4) What problems do students have when they interact in their papers?

Research Design

This paper examines ten articles from five prestigious English journals in linguistics and five master dissertations in linguistics from Xiamen University, a famous Chinese university. English journals are chosen from the journal citation report ranking for the year 2019, i.e., JCR. There are 187 linguistics journals in this report. These journals are sorted based on their high impact factor, and then the top five journals are selected from which two articles are chosen from each journal, totaling ten journal articles. Selected journals are *Theoretical Linguistics*, *Applied Linguistics*, *Journal of Memory and Language*, *Language Teaching*, and *Modern Language Journal*. All the selected articles are transformed into TXT format, and then unrelated parts, such as the author's information, acknowledgments, and references, are deleted. Eventually, the total of this corpus is 122757 words.

On the other hand, master dissertations are written by students majoring in linguistics from the College of Foreign languages and Cultures, and Xiamen University is selected from the database of China National Knowledge Infrastructure, i.e., CNKI. Considering the length difference between journal articles and master dissertations, only five dissertations are selected. They are also transformed into TXT format with university information, bilingual contents, Chinese abstract, acknowledgments, and references deleted. Finally, the total of the dissertation corpus is 218369 words. After selecting and processing, AntConc, a corpus analysis tool developed by Anthony (2011), is used to analyze how metadiscourse resources are distributed in the dissertation corpus and then compared with the RA corpus distribution. Search items are the ones listed by Hyland (2005, pp. 218-224). A manual checkup is then completed based on the search results so that linguistic components that do not function as the metadiscourse are cut out. Third, the raw frequency is normalized to see how many cases of each kind of metadiscourse resources there are per 10,000 words in each corpus.

Results and Discussion

Overall Distribution of Metadiscourse in Two Corpora

Based on the above method, 16872 cases of metadiscourse resources in the RA corpus are identified, 11345 cases of interactive metadiscourse, and 5527 cases of interactional metadiscourse, while in the dissertation corpus, 12778 cases are identified with 9858 cases of interactive metadiscourse and 2920 cases of interactional metadiscourse. After normalization of raw frequency, the distribution of metadiscourse resources in two different corpora is showed in Table 1.

Table 1. Distribution of Metadiscourse resources in the Corpora (per 10, 000 Words)

Metadiscourse resources	Journal articles	Dissertations	Log-likelihood	Sig. (<i>p</i>)
Interactive metadiscourse				
transitions	373.4	181.5	1102.13	0.000 *** +
frame markers	431.0	204.05	1350.70	0.000 *** +
endophoric markers	21.5	19.01	2.26	0.133 +
evidentials	33.2	23.7	25.10	0.000 *** +
code glosses	65.1	23.1	342.89	0.000 *** +
TOTAL	924.2	451.4	2695.61	0.000 *** +
Interactional Metadiscourse				
hedges	147.9	46.1	933.23	0.000 *** +
boosters	68.8	28.4	283.32	0.000 *** +
attitude markers	19.1	6.9	98.39	0.000 *** +
self-mentions	96.0	20.5	893.24	0.000 *** +
engagement markers	118.4	31.8	887.04	0.000 *** +
TOTAL	450.2	133.7	3010.57	0.000 *** +

According to Table 1, students are generally using much fewer metadiscourse resources than article writers, for the total number per 10,000 words of each kind of metadiscourse in the dissertation corpus is much smaller than that in RA corpus, and the difference is statistically significant ($p < 0.001$), which is consistent with findings of previous studies (Qin, & Chen, 2013). However, in another study (Wang, & Lv, 2016), the writers found that Chinese doctoral students in hard files use almost the same number of hedges in their academic writing. They give the following reasons: students are from a top university in China and, thus, acquire a higher level of English language, and they are encouraged to use hedges in their writing by their teachers. It should be noted that not all kinds of metadiscourse resources in two corpora are significantly different. The difference in endophoric markers is not significant (log likelihood=2.26, $p = 0.133 > 0.001$), suggesting postgraduates can employ endophoric markers like a skilled writer to help their readers comprehend the text.

Distribution of Subcategories in Two Corpora Interactive Metadiscourse

In the RA corpus, frame markers and transitions manifest themselves most frequently (431.0 cases and 373.4 cases per 10,000 words, respectively) and are far more frequently used than the other three subcategories (code glosses 65.1 cases, evidentials 33.2 cases and endophoric markers 19.01 cases). On the other hand, the frequency order is frame markers (204.05 cases per 10,000 words), transitions (181.5 cases), evidentials (23.7), code glosses (23.1), and endophoric markers (19.01). Frame markers and transitions are the most frequently used interactive metadiscourse in both corpora. It may be specific to this discipline. As linguistics is an abstract discipline, it requires logicity. Thus, writers employ a large number of frame

markers and transitions in writing to make explicit the implicit connections between different sentences and paragraphs so that readers are not confused about the whole structure of the paper and can follow the writers.

Although both postgraduates and article writers employ many frame markers and transitions to make their texts coherent and effective, the total number of metadiscourse resources per 10,000 words in dissertations is much smaller than that in RAs, as we have mentioned above. This indicates that students should learn more about metadiscourse and use it more frequently in their academic writing to make their papers more readable and persuasive. As the other part of metadiscourse, interactional metadiscourse plays an important part in helping writers establish their stance and bring readers into the text to communicate and negotiate with them and, finally, persuade them (Hyland, 2005, 2017; Jiang, & Hyland, 2020; etc.).

In RA corpus, hedges are the most used interactional metadiscourse (147.9 cases per 10,000 words), followed by engagement markers (118.4 cases), self-mentions (96.0 cases), boosters (68.8 cases), and attitude markers (19.1 cases). There is a similar distribution in dissertation corpus—hedges and engagement markers are, also, the top two kinds (46.1 cases per 10,000 words and 31.8 cases per 10,000 words, respectively), followed by boosters (28.4 cases), self-mentions (20.5 cases), and attitude markers (6.9 cases). We know that hedges and engagement markers are the most frequently used interactional metadiscourse in both corpora from the above findings. Therefore, we can conclude that those postgraduates also value the accuracy of their viewpoints and allow others to express different, even contrary, points. In this way, the writers can negotiate and interact with their readers. However, it is noteworthy that there is still a difference in selecting words to employ these metadiscourse resources, even though the mostly employed metadiscourse resources are the same. Table 2 shows how many different words are used in each metadiscourse subcategories in the RA corpus and dissertation corpus.

Table 2. Word Types of the Four Most Used Metadiscourse Resources (Kind)

	Frame Markers	Transitions	Hedges	Engagement Markers
dissertations	66	45	41	42
RAs	81	50	50	47

According to Table 2, in each kind of metadiscourse resource, word types in the dissertation corpus are fewer than that in the RA corpus, which means that these students' vocabulary repertoire is not wide enough, causing limited kinds of words in academic writing. To summarize, all kinds of metadiscourse resources are employed in postgraduate dissertations. In interactive metadiscourse resources, frame markers and transitions are used significantly more than in the other three kinds. In interactional metadiscourse, different subcategories are more evenly distributed with slightly more hedges and engagement markers and minimal attitude markers. This is consistent with the most frequently used metadiscourse resources in the RA corpus, indicating that they are equipped with some knowledge about metadiscourse resources and can exploit them to write the dissertation and express their academic viewpoints. Meanwhile, the total count per 10,000 words in the dissertation corpus is significantly fewer than that in the RA corpus. Although the most frequently used metadiscourse resources are the same, word types in these subcategories are different. Writers of journal articles used more word types than student writers.

Conclusion and Implications

Metadiscourse is the discourse that helps organize discourse, invites readers to participate in the text, and expresses the author's attitude, thus playing an important role in academic writing. The academic discourse

is used not only to disseminate knowledge objectively but also to involve various factors, such as social factors and discipline. Writers' academic viewpoints are not self-evident, but require writers to organize the discourse cohesively and logically when conveying their opinions. To achieve this, they have to employ different strategies, use different metadiscourse resources to establish author-reader interaction, and then get their academic views across to their readers.

This article explores the use of metadiscourse to interact with their readers when writing English academic papers by academic novices of linguistics majors and compares them with high-quality articles from well-known international journals in this discipline to see the similarities and differences. This paper uses the AntConc corpus analysis tool to retrieve the usage of various metadiscourses in the two corpora and then checks the entries manually to make sure that words or phrases that don't function as metadiscourse are deleted. Findings show that postgraduates employ all subcategories of metadiscourse in their papers and effectively use it to organize texts and express their attitudes and opinions. Nevertheless, the total number of metadiscourse cases is significantly smaller than that in journal articles. Frame markers and transitions are the two most frequently used resources in interactive metadiscourse, while edges, and engagement markers are the most frequently used in interactional metadiscourse. However, in terms of the vocabulary types or vocabulary repertoire of these four kinds of metadiscourse resources, journal articles include more diverse words than dissertations. Thus, students should pay more attention to the use of metadiscourse resources to increase interaction with readers and try to use more diverse vocabulary to improve their paper in the future further. EFL teachers should first equip themselves with knowledge of metadiscourse and the ability to use it. Then, they are supposed to help their students get familiar with metadiscourse. Some exercises identify and analyze metadiscourse in academic papers help a lot. Finally, EFL teachers should realize students' awareness to employ metadiscourse more appropriately, rather than use as many as possible in the writing to better persuade their readers; at the same time, students' vocabulary repertoire needs to be enlarged by extensive academic reading.

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The Application of Speech Act Theory in the Long Dialogue of CET-4 Listening

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[Abstract] *As one of the core theories of linguistics, speech act theory includes three kinds of speech acts, namely, the locutionary act, illocutionary act and perlocutionary act, which are contained in the speaker's speech act. The locutionary act expresses the literal meaning of speech act, the illocutionary act conveys the speaker's interlocutionary meaning; the perlocutionary act implies the true intention of the speaker's verbal behavior. Through typical examples, this paper analyzes the concrete embodiment and application of the speech act in speech communication, which can promote the CET-4 long listening comprehension teaching and the improvement of students' communicative ability of the English speech act.*

[Keywords] *speech act; locutionary act; illocutionary act; perlocutionary act; CET-4 listening*

Introduction

In our common conception, speech and action are two different categories, and we habitually distinguish them. But as long as people pay a little attention to the language used in daily life, we can find that the language used has behavioral characteristics. In fact, speech can act in a certain context. In the 1960s, J. Austin first put forward the Speech Act Theory. It had a great influence in the field of linguistics, and there was once a situation in the field of linguistics where words had to be called "acts"; the study of linguistics has been deepened and expanded, and the literature of linguistics has been greatly enriched (Austin, 1962, p. 2). This theory belongs to the field of pragmatics and is an important aspect of pragmatics research. This kind of language phenomenon is very common and universal in our life, and it plays an important guiding role in our daily communication. It is especially prominent in the CET-4 listening test. The long dialogue materials in CET-4 listening are derived from or close to real life dialogues, and the questions are focused on the surface or the deep behavior of the language content of both speakers. Therefore, this paper will discuss the long dialogue of CET-4 listening from the perspective of the speech act theory to explore effective ways to help students improve their listening comprehension ability.

The Meaning and Classification of Speech Act Theory

In the 1960s, Austin first put forward the speech act theory (Austin, 1962, p. 3). In the field of linguistics, there once appeared a situation in which the word had to be called an "act." Linguistics research has been deepened and expanded, and linguistic literature has been greatly enriched. This theory undoubtedly provides a new perspective for us to understand and interpret the nature of language (Zhaoxiong, 2000, p. 25). The purpose of language should not be merely to inform or describe things. Language is often used to "do things." The basic unit of language communication is not the statement, but the speech act caused by the statement, and each statement can cause a certain speech act.

The Meaning of Speech Act Theory

Austin established the theory of speech acts, which is a philosophical interpretation of the nature of speech acts, aiming to answer the question of "What do we do when using language?" Saying is doing (Austin,

1962, p. 5). In the speech act, as long as the speaker speaks meaningful and understandable language and relevant information, it indicates that he has carried out a certain speech act. In fact, the purpose of people's use of language is not only to speak for the sake of speaking or to express a thought, but also to achieve a certain purpose by speaking, namely by words and deeds (Dingfang, 2001, p. 112). In verbal communication, people are good at understanding the surface meaning of the speaker, such as direct speech acts of "directing things by words" or "acting by explicit things," but they ignore or fail to grasp the deep intention of the other party, and indirect speech acts of "acting by words and deeds" or "acting by implicit things" are the focus of communication between the two sides of speech. Without an accurate grasp of the deep implicit indirect speech act, speech act speakers are likely to misunderstand each other or, even, be unable to continue the speech act. Typical statements are: "I name this boy Tom," "I bet you ten dollars he will be back in five minutes," "I promise I must pass this exam." In these cases, the statement not only states a fact, but also implements an action, so such a sentence in speech act theory is called an acting sentence, and the verb in the sentence is called an acting verb. The expression sentence is a typical expression of speech act theory.

The Classification of Speech Act Theory

Austin (1962, p. 25) believed that the purpose of language research should be to clarify all speech acts in all verbal communication situations. In order to better study various speech acts, Austin divided the speech act theory into three categories: the locutionary act, illocutionary act, and perlocutionary act. Among them, at least two or more are respectively contained in the speaker's speech act.

The locutionary act refers to the act of "speaking" itself, which is roughly the same as "signifying" in the traditional sense. That is, it is making sounds, syllables, words, phrases, and sentences, etc. This act itself does not constitute verbal communication, but in the implementation of this behavior, we usually implement a non-verbal behavior, sometimes at the same time as the implementation of post-verbal behavior (Zhaoxiong, 2000, p. 141). It is the carrier of language communication and the premise of the illocutionary act and the perlocutionary act.

The illocutionary act is also translated as an act of agency. Austin (1962, p. 42) pointed out that to complete an act is to complete an act in saying something. Such discourse exists of course (the illocutionary force or force, such as commands, warnings, dissuasions, praise and warnings and so on) and serves as a forum for verbal and verbal communication. The completion of words and deeds depends on the communicative context. Deeds act in words, and deeds may be done by either direct or indirect means. As for when to use direct means and when to use indirect means, there are differences in language and culture that can reflect the differences in values and communication styles of different national cultures (He, & Chen, 2004, p. 158).

The perlocutionary act refers to when the speaker's intention is expressed, it influences the listener, other people, and even the speaker himself to achieve certain feelings, thoughts, and behaviors. In essence, what is done by words is "By saying A, I did B, or by saying A and doing B, I did C" (He, 1988, p. 152). Although this kind of speech act has certain influence on the feelings, thoughts, and behaviors of the listener, speaker, or other people, this kind of influence is not generated by the locutionary act, illocutionary act, or perlocutionary act.

Speech Act Theory and Long Dialogue of CET-4 Listening

CET-4 Listening Teaching Requirements

The question type of CET-4 listening test has changed since June 2016, and its proportion in the CET-4 has increased from 20% to 35%, which tests students' practical communicative competence and reflects the higher requirements for English listening and speaking in the current society and times. The purpose of this reform is to make the listening test more practical. Why did the authorities remove the two parts, short dialogue and compound dictation? I have been in a class that stressed that we must learn practical English to learn English, but what is practical English? Instead of just having a simple chat with a foreigner, how often do you talk to a foreigner? We are going to learn more written English, which is news, and speech, etc., which is why I have never recommended an American TV series for gossiping to you, and the dictation class has always insisted that you listen to the news, even if you think it is disgusting, but it is the most practical. The abolition of the short dialogue section heralds the official start of abandoning some meaningless English and becoming more international. For the part of compound dictation, simply writing words without writing articles or examining the logic of articles is a meaningless exam. That is why I will ask for full text dictation in dictation class, which is the basis for you to understand the articles.

Now, let's look at the specific types of questions that are added: the number of long dialogues remains the same, and the title is increased by one in order to gather the score, so don't worry: the previous method is applicable. The short passage, the listening passage, does not have any change and the previous method is applicable, but the score goes up and becomes a problem that has two points, so the difficulty increases.

The difficulty of the above two sections is equal. Now let's look at the increased parts. Short stories, three, written in the form of 2-2-3, 140-150 words each, from BBC or VOA News, that is, the news given to you in dictation class. Since the most important thing in news is what the topic is about, and since the sources are BBC and VOA News, the speed of speech is bound to be improved compared with before. Dictation adds following the reading is the best way to adapt to the speed of speech, so we can properly carry out relevant training. At the same time, please refer to the news item section before the reform of the fourth major. The question-setting mode is almost exactly the same, except that the question stem is removed. However, as I said just now, news topics must be examined, and news topics must appear at the beginning, so you should have some idea in mind. The basic setting mode is that a theme adds one or two detail questions.

In terms of the overall difficulty, it is more difficult because this topic is newly added, we are not familiar with it, and the speaking speed is improved. However, from the summer vacation and the dictation class until now, students need not worry too much because almost every dictation is news, and we will continue to increase the amount of news dictation in the future. According to the new syllabus, the listening comprehension section of CET-4 requires students to be able to understand lectures in English, daily English conversations, and lectures on general topics to basically understand special English programs at a speed of about 130 words per minute to grasp the main idea and grasp the main points. Students can use basic listening skills to help with comprehension. Students are required to be able to "obtain oral information, including understanding the main idea, important facts and details, implicit meaning, judge the communicative function of the discourse, the speaker's viewpoint, attitude, etc."

Speech Act Theory and Long Dialogue Teaching of CET-4 Listening

Since Austin's speech act theory was put forward, it has exerted a profound influence on foreign language teaching. The theory of the speech act also plays an important role in the teaching of CET-4 long listening dialogues. In CET-4, using the speech act theory to guide long-form conversation listening is conducive to grasping the regular mode of dialogue listening, reducing unnecessary thinking activities to process information, avoiding short-term memory overload, greatly reducing brain load, and improving the accuracy of listening questions.

In CET-4, long conversation is the second part of the listening. A man and a woman have a question-and-answer session. Then they ask questions about the conversation. On the surface, the form of speech expressed by the speaker is often not in perfect agreement with what is conveyed. It seems to be irrelevant, elusive, and a patchwork of completely unrelated content. But what if the student will be careful to obtain the information, such as language, pronunciation, and intonation, combined with the dialogue scenes of contextual analysis and reasoning? It is not hard to understand the true meaning of the sentence and discourse, and potential expectations on both sides of the communicative purpose grasp the discourse to produce the best language in the communicative behavior, as well as to the speakers on both sides of the speech act, and may produce feelings, thoughts, and actions. For example, June 2018 English Band 4 listening long dialogue:

M: Do you feel like going out tonight?

W: Yeah, why not? We haven't been out for ages.

M: What a shame. Well, there is a film about climate change. Does it sound good to you?

W: No, not really. It doesn't really appeal to me. What is it about? Just climate changed?

M: I think it's about how climate change affects everyday life. I wonder how they make it entertaining.

W: Well, it sounds really awful. It's an important subject, I agree. But I'm not in the mood for anything depressing. What else is on?

M: There's a Spanish Dance Festival.

W: Oh, I love dance. That sounds really interesting.

M: Apparently, it's absolutely brilliant. Let's see what it says in the paper, "Anna Gomez leads in an exciting production of the great Spanish love story, Carmen."

W: OK, then what time is it on?

M: At 7:30. Well, that's no good. We haven't got enough time to get there. Is there anything else?

M: There is a comedy special on.

W: Where's it on? It's at the City Theatre. It's a charity comedy night with lots of different acts. It looks pretty good. The critic in the local papers says it's the funniest thing he's ever seen. It says here Roger Whitehead is an amazing host to a night of foreign performances.

W: Emm... I'm not keen on him. He's not very funny.

M: Are you sure you fancy going out tonight? You're not very enthusiastic.

W: Perhaps you're right. OK. Let's go and see the dance. But it's tomorrow, not tonight.

M: Great. I'll book the tickets online.

The male speaker expressed an act in saying that there was a film about climate change and asked the female speaker if she wanted to see something in the film. However, he did not receive a direct and specific reply from the female speaker. Female speakers, through its “express class” expression, don’t think this topic will attract her, so they give each other a kind of indirect implicit response to express his not liking the film about environmental change.

At the same time, the speech act of both sides exists – illocutionary force or force. The male speaker stated the fact that there was a film about climate change, while the female speaker used indirect speech acts to “state” that she did not like the film. In saying A, I was doing B, and Austin used the formula of acting behavior. Both parties are saying one thing (locutionary act A: the man says there is a film about climate change) while they are actually doing another (illocutionary act B: the man wants to see the film and the woman refuses to see it). Both of them use the indirect speech act for speech communication and realize the implementation of the perlocutionary act through the real purpose of the implicit speech act.

When the male speaker’s intention to “there is a movie about climate change” was expressed, it had some effect on the female speaker: for example, she spent some time going to see the movie, thus realizing that she “didn’t go out to see the movie for a long time at night.” On the other hand, the female speaker’s expression “it’s up to him to see the movie” may have some influence on him; for example, he may feel depressed because he cannot realize the idea of going to see the movie. The man’s low mood can have an effect on the woman. Therefore, the speech acts of the male and female speakers produce some effects through both sides’ expressions and influence each other, so it is a kind of speech act after receiving words, which is actually the speech act afterwards. When the male speaker successfully understands the female speaker’s speech and responds according to the meaning of her speech, whether in a positive or negative way, the speech act is considered as a success. Therefore, when the speaker carries on the speech communication, three kinds of speech acts coexist in the speaker’s speech act, serving the purpose of speech act communication.

Although the above example of this kind in the university English is four levels long dialogue, listening is very common, but many students in the effective time have a hard time understanding the locutionary act and illocutionary act of abrupt sex change and do not correctly deal with the relationship between the two, mistakenly thinking that if men and women are both parties of the dialogue, it seems to have no connection, so it is easy to enter the erroneous understanding zone. Especially in the CET-4 listening comprehension after the reform, the scripts input by the reader are only read aloud once, which requires the reader to make accurate and rapid judgments on the input language information within a very limited number of seconds. Otherwise, it will affect the understanding of the following language information, and it is easy to make several mistakes in a row.

In the long conversation listening teaching, teachers should apply the theory of the speech act to guide the long conversation listening, help students understand the different roles of speech acts in speech communication, and master the real intention of the speaker’s speech acts. If teachers can use the speech act theory to point out the specific expression of the speech act in long dialogue, it is believed that students will perform better. Although the university English four levels long dialogue hearing is very long, it also requires students to understand quickly the information of the language contact, understand the speakers on both sides, understand the surface meaning of words in speech acts to grasp the illocutionary act of implied meaning, infer the possible perlocutionary speech act, and develop corresponding communication skills. To avoid short-term memory overload as much as possible can greatly reduce the burden on the brain and improve the accuracy of listening questions. At the same time, teachers should guide students to flexibly

apply the theory into the practice of daily speech acts, which can not only politely refuse the request of the other party, but also better save face for the other party, promote the smooth completion of speech acts, and build harmonious relations.

Conclusion

In this paper, the example analysis of the speech act theory of verbal expression acts can help the listener to realize the communication in speech acts, can not only stay in the speaker's speech acts but make propositional acts on the surface meaning of the statement, and study words that destroy behavior because of the language, combine it with the speech act expressed in a psychological state, fully explain the implications of the speaker, and grasp the real intention of the speech act and the perlocutionary act and smoothly mine the perlocutionary consequences. The theory of language behavior provides a new way of thinking and a new solution for CET-4 listening teaching, especially for long listening dialogues. This theory can be used to guide college English teaching, guide students' listening in CET-4 long dialogues and other parts of CET-4, understand and apply this theory, grasp the implicit meaning in the listening speech act, and improve language learners' speech act and verbal communication abilities.

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Discourse Analysis of Climate Change from the Perspective of Proximization Theory

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[Abstract] This paper aims to examine the proximization strategies used in the 2020 Environmental White Paper released by Japan's Ministry of the Environment, which discussed climate change. The study aims to examine the proximization strategies of spatial, temporal, and axiological from the perspective of the proximization theory. The results of the study make a helpful contribution to discourse analysis with the up-to-date theory.

[Keywords] proximization theory; discourse analysis; 2020 Environmental White Paper; climate change

Introduction

Climate change has become one of the major issues of great concern to the international community in the era of globalization today, and it has brought a profound impact to the social and economic activities and people's daily lives of various countries (Hu, 2009). Japan is one of the countries in the world that has suffered frequent natural disasters for a long time. As a signatory state of the *United Nations Framework Convention on Climate Change* and a country where the *Kyoto Protocol* was signed, Japan's understanding of and reaction to global climate change is, therefore, worth studying. Discourse about the environment, especially that of climate change, needs to be deeply explored. However, few studies have focused on this issue from the perspective of linguistics, and there is a knowledge gap. In order to fill the knowledge gap, proximization theory is applied in this study. The data under study is a small self-built corpus with its content come from the 2020 Environmental White Paper released by Japan's Ministry of the Environment, which focused on climate change. The rest of the paper is divided into three parts. The first part is a brief introduction to the proximization theory. The second part is our analysis of the corpus on the basis of the proximization theory. The last part is the conclusion. The results of the study make a helpful contribution to discourse analysis with the up-to-date theory.

Proximization Theory

Proximization is a new notion in linguistics. The verbal forms “proximize,” as well as “proximizing” are first found in Chilton (2004), while the nominal term “proximization” was originally proposed by Cap (2005), who also first used it to mark an organized, strategic deployment of cognitive-pragmatic construals of/in (originally, political) discourse (Cap, 2013, pp. 4-5).

According to Cap (2018), proximization can be divided into three dimensions, namely, spatial, temporal, and axiological. The general function of the three-fold framework of proximization (spatial, temporal and axiological) is to provide a linguistic representation of both the initial arrangement of the DS and its dynamic re-arrangement, following the impact of the *them* peripheral entities on the *us* central entities (Cap, 2018). “Spatial proximization” is a forced construal of *them* entities, encroaching physically upon *us* entities (speaker, addressee) (Cap, 2018, p. 385). It can be divided into six lexical-grammatical items, namely, 1) noun phrases (NPs) construed as elements of the deictic center of the DS (IDCs); 2) noun phrases (NPs) construed as elements outside the deictic center of the DS (ODCs); 3) verb phrases (VPs) of

motion and directionality construed as markers of movement of ODCs towards the deictic center; 4) verb phrases (VPs) of action construed as markers of impact of ODCs upon IDCs; 5) noun phrases (NPs) denoting abstract concepts construed as anticipations of impact of ODCs upon IDCs; and 6) noun phrases (NPs) denoting abstract concepts construed as effects of impact of ODCs upon IDCs (Cap, 2013, p. 108).

“Temporal proximization” is a construal of the envisaged conflict as not only imminent, but also momentous, historic and thus needing an immediate response and unique preventive measures (Cap, 2018, p. 385). It can be divided into five lexical-grammatical items, namely, 1) noun phrases (NPs) involving indefinite descriptions construing ODC actual impact acts in alternative temporal frames; 2) discourse forms involving contrastive use of the simple past and the present perfect construing threatening future extending infinitely from a past instant; 3) noun phrases (NPs) involving nominalizations construing presupposition of conditions for ODC impact to arise anytime in the future; 4) verb phrases (VPs) involving modal auxiliaries construing conditions for ODC impact as existing continually between the now and the infinite future; and 5) discourse forms involving parallel contrastive construal of oppositional and privileged futures extending from the now (Cap, 2013, p. 114).

Finally, “axiological proximization” involves construal of a gathering ideological clash between the “home values” of the DS central entities (*us*) and the alien and antagonistic *them* values (Cap, 2018). It can be divided into three lexical-grammatical items, namely, 1) noun phrases (NPs) construed as IDC positive values or value sets (ideologies); 2) noun phrases (NPs) construed as ODC negative values or value sets (ideologies); 3) discourse forms involving linear arrangement of lexico-grammatical phrases construing materialization in the IDC space of the ODC negative ideologies (Cap, 2013, p. 121).

Research Design

The data under study is a small self-built corpus of the *2020 Environmental White Paper* released by Japan’s Ministry of the Environment, which focused on climate change (*2020 Environmental White Paper*). There are 18,288 tokens in total of the corpus. In this study, we examine the data through approaches of both quantitative description and qualitative analysis. The quantitative description is conducted according to the lexical-grammatical item standards proposed by Cap, which includes counting the distribution frequency of each item in the corpus and presenting it in the form of a table with a percentage as a unit (Zhang, & Yan, 2019). The counting of the items mentioned above needs a keyness frequency threshold to be included in the framework as representative members of the particular categories. In this study, the threshold we set is at 0.1%, which means that items whose individual frequency average should not be smaller than 1 occurrence per 1000 words in the corpus (Cap, 2013, pp. 108-109).

Data Analysis

Firstly, the strategy of spatial proximization used in the corpus is examined. The data statistics of spatial proximization are shown in Table 1 as follows:

Table1. Spatial Proximization (2020 Environmental White Paper, 2020)

Category	Key Items	Percentage
Category 1	日本、また日本の各地方など (Japan, each region of Japan, etc.)	0.54%
	国 (country)/各国 (each country)/先進国 (developed country)/途上国 (developing countries)	0.34%
	IPCC/G20	0.16%
	海洋 (ocean)/海洋生態系 (marine ecosystem)	0.17%
	Total	1.21%
Category 2	気候変動 (climate change)/温室効果ガス (greenhouse gas)/二酸化炭素 (CO ₂)	0.91%
	～上昇している (be rising)/～増加する, ～増える (～increase)/～減少する (～decrease)	0.30%
Category 3	～発生した (～occurred)	0.13%
	～予測されている (be projected)/～観測された (be observed)/～予想されている (be expected)	0.22%
	～懸念されている (concern about)/～進んでいる (trend towards)	0.12%
	Total	0.77%
Category 4	～を排出する (emit～)/～を与えている (affect～)/～超えた (exceed～)/～をもたらす (pose～), 生じる (generate～)	0.45%
Category 5	影響 (impact)/～可能性 (probability)/～傾向 (tendency)/リスク (danger)/危機 (crisis)	0.84%
Category 6	記録的な異常気候 (unprecedented abnormal weather)/地球温暖化 (global warming)/平均気温の上昇 (rise in average temperature)/人の犠牲 (human sacrifice)	0.58%
Total		4.87%

The spatial proximization strategy accounts for the highest proportion of the three proximization strategies, creating the impact and threat of climate change on IDC. Among them, countries are directly victimized due to the different effects of climate change and are recognized as central members of IDC. The IPCC and G20, as international intergovernmental institutions and organizations, have played an important role in tackling climate change and other aspects of promoting global governance mechanisms; therefore, they are classified as IDC members. Seventy-one percent of the earth's surface is ocean; it plays an irreplaceable role in both our economic and social activities and in regulating the global climate. It belongs to the IDC camp.

In the ODC camp, its members are relatively abstract because the climate change issue is relatively macro. Climate change is the chief culprit that produces all kinds of extreme weather, causes casualties indirectly, and threatens the entire global environment. Greenhouse gases emitted by economic production and the social life of humans are mainly made with carbon dioxide, become a member of ODSs for its role of the direct cause of climate (2020 Environmental White Paper, 2020).

Through examination of the corpus, we found that the frequency of nouns or pronouns that related to people is extremely low. According to the social context, people are divided into two groups in Japan's 2020 Environmental White Paper (2020 Environmental White Paper, 2020): 1) the ones who are affected by climate change and 2) the others who cause climate change. The frequency of the latter appears slightly higher than the former (the third item of the second category of axiological approaching), but is low, in general. It can be seen that Japan deliberately avoids the human factors of climate change and downplays the responsibility of developed countries, including Japan, on climate change. Although the proportion of

the second category is less than that of the first in spatial proximization, it does not affect the main role of spatial proximization as the construction of ODC threat proximization. The subsequent use of the third and fourth categories of related verbs created a sense of urgency for ODC to threaten IDC; the fifth and sixth categories use relevant abstract terms to describe the potential threat and actual impact of ODC on IDC. All these lexical-grammatical items are well supplemented. Such as:

(1) (……) もともと雨の少ない、乾燥した地域の多くでは降水量が減少し、さらに乾燥化が進むとも予測されています (2020 Environmental White Paper, 2020, p. 11).

It is predicted that precipitation will decrease and dryness will increase in many dry areas where there is, originally, little rainfall.

(2) (……) 気候変動は全ての大陸と海洋にわたり、自然及び人間社会に影響を与えており、温室効果ガスの継続的な排出により、人々や生態系にとって深刻で広範囲にわたる不可逆的な影響を生じる可能性が高まることなどが示されています (2020 Environmental White Paper, 2020, p. 13).

It has shown that climate change is affecting nature and human societies across all continents and oceans, and continued greenhouse gas emissions are likely to have serious, widespread, and irreversible consequences for people and ecosystems.

(3) こうした状況は、もはや単なる「気候変動」ではなく、私たち人類や全ての生き物にとっての生存基盤を揺るがす「気候危機」とも言われています。

This situation is no longer just a "climate change," but a "climate crisis" that shakes the basis of survival for us humans and all living things (2020 Environmental White Paper, 2020, p20).

(4) この豪雨により、岡山県、広島県、愛媛県を中心に237人が犠牲になり、約7,000件の家屋が全壊するなど、多くの被害が発生しました (2020 Environmental White Paper, 2020, p. 6).

The heavy rain killed 237 people, mainly in Okayama, Hiroshima, and Ehime prefectures, and caused a lot of damage, including the total destruction of about 7,000 homes.

Through expressing that with global warming, droughts, and other extreme weather will occur frequently, such as (1) constructs proximization of the future to the present, creates an atmosphere of fear and enhances the legitimization of discourse. In Example (2), use of the verbs “与える” and “生じる” emphasizes the direct negative impact of climate change, which should not be underestimated. Example (3) describes the danger of further deterioration of climate change, which may evolve into a “climate crisis.” It can be said that such expressions cause psychological panic among the public, thereby legitimizing related prevention and actions. Example (4) demonstrates the uncertainty of various disasters caused by climate change through the description of past events, especially the enumeration of specific casualties, highlights the most serious consequences of climate change for mankind, and constructs a tense atmosphere of past events, proximizing the present.

In a word, there is adequate use of spatial proximization, which depicts the direct threat of ODC to IDC in the discourse space, thus not only allowing the public to understand climate change, but making the public feel that the threat caused by climate change is proximizing at the same time, and providing a legalized basis for subsequent actions. Temporal proximization is the least-used strategy in the STA model, but its important role in assisting spatial proximization cannot be ignored. Table 2 shows the temporal proximization used in the corpus.

Table 2. Temporal Proximization (2020 Environmental White Paper, 2020)

Category	Key items	Percentage
Category 1	将来(future)/今後(from now on)/ 過去(in the past)/ 近年(recent years)	0.20%
Category 2	～ています/～ました (～ing, ～ed, ～have done)	1.13%
Category 3	悪影響(adverse impact)/リスク(danger)	0.18%
Category 5	～が、～/ただし、～/しかしながら、～/～ものの/一方で (～,but～)	0.12%
Total		1.63%

It can be seen from Table 2 that the various lexical-grammatical items are abundantly used. The use of nouns of indefinite descriptions reflects the time uncertainty of real events that occurred in the past and the possibility of reoccurring at any time in the future. Since the negative effects of climate change are difficult to grasp, its danger is emphasized through highlighting its unpredictability. The combination of tense and aspect depicts the persistence of climate change threats by constructing a linear structure of climate change from the past, through the present and to the future, together with the use of the third category of presets. Finally, the use of parallel contrastive construals enhances the threat effect of ODC. Such as:

(5) (……) 近年の激甚な気象災害に温暖化が寄与した例が指摘されるなど、具体的な影響が現れ始めています。(2020 Environmental White Paper, 2020, p. 14)

Specific effects are beginning to appear, such as the fact that warming has contributed to the severe weather disasters in recent years.

(6) 私たち自らによって作り出した気候変動、資源の不適正な管理、生物多様性の損失といった問題は、私たちにとって最適な環境の基盤を破壊し、経済・社会システムや生活にも悪影響を及ぼしつつあります。(2020 Environmental White Paper, 2020, p. 5)

Problems such as climate change, improper management of resources and biodiversity loss created by ourselves are destroying the optimal environmental infrastructure for us and adversely affecting economic and social systems and livelihoods. Through a macro overview of extreme weather disasters in recent years, Example (5) reveals that the impact of global warming has always existed, and the threat it poses has continued to extend from the past. The use of “悪影響” in Example (6) presupposes the possible serious consequences of climate change, especially the symbolic mark of “～つつあります”, which emphasizes the lasting impact.

In general, although the proportion of temporal proximization is not high, conceptual transfer is achieved through the use of various lexical-grammatical items, together with the means of proximizing from the past and future to the present. In the axiological proximization, the negative value assigned to ODC has a higher proportion than that of the positive value of IDC. This embodies the compensation mechanism of axiological proximization, that is, the compensation for the small number of ODCs of the second Category of lexical-grammatical items in *spatial proximization*. Table 3 shows the strategy of axiological proximization used in our corpus.

Table 3. Axiological Proximization (2020 Environmental White Paper, 2020)

Category	Key Items	Percentage
Category 1	持続可能な発展 (sustainable development)/科学的知見 (scientific knowledge)/排出削減 (emission reduction)/削減目標 (reduction target)	0.14%
	大阪ブルー・オーシャン・ビジョン (Osaka Blue Ocean Vision)/パリ協定 (The Paris Agreement)	0.20%
	取組 (efforts)/市場メカニズム (market mechanism)/強化 (reinforcement)	0.23%
	生物多様性 (biodiversity)/地球環境 (global environment)	0.23%
	Total	0.80%
Category 2	豪雨や猛暑などの異常天候、それによる被害 (abnormal weather such as heavy rain and intense heat, and damage caused by it)	0.92%
	人間活動 (human activities, etc.)	0.13%
	Total	1.05%
Total		1.81%

Construction of the negative values of ODC is mainly realized by words expressing the serious consequences of climate change, whose rate is 0.92% in the corpus (*2020 Environmental White Paper*). This also reflects the endless harm caused by climate change to mankind directly. Meanwhile, human activities are the initiators of climate change. Although they account for a small percentage (0.13%) in the white paper, it cannot be ignored. Among the positive values built by IDC, the main emphasis is on countermeasures to climate change. Through the analysis of the IDC, the study shows that under the global context, it is necessary to work together to respond to global climate change. To achieve this goal, various solutions, such as scientific methods to reduce greenhouse gas emission, problem settlement mechanisms, sustainable development, and protecting biodiversity, etc., should be deployed.

Conclusion

Through the quantitative description and qualitative analysis of the corpus, we found that the distribution of three proximization strategies in the STA model are relatively even, and the lexical-grammatical items in the spatial proximization are used more frequently, which clearly distinguish the “enemy” and “us.” Verbs used in the corpus construct the proximizing threat of ODC to IDC in the discourse space and leads to bad effects and serious consequences that have already appeared at the present. The strategy of time proximization is not used much, but it played an auxiliary role in that of space proximization. Through the concept transfer of both the past to the present and the future to the present, the target discourse gains the effect of perlocutionary act. In the application of the ideology proximization, ODC’s negative value is mainly constructed to compensate ODC in spatial proximization, further highlight the negative image of ODC, and enhance the legitimization of discourse. Climate change has now become a global environmental issue of the greatest concern to the international community. No country can stay out of it and take care of itself alone. It requires the joint efforts of all countries to deal with the issue.

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A Review on Semantic Prosody and Semantic Preference

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[Abstract] Semantic prosody is an important subject in the study of corpus linguistics. Based on the theory of semantic prosody and preference, and their contentious relationship, this research elaborates and discusses the respective views on the two issues from different scholars. It is concluded that the relation between semantic prosody and preference is not clear-cut, but rather interdependent: the latter builds up the former, and the former is at a more abstract level which is able to control the selections of semantic preference. This opens up new research possibilities and has also great implications for other applied fields, such as foreign language teaching, translation.

[Keywords] semantic prosody; corpus linguistics; semantic preference; collocation

Introduction

With its vital role, semantic prosody, that has attracted many scholars at home and abroad, has become a new research field in corpus linguistics. It is elaborated most thoroughly in Sinclair's Model of Extended Units of Meaning, with five increasingly abstract levels: node word, collocation, colligation, semantic preference, and semantic prosody. Collocation refers to the co-selection of words. Next, semantic preference means the class of the semantically related word-forms. The semantic prosody is the aspect of evaluative meaning with the indication of the speaker's or writer's stances. Semantic prosody and preference are closely connected but different as important properties of a unit of meaning (Sinclair, 2004). Though semantic prosody has been explored extensively by many prominent linguists, its relationship with semantic preference has still aroused the great attention of a group of international scholars. After flourishing researches, therefore, a few studies that seem to be controversial have also been carried out to examine the relationship between the two concepts. Nevertheless, it is evident that this relation between semantic prosody and semantic preference cannot simply be exhausted by one research. The systematical and comprehensive analyses of thesis concepts discovered in different researches contribute to the studies in other broad fields. In addition, it can reveal a relatively clearer stage of the development of semantic prosody and preference.

This research consists of three main sections that are structured as follows: Part I, the literature review that outlines the theoretical principles related to the topic of the text. This is followed by a special focus on the controversial relationship between semantic prosody and semantic preference by different scholars. The last part is devoted to some significant conclusions and new findings from the above analyses.

Basic Theories

There has been some disagreements related to the concept of semantic prosody. Generally, three schools need to be mentioned. Firstly, John Sinclair deserves credit for the primary development of semantic prosody. He observed one interesting linguistic phenomenon when he did the research of the lexicogrammatical environment of "set in" (1991), that is, the vocabulary in the position of the subjects of "set in" habitually is associated with the unpleasant events, such as "rot; decay; malaise; bitterness...". Later, he proposed the relatively complete definition by analogizing a term "prosody" from Firth's phonological

study (1948). But it was Louw (1993) who put the term “semantic prosody” to the public. His famous study of “symbolic of” through the evidence of corpus proved that those words that usually collocate with “symbolic of” are not desirable. Therefore, it can be concluded that semantic prosody is treated as an evaluative meaning with kind of contiguous effect which is beyond the single word itself to indicate the speaker’s or writer’s attitudes for something that is good or bad. Obviously, these observations attest the truth that “set in” and “symbolic of” are usually located in unfavorable prosody. It is essential to point that Sinclair pays more attention to the pragmatic function of semantic prosody. Stubbs echoed this view, but Stubbs later described this term as “discourse prosody” to take the place of “semantic prosody” which is, in fact, used more frequently in studies. For Louw’s part, he emphasized the contiguous effect of semantic prosody. On the contrary, Partington preferred to define semantic prosody as “the spreading of connotational coloring beyond word boundaries” (Partington, 1998, p. 68). It prioritized semantic prosody as a feature to distinguish near-synonyms. In his view, semantic prosody is the expressive connotation of a word that spreads in the context.

Sinclair was the first to give a systematic study on semantic preference. In the model of extended lexical units, it was generally described as follows by Stubbs:

Semantic preference is the relation of co-occurrence between the phrasal unit and words from characteristic lexical fields. Recurrent collocates provide observable evidence of the characteristic topic of the surrounding text (e.g. typical subjects or objects of a verb) (Stubbs, 2009, p. 125).

In this definition, it focuses on the semantic level and to relate closely to the topic of the text, which controls collocation and colligation patterns mentioned above in the introduction. Such a semantic class is also abstract, and will have frequent and typical members, but will be open-ended. For instance, the word-form “large” often co-occurs with words for “quantities and sizes”, and the central, typical use, such as “number (s), scale, part, amounts, quantities”, can be put under semantic label “large” (Stubbs, 2001) as well.

Other studies include Wei’s (2002) discussion of the word “incidence” in the corpus JDEST, taking two major colligations “N + of + N” and “N + of + V-ing”. Through the observation of a large set of the examples, he noted that the results show that this word has highly unfavorable semantic prosody, often co-occurring with “bad” or “unpleasant” things. The collocates of “incidence” usually contain three types: (1) the word set of death and diseases, like “tuberculosis, stroke”; (2) words meaning like “problem, accidents, flashovers, cracking, disruption”; (3) words with the meaning of “recurrence”. Certainly, it is an open-ended list. From the above examples, the three types of words are located in semantic preference of “incidence”.

Some Debates on the Relationship between Semantic Prosody and Preference

The domestic explorations (Ji & Wu, 2000; Wei, 2002) with regard to semantic prosody in the past 15 years benefit from the development of corpus linguistics in China, and scholars in diverse disciplines have been motivated by this theory in turn. However, at the same time, critical studies about this issue have accordingly increased (Whitsitt, 2005; Hunston, 2004; Morley, & Partington, 2009; Stewart, 2010), and relatively more complete studies at home (Han, & Fan, 2015; Wang, et al., 2014). In this research, we will focus on the contentious relationship between semantic prosody and preference. At present, there are at least two distinct views about this issue which is a relatively new field of inquiries. Based on these, there has long been a heated debate in terms of the following questions: How to differentiate the two related

concepts? What is the relation? How do they affect each other at the four levels in the model of extended units of meaning? Throughout the work of every detail of examination in the discussions in the subsequent part, it will present us with important enlightenment to understand them.

In the first place, one aspect that cannot be ignored is Partington’s (1998) research on the collocational behavior of maximizers, following Quirk et al.’s (1985) tradition a group of items related to “degree”, including “absolutely, perfectly, entirely, completely, thoroughly, totally and utterly.” This study provides more clues on the better comprehension about the relationship between grammatical functions and semantic preference. The observation is summarized as follows:

Table 1. *The Semantic Prosody and Preference of the Maximizers (Partington, 1998)*

Maximizers	Preference For	Prosody
absolutely	hyperbole	
perfectly		favorable
utterly	absence/change of state	unfavorably
totally	absence/change of state	
completely	absence/change of state	
entirely	absence/change of state, (in)dependency	
thoroughly	emotions/liquid penetration	

In this study, some categories of semantic preferences include “factual, non-factual, absence, change, emotions, dependence...”. Partington found that absence and presence are the marked and unmarked semantic features, related to the polarity of negativity and positivity in the grammatical system. In addition to this finding, the factuality or non-factuality are also achieved by the grammatical system of verbal epistemic modality. It is hinted that there is a close relation between grammar and semantic preference on account of many similar categories and dichotomies they may share (Partington, 2004, p. 149). Finally, dependence and independence are the elemental relation between clauses. Therefore, Partington and some scholars proposed a hypothesis that the major grammatical functions are reflected at the lexical level in semantic preference, given the fact that linguistic categories are largely modeled by functional communicative needs.

The relationship between semantic prosody and preference remains largely undiscussed. A relatively prevalent point of view, a few scholars claimed that the relationship is that semantic prosody is the sub-category of semantic preference because some words prefer to co-occur with items that can be described as bad, unfavorable, or as good, pleasant, and it is normal that some words usually collocate with “extent”. The negative or positive semantic prosody expresses one of these semantic features. In this way, semantic prosody is seen as the sub-set of semantic preference. This view stresses that semantic prosody is the special case of semantic preference (Han, & Fan, 2015).

Conversely, another argument put forward in this part is formulated by Sinclair. One of his classic studies is taken into analysis, the detailed examination of the expression “naked eye” (1996). By taking 151 instance lines of “naked eye” from the data of The Bank of English, some findings are implied about this item “naked eye” in the concordances. First of all, almost all of the position of N-1 are the definite article “the”, followed by the N-2 being the prepositions at this position. Considering the N-3 then, the instances reveal variations on two words “see” and “visible”. All of these are prominent collocations, restricted to the two word classes: verb and adjective. The verbs found are “detect, spot, spotted, appear, perceived, viewed...”, and “apparent, evident, obvious...” are the adjectives. However, whatever the word class, whatever the collocation, almost all the instances have to do with the meaning of “visibility”. In addition,

another aspect to which we should pay attention is the prepositional choice. The data show us that the word class of the semantic preference is related to this choice. The verb “see” is usually followed by “with” to link the final segments; the adjective “visible” appears more often with preposition “to”.

Eventually, through the closer examination of the extended contexts, the concordances reveal that words such as “small, faint, weak, difficult...” usually co-occur with “see”, for instance, “...too faint to be seen with the naked eye...” and “barely, rarely” often co-occur just with “visible”, such as: “...it is not really visible to the naked eye...”. It is observed that the semantic prosody of “naked eye” is hinted as the expressions of some kind of “difficulty”.

The arrival of semantic prosody and preference of “naked eye” offers us some ideas to answer those beginning questions. Compared with “visibility”, the stage of “difficulty” is clearly more abstract. As we have seen, semantic preference prefers to associate the key lexical items with a series of items. Furthermore, these items belong to a particular semantic set. However, semantic prosody is putting importance on the pragmatic side. Finishing the examination of the concordance evidence, it is clear that semantic prosody expresses the functional meaning, which plays a leading role in the integration of an item with its surroundings. It is able to affect a wider stretch of the text, whereas the semantic preference seems to be restricted to a narrower phenomenon. On the other hand, the observation of the example “naked eye” also suggests that the semantic preference influences the selection of colligation and of collocation, such as the prepositional choices, the collocational choices of verbs and adjectives,

Further examples to be illustrated are Stubbs’ study (2001) of the word “undergo” . He found that the right collocates appeared mainly in some semantic sets, including medical “surgery, treatment, medical, operation, heart”, training and testing “training, examination, test, tests”, as well as some concerning change “change, transformations”. This is the distributions of nouns. Furthermore, taking a serious look at the verbs and adjectives, the verbs have to do with the involuntary nature “forced, required”, and the adjectives show the inclination to express the seriousness of the events “further, major, extensive”. These data given contributes to making a pattern, that is, people involuntarily “undergo” serious and unpleasant events, such as medical procedures.

Therefore, these items of the right of “undergo” usually are associated with unpleasant things, and the subjects are in the passive state (forced to, required to, must). It is obvious that it also has a number of semantic preferences, like a series of lexical sets mentioned: “medicine, test, change”. All of these different preferences build up a particular unfavorable prosody. And Stubbs indicates that the distinction between semantic prosody and preference is not entirely clear-cut. Likewise, it is partly a question of semantics versus pragmatics. This view coincides with that of Sinclair. The semantic preference refers to the semantic features of collocates, or the semantic sets into which collocates fall. Moreover, it is able to be generalized by examining meanings of the lexical items, while semantic prosody expresses the attitudinal meaning which depends on a larger context.

At home, Wang, et al. (2014) discussed some fundamental issues, which argued that it is not appropriate to simply compare the relationship between these two issues to that of semantics and pragmatics. They put the emphasis on semantic prosody that is the commonly semantic and pragmatic feature of “node word and its collocates”. To put it another way, it is located in an unit of meaning. Semantic preference is the semantic sets of habitual collocates of the node word. This view explains the reason that although the co-occurring collocates of “tackle” usually are the classes with negativeness like “ problems, difficulties, tasks...,” the unit of [tackle NP] shows the positive semantic prosody. Wei’s study (2002) of “career” also suggested that semantic preference is more specific level in contrast to semantic prosody. By the

observation, he took the four types of significant collocates, mainly including nouns, verbs, adjectives which are classified into three categories, like the commentary words, “international, successful;” the descriptive words, “political, professional;” and the organizational words, “resume, started.” Except for the third category, “international career” or “political career” usually are the respected career in Britain society, and accordingly convey the favorable prosody.

Conclusion

To conclude, firstly, by Partington’s examination of the maximizers, it is implied that the relation between grammar and semantics is closer than what we generally assumed, and some more particular clausal relations, such as causality, contrast, also can be reflected at the level of semantic preference. Secondly, according to Sinclair and Stubbs, the fact is known that semantic prosody and preference are interdependent: the different semantic preferences construct one particular semantic prosody, and semantic prosody restricts the selection of the semantic sets and influences the selection of collocates of the node word. Therefore, it is too partial to put this relationship to be the subordinate relationship. In general, they are in an intertwined relationship. Besides, semantic preference is the semantic feature of the collocates with the node word, whereas semantic prosody lies in the level of the whole unit of meaning. At last, some domestic researches are mentioned to present the general conditions of the development about semantic prosody concerning its controversial relationship with semantic preference. And the preceding studies support a view that semantic preference belongs to the semantic classes of collocates, while semantic prosody is more abstract level for an unit of meaning.

This research has been developed in a shallow degree by the simple comparison and analyses of the profound views and findings of the different scholars. There is no denying that these are far from deep to decide a precise relationship between semantic prosody and preference, so there must be some challenges in the following researches. Besides, most of the recent domestic studies have focused on semantic prosody, particularly the empirical studies, such as foreign language teaching with the contrastive analysis in the following aspects, such as, synonyms, collocations, grammar and translation. However, it is hoped that this research shall not only lay a foundation for future research on the relationship between the two levels, but also have great implications for more other research fields, such as translation, lexicography.

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A Corpus-based Study on the Discrimination of Synonyms: Taking *idea* and *thought* as Examples

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[Abstract] This research outlines a corpus-assisted investigation into the subtle differentiation between two abstract nouns which share the similar connotative meanings. A pair of near-synonyms, “*idea*” and “*thought*”, is analyzed from three aspects: register, collocation, and semantic preference on the basis of COCA. The major finding is that “*idea*” is frequently used in oral communication and prefers to collocate with words expressing an opinion while *thought* is typically used in fiction and academic works and tends to co-exist with words showing a feeling of fear. The implications are also further discussed.

[Keywords] abstract nouns; near-synonyms; COCA; collocation; semantic preference

Introduction

There is no doubt that vocabulary serves as the cornerstone of language learning, while synonyms cover a large proportion (about 60%) of the whole vocabulary list. Synonyms generally refer to two or more words which are identical in meaning in all aspects and can be interchangeable in all contexts. Ullmann (1963), however, contended that “It is almost a truism that total synonym is an extremely rare occurrence, a luxury which language ill afford” (p. 108). Some scholars even adhere to the principle of no synonym, i.e. difference of meaning correlates with difference in distribution (Harris, 1970, p. 786). Huge in size but subtle in meaning, synonyms have aroused linguistics’ attention, and then a heap of relevant studies have come to light in these decades. Since intuition-based approach and common sense prove a poor guide in the study of language for its unreliability, we can seek assistance from corpora. The rapid development of corpus linguistics gives impetus to fervent synonym studies at home and abroad. Partington (2004) examines the semantic differences between happen-like words. Zhang and Liu (2005) make two statistical analyses: one is concerned about adjective synonyms and another case relates to verb synonyms. These researches have been carried out in different aspects with different methods. In addition to the simple comparative analysis of near-synonyms, many scholars also study them from a cross-linguistic perspective. For instance, Xiao and McEnery (2006) explore result-related synonyms. All these researches validate that using corpus-assisted research allows us to get out information which is extremely hard to recover from our subconscious by introspection. Though the significance of collocation feature is well recognized, the study on synonym discrimination mainly centers on verbs, followed by adjectives. Yet, little work has been done on relevant research about nouns, especially confusable abstract nouns. The use of the abstract noun is, however, one major characteristic of English. An abstract noun describes the nature, state, action, and concept of an object; therefore, it plays an irreplaceable role in the use of language. In order to make the scope of synonym research more complete, the focus of this study is to extend knowledge about collocation behavior of two abstract nouns, *idea* and *thought*. This paper is divided into three parts. The first part introduces some essential terms such as corpus linguistics, register, collocation and semantic preference. The second part presents the procedure of the whole study, including data collection, research objects and tools used in this study and displays a detailed analysis. The last part draws a conclusion and makes a further discussion about the implications of our findings for language teaching and learning.

Analytical Concepts

In order to provide a solid theoretical support for the subsequent research, this section provides a theoretical framework for the whole study. Thus, four essential terms, corpus linguistics, register, collocation and semantic preference are introduced accordingly.

Corpus Linguistics

The term Corpus Linguistics is defined by Francis (1982) as “a collection of texts assumed to be representative of a given language, dialect, or other subset of a language, to be used for language analysis” (p. 7). Hunston (2002) described it as “a collection of naturally occurring examples of language, consisting of anything from a few sentences to a set of written text or tape recordings, which have been collected for linguistic study” (p. 2). Both of these two explanations illustrate and stress the purpose of corpus, used for linguistic research. The advent of corpus is, to some extent, a boon to linguistic research, just as Svartvik (1991) claims “Speaking of linguistics generally, with the use of a corpus, more objective statements can be made than introspective observation permits”. Near-synonyms, construction grammar, collostructional analysis and other linguistic issues are utterly obscure until assistance came to hand in the form of corpora. Corpus can be a cut above traditional way for it provides credence and verification through real language data. Undoubtedly, corpus is acting as the default resource for linguistics now. As a constructive supplement to traditional method, rather than a replacement, it makes the relevant study more objective, thorough and persuasive. Though, many obvious advantages the corpus-based approach owns, we should also use it with caution for there are potential hazards, for instance, the incorrect corpus annotation.

Register

One key theoretical concept is register, which refers to a variety produced in language activities out of the communicating demands. It is often used for a particular purpose or in a particular social setting (e.g. legal English). Yule (2020) contends that “A register is a conventional way of using language that is appropriate in a special context, which may be identified situational (e.g. in church), occupational (e.g. among lawyers) or topical (e.g. talking about language)” (p. 820). All these explanations underline the significance of lexical choice under different circumstances. The traditional dictionary, however, does not involve the register information which serves as vocabulary’s additional information, without which learners are apt to be bewildered by near- synonyms. Therefore, the observation of synonyms appearing in different fields matters a lot, through which we can have a good command of word characteristic and use it more properly and precisely. Different probabilities of occurrences in different registers can serve as a prerequisite for judging which word should be prioritized. A balanced corpus like COCA is well suited for the study of register variation. Recognizing the register distributional difference through corpus performs a significant function in teaching for it enables learners to realize the subtle pragmatic difference between synonyms, and thus transcend from perceptual knowledge to rational knowledge.

Collocation

Collocation is generally taken to refer to a mode of meaning and some of those co-occurrences are extremely consistent and bear meaning with them. Firth (1957) first uses the technical term ‘collocation’ and one of his famous dictums is that “you shall know a word by the company it keeps”, emphasizing the crucial role of collocation in the study of meaning, which is the focus of corpus linguistics (Teubert, 2005). Sinclair (1991) points out that “Collocation is the co-occurrence of two or more adjacent words in a text”. Some scholars deem that every word owns its unique and habitual collocation behavior (Partington, 1998).

There are two types of collocation, ‘window collocations’, which collocates occur near the key word but bear no direct grammatical relationship with the node word and ‘adjacent collocations’, which are more like phrases such as *go up* (cf. Lindquist, 2009). This study mainly discusses about the former one, statistically significant collocations. As a ubiquitous phenomenon, collocation ties in with the idiomaticity of language. For the past five decades, scholars have been keen on collocation research and studies represent that there are apparent distinctions on the exploit of collates between native speakers and L2 learners. Through these studies, people are cognizant of the importance of collocation, which not only reveals the properties of language but also plays an indispensable role in practice such as language teaching and dictionary making.

Semantic Preference

Another indispensable concept is semantic preference, known as a collection of semantic characteristics of typical words collocated with the node word, which has come to light in recent years. This term was first mentioned by Sinclair (1996), but he did not give a clear definition to it (Pu, 2020). Stubbs (2001) defines it as “the relation not between individual words, but between a lemma or word-form and a set of semantically related words.” Partington (2004, p. 151) regarded it as “a narrower phenomenon – relating the node item to another item from a particular semantic set.” Hunston (2007) suggested that “semantic preference was used to refer to the frequent co-occurrence of a lexical item with items expressing a particular evaluative meaning”. From the descriptions given above, semantic preference, a particular semantic set, is regarded as a feature of collocates. It is not uncommon that we may find some words are prone to co-occur with certain words. For example, *cause* prefers to collocate with *pain* instead of *happiness*. In traditional teaching, when encountering a new word, teachers always resort to its synonym to explain it, which ignores the existence of semantic preference and thus is misleading. Therefore, the introduction of semantic preference exerts a large part in discriminating near-synonyms.

Research Procedure and Analysis

This section is mainly divided into three parts. Firstly, we make a brief introduction about the selected corpus and relevant methods used in this research. Secondly, we illustrate the research process of this study. Last, a detailed analysis is made from the perspective of register distribution differentiation and typical collocation features.

Corpus Used in this Study and Relevant Methods

Due to the limitations of traditional methods, this study will, with the aid of COCA (Corpus of Contemporary American English), analyze the word *idea* and *thought* in detail in terms of register, collocation, and semantic preference. As one of the most widely used and largest balanced corpora, COCA is a monitor corpus in essence, which is continuously updating with a constant increase in its size. There are five main domains: spoken, academic, newspaper, magazine and fiction, which provide us with a wealth of rich and timely data in various varieties. On February 20th, 2008, COCA was first released online by Mark Davies from Brigham Young University. Since then, all registered users can have free access to it.

One of its merits is that it offers the information of MI value directly, a time-saving device, which can be used to test the collocational strength of a collocation. Gries (2009) puts that “corpus must be evaluated with tools that have been designed to deal with distributional information”. General statistical methods including MI score, Z-test, T-test, log-likelihood and many more are widely used in the related research in order to make them more comprehensive and convincing. Conventional manners are conducted based on

MI ≥ 3 and T-test are normally taken to examine the result (T-score of 2 or higher is considered to be significant). Following Hunston's (2002) tradition, MI-score and T-test will be adopted to figure out the most salient collocates of *idea* and *thought* in this research. According to Wei (2002), three conventional ways are generally used in the study of collocation behavior. The first approach is corpus-driven, and the second one is corpus-based. The last one combines the former two. The present study adapts the corpus-based method exploring the register distribution, salient collocates and semantic preference of the node word.

Register Distribution Differentiation

After searching for 'idea_n*' and 'thought_n*' respectively, it is easy to find that when *idea* (W1) frequently co-occurs with *thought* (W2), which indicates the mutual attraction of two words and explicates learners' confusion about these two words. After copying data to an Excel sheet and perusing it, two main discoveries are found (see the table 1. below). The distributional differences on the macro level are clearly displayed through simple frequency statistics and basic register observation.

Firstly, it is not hard to find that the total raw frequency of W1 (264724) is three times higher than that of W2 (82064) in COCA. Besides, this picture shows that W1 appears more frequently in spoken data while W2 tends to occur in fiction and academic works. However, it can also be found that the use of W1 is basically evenly distributed among five registers and the frequency of W1 in the five sub-corpora is on average higher than that of W2. This is partly because the meaning of W1 may be broader than that of W2. Besides, the length of word may also count. People are inclined to use shorter words, for they are prone to be remembered. Obviously, quantitative analysis of frequency in different registers is critical in selecting near-synonyms and it plays a guiding role in teaching.

Table 1. Frequency of *idea* and *thought* in Five Registers

	<i>Idea</i> (W1)		<i>Thought</i> (W2)	
	Raw Freq	Normalized Freq	Raw Freq	Normalized Freq
Spoken	36225	126.1	6509	51.60
Fiction	27484	118.3	19571	165.40
Magazine	28288	126.1	6563	52.05
News	20925	121.7	4226	34.71
Academic	21688	119.8	10010	83.56

Salient Collocation Behaviours

In order to extract out the strong collocates of W1 and W2, the parameter is selected as a span from “-4” to “+0” and frequency > 5 predetermined. Top 10 significant collocates are listed below in an order of relevance (see table 2. below). The corpus has certainly worked as designed; making research more convenient and objective, but meticulous manual work is also needed to detect those POS-tagging errors. According to the corpus data, we will firstly filter out the data that do not meet the criteria. Secondly, deep analysis associated with their verb collocates will be conducted.

The top 100 samples are chosen respectively for further discussion. Conclusions can be easily reached after sorting the samples manually. From the corpus data, we can easily find that there are some words can be used to collocate with both W1 and W2, for example, *entertain* and *relish*. A common characteristic lies between their common collocates, sharing a meaning of likeness and possession. In addition to similarities, salient distinctions are also displayed as following.

First and foremost, W1 typically collocates with those words all expressing an opinion or a belief, such as *broached*, *floated*, and *conceived*. The second group with which it often co-occurs shares the meaning of prevention and deny, like *nixed*, *balked*, and *vetoed*. The third group emphasizes the meaning of disdain or even dislike, for instance, *toy*, *scoff*, and *abhor*. Another main group of typical words convey the meaning of like and support, like *relish*, and *endorses*.

The semantic preferences of words paired with W2 seem to be much different. The most salient collocation of W2 concerns a feeling of fear and shock, for example *quailed*, *shuddered*, and *appalled*. Another striking collocation relates to an unpleasant feeling which will cause pain, anger, or disgust such as *provoked*, *wince*, and *furrowed*. A third group consisting of words denoting a meaning of giving up and refusal, like *banish*, *perish* and *stifle*. Like W1, it collocates with words sharing a characteristic of love, but more emotionally intense. For instance, *salivate* and *drooling*.

Given what is referenced above, we can find that there is a low degree of collocational overlap between idea and thought. The distinct semantic preferences give us an insightful view to these two words and indicate some circumstances they cannot interchange easily. When we desire to give an opinion or put forward a suggestion, we generally use the word idea, for instance, to popularize an idea rather a thought, which seems to be odd. Nevertheless, when speaking of something that carries the meaning of panic or scare, the word thought is given priority. For example: He shivered at the thought of such a defection (Davies, 2019).

Table 2. Ten Salient Collocates of idea and thought

<i>Idea (W1)</i>		<i>Thought (W2)</i>	
Collocates	T-score	Collocates	T-score
liked	28.97	bear	17.07
rejected	20.89	perish	11.07
reject	15.86	shuddered	8.64
floated	14.11	entertain	8.25
dismissed	14.04	provoke	7.51
toyed	13.66	relish	7.17
entertain	12.61	shudder	6.68
conceived	12.59	cringe	6.53
pitched	12.41	entertained	5.95

Conclusion and Implications

The focus of this research is to find the similarities and differences between *idea* and *thought*. To make a brief summary, first, these two words are used in different domains. The former frequently occurs in oral communication while the latter appears in fiction and academic works. Secondly, from the perspective of collocation and semantic preference, there is a little collocation overlap between them. Both can collocate with words sharing a meaning of *possession* and *likeness*. Yet, it also can be found that idea prefers to coexist with words denoting a meaning of expression while thought tends to co-occur with words owning an unpleasant feeling, which would seem reminiscent of negativity.

Mind-boggling and muddle-headed synonyms often occur in language learning process. Near-synonyms imply that there is a heap of alternatives, but the subtle semantic nuances often pose a threat on lexical choice. However, every word or phrase has its unique semantic preference, which is hardly perceived by L2 learners, let alone accurately grasped. To apply them in appropriate contexts seems to be a sore trial. By conventional approach, like item-by-item analysis which is tedious and introspective qualitative method

and is thus, lacking in accuracy, we fail to catch the delicate differentiation between near-synonyms. Therefore, it is not strange learners are liable to misuse synonyms, which seems to be a permanent and considerable challenge.

It stands to reason that the discrimination of near-synonyms can benefit considerably from taking corpora and statistical methods into consideration. Corpus-based studies are beneficial to students for it provides vast authentic examples. For students, high quality and sufficient input materials can expose them to plenty of structures and collocations and promote them to acquire and use collocations in line with practices of native speakers. The insightful view of collocation features or the awareness of semantic preference is valuable for learners for it laid a firm foundation for the analysis of synonymous items. There is a pressing need to embolden students to apply corpus in their studies for its specific contexts and concordances remind them to use it with caution. On the teachers' part, they are capable of utilizing this convenient device to display strong collocates rather than focus on the meaning of a single word only. Besides, the authentic sentence in corpus can also be used for the paper test or oral practice and the corpus-based approach will make classroom teaching and learning more inspiring and rewarding.

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On the Syntax of Chinese Topic Structures

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[Abstract] *Chinese is known as a topic-prominent language. However, there is little consensus as to the syntactic structure of topic constructions in Chinese. This paper reviews previous research on the syntax of Chinese topic constructions as documented in the formal linguistics literature. In particular, the paper discusses the generation and position of the topic in different types of topic structures.*

[Keywords] *topic; movement; base-generation; Chinese*

Introduction

Li and Thompson (1976) argued that besides subject, topic is also a basic grammatical relation and put forward a new way to distinguish languages on the basis of the relative importance of topic and subject in a certain language. In their proposal, languages are divided into four types: topic-prominent, subject-prominent, both topic prominent and subject prominent, and neither topic prominent nor subject prominent. Chinese is claimed to be a typical topic prominent language. For example, (1) is a so-called Chinese-type topic structure in which the sentence-initial NP *shuiguo* ‘fruit’ functions as a topic and the rest of the sentence, i.e., the comment, says something about it.

Example 1

shuiguo, wo xihuan pingguo.
fruit I like apple
‘As for fruits, I like apples.’

At the sentence level, topic can be studied from either a pragmatic or syntactic perspective. Pragmatically, topic denotes new information or “sets a spatial, temporal, or individual framework within which the main predication [comment] holds” (Chafe, 1976, p. 50). Syntactically, it refers to an expression which “occupies a syntactic position reserved for topics” (Gundel, 1988, p. 211) or “bears a certain kind of syntactic/morphological marking” (Jiang, 1991, p. 12). According to Gundel, a pragmatic topic may not be realized as a syntactic topic; yet a syntactic topic must simultaneously function as a pragmatic topic. Put another way, the pragmatic definition refers to the communicative function of a topic while the syntactic definition recognizes its syntactic properties in a sentence.

This paper presents an analysis of Chinese syntactic topic, focusing on two general questions: how topic is generated, and where it resides in the phrase structure tree. We first summarize the major types of Chinese topic structures and then present various views on its generation and position in different types of topic structures.

Chinese Topic Structures

According to the relationship of topic and comment, Chinese topic structures can be divided into two types: topics structures with a gap and topic structures without a gap. In the first type of topic structures, the topic is coreferential with an element in the comment. Usually, such an element is null. For example, in (2), the

pro, but Xu (1986) later regarded it as a base-generated free empty category, which can be realized as anaphor, pronominal, or R-expression.

Recognizing the problems of both approaches, Li (2000) argued that both movement and base-generation are possible ways to derive Chinese topic structures. Along the principle of economy in the Minimalist Program, she proposed that when there are morpho-syntactic clues for movement, the structure is derived through movement otherwise base-generation is adopted. Li put forward four pieces of argument which are supportive of movement but not accounted for in Xu and Langendoen (1985). The most prominent one is concerned with reflexives as in (13).

Example 13

[ziji]_j -de baba]_i , Zhangsan_j hui zhaogu e_i.
 self's father Zhangsan will take.care.of
 'Self's father, Zhangsan will take care of (him).'

According to Principle A of the Binding Theory, anaphor cannot be free in its governing category. Thus, in (13), *ziji*, as a reflexive anaphor, must be bound by its antecedent *Zhangsan*. However, *Zhangsan* is not c-commanding *ziji*, making the anaphoric relationship impossible. To account for the grammaticality of this sentence, it can only be proposed that the topic *ziji-de baba* 'self's father' is moved from the object position c-commanded by the subject *Zhangsan*. In other words, the reflexive *ziji* is first licensed in its original position in the comment and then moved to the front. In other words, movement is a necessary operation to derive certain types of topic structures.

On the other hand, if there is no clue for movement as in (11) and (12) above, the topic is base generated. However, according to Huang et al. (2009), the empty category in the comment should be analyzed as a *pro* governed by the Generalized Control Rule, which states that "an empty pronoun is coindexed with the closest nominal" (p. 209). They argue that this can explain the reference of the empty category in sentences like (14).

Example 14

Lisi, [[e chang ge de] shengyin] hen haoting.
 Lisi sing song DE voice very good
 'Lisi, the voice with which (he) sings is very good.'

In (14), the empty category is coindexed with the topic *Lisi* which is the closest nominal c-commanding it. Therefore, the binding relation between the topic and the empty category is established in a non-movement manner.

Topic Structures without a Gap

Now, let us look at the generation of topic without a coreferential gap in the comment clause. Since there is no gap in the comment, most researchers (Xu, 2000; Xu, & Liu, 1998; Li, 2000) agreed that topic is base generated in this type of structures. However, Shi (2000) denied the existence of topic structures without a gap and maintains that topic must be related with a position in the comment. Upon a close examination of six types of such topic structures, he argued that the so-called dangling topics are either not real topics or not dangling (i.e., coreferential with an element in the comment). Consider (15).

Example 15

na-suo fangzi xingkui qu-nian mei xia-xue.
 that-CL house fortunate last-year not snow
 'That house (topic), fortunately it didn't snow last year.'

Sentence (15) represents one type of dangling topic construction which is marked by adverbs like *xingkui* 'fortunately', *yao-bu-shi* 'if not for'. Shi (2000) agreed that the initial NP is the topic but does not think that it is stranded. He recognized that adverbs like *xingkui* 'fortunately' are connective adverbs which

work in pairs with other adverbs like *buran* ‘otherwise’ such as in (16). However, the second part as introduced by *buran* ‘otherwise’ in (16) can be omitted, resulting in (15). Therefore, the topic *na-suo fangzi* ‘that house’ is not dangling but rather co-referential with the subject of the omitted clause.

Example 16 na-suo fangzi_i xingkuai qu-nian mei xia-xue, buran *e_i* zaojiu ta-le.
 that-CL house fortunate last-year not snow otherwise already collapse-ASP
 ‘That house, fortunately it didn’t snow last year; otherwise it would have collapsed.’

Another type of dangling topic construction is like sentence (17) in which there are two sets of NPs but no verb in the predicate, with the first NP *na-zhong douzi* ‘that kind of beans’ being the dangling topic and the second NP *yi-jin* ‘one catty’ being the subject.

Example 17 na-zhong douzi yi-jin sanshi-kuai qian.
 that-CL beans one-catty thirty-CL money
 ‘That kind of beans, one catty is thirty dollars.’

Shi (2000) argued that *yi-jin sanshi-kuai qian* ‘a catty for thirty dollars’ can be analyzed as a nominal predicate. The most prominent evidence is that it can be preceded by certain adverbs like *cai* ‘just’ which can only occur between subject and predicate. Therefore, *yi-jin* ‘one catty’ should not be the subject. If this is true, then *na-zhong douzi* ‘that kind of beans’ is not a topic but a subject.

As for sentences like (5) reproduced here as (18), Shi (1992, as cited in Huang et al., 2009) proposed that it is derived from movement and subsequent deletion as in (19). The topic *shuiguo* ‘fruit’ is moved out of the object NP and then the constituent within the parentheses is deleted, resulting (18). Under such analysis, the topic has a gap in the comment.

Example 18 shuiguo, wo xihuan pingguo.
 fruit, I like apple
 ‘As for fruits, I like apples.’

Example 19 shuiguo, wo xihuan [(shuiguo zhong de) pingguo].
 fruit I like fruit among DE apple
 ‘(As for) fruits, I like apples (among fruits).’

The above argument received many attacks. Specifically, Xu and Liu (1998) argued against this analysis. In their opinion, it is impossible to determine what the elided part of (15) is. It could be just one clause containing the topic as in (16). It can also be two or three clauses not containing the topic. In the latter case, the topic still cannot find a coindexed element.

Pan and Hu (2002) also argued against Shi (2000). They maintained that in the dangling topic sentences, the topic is licensed by a semantic variable in the comment. According to them, the topic provides a set that is induced by a semantic variable, and it is the set-member relation that ties the topic and comment together and thus licenses the topic. They put forth a formal semantic licensing formula as follows:

Example 20 $\lambda P \lambda Z \lambda x_1 \dots \lambda x_n [x_1 \in Z \dots \& x_n \in Z \& P(x_1, \dots x_n)]$

In (20), P stands for the predicate, Z the set established by the topic and x the member of the set. For example, under this analysis, (18) can be represented as (21).

Example 21 $\lambda P \lambda Q \lambda Z \lambda x [x \in Z \& P(x) \& Q(x)]$, where $P(x) = x$ is ‘apple’, $Q(x) =$ ‘I like x’, $Z =$ ‘fruit’

The Syntactic Position of Topics

Whether it is derived through movement or base-generation, as we have seen, topic always occurs in sentence-initial position. Therefore, the next important question is how it is represented in the phrase structure tree. Xu and Langendoen (1985) proposed a traditional phrase structure rule: $S' \rightarrow TOP S$, in which topic is projected as a sister of S. This is similar to Chomsky's (1977) treatment of topicalization and left-dislocation. In later X' theory, the topic phrase is proposed to occupy [Spec, TP] (Xu, & Liu, 1998). Recently, along with Rizzi's (1997) study of CP in the left periphery, topic is considered as residing in the specifier position of a functional phrase TopP (Xu, 2000; Li, 2009), in which Top⁰, the head of TopP, is occupied by a topic marker. Since Chinese does not have a compulsory topic marker, in many cases, Top⁰ is left blank. Optionally, particles like *a*, *ya* can occur after the topic. If so, they will reside in Top⁰. For example, sentence (22) can be represented in the phrase structure tree as in Figure 1, in which the particle *ya* is the head of TopP.

Example 22

shuiguo ya, wo xihuan pingguo.
 fruit ya I like apple
 'As for fruits, I like apples.'

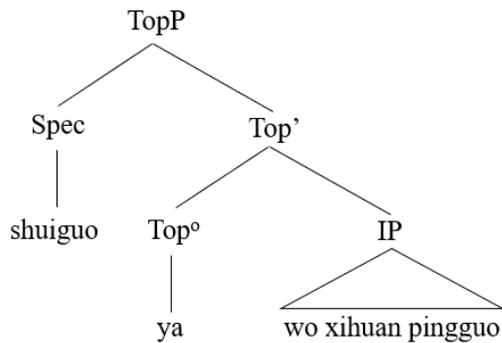


Figure 1. Phrase Structure of Sentence

Conclusion

So far, we have examined the major findings on Chinese topic structures. Although these studies produced fruitful and insightful results, there is great divergence as we have seen. In addition, there are still several questions waiting for further research. First, if we assume that topic structures are derived from movement, then why is there movement? In other words, what is the syntactic mechanism motivating the constituent to move to [Spec, TopP]. Previous studies just argue for the necessity of movement but do not explore the conditions for movement. Second, if we assume that topic structures are derived through base-generation, how are they licensed syntactically? For example, how do they pass Case Filter? How do they establish the coreferential relationship with the gap in the comment? Such questions should be addressed in future studies.

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Construction of Tourism Network Publicity Discourse Based on Multimodal Discourse Analysis Theory

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[Abstract] In the age of information, tourism publicity discourse enters the network and presents the characteristics of multimodal fusion. Guided by the theory of Multimodal Discourse Analysis, this thesis analyzes effective ways to construct tourism publicity texts in terms of linguistic meaning, representational meaning, interactive meaning and compositional meaning for completing the integration and interaction of language and other relevant meaning resources. It aims to construct multimodal tourism network publicity discourse better for improving the information transmission function of tourism publicity discourse and meeting the needs of foreign-related tourism industry development and market demands.

[Keywords] multimodal; network; tourism publicity discourse; construction

Introduction

The rapid development of social economy and science and technology has continuously enriched people's information communication means, and the ways of information acquisition, information representation, and information transmission are increasingly diversified. Language, as a carrier of information communication, has gradually lost its dominant position in interpersonal communication. Other media, such as visual images, music, layout, and video, play an increasingly prominent role in information dissemination. Interpersonal communication has changed from a single language mode to a multi-modal mode.

In recent years, economic globalization has accelerated tourism internationalization. Tourism publicity is mainly to introduce and recommend tourism landscapes for attracting foreign tourists, publicizing national culture and establishing international tourism image. With the development of social informatization and the transformation to multimodal communication, the construction mode of tourism publicity discourse is also changing. Assisted by network and multimedia technology, tourism publicity forms have been largely enriched, its discourse steps into the network, and internet tourism publicity has become the most convenient way for people to obtain tourism resources; meanwhile tourism network publicity also makes tourism information spread much more quickly, more directly and more intuitively. While strengthening sensory stimulation, it has also heightened the effect of external publicity. The composition of the discourse shows multimodal characteristics. This paper first describes the development of multimodal discourse and its further research in different fields; then, it analyzes semiotic resources and multimodal features of tourism network publicity discourse; finally, it explores effective ways to construct tourism publicity to realize the integration and interaction of language and other relevant meaning resources.

Literature Review

In the 1990s, linguists represented by Kress introduced the concept of multimodal discourse analysis, and put forward that human beings are living in a multimodal society instead of single modal one (Kress, & van Leeuwen, 2001). This theory not only takes language as the research object to study the relationship between language system and semantic structure itself, social culture and psychological cognition, but also

emphasizes other meaning-making forms such as visual images, and sound, etc. (He, 2014). It focuses on the complementary interaction and the meaning generation among semiotic resources. Under these multiple modes the complex semiotic system of discourse interacts with each other to generate information meaning, each of which plays a different role. A large part of discourse meaning is produced by nonverbal factors, which involves different sensory channel such as vision, hearing, finally the discourse features a multimodal one. In 1977, R. Barthes published *Rhetoric of the image*, which was one of the early studies. He studied the relationship between meaning expression of image and language on multimodal discourse analysis in it (Ma, 2015). Meanwhile, *The Language of Displayed Art* (1994) by O' Toole attempted to analyze art under functional linguistic theory; and *Reading Images* (1996) by Kress & van Leeuwen explored the grammar of visual design comprehensively and systematically. These two works become the establishment of multimodal discourse analysis. Kress and van Leeuwen (2003) put forward this theory and studied the relationship within modality and media. O'Halloran (2004) developed the study about it and stretched it to the multimodal phenomena in mathematics discourse.

Currently, with the rise and development of multimodal discourse analysis, the relevant research covers a wide range. It has extended to anthropology, gradually to works of film and television and other major fields, which greatly put forward the development and application of multimodal discourse analysis theory. Some scholars also discuss the framework of multimodal discourse analysis creatively, and even analyze the specific discourse under the guidance of visual grammar. With the maturity and wide coverage of technology in the age of information, smart tourism has been studied by scholars, and they have begun to pay attention to the comparative analysis of Chinese and western websites of scenic spots and the research of wisdom publicity. Sang Xiao (2011) studied multimodal discourse analysis of website tourism text. Ke Huijuan (2019) made comparative analysis of multimodal discourse about tourism publicity between China and Australia. While, on the whole, there are few studies on the construction of tourism network publicity discourse by using multimodal discourse analysis theory.

Semiotic Resources and Multimodal Features of Tourism Network Publicity Discourse

In recent years, with the popularization and application of the Internet, tourism publicity discourse has been impacted greatly in forms, though it is the main channel and information carrier. Traditional tourism publications, which consist of language as the main semiotic resource, cannot meet the needs of tourism for information collection. Under the impact of digital technology and network technology, the Internet plays a more important role in tourism publicity and discourse construction; it gradually integrates various semiotic resources, such as words, visual images, audio and video, animation in terms of discourse design and construction mode. It makes a good use of hearing, vision, and touch senses to integrate and interact language with other semiotic resources, forming the most effective information carrier for communications between tourism promoters and potential tourism consumers.

In the process of meaning-making construction, these semiotic resources work together and influence each other to play to their own advantages for constructing discourse, meanwhile they inherit the commonalities of semiotic significance by their own forms. They are independent as well as supplementary to each other, the meaning of discourse constructed by them become more three-dimensional, more dynamic, more comprehensive and more accurate, which reduces the distance between potential tourists and tourism resources, stimulates the desire of foreign tourists to travel better, and then achieves the social communication purpose of multimodal means of discourse.

Multimodal Discourse Construction of Tourism Network Publicity

According to Kress, a multimodal discourse researcher, “Multimodality” refers to the use of centralized semiotic modes or comprehensive use of several semiotic modes to strengthen the expression of the same meaning, or to perform complementary functions, or to carry out hierarchical ordering (Chen, 2016). The popularity of the Internet and the wide application of multimedia technology provide a warm and moist soil for the multimodal construction of tourism publicity discourse. It is a trend to make full use of semiotic resources and design them carefully, and then to construct multimodal tourism network publicity discourse skillfully. The information produced from such multimodal discourse will arouse foreign tourists’ traveling interests better and meet their interactive needs, the efficiency of tourism publicity information transmission gets to be enhanced.

Construction of Linguistic Meaning

Most tourism publicity discourses belong to the information type aiming to propagandize, therefore, in the construction of discourse meaning, the characteristics of network reading and the cultural background of the tourists should be fully considered such as language structure, thinking modes. According to the publicity on the Internet, as users prefer its features which are time-saving, fast and convenient, the structure of tourism publicity makes every effort to be direct, concise and lively with other media such as images. Meanwhile, verbs can be used extensively to replace too much description of tourism destinations for offering tourists special pleasant previous experiences, thus the quality of tourism information dissemination can also be promoted effectively which can attract more potential consumers.

In addition, in the respect of linguist meaning construction cultural default should be fully considered during translation work, and the amplification method is often applied to offer an explanation and introduction. Meanwhile, to get rid of information load, tourism network publicity discourse can make good use of hyperlinks technology to allow virtual processing of information, and design information which needs explaining or amplifying under the hyperlinks. In this way, tourists can choose whether they need to get more in-depth information or not, and the basic information and in-depth information in the recommendation discourse can be converted freely. Such publicity discourses are not only concise, readable with prominent emphasis, but also offer tourists more space and ability to obtain the information independently and freely.

Construction of Representative Meaning

As one of the semiotic resources of tourism network publicity discourse, images play an important role. Their size, composition position, background and color saturation greatly helps to construct info composition position, background and color saturation, information meaning in terms of narration, as well as the category, structure or meaning of participants in terms of conception, because it can supplement and enhance the function of language. And vector becomes the most obvious difference between the narrative representative meaning constructions and conceptual one. Generally, narrative images always bear vector, diagonal lines and eye formed by the factors of figures and body in images are the main sings to be recognized; while there are no vectors in conceptual images. Narrative representation includes action, speech, reaction and psychological process, while conceptual representation includes symbolism, classification and analysis (Kress, & van Leeuwen, 2006).

According to images’ representative meaning construction, conceptual images can be used to present the characteristics of tourism spots or destinations in the publicity discourse introducing natural tourism

resources. Such images can draw more readers to observe the tourism attractions and help them obtain tourism features directly, and the information transmission function of publicity can be brought into full play. For humanity tourist resources, publicity can design and display images of participants' group activities based on the attractions of tourism destinations, which can vividly present tourism attractions, activities' processing and reflection process of the participants, and thus, readers can get the interaction through the narrative representative meaning of images to realize communication, readers enthusiasm and desire to participate can be further aroused, which makes the publicity effect achieve better.

Construction of Interactive Meaning

Interactive meaning is the relationship among the producer of the image, the represented things (including humans) of the image and the viewer of the image, meanwhile hinting to the viewer about the required attitudes towards the represented things (Ma, 2015). In the selection and design of images in tourism network publicity discourses, the images can be displayed to tourists according to the standards that whether there is any contact with readers (such as eye contact), any close relationship with readers and whether the images are shown from the frontal and eye-level angles. Image displays like above can naturally shorten the psychological distance with tourists and make readers feel as if they were participating and enjoying its pleasures. In this way, the interactive meaning of discourse is well constructed.

Most noteworthy, as a new mode of network publicity, dynamic images have their own unique perspective in the construction of discourse interactive meaning because of their powerful function of communication and information transmission (Wang, 2020), which can bring readers new interactive experiences. According to the design standard of static image, video based on AR technology has become a new language form to convey meaning, the artistic environment creates features that are more immersive, which can break through space, time and other objective restrictions, so that tourists can feel the travel experience that they can't get in the real world. Thus, the dynamic information formed not only can reduce the load per unit time, but also stimulate tourists' various senses. Among them, the transmission of visual and auditory information gives tourists a more intuitive sensory impact, and the barriers to information delivery are eliminated. Then, it is very useful and helpful for tourists to accept and internalize all the information to produce the previous pleasant experience.

Construction of Compositional Meaning

Not only does the construction of discourse consider the meaning of linguistic symbols, but also the whole composition of the image, they are separated and integrated with each other. It can be realized by the mechanism of graph and text relationship, view, prominence and information value (Li, 2003), the information layout of graphs and text and the overall meaning given to publicity text can maximize the extraction of all the information in the tourism network publicity discourse and realize its information transmission efficiency. The elements at the top of the image represent the essence of the generalization or ideal, while the elements below are real information such as details, and the center position is the balance point of the weight, which concentrates the objects outside the center area (Zhu, 2009).

Therefore, based on these multimodal resource symbols, the designation of tourism publicity discourse needs to combine with views of tourism destinations or spots, and then coordinate language symbols through a visual sense or verbal symbols to realize the whole construction of multimodal discourse. Often, the known information can be arranged on the left side of the image while the new focuses on the right in the layout structure, and deep rich colors and rough lines can be used to highlight the saliency if needed.

So the whole layout for the discourse by information value, saliency and other factors can construct the reasonable compositional meaning, which makes the publicity effect more vivid and emotional. Therefore, the external publicity can be largely enhanced.

Conclusion

The network changes the way people communicate in the age of information. Multimodal interpersonal communication plays a leading role and promotes the transformation of traditional media to a new one. If tourism publicity aims to realize its ideal function, it is necessary to gain innovation steadily. The theory of multimodal discourse analysis provides the theoretical basis and guidance for the construction of tourism network publicity, from the effective ways explored in this paper to construct tourism network publicity discourse in the process of meaning making, we can also conclude that in the age of information tourism network publicity should fully consider the discourse function, characteristics of online reading and readers' cultural background in linguistic meaning construction to make the language structure concise, use more verbs for creating previous pleasant experience, and apply hyperlink technology of network to reduce the information load for enhancing readability. They should be combined with different types of tourism resources, and narrative images and conceptual images can be fully used to present tourism attractions in the process of representative meaning construction; as to image design, interactive meaning is constructed through the relationship and interaction between the images and the tourists on contact, intimacy and perspective and its compositional meaning is constructed by means of reasonable layouts through information value, saliency and so on.

Knowing about the features and semiotic resources of tourism network publicity, making good use of language and other relevant meaning resources, and applying them reasonably to construct a multimodal and comprehensive tourism network publicity discourse will meet the needs of foreign-related tourism market development better, enhance its propaganda function largely and establish the international image of China's tourism.

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A Study on Cohesion and Coherence in English Text from the Perspective of Patterns of Thematic Progression

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[Abstract] English text is an important language form, in which text cohesion and coherence plays an indispensable part. Many factors need to be taken into account when considering cohesion and coherence. This paper makes an attempt to account for a new way to make the text coherent by the textual cohesion from the perspective of patterns of thematic progression (TPP). Based on the theory found by domestic and foreign scholars, analysis on English text is made in detail in this study. By analyzing the different patterns, this paper mainly tries to find an effective way as a cohesive method to achieve the text coherent, which is helpful and significant to guide the learning of English text effectively.

[Keywords] cohesion and coherence; English text; TPP

Introduction

In recent years, the study of text analysis has been popular and more linguists and language learners have directed more attention to it. Therefore, the study concerning English text teaching has also gained increasing attention. Text is the most common form in English learning, so studies related to linguistics are always carried out by analyzing it. Cohesion and coherence, as the most important textual characteristics of text, have been useful to understand the intention of the writer and also meaningful to construct a good passage. What is the coherence? Hu Zhuanglin (1995) stated that coherence in linguistics is what makes a text semantically meaningful. It is especially dealt with in text linguistics. Cohesion is a semantic concept that refers to relations of meaning that exist within the text. Cohesion is a text-related and measurable linguistic phenomenon. Cohesion exists within a text and adds to the coherence of text. Cohesion uses cohesive ties which link words or phrases with other words, in other words, cohesion is expressed partly through grammar and partly through vocabulary. In order to make a text coherent, different cohesive devices are considered. Generally speaking, cohesion is expressed partly through grammar and partly through vocabulary, such as reference, substitution, ellipsis, conjunction, lexical cohesion.

This paper aims at finding a new method of achieving cohesion and coherence in English text teaching. Many factors need to be taken into account when considering the methods of achieving the coherence of a text. The patterns of thematic progression (TPP) as a theory of text analysis are introduced to deal with the textual coherence.

Halliday (1976), founder of systemic functional linguistics, pointed out that the construction of functional grammar provides a theoretical framework of text analysis, which provides an effective approach in language teaching. The aim of functional grammar has been to construct a grammar for purposes of text analysis to explain sensible and useful things about any text. Danes (1974) held the view that the patterns of thematic progression could support an effective way for analyzing the text. According to Halliday (1985), a sentence can be divided into theme and rheme. Theme, being the point of departure of the sentence, is considered as the given message and tells us something about the subject in communication, and rheme, where the presentation moves after the point of departure, is the new information and narrates the subject

context, which expounds and explains the subject. For the function of text, theme is more important because it can express the organization form and logic function with its information. The theory of TPP not only can help teachers and students have a better understanding of the English text as a good cohesive method, but also improve the skills of reading, writing, listening and speaking.

Theoretical Framework: Theme and TPP

In order to make a text coherent, different cohesive devices are always taken into consideration. Generally speaking, cohesion is expressed partly through grammar and partly through vocabulary, such as reference, substitution, ellipsis, conjunction, and lexical cohesion. This paper makes an attempt to account for a new way how to make the text coherent by the textual cohesion from TPP.

Theme and Rheme

In the grammatical aspect, the sentence is divided into three segments of structure (subject - predicator - object), while in the communicative aspect, it is divided into two segments of structure (theme – rheme). The theory of theme was first stated by Mathesius whose theory was used to analyze sentence structure form communication. A different functional definition of theme was first stated by Halliday(1967), who gave the following interpretation: theme is the point of departure for the message, that is, the beginning of the sentence. It is what the message is concerned with, and rheme, where the presentation moves after the point of departure, is the new information and narrates the subject context. Thompson (1996) also pointed out that the theme is the first constituent and he thought that theme mainly had four basic functions: to show the progression of what the text is about; to show the boundaries of sections in the text; to specify the framework for the interpretation of the following sentence; and to show the beginning information that the speaker or writer thinks important, useful or viable. According to Thompson, the theme plays an important role in both the sentences and texts. The use of themes can help writers organize a text. According to the rule, the following sentence can be divided into theme-rheme structure. In the following examples, T stands for theme, whereas R for rheme.

-What (T)/did you expect (R)?

-And sooner or later a ship (T)/will put in here (R).

-The undergrowth at the side of the scar was shaken (T)/and a multitude of raindrops fell pattering.

As the examples above show, theme could be a word, a phrase or a clause. Zhu Yongsheng (1995) thought that the information of theme included either no information, given information, new information and new information + given information. So the theme can keep coherent by expressing the information in different patterns in the text.

Patterns of Thematic Progression

Brown and Yule (1983) pointed out that writers can make use of thematic theme to construct the communicative structure related to their thoughts, which can lead in the following idea. In addition, Danes (1974) first put forward thematic progression patterns by careful research. The pattern of the arrangement between theme and rheme is called thematic progression pattern. Three basic thematic progressions are carried out: simple development type, continuity development type and derivative development type. Since then, linguists from both abroad and home have given different patterns. It can be divided into six types: linear theme pattern, radial theme pattern, collective theme pattern, crossed theme pattern, parallel theme

pattern and derivative theme pattern. Thematic patterns are built up from a clause to clause through a text, thus the way of information is ordered. In this paper, we take the following main patterns for example.

The radial theme pattern. In this model, the theme in the first clause is employed as the themes in the subsequent clauses, as follows:

$T_1 \rightarrow R_1$
 $T_2=T_1 \rightarrow R_2$
 $T_3=T_1 \rightarrow R_3$
 $T_n=T_1 \rightarrow R_n$

For example, I stuff the garbage bags until the plastic strains. I haul them down the stairs, two bags at a time.... I'm earning myself sweat and sore shoulders. (Loving parents, loving children, Unit 2, Book 1 in New Horizon College English)

The collective theme pattern. In collective TP, the rheme in the first clause is continuously employed as the rheme of the following clauses; the relationship of the continuous rheme is illustrated, as follows:

$T_1 \rightarrow R_1$
 $T_2 \rightarrow R_2=R_1$
 $T_3 \rightarrow R_3=R_1$
 $T_n \rightarrow R_n=R_1$

For example, you may have cried tears of joy to be finally finished with high school, and your parents may have cried tears of joy to be finally finished with doing your laundry. (Toward a brighter future for all, Unit 1, Book 1 in New Horizon College English)

The linear theme pattern. In linear TPP, the rheme or one part of the rheme in the precedent clause becomes the theme of the subsequent clause. The following graph is the manifestation of this model, as follows:

$T_1 \rightarrow R_1$
 $T_2 =R_1 \rightarrow R_2$
 $T_3=R_1 \rightarrow R_3$
 $T_n=R_{n-1} \rightarrow R_n$

For example, Who's a hero these days? In an era of heightened heroism, the word hero has become more common. (Heroes among us, Unit 4, Book 1 in New Horizon College English)

The crossed theme pattern. This pattern is that the theme in the first clause becomes the rheme in the second clause, whereas the theme in the second clause becomes the rheme in the third one, as follows:

$T_1 \rightarrow R_1$
 $T_2 \rightarrow R_2=T_1$
 $T_3 \rightarrow R_3=T_2$
 $T_n \rightarrow R_n=T_{n-1}$

For example: Today she's gone, off to be an adult far away from me. I am glad she's gone. (Loving parents, loving children, Unit 2, Book 1 in New Horizon College English)

The derivative theme pattern. The pattern is that the rest of the first sentence brings into the theme of the following sentences. In other words, the topics in the following sentences are derived from the rheme of the first one.

$T_1 \rightarrow R_1$
 $T_2=R_1 \rightarrow R_2$

T3=R1 → R3

For example, I haul them down the stairs, two bags at a time. Donations to charity go into the truck of my car; trash goes to the curb. (Loving parents, loving children, Unit 2, Book 1 in New Horizon College English)

Of all the patterns referred, the whole text can't be covered. Some sentences don't construct any pattern above, so a mixed pattern is used. The patterns above can greatly help to construct the text where the clue is clear and meaning and organization is coherent. The sentences of the text are organized by different patterns, with which the text is characterized by the themes which are listed in order, so the coherent clue appears clearly. The learners can master the main idea and even the attitude and the thoughts of authors in a limited time. At last, it is noticeable to know what the author wants to say and how to express the information coherent and what content can be got in learners' minds.

Analysis and Discussion

The book *Thematic Progression Patterns and Discourse Analysis*, written by Zhu Yongsheng (1995), pointed out that the study of thematic progression patterns is useful to build logic relationship between sentences and the way of the text develops. The study of the thematic progression patterns reveals how the theme and rheme develop to deliver the message. It can build coherent text structure and help to understand for the learners. Take the text "Heroes among us" as an example analyzed in the following.

The key word in this text is *hero*, which appears many times. The whole text is organized by different patterns of thematic progression. For example, in paragraph 1, it contains a linear pattern and a collective pattern. The following illustration shows how coherently the text is to be developed. The themes and rheme are arranged as followed: T1-Who, R1-hero; T2-the word hero, R2-become common; T3-We, R3-hero; T4-Who, R4 heroes among us. The patterns are as follows:

-T1 → R1hero

T2 =R1the word hero → R2 (T2 is the same to R1, so it is a linear pattern)

And

-T1 → R1hero

T2 → R2=R1 heroes among us (R2 is the same to R1, so it is a collective pattern)

From the patterns above, the *hero* as a key topic is discussed in the paragraph and it appears continuously among the sentences by some certain pattern, which makes the paragraph more clearly understood and more coherent. The TPP as an important way to analyzing the text reveals the semantic and coherent relation among sentences. According to the analysis method and the text selected above, the patterns are discussed and analyzed in the following.

Table 1. Thematic Progression Patterns

Pattern type	Radial pattern	Linear pattern	Collective pattern	Crossed pattern	Derivative pattern
Heroes among us	14	10	1	1	1
Percentage	51%	37%	4%	4%	4%

As the figures show in Table 1, the number of the patterns of thematic progression is 27. Being a 13-paragraph text, it was chosen from New Horizon College English with no more than 60 sentences. It is true that the usage of the patterns of thematic progression is widely and frequently in the English text.

Meanwhile, the figures also indicate that the radial pattern covers 51%, linear pattern covers 37%, and the other patterns don't appear more frequently, all of them together take up 12%. In this table, the indications are that the radial theme pattern and linear pattern are used most in the chosen text and the different patterns have different functions to help the construct the text. Different types of texts and different language culture affect the adoption of the thematic progression. If the writer uses the radial pattern, the purpose is to explain and develop the information. If the writer uses a linear pattern, the function is to build the logical and closely way of thinking. Both of them can effectively make the text more coherent.

A text rarely uses only one of these patterns, which is determined by the complexity of text and man's way of thinking. Different styled text has different patterns. It is important for learners to understand or organize a text coherently by knowing these different patterns. Whatever patterns are used, the TPP used to construct a text is very frequent and as a textual cohesive method it is very practical. The choice of different patterns is chosen by different text style doesn't explain more in this paper because of the limited topic.

Construction of Coherence

It is reasonable to prove that the theory of TPP is greatly helpful as a textual cohesive device to build up a coherent text. In the text content, each sentence not only has connection with grammar and semantic meaning, but also with the development of theme and rheme. Because of the clear cohesion of the theme and rheme, the clue of the text can be easily found by arranging the theme and rheme when constructing a text. After analyzing the patterns of thematic progression, the general coherent meaning of the text can be known through the clear clue shown by the arrangement of theme and rheme. The theme supplies the clue and the TPP shows the relationship and coherence between sentences, which can help learners understand the text better. So its application to the English text teaching and learning is practical. With the strategy of TPP, constructing a coherent text can be easy to perform.

Benefits in English Text Teaching and Learning

It is also reasonable to prove that in the English text analysis teachers and learners will benefit a lot due to the theory of patterns of thematic progression, especially in the different aspects of English text, such as listening, speaking, reading and writing. With the guidance of the theory of TPP in functional grammar structure, this analysis on the English text was made to offer an proof that the thematic progression can promote English teaching and learning. In fact, its application to text analysis in teaching and learning brings a new method and enriches the theory of the cohesion and coherence. This method supplies a logical and organic link between sentences and maintains the continuity of the sentences, which determines the direction of the content in a text and, therefore, is easy to achieve the text coherent. The analysis on the patterns of thematic progression in the text as a cohesive method is of great importance to ensure how the sentences are formed and arranged as an organic whole, which is also of great significance to grasp the context and to understand the whole text. This study will not only enable students to quickly grasp the important information of the text, but it is also gives an important way to help them improve the English text learning.

Conclusion

This study was designed to find a new way of TPP which can help to make the passage achieve cohesion and coherence in English text learning. It was also designed to judge whether the theory of theme and

thematic progression can help the learners to improve the ability of English text teaching and learning. The results of this study show that the theory of the patterns of thematic progression for the cohesion and coherence in English text is practicable. It also has a very important guiding significance to the study of English text in the forms of listening, speaking, reading and writing.

As a matter of fact, it is concluded that it has been proved that thematic progression is very effectively instrumental to achieve internal coherence of the text, and it also helps the development of the text to some extent and makes the text coherent as semantically and logically as possible. Thus, it is recommended that the theory of the patterns of thematic progression related to the coherence of the text can be used to improve the skills of different aspects in English teaching and learning.

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Beyond “The Other” : A Study on Naipaul’s Reconstruction of Cultural Identity from the Perspective of Post-Colonialism

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[Abstract] *Indian Trilogy* was created by Naipaul during his three visits to his homeland India from the 1960s to the 1990s. In the trilogy, Naipaul, with his keen insight and top-notch narrative techniques, not only explores the conflict of the external world, but also presents the dilemma of his inner world. This paper first introduces the setting of Naipaul’s *Indian Trilogy* and post-colonial theory, then analyzes the text of the trilogy and explores Naipaul’s Indian writing from the post-colonial perspective of Edward W. Said. On this basis, a discussion about the construction of Naipaul’s hybrid identity is developed to explore the reconstruction process of Naipaul’s cultural identity in his writing of his homeland, India.

[Keywords] V. S. Naipaul; *Indian Trilogy*; cultural identity; post-colonialism

Introduction

V. S. Naipaul was from a Brahmin family in Trinidad, a British colony in Central America. Born in 1932, Naipaul grew up in the colony under the British government, in which both the language and education were in the British mode. In 2001, Naipaul won the Nobel Prize in Literature, for he has “united perceptive narrative and incorruptible scrutiny in works that compel us to see the presence of suppressed histories” (The Nobel Prize, 2001). *Indian Trilogy* is a representative work of Naipaul’s travelogues. From the 1960s to the 1990s, Naipaul made several visits to his homeland India and created *Indian Trilogy* according to his experience and observations, including *An Area of Darkness* (1964), *India: A Wounded Civilization* (1975), and *India: A Million Mutinies Now* (1988). In the trilogy, Naipaul conducted in-depth observations of India in the post-colonial era, and such an approach to Indian society had continuously changed his view of his homeland and also his awareness of identity. After introducing the post-colonial theory of Edward W. Said, a study on the construction of Naipaul’s stage of hybridity is further elaborated to discuss the reconstruction identity in his writing of India through an analysis on the shift of space and perspective employed in the trilogy.

Literature Review

Before the 1970s, there were only short commentaries that had statements on Naipaul’s literary works, and the first monograph of influence for related study was written by Paul Theroux. In the late 1970s and the early 1980s, the theory of post-colonialism was widely introduced to studies on Naipaul and critics, such as Robin Nixon and Helen Hayward. Nixon, interpreted Naipaul’s writing through post-colonialism. In *London Calling: V. S. Naipaul, Postcolonial Mandarin* (1992), Nixon wrote that Naipaul aimed to “account for and contest Naipaul’s distinctive authority by exploring the rhetorical character and political circumstances of his nonfiction” (1992, p. 6). For instance, *The Enigma of V. S. Naipaul*, by Hayward, has also conducted a discussion on Naipaul’s “connection with the Indian cultural heritage” (2002, p. 111).

In China, Professor Zhang Zhongzai of Beijing Foreign Studies University was the first scholar who wrote a book review about Naipaul, which was published in *Foreign Literature* when none of Naipaul’s

books had been translated into Chinese. In the review, Professor Zhang commented that “a peaceful, gentle style with a bright, clear expression and a simple sense of realism are the major characteristics of Naipaul’s work” (1986). A larger scale of research on the works of Naipaul started after 2000, especially after Naipaul won the Nobel Prize in 2001. A significant number of works that interpreted the trilogy placed emphasis on Naipaul’s ideas of India under the Western ideology, which led to his preconceived writings that brought out an obvious sense of “Orientalism” (Li, & Chen, 2010).

As an immigrant writer, Naipaul’s numerous writings of the third world have always been of concern to critics. Because of his complex growth environment, his writing is also one of the focuses of post-colonial theory. However, in general, studies and researches on Naipaul’s travelogues are comparatively insufficient. Relative works and monologues are often lack of concern of *Indian Trilogy*, and researches on Naipaul’s rootlessness usually pay more attention to Naipaul’s writing of Trinidad and the West Indies. Actually, as a work of his homeland, *Indian Trilogy* has a significant place in Naipaul’s writing of the third world, which present both his rumination of Indian civilization and identity crisis and, thus, should not be neglected. On the whole, discussions on the trilogy either pay much attention to the imperialist discourse involved in the process of writing or view the issue through a macroscopical perspective of society and culture that lacks intensive reading of the text. Hence, the analysis in this paper is going to not only point out Naipaul’s “prejudice,” but also the alterative process of his rediscovering of his homeland and himself based on a relatively deep concern of the text.

Edward W. Said’s Theory of Post-colonialism

Orientalism was once believed to be an objective discipline that made a study of knowledge about the Orient, especially such subjects as culturology and folklore. However, in Said’s discussion, Orientalism is pointed out to be a system for control, a mechanism to deal with every affair that is related to the Orient and which is externally manifested as the method and strategy used by Westerners for “dominating, restructuring, and having authority over the Orient” (Said, 1978, p. 3). In this way, knowledge of Orientalism is not merely an academic product but a typed ideology, for it is carefully picked and to some extent recreated, which is a distortion of reality. Said likens Orientalism to an imaginary museum in which “everything gathered from the huge distances and varieties of Oriental culture became categorically Oriental. It would be reconverted, restructured...into lexicographical, bibliographical, departmentalized, and textualized Orientalist sense” (Said, 1978, p. 166). As a result, the Orient has lost the right to present itself, and the “Orient” represented by the Orientalists became the truth; with the expansion of colonization, the power and scope of Orientalism also extended. Culture is not only a reflection of the power, but also a measure that reinforces and implement the power. Finally, a kind of cultural hegemony was formed, which, in turn, became the accomplice of imperialism and a relationship of “collusion” appeared and his work is to find “how culture participates in imperialism yet is somehow excused for its role” (Said, 1994, p. 107).

While analyzing the essence of Orientalism and its relationship with imperialism, Said paid special attention to the role of literature in this field. Said believes that a large number of literary works are involved in the establishment of Orientalism and cultural hegemony. Hence, Said is committed to analyzing the imperialist power hidden behind literary creation by interpreting the individual works to show their position in the relationship between culture and the power of empire. In his study of literature, Said has reinterpreted some common elements in literature. For instance, he lays emphasis on the analysis of space, geography, and location in literary works whose function is generally “overlooked.” After all, the core of imperialism or colonialism is the possession of overseas land, which is certainly a kind of geographical violence (Said,

1994, p. 84). Said has also discussed the perspective, which connotes the authority or the right of representing in writings. All of these will be used as the starting point for analyzing *Indian Trilogy* to discuss how Naipaul was constrained by Western tradition and the process in which Naipaul gradually got rid of the shackles to achieve identity reconstruction.

A Study on Reconstruction of Naipaul's Cultural Identity

Cultural Identity in the Context of Post-Colonialism

At the national level, cultural identity refers to the essential cultural characteristics of a nation, and these characteristics are also the cultural references for individuals to judge their own identities. With the constant friction and conflict between different cultures, the cultural boundary is gradually blurred, and the cultural identity of different ethnic groups is in trouble. At this time, it is necessary to make a relatively certain definition of cultural identity, which needs to take "the other" as the reference, and in the comparison with "the other," one culture can find its particularity to describe its essential characteristics, namely cultural identity. The study on Orientalism originates from such an attempt of Western scholars to make a division between the Orient and the Occident, which is much earlier than colonial activities. In Orientalism, the Orient is intentionally set up as "the other" of the Occident in a system of binary opposition in which the Occident is righteous and the Orient is evil. In this way certain cultural identities are also bound to certain nations. Said believes that cultural identity of "self" is always mixed with the cultural of "the other," thus presenting an inevitable "hybridity." Western culture and the original culture are in conflict with each other and integrate with each other, and, finally, they construct a mixed cultural identity.

Cultural Identity Reconstructed in Shift of Space

In Naipaul's first visit to India, his various imaginings about India has been dashed by the chaotic reality of India. Therefore, in Naipaul's narration of space, a sense of irony and rejection can be found. It is undeniable that Naipaul's narration does reflect the fact of India's backwardness and poverty to some extent, but correspondingly, Naipaul's description is lacking in the depiction of the positive India, and with his subjective comments, a certain judgment of the nation is given by the spatial narrations. For example, in the eighth chapter of *An Area of Darkness*, "Fantasy and Ruins," when Naipaul visits the ancient city Simla, he describes some old landscapes in the city and makes a statement: "in India everything is inherited, nothing is abolished" (Naipaul, 1981, p. 206). From Rob Nixon, Naipaul's "final judgment on India is overwhelmingly negative," and he "cannot sustain with any equanimity, and it periodically crumples before the force of a very personal anger" (Nixon, 1992, pp. 80-81). Through such narration, Naipaul has not only set up the space of narration but also endowed his description with an attribute. This attribute is not necessarily a fact, but when combined with Naipaul's "objective" observation, it becomes a conclusion after a well-developed analysis. Meanwhile, because Naipaul has focused more on the darkness of India, this combination of description and evaluation constitutes the desperate Indian society in *An Area of Darkness*. In this way, Naipaul becomes an Orientalist.

In *India: A Wounded Civilization*, Naipaul has begun to analyze the root causes of India's backwardness with a large portion of the writing. Although it is a record of his second visit to India, the narration of space is reduced, the writing mainly focuses on Naipaul's analysis of India's social force and Gandhism, in which Naipaul just starts the reconstruction of his cultural identity with the development of his deeper observation of Indian society, so his position and setting of space basically stays the same as that in *An Area of Darkness*. However, there are also changes. Naipaul moves on to a deeper thinking rather

than impose some characteristics on India through his description: “It was at Vijayanagar this time, in that wide temple avenue... that I began to wonder about the intellectual depletion that must have come to India with the invasions and conquests of the last thousand years” (Naipaul, 1981, p. 7).

In his third journey, Naipaul has finally found the radical change of India, which is called “a million mutinies.” Thus, in the writing of *India: A Million Mutinies Now*, less acerbity and satire but more gentle emotion and acceptance can be found and the restraint of language is quite evident. Naipaul, rather than list the examples of India’s dilapidation and poverty to show his contempt, attempts to present a panoramic depiction of Indian society in his setting of space. For instance, in the previous writing, Naipaul’s description of ancient Indian sites is often negative, which is combined with his criticism of India’s cultural tradition. However, in his third journey, after finding a gratifying combination of tradition and modernity, Naipaul changes his view to Indian convention greatly and as well as his description of historic sites: “The sculptured pyramidal temple towers, the palm trees, the bared-backed brahmins among the old stone pillars...I again and again had a little visual shock and felt that I was seeing the place afresh” (Naipaul, 1991, p. 209).

The narrative of space in literary works is usually regarded as a faithful record without emotional bias, especially in travel notes, but from the perspective of post-colonial criticism, spatial factors can also contain some authority. Therefore, Naipaul’s reconstruction of his cultural identity can also be interpreted through the analysis of Naipaul’s spatial description in the trilogy.

Cultural Identity Reconstructed in Shift of Perspective

In *An Area of Darkness*, Naipaul makes full use of the internal focusing perspective and the whole writing is built on his own thinking, so the surrounding world reflected in the work is also based on Naipaul’s emotion. Naipaul is always the dominator of thoughts in the work, and he is both the participant and the narrator. He describes the world he can see and perceive, and the voice of other characters is replaced by his own words. When he observes an old man peeing in the street, he comes to the conclusion that “Indians defecate everywhere” and then makes a conjecture at the same time: “for it is said that the peasant, Muslim or Hindu, suffers from claustrophobia if he has to use an enclosed latrine” (Naipaul, 1981, p. 70). In this narrative perspective, Naipaul’s prejudices and speculation about India has become established facts, and in this way all Indians are labeled dirty and shameless, whatever their personal situations. In Said’s discussion, there is a “general category in advance offers the specific instance a limited terrain in which to operate: no matter how deep the specific exception, no matter how much a single Oriental can escape the fences placed around him, he is first an Oriental, second a human being, and last again an Oriental” (Said, 1978, p. 102). That is to say, in this work, India is presented under Naipaul’s personal feeling, which cannot be regarded as reality. This distorted fact comes from Naipaul’s pain after his disillusionment with India. This of pain and prejudice that is brought by Western education has made Naipaul lack patience and sympathy for India, so he pours his bitterness out on India from the internal focusing perspective.

In the second travelogue, Naipaul has weakened his subjective control of the writing and his own influence fades out of the narration gradually. Travel is no longer the main content of writing, but the means that provokes his thought. The route of travel is no longer the main concern, and the narratives of important events and impressive characters account for a larger proportion, which are presented to analyze in-depth the suffering of India; in this way, Naipaul starts to enter Indian society as a real observer. In *India: A Million Mutinies Now*, Naipaul’s perspective of narration has been changed again. He is no longer a participant of the journey nor a journalistic observer. In his third visit to India, Naipaul has become an

interviewer, and a listener who patiently observes the changes in India. He takes part in a wide interview with several Indians from different social classes and presents a panoramic of modern India by introducing his interviewee's life experience. Through these interviews, Naipaul has shown the India that he cannot perceive from the perspective of an outsider. In such an external focusing perspective, the voice of the Indian people can be heard. This kind of writing also conforms to the way that Said proposes in *Culture and Imperialism* about how to resist the violence of imperialist discourse: let the Orient that is excluded from the imperialist discourse make a voice. In conclusion, Naipaul's shift of narrative perspective in the trilogy, as well as his narration of space, reflects his distance from India and is closely connected with his reconstruction of cultural identity.

Cultural Identity Reconstructed in Hybridity

From the analysis of the shift of the space and perspective in the trilogy, the process of Naipaul's reconstruction has become more obvious. Naipaul's dilemma of cultural identity is mainly due to his understanding of hybridity in identity. Because of his education, Naipaul's understanding of cultural diversity and self-identity was limited, which denied the idea of hybridity and held that culture and identity were solidified. Hence, after witnessing the fragmentary situation of the Orient, Naipaul's conception that belonged to the tradition of Orientalism had been completely awakened, and he needed to maintain his identity as a Western observer by criticizing the Orient just like the former Orientalists. In his first journey, Naipaul could not get rid of the Western mode of thinking and could not believe that cultural identity could be in a hybrid stage. At the same time, the first visit to India could not give him an answer of identity and a spiritual home, so he inevitably fell into the identity crisis. Finally, he had to leave in a mess.

India: A Wounded Civilization more advanced than the first work, in which Naipaul's discussion of India went even deeper. He had found some internal causes of India's social declination, such as religious issues and ideological trends that had indeed restricted India's development. In his third visit to India, Naipaul finally found a sense of hope from the turbulent social forces, religious groups, and castes of India, and depicted a changing, rebellious and dynamic society, which made India nearly a totally different country to him. It was through his two previous passages to India that he learned more about India's and history, and the third passage was based on a full consideration of the two previous experiences to find a certain development in India.

Through the shift of space and perspective in *India: A Million Mutinies Now*, it could be found that Naipaul finally spoke for India, and at the same time allowed Indians to speak for themselves. Naipaul accepted India and reached a settlement on his cultural identity. Naipaul could not return to become a native Indian, and though he still could not completely get rid of some traditional Western prejudices in his view of India, he did not give up his attempts and efforts to explore his own cultural roots. Through three travels to India, he finally found a sense of affiliation in India and the strong vitality hidden under the dilapidated India. Naipaul accepted the Indian part of his identity, and thus completed his reconstruction of cultural identity. Therefore, although Naipaul did not set a certain statement about his idea of hybridity, he actually admitted his hybrid identity, which contained both the knowledge from the Western world and self-awareness as an Indian. In this way, Naipaul actually broke through the traditional statement that believed cultural identity was "fixed and immutable" and completed his reconstruction of cultural identity. In his words, in the third journey, he finally abolished the "darkness" in his heart that separated himself from his "ancestral past."

Conclusion

Naipaul's original quest for a purely unitary identity cannot be fulfilled because of his "hybridity." Therefore, the consequence that can be interpreted from the trilogy is that Naipaul gradually accepted an identity of both the Orient and the Occident, India and Britain. Reconstruction does not mean that Naipaul has converted to being an Indian, but that he has finally removed the shackles of traditional Western concepts of his identity to get a sense of belonging from his homeland India. Naipaul's presentation of India is at the same time a rethinking of cultural conflicts and self-identity in the post-colonial era. In Naipaul's Indian writing, an obvious alteration of his attitude to Indian culture and his self-awareness can be found from the shift of space and perspective. Naipaul entered India as an outsider at the beginning, but through his constant exploration and self-reflection, he was able to break through the shackles of the inherent concept and truly accept the Indian culture. In the end, he reached a settlement with India, understanding the post-colonial India and regaining his hope for the "wounded civilization," which was a great rebellion against the identity solidification of Orientalism.

Because Said emphasized the importance of the study of novels in *Culture and Imperialism* and had a lot of related discussions, most of the post-colonial criticism and cultural identity studies on Naipaul mainly focused on his novels rather than his travelogues. However, *Indian Trilogy*, as a travel note, presents a complete record of Naipaul's reconstruction of cultural identity. Naipaul's perplexity and reconstruction of cultural identity are under the background of cultural blending and clash of civilizations in the second half of the 20th century. Based on an intensive reading of the text, the analysis and interpretation in this paper in-depth discuss the reconstruction of Naipaul's identity involved in his shifty writings and representations of India. In a manner of speaking, through facility in writing and profoundness in thinking, Naipaul reveals the stage that is inherently stressful of people in exile, both physically and mentally. Through the interpreting of *Indian Trilogy*, this paper is expected to further the identity exploration of immigrants in the post-colonial era.

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Metaphor in English for Science and Technology in the Age of Information

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[Abstract] With the development of the Age of Information, the metaphorical meaning of EST has been fully expanded. In order to explain newly added English for Science and Technology (EST) more effectively, it is an indispensable cognitive way to extend, explain, or name the implied meaning by using the existing words. Based on the “two-domain mapping theory” and “spatial synthesis theory,” this paper mainly discusses about the cognitive mechanism of metaphor in EST and gives a detail analysis of the metaphorical features of EST in the Age of Information from logic, theoretical, referential, and linguistic perspectives.

[Keywords] metaphor; English for science and technology; the age of Information

Introduction

The study of metaphor can be traced back to Aristotle more than 2000 years ago, during which time metaphor was only thought as a rhetorical device and a language skill that could only be mastered by poets and speakers. From the perspective of traditional metaphor, English for Science and Technology, which is shortened to EST for convenience, seems to have nothing to do with metaphor because metaphor is a decorative rhetorical device, and its meaning needs to be interpreted according to the specific context; while scientific research relies on conceptual thinking and logical thinking, it does not have national or cultural characteristics. The obvious feature of scientific and technological language is decontextualized, emphasizing the logicity, preciseness, objectivity, and accuracy of language. From this point of view, EST should be exclusive of metaphor. But the fact is that the metaphorical thinking mode is widely used in the statements of scientific theories, and many scientific terms are metaphorical expressions.

During the 20th century, natural science and social science blended with each other and developed unprecedentedly. The result of the new revolution in science and technology was the socialization of contemporary science and the scientization of contemporary society. This period also had witnessed an explosion of theories of metaphor. In the 1930s, Richards (1936) published *The Philosophy of Rhetoric*, proposing the interaction theory of metaphor. Black later developed this theory and made it the most influential theory of metaphor following the comparison theory and the substitution theory. From the 1970s on, there has been an ample reflection and researches on metaphor from a variety of perspectives, and, as a result, great discoveries were made about metaphor.

Lakoff and Johnson (1980) published their book, *Metaphors We Live By*, in which they pointed out that language itself is metaphorical, and metaphors are ubiquitous in our daily lives, influencing our thinking and behavior, and determining our experience of the world. It has been proved that the metaphorical concept system directly participates in the cognitive process of human beings. It is the main way for human beings to recognize new concepts, express new ideas, and create new meanings. In an introduction to cognitive linguistics, Zhao Yanfang (2001) pointed out that more than 70% of lexical meanings in languages originate from metaphor. In this context, as a branch of science and technology language, metaphor is bound to present its cognitive function in the process of language use. With the advent and development of modern science and technology, metaphor in EST has attracted much attention, and more and more scholars have been doing research on metaphor in different fields. However, the

analysis of metaphorical features of EST in the Age of Information, especially in the Age of Big Data, is rarely found. Based on the deep relationship between metaphor and cognition, this paper explores the metaphorical features of EST in the Age of Information (Wei, & Wu, 2004).

Literature Review

EST refers to the English in a variety of fields, such as mathematics, physics, biology, chemistry, medicine, agriculture, astronautics, computer science, etc. Generally, it can be divided into two categories: the English for common science and technology (ECST) and the English for specialized science and technology (ESS). As an important branch of ESP, EST has received more and more attention in English teaching and scientific research. Metaphor theory, as an important achievement of cognitive science and linguistics, ought to be introduced into EST teaching and research in a timely manner. In this case, the traditional view that metaphor is not allowed to appear in rigorous and objective science will lose its theoretical basis. In fact, metaphor has existed in various types of scientific and technological discourse, which provides a vast space for us to further study the metaphor in EST vocabulary.

Goodman (1979), Boyd (1993), and Gentner (1993) all believe that metaphor plays a very important role not only in literary works but also in scientific language. Shu Dingfang (2000) pointed out in his monograph, *The Study of Metaphor*, that “metaphor is not only a linguistic phenomenon, but also a way of human thinking. Metaphor not only exists in people’s daily life, but also everywhere in the rigorous scientific language. Huang Mei and Yu Gaofeng (2013) believed that nominalized metaphor played an important role in EST discourse. It not only made the expression of EST more concise, condensed, formal, and objective, but also enhanced the cohesion and coherence of the whole text. Mastering the metaphorical expressions of EST could help us to have a deeper understanding of EST texts and provide better services for EST translation. Yang Lin (2013) applied the theory of nominalization metaphor in functional linguistics to explore the structural processing methods of nominalization in EST, so as to achieve equivalent translation and coherence of texts. Based on the fact that long sentences often appeared in EST with various levels and complicated structures, Yu Gaofeng (2012) discussed about more convenient methods for EST translation using specific examples.

The Cognitive Mechanism of Metaphor in EST

The study of metaphor in EST is inseparable from the guidance of metaphor theories. In 1980, Lakoff and Johnson put forward the “two domain mapping theory” in their book *Metaphors We Live By*, which brought metaphor into the track of cognitive research. According to the theory of cognitive metaphor, human thinking tends to recognize abstract, intangible, and unfamiliar concepts (target domain) with reference to specific, tangible or familiar things (source domain). So, the formation of metaphor is the mapping process from the source domain to the target domain, creating correlation between different conceptual domains, so as to achieve the cognitive purpose. The cognitive basis of metaphor comes from the basic experience of daily life called “image schema,” which greatly enhances the emotional color and expressiveness of metaphor in the process of mapping between conceptual domains. Metaphorical cognition can not only help people have a better understanding of various abstract concepts, but also help people carry out abstract reasoning in a proper way.

Conceptual mapping is the basic condition for the generation of metaphorical meaning. However, it is only a one-way mapping, which is not enough to account for the generation of more complex meaning of concept integration. Fauconnier’s (1997) “conceptual integration theory,” however, further improved the

cognitive theory of metaphor and made up for the deficiency of mapping theory. Fauconnier proposed the “four space theory,” namely “generic space,” “input space I,” “input space II,” and “blending space.” The compound mode of the compound space of concepts is a cognitive operating process formed on the basis of psychological activities, such as analogy, recursion, mental patterning, concept package, and knowledge framework. Metaphor is a crossing-domain mapping of mental space operating from the source domain to the target domain. After the mapping is formed, the corresponding conceptual elements are projected into the composite space in which the conceptual elements interweave and interact with each other to form a new concept; thus, metaphor comes into being. In the Age of Information, the computer network has become an obvious symbol because computer language is full of metaphors. According to the method calculating the development of English vocabulary introduced by American encyclopedias, there are more than 4 million English words today, of which 90% come from metaphor.

Compared with manual operation, the biggest advantage of a computer system is its rapidity and accuracy. However, there are a lot of metaphors in computer English. Turning on the computer is to boot, entering pages called windows, browsing the web page is to surf, and the handle controlling the computer is called the mouse. In the process of using the computer, you will be attacked by a virus or a hacker, so at this time, you need something called a firewall and an antivirus program to check or kill the virus; otherwise, the computer system may crash. Therefore, the use of metaphor makes abstract, objective and rigorous computer language vivid and accurate in expressing ideas. These metaphorical expressions, widely used in EST, are formed from the space-crossing mapping from the source domain to the target domain, and then through conceptual integration. The function of semantic mapping is embodied among different concepts in scientific and technological language, which keeps the development of scientific theory dynamic and open, thus facilitating the wide spread of scientific concepts and the continuous innovation of science and technology.

The Metaphorical Features of EST in the Age of Information

With the rapid development of information and data, the data explosion has brought us into the big data era. In this century, human beings have gone through the Age of Internet, the Age of Mobile Internet, and the Internet of Things. With the advent and development of the information age, new discoveries have been made in the field of natural science, followed by endless new concepts, new theories, and new professional terms, which, to a large extent, are produced by means of metaphor. At the same time, metaphor promotes the expansion of the meaning and use of scientific and technological terms.

Metaphorical Ways of EST in the Age of Information

Johnson Laird observed metaphor from the perspective of cognition and put forward the theory of the thinking model, which proved the universality and importance of metaphor in technological language. The thinking models existing in scientific and technological language are divided into four types. In the Age of Information, the metaphorical types of EST are the same: human organ metaphor, animal name metaphor, behavioral metaphor, and object metaphor.

Human Organ Metaphor. The most primitive and instinctive thinking feature of human beings is to recognize all things in the world through their own bodies. It is in this way that many nouns originally used to express human organs are endowed with new meanings at the scientific level, forming metaphorical features. For example: head → magnetic head, draw head, head of arrow, and other words or phrases containing the word head. As a part of the human body, the semantic characteristics of “head” have obviously changed, which means the “top” and “head” of inanimate objects. In addition, because “head” is

in the “front” or “top” of the human body, the word “head” in both head-leader and head-preamplifier is transferred through metaphor. In addition to the word “head,” there are other similar metaphorical expressions in scientific English expressions with human organs, such as heart (center), hair, nosewheel, hand, eyehole, camera eye, arm and neck of bottle, etc.

Metaphorization of animal words. With the development of metaphorical language in science and technology, many animal terms have evolved into scientific and technological terms by means of metaphor. The common ones are horse → support, iron pole; fox → rope; monkey → spanner; pig → metal ingot; cat → anchor; crawler tractor; cock → cock; crane; mouse → mouse. One of the most widely used animals is the “dog,” the faithful friend of mankind. For example, top dog and safety dog. The “dog” is not only the favorite pet of human beings, but also has the function of guarding the house and preventing outsiders from entering. In addition, the dog is also good at tracking and searching, which leads to the technical metaphorical terms dog course and doghouse radar. Wei Ruyao and Wu Enfeng (2004) pointed out that in the Age of Information, metaphor makes human language develop from the tangible world within the reach of the senses to the intangible world within the reach of thinking, endowing inanimate and static things with life forms, greatly enriching the vocabulary of the English for science and technology, and, at the same time, facilitating the dissemination of science and technology.

Object metaphor. Object metaphor refers to the transfer of the words meaning inanimate things through the similarity of the characteristics of things so that they become metaphorical terms of science and technology. Object metaphor often comes from some of the most common and familiar things in human’s daily life. For example: coat → coating; airbridge (bridge → airline, similar image and function); cap → detonator, similar (position and function); shoe → brake shoe, similar shape. Object metaphor mainly expresses the words we are familiar with about computers. For example, a menu is originally a list of dishes offered by a restaurant. In scientific English, its metaphorical meaning refers to a list of options that appear on a computer screen. Other examples are: channel → path; window → computer window system; stream → data stream; mask → shield; library → bank); cache → storage; explorer → detector → browser, etc. The similarities between two things, which can be seen in the shape, position, function, or image, are the basis of object metaphor.

Behavioral metaphor. Behavioral metaphor in EST is mainly realized through verbal metaphors, such as handshake → signal exchange; recover (physical rehabilitation) → spacecraft recovery; memory → information storage. In the Age of Information, this kind of metaphor is quite significant in the operation of computers. The most common form is to use verbs to describe the operation process of computers according to the similarity between computer and human behavior. In the real copywriting work, people will deal with all kinds of files in various ways, such as checking spelling, storing files, and printing, etc.

Metaphorical Features of EST in the Age of Information

Logical features. In the information age, metaphorical logicity of EST is indispensable in the understanding of generation and semantic transformation. In practical application, metaphorical logicity of EST is the transfer of conventional semantics or appellation in general English, which reflects a change in logical relations. In the traditional sense, the metaphorical logicity of EST is usually understood from the perspective of ambiguity and meaning, and then it is believed that the essence of EST metaphor lies in the ambiguous structure of the implied meaning. However, with the emergence of new network technology, there are still some differences between metaphor and logicity in EST. Metaphor is a term that has been established as a habitual denotative meaning, which has been redefined in a specific context. From the

perspective of discovery logic, the reasoning process of EST metaphor is to use the existing source domain of objective things to explain the source domain of unknown things in the most reasonable or convenient way.

Theoretical features. Wang Yalei (2010) came to the conclusion that the theoretical features of EST metaphor are embodied in three aspects in the Age of Information: first, EST has been improved with the construction of scientific theories; second, the perfection of the framework of scientific theory makes EST metaphors gradually show dynamic characteristics; third, the contextual characteristics are becoming clearer. In essence, the inventors of EST metaphors have corresponding directivity; that is to say, the metaphorical nature of EST language is endowed by the will of the subject. From the aspect of morphology, EST metaphor is constructed; from the semantic level, EST metaphor is transformed; from the pragmatic level, EST metaphor is selected. In short, EST metaphor forms a new systematic result through the interaction in a specific context. From the nature of EST itself, metaphor is dominated by various conventional semantic words. The characteristics of directionality, contextualization and dynamics make EST metaphors embody effective epistemological and methodological functions in the process of continuous improvement, modification or new discovery of the scientific system.

Referential features. The referential feature of EST metaphor is that it reasonably interprets the target object of science and then interprets the new scientific and technological discoveries in the most understandable way. The referential features of scientific language under the metaphor of EST are obviously open, which are used to refer to the objective things, new concepts, and new attributes that cannot be explained under normal circumstances. In the Age of Information with rapid information transmission, the openness of EST metaphors provides an easier platform for EST metaphors to operate, thus connecting the scientific exploration activities with the characteristics of the independent objective world through the most convenient channels. In addition, the referentiality of EST metaphors is also characterized by twists and turns and dialectics, which are all statements based on the objective existence of the relationship between the demonstrative references.

Linguistic features. The linguistic features of EST metaphors are still very significant in the Age of Information. More scientific English words have been added in the Internet Age. Therefore, the linguistic features of EST metaphors are mainly reflected in filling the gaps of previous words and increasing the vividness and accuracy of expressing objective existence. In the past, both neologisms and technical metaphors are used to explore new words that have not yet appeared. Because each language has commonalities, these commonalities are the ways in which EST metaphors construct new words. In the Age of Information, various new things emerge, accompanied by phenomena or concepts that cannot be described by the original vocabulary. Therefore, people can only seek some specific appellation to make up for the vacancy, which leads to the emergence of EST metaphor.

Conclusion

It is well known that metaphor is more than a figure of speech, but a way of thinking or reshaping human experience. It is not a patent of literary language, but it is widely used in scientific discourse. With the increasing of the quantity of EST in language, most of which are metaphorical, it is very necessary for us to discuss the metaphor of EST in detail. Based on what we have known about the history, nature, features, main types, and functions of the metaphor of EST, this paper has, mainly, discussed the cognitive mechanism of metaphor and the characteristics of metaphor. With the development of Information Age, EST has been applied to a greater extent, and its metaphorical features have been expanded unprecedentedly.

A large number of basic category words are transferred into scientific English vocabulary through metaphor, and the terms generated or created through metaphor have become the common property of science and even the whole mankind in the new times. Metaphor in EST helps us find a shortcut to understand abstract scientific concepts, so our task is to do further research on these aspects of metaphor of EST, and make it more beneficial to the development of human beings.

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An Analysis of Conversational Implicature in “A Mad Tea-Party” in *Alice’s Adventures in Wonderland*

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[Abstract] *Alice’s Adventures in Wonderland* is the most classic children’s book written by Lewis Carroll, a famous British logician. The humor of the language and the absurdity of the logic in the book make it not only a canon of children’s literature, but also a classic of nonsense literature. “A Mad Tea-Party” is the most famous chapter in *Alice’s Adventures in Wonderland*. The seemingly illogical dialogue between characters in the tea party exactly reflect Carroll’s extraordinary ability of language use, as well as logical thinking. Based on Grice’s theory of conversational implicature and the dialogue between main characters in the mad tea party, and through the analysis of the conversational implicature caused by the violation of cooperative principle, this paper aims to help readers have a better understanding of the personality of the main characters, and at the same time, it also helps explain the reasons why Alice cannot really join in the mad tea party.

[Keywords] *Alice’s Adventures in Wonderland*; “A Mad-Tea-Party”; conversational implicature; violation of the cooperative principle

Introduction

Lewis Carroll is a well-known British logician, mathematician, and is also a world-famous writer of children’s books. *Alice’s Adventures in Wonderland* is Carroll’s most classic masterpiece. It is popular all over the world not only because of the unique and exaggerated characters, as well as its unpredictable and absurd plots described in the book, but also because of its logical fallacies and extensive wordplay. “A Mad Tea-Party” is the most classic chapter in *Alice’s Adventures in Wonderland*. The seemingly illogical dialogue between characters in the tea party exactly reflects Carroll’s extraordinary ability of language use and logical thinking, and perfectly displays the unique language charm of the work.

Among all the research on *Alice’s Adventures in Wonderland*, most are confined to the analysis of the techniques of translating the novel from the perspective of translation, and others focus mainly on the construction of the theme from the perspective of literary criticism. Few scholars have systematically analyzed the characteristics of this novel from the perspective of linguistics. The theory of conversational implicature on which this paper is based was first proposed by Herbert Paul Grice, a famous linguist (Hu, 2001, p. 252). Grice believed that in daily life, in order to achieve effective communication, both the speakers and the listeners tend to abide by certain rules during their conversation, that is, the cooperative principle (Grice, 1975, p. 45). However, in actual situations, people usually violate intentionally or unintentionally the relevant maxims of the cooperative principle due to various reasons, and the corresponding conversational implicature will come into being. In “A Mad Tea-Party” in *Alice’s Adventures in Wonderland*, there are many examples of dialogue violating the cooperative principle, and the resulting conversational implicature is intriguing. Therefore, the study on the dialogue violating the cooperative principle in the tea party and the analysis of the speakers’ motives for not abiding by the cooperative principle will help deepen our understanding of the characters, as well as the theme of the novel.

This paper first gives a brief introduction to Paul Grice's theory of conversational implicature. Second, it makes a detailed analysis of the pragmatic effect of the conversations violating the cooperative principle in "A Mad Tea-Party" of *Alice's Adventures in Wonderland* from four aspects, including violation of the maxim of quality, violation of the maxim of quantity, violation of the maxim of relation and violation of the maxim of manner. Finally, a natural conclusion of the paper summarizes the personality of the main characters as well as the theme of the novel.

Grice's Theory of Conversational Implicature

The theory of conversational implicature put forward by Paul Grice, famous American linguist and philosopher, is the core of pragmatics and plays a very important role in verbal communication (Hu, 2001, p. 252). Grice believes that the communication in daily life is not a combination of a series of unrelated words, but the result of cooperation between speakers and listeners. Both the speakers and the listeners involved in the same dialogue have the same goal. In order to achieve this goal, both should abide by the same principle and make their words meet the needs of the common goal. Grice calls this principle the cooperative principle. The cooperative principle has the following four maxims: first, the Maxim of Quantity, that is, what is said should contain information needed for the purpose of the conversation, and should not contain more information than is needed; second, the Maxim of Quality, that is, one should try to tell the truth, and not say anything that is believed to be false or has insufficient evidence; third, the Maxim of Relation, that is, what is said should be relevant to the topic and keep to the point; fourth, the Maxim of Manner, that is, one should speak clearly, avoid obscurity and ambiguity, be concise and in good order (Chen, 1985).

However, in actual verbal communication, people often deliberately violate the cooperative principle for a variety of reasons, and indirectly express their communicative intention. The implied meaning conveyed through the intentional violation of the cooperative principle is in fact conversational implicature. Conversational implicature explains how the listeners understand the implication of the speakers through the literal meaning of their words, therefore, when applied to literary works by the author, conversational implicature will help produce unexpected pragmatic effect.

Analysis of Pragmatic Effect of the Conversations Violating the Cooperative Principle in "A Mad Tea-Party"

Violation of the Maxim of Quality

At the beginning of Chapter Seven, "A Mad Tea-Party", Alice was led by the Cheshire Cat to the March Hare's house, where she found the March Hare, the Mad Hatter, and the Dormouse sitting at a table under the big tree in front of the house. The table was large, but as Alice went towards them, the March Hare and the Mad Hatter cried out together, "No room! No room!" (Carroll, 2001, p. 72). It was clear that the Mad Hatter and the March Hare were violating the cooperative principle. The table was large enough for Alice to sit at, but they said there was no room. The March Hare and the Mad Hatter deliberately violated the maxim of quality, expressing their unwelcoming attitude towards Alice's uninvited visit. Meanwhile, it also reflected a common phenomenon in the patriarchal society at that time that men discriminated against women and did not identify with them (Davis, 2010, p. 14).

When Alice sat down indignantly at one end of the table, ignoring their revulsion, the March Hare said then in an encouraging tone, "Have some wine" (Carroll, 2001, p. 72). The March Hare's remark violated

the maxim of quality again, for Alice looked around the table and saw that there was nothing on it but tea, and even the March Hare himself admitted that there was no wine at all. Although he knew that there was no wine, the March Hare invited Alice to drink, deliberately violating the maxim of quality by saying things that he believed to be untrue, which showed that the March Hare was very dissatisfied with Alice's sitting down without being invited.

The Mad Hatter sang a song at the great concert given by the Queen of Hearts. The first line, "Twinkle, twinkle, little bat!" (Carroll, 2001, p. 76), violated the maxim of quality in the cooperative principle. Bats are black. They can neither shine, nor twinkle. Therefore, twinkling little bats do not exist in the real world. The Mad Hatter's song parodied Jane Taylor's well-known poem *The Star*. Carroll deliberately violated the cooperative principle, retained the original form of the poem, and substituted the beautiful image of "star" for the ugly one of "bat", which made it familiar to the readers and reasonably explained why the Queen of Hearts said the Mad Hatter was murdering time, because bats are active mainly at night, ugly and chilling, and naturally unpopular with Queen of Hearts. In addition, Carroll might mock his colleague, Bartholomew Price, a distinguished professor of mathematics at Oxford and a good friend of Carroll's, by deliberately deviating from the maxim of quality. Price was known among his students by the nickname "the bat" and his lectures, no doubt, had a way of soaring high above the heads of his listeners, so Carroll adapted the poem to reflect his friend's teaching style (Wang, 2015).

The Dormouse told a story about three little sisters who lived at the bottom of a well and claimed that they were learning to draw, and everything they drew began with an M, such as "mouse-traps, the moon, and memory, and muchness" (Carroll, 2001, p. 80). What the Dormouse said was contrary to the principle of cooperation. The concrete objects such as mouse-traps and the moon could be drawn, while the abstract concepts such as memory and muchness could not. The world in Alice's dream was completely different from the real world. It had its own unique rules and logic. In order to truly and totally integrate into this world, Alice must try to understand the illogical logic in the Wonderland and find out logic from illogicality.

Violation of the Maxim of Quantity

In "A Mad Tea-Party", the Dormouse joined the conversation with Alice, the Mad Hatter and the March Hare, and asked whether "I breathe when I sleep" is the same thing as "I sleep when I breathe". The Mad Hatter replied immediately, "It is the same thing with you" (Carroll, 2001, p. 74). The Mad Hatter's answer violated the second rule of the Maxim of Quantity by providing redundant information. When facing the Dormouse's question, the Mad Hatter needed only to say yes or no, but he chose to provide more information than was needed, emphasizing deliberately that it was the same with the Dormouse, so as to make a mockery of the Dormouse's idleness, for he was in a trance all the time. So, although there was difference between "I breathe when I sleep" and "I sleep when I breathe", it was the same for the Dormouse.

Because of the song the Mad Hatter sang at the great concert, the Queen of Hearts accused him of murdering time, and since then it was always six o'clock for him. Alice asked the Mad Hatter: "Is that the reason so many tea-things are put out here?" (Carroll, 2001, p. 77). The Mad Hatter's reply went against again the second rule of the Maxim of Quantity, providing redundant information. Besides answering "Yes," to Alice's question, he added, "It's always tea-time, and we've no time to wash the things between whiles," (Carroll, 2001, p. 77). The Mad Hatter was so dissatisfied with the time always being six o'clock that he deliberately violated the Maxim of Quantity so as to give vent to his feelings.

At the tea party, the Dormouse told the story of three little sisters who lived at the bottom of the treacle well and learned to draw. When Alice asked curiously where the sisters drew the treacle from, the Mad

Hatter provided unnecessary information once again and said, “You can draw water out of a water-well, so I should think you could draw treacle out of a treacle-well – eh, stupid?” (Carroll, 2001, p. 79). The Mad Hatter violated the Maxim of Quantity of the cooperative principle on purpose in order to mock Alice’s ignorance of such commonsense questions.

Violation of the Maxim of Relation

When Alice accused the Mad Hatter of being very rude to judge her hair at the tea party, and she told him that he should learn not to make personal remarks, the Mad Hatter opened his eyes very wide and said, “Why is a raven like a writing-desk?” (Carroll, 2001, p. 73). The Mad Hatter’s answer violated the Maxim of Relation of the cooperative principle. Instead of directly responding to Alice’s accusation, he asked a riddle which had no logic, no answer and completely no relation to the topic. The Mad Hatter’s violation of the Maxim of Relation reflected his bewilderment when confronted by Alice. Alice judged the people and the events in the wonderland according to her own experience in real life. The logic of her judgment as well as the criterion for it were completely foreign to the Mad Hatter, as a result, when facing Alice’s accusation, the Mad Hatter did not know what to do, but instead listened quietly with wide eyes, and at last, chose to move on to talking about riddles at which he was good.

The Mad Hatter’s change of the subject was very successful, for Alice’s attention was immediately diverted upon hearing the riddle and her anger gradually subsided, which reflected Alice’s innocent and straightforward nature. Nevertheless, instead of directly solving the Mad Hatter’s illogical riddle, Alice cried out loud, “I believe I can guess that,” (Carroll, 2001, p. 73). Alice’s words violated the Maxim of Relation, since she only indirectly expressed her interest and determination in solving the riddle, without giving any relevant explanation to the Mad Hatter’s question. On the one hand, it reflected Alice’s enthusiasm for riddles; on the other hand, it also reflected her lack of self-confidence in figuring out the answer to the riddle, so she chose to evade the subject under discussion.

As it was always tea-time, the Mad Hatter, the March Hare and the Dormouse had no time at all to wash the tea-things, and they would keep moving around when these things got dirty, so Alice ventured to ask what would happen if they came to the beginning again. The March Hare’s response violated the Maxim of Relation and had nothing to do with Alice’s question at all. He interrupted, yawning, “Suppose we change the subject. I’m getting tired of this,” (Carroll, 2001, p. 77). This meant that the March Hare was not interested in Alice’s conversation with the Mad Hatter and wanted them to stop as soon as possible and start a new topic.

At the request of the March Hare, the Mad Hatter, and Alice, the Dormouse began his story, which was about three little sisters who lived at the bottom of a treacle well. When Alice asked the Dormouse why they lived at the bottom of the well, the March Hare waded into the conversation again with the remark, “take some more tea,” (Carroll, 2001, p. 78). It obviously violated the Maxim of Relation, which suggested that the March Hare thought Alice was talking too much and wanted to end her questioning by violating the cooperative principle in order to hear the story more quietly. Therefore, when Alice went on to ask why everything the three little sisters drew began with an “M”, instead of answering Alice’s question, the March Hare interrupted once more by saying, “Why not?” (Carroll, 2001, p. 80). He deliberately violated the Maxim of Relation again to express his strong demands to end Alice’s questioning.

Violation of the Maxim of Manner

In “A Mad Tea-Party”, when the Mad Hatter noticed that the date on his watch was incorrect, he scolded the March Hare for putting the butter in the watch with the bread-knife, because some crumbs must have got in as well. The Mad Hatter’s words violated the first principle of the Maxim of Manner, which was to avoid obscurity and ambiguity. According to the Mad Hatter’s logic, the reason why the watch didn’t work was because the March Hare had buttered it with the bread-knife and dropped some crumbs in it. But why should the watch be buttered? The Mad Hatter’s conversation with the March Hare sounded rather baffling, counter-intuitive and completely out of line with Alice’s logic in real life, which made it impossible for her to totally understand and freely communicate with them (Xu, 2007). The characters in Wonderland had their own unique ways of thinking and distinct speaking style. In order to truly integrate into them, Alice must learn to accept this kind of unconventional and illogical thinking.

In the following dialogue, the logic in the real world and that in Wonderland collided again. In Alice’s view, time was just an abstract concept, but in the Mad Hatter’s opinion, time was a concrete being which was full of emotion and could be communicated with. When the Mad Hatter contemptuously said to Alice that she must never have spoken to Time, Alice replied cautiously, “Perhaps not. But I know I have to beat time when I learn music” (Carroll, 2001, p. 75). In the face of the Mad Hatter’s triumphant provocation, in order to express that it was not a big deal to talk to Time, and to show that she had integrated into their mad tea party very well, Alice tried her best to conform to the Mad Hatter’s logic by deliberately saying that although she never spoke to Time, she had to beat time when she learned music. Alice’s answer violated the Maxim of Manner of the cooperative principle, which requires people to avoid ambiguity while speaking, as “beat time” could not only mean “make regular movements or sounds to show the speed at which music should be played”, but also could refer to “hit Time very hard”. It was because of the ambiguity in Alice’s words that the Mad Hatter mistakenly thought Alice had hit Time very hard, which inevitably led to ineffective communication.

In the tea party, the March Hare said to Alice very earnestly, “take some more tea” (Carroll, 2001, p. 78), while Alice had not taken any tea yet. This violated the maxim of manner which required communicators to avoid obscurity. The March Hare’s words did not conform to the common logic and way of thinking. Generally speaking, only after the guests had drunk some tea, the host would ask them to take some more. The March Hare’s breach of the maxim of manner led to Alice’s unhappy reply, “I’ve had nothing yet, so I can’t take more” (Carroll, 2001, p.78). The Mad Hatter’s subsequent retort to Alice explained exactly why the March Hare had violated the Maxim of Manner. He said, “You mean you can’t take less, it’s very easy to take more than nothing,” (Carroll, 2001, p. 78). According to the logic of the Mad Hatter and the March Hare, Alice didn’t drink any tea, which meant that the amount of tea she had taken was zero. As a result, Alice could not take less tea than zero if she wanted it, she had to take more tea.

The Dormouse told a story about three little sisters who “were learning to draw” (Carroll, 2001, p. 79), which violated the Maxim of Manner because of the ambiguity in his words. “Draw” not only meant “make pictures”, but also had the meaning “take liquid from somewhere”. As could be seen from the subsequent conversation that the Dormouse wanted to say that the three little sisters were learning to make pictures, however, because of the ambiguity of the word “draw”, Alice mistook the Dormouse’s meaning entirely, believing that they were learning to take treacle from somewhere, which consequently led to barriers to effective communication.

Conclusion

“A Mad Tea-Party” is the most famous chapter in *Alice’s Adventures in Wonderland*. Through the dialogues that violate the cooperative principle in this chapter, Lewis makes the characteristics of the main characters in the novel more vivid and much richer. Through the analysis of the violation of the four maxims, it can be seen that the Mad Hatter, the March Hare and the Dormouse share some similarities, since they all have male chauvinist tendencies. However, they also have their own unique personalities. The March Hare is rude and cold, while the Mad Hatter is humorous, sarcastic and cynical, and the Dormouse is lazy, sleepy and imaginative. They have all expressed great dissatisfaction with Alice’s uninvited visit in their own special ways. As the most important character of the story, Alice is not only innocent and lovely, but also motivated and competitive. She is lively and cheerful, as well as rebellious and curious. The main reason why Alice has trouble communicating with the Mad Hatter, the March Hare and the Dormouse is because the logical thinking in the real world which Alice lives in is totally different from that of the illusory world in her dream. The difference between the real world and the illusory world reflects to some extent the difference between adulthood and childhood. Growing up is a process that every child must go through, in which there will inevitably be the collision of ideas. However, it is thanks to this collision that Alice grows up step-by-step. She has learned to compromise, learned to resist, learned to refuse and learned to defend her own rights in the process of growing up.

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The Paradox and Rationality of Kafka's Novels – The Dual Characteristics of Dream and Reality

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[Abstract] *Kafka is the founder of the modernist novel. In the early 20th century, Kafka's writing was influenced by the "intuition" and "non-rationalism" in the late 19th century. Throughout Kafka's works, it is not difficult to find that almost all revolve around themes of pursuit, anxiety, dilemma and struggle. Their characteristics are that dreams and reality are intertwined and overlapped, and rationality and absurdity coexist with each other. Kafka's works under the consciousness of intuitionism are also permeated with the logic of narration, and the absurd structure is full of amazing truth.*

[Keywords] *intuitionism; dream "Castle"; pure memory; mental dilemma*

Introduction

In the early 1940s, the British poet Auden once commented that if we want to name a writer, his relationship with our times is most similar to that of Dante, Shakespeare, Goethe and their times, Kafka is the first name that comes to mind (Wu, 2003). On July 3, 1883, Franz Kafka (1883-1924) was born into a Jewish family in Prague. Although his mother indulged him, it was often an extravagant hope to get approval from his strong, tall and realistic father. Undoubtedly, his parents and his childhood made a permanent mark on Kafka's character.

We can find the source of creation in the works of Franz Kafka, especially in his masterpiece *The Castle*. He is well-known in the literary world and is highly praised as the founder of modern literature. His works are rarely published and have not received enough attention. Before Kafka's death, he asked his friend Brad to destroy all of his unpublished works. Brad disobeyed his friend's will, and kept all of Kafka's works and published them, thus allowing a huge wealth of literary works to survive.

Kafka's creation is closely related to the formation of his intuition. Kafka's father worked hard and achieved success. He had a strong, dictatorial, rude and headstrong personality. His paternalistic discipline shaped Kafka's complex psychological structure of cowardice, inferiority, guilt, seclusion and melancholy. In his college days, Kafka accepted the philosophy of Solon Kierkegaard (1813-1855), a pioneer of existentialism. His philosophy of existence and his creative style were rooted in Kafka's thought and soul. At the end of the 19th century and the beginning of the 20th century, the western ideological and artistic circles were swept by a frenzy of irrationalism, which was the background of the formation of Kafka's intuitionism creation consciousness. Pursuit, anxiety, dilemma and struggle are the eternal themes of Kafka's creation, which is embodied in his representative works such as *The Castle*, *The Metamorphosis*, *The Judgment* and *The Trial*. This paper attempts to reveal the causes of Kafka's introversion and pessimism of shaping his character from his family and growing environment, and to explore the characteristics of Kafka's intuitionism creation consciousness from the social background of the times and existentialism philosophy.

The Formation of Cowardly Character under the Shadow of his Father's Authority

In his short life, Kafka left behind a wealth of literary works. In addition to many short stories and three unfinished novels, there are also a large number of letters, diaries, notes, essays, and proverbs, etc., which are full of profound philosophy. The famous "*Letter to Father*" is long but thorough, pungent and strongly accusatory. From it, we can see the profound brand of growth environment on the formation of a person's character. "Estrangement" is not enough to describe the complex relationship between Kafka's father and his son. To be exact, their conflicts and contradictions are inherent and irreconcilable. In Kafka's eyes, perhaps because of his nature, his father was very strong, huge and energetic. His father was bossy and self-styled, as well as kind, irascible and reckless. He regarded his son as grass. He always yelled and lost his temper. He even threatened to tear his son to pieces like tearing a fish. One night, his father picked up his son from the bed crying for water, dragged him to the balcony and closed the door. He let his son stand for a long time in his vest, and from then on, he carved a permanent scar in the heart of the young child. Kafka dared to move only when he was far away from his father, at least when his direct power was beyond his reach. Inferiority and guilt, avoidance and escape constitute the important aspects of Kafka's complex psychological structure. No matter what Kafka said or did, his father would instinctively express his opposition or ridicule, scolding, slander, insulting, and intimidating him by all means, regardless of his feelings and disrespecting him for his views. Kafka's little courage, determination, confidence and fun could be destroyed in an instant. Although the mother's love could bring some warmth and provide some kind of buffer or protection, his mother could not become a lasting independent spiritual strength, because she was also subject to the father's constraints; she often showed blind agreement, and fully accepted the father's judgment and views.

The eternal accusation and never letting go eventually led to sharp confrontation between father and son on marriage issues. In Kafka's view, marriage meant self-liberation and personality independence. However, two marriage attempts failed because of his father's interference and obstruction. Kafka decided which girl to choose. He became meaningless in his father's eyes. He was satirized as "infatuated with a woman's shirt" and conjectured the object of marriage in the most disgusting, vulgar and ridiculous way. When he was engaged in writing, his father also held an attitude of disgust. In order to fight for this freedom, and even more to express what he could not say in front of his father, Kafka resolutely took independent action and finally let writing occupy his whole life. Kafka once made two figurative metaphors: he imagined an unfolded map of the world, on which his father stretched his arms and legs, and only when he could not cover it could he consider his own living space. The tail of an earthworm was trampled on with one foot, so the front half of the earthworm struggled hard and crawled slowly towards one side (Kafka, 2002).

Dream Castle and Spiritual Dilemma

Kafka's short life was spent in pursuit, anxiety, dilemma and resistance, which has become the eternal theme of Kafka's creations. It can be said that Kafka's creative themes and characteristics were closely related to his intuitionism (Kafka, 2002). The novel *The Judgment* tells of a unreasonable father. Under his influence, his son is afraid to the extreme, until he loses his sense. Finally, he carries out his father's judgment and falls into the river. "It was from *The Judgment* that Kafka either protested covertly or made a powerful cry against the modern western society which oppressed and distorted the individual's mind" (Shen, 2016). In the novel *The Metamorphosis*, the beginning of the novel was written in the most prosaic tone: "one morning, when Gregor Samsa woke up from a string of restless dreams, he found himself in bed turned into a huge bug" (Kafka, 2002, p. 110). Gregor Samsa, a clerk, did not look frightened when

he found himself a beetle, because he suspected it was a dream. Gregor Samsa tried to get up, but he could not stand. What he made was not a human voice, but a squeak, which made him realize that he was really a bug. He didn't yell, he didn't struggle. He had some anxiety; anxiety was not his own fate, but the consequences and impact of his change from a man to insect would bring to others. In Kafka's masterpiece *The Castle*, the protagonist K claims to be a land surveyor invited by a castle. After a long journey, he comes to a village under the control of the castle on a snowy night and is blocked outside the castle gate. K waged a long and tedious tug of war with the castle authorities about whether to enter the castle. He saw the castle standing in front of him, but he could never get there. No matter whether in *The Metamorphosis* or *The Castle*, the concept is strange, the meaning is rich; it is complicated, it is like a dream but not a dream. Metaphors and symbols can be seen everywhere. The scenes and characters we see are familiar and strange to us. As the avant-garde novelist Ge Fei said, writing in the true sense "seems to be groping for a way in a dark forest, and great works always lead readers to a strange and familiar situation" (2001, p. 14).

Kafka's intuitionism does not exclude the narrative structure or the logic and skill of narration. On the contrary, we see a high degree of unity between the two in *The Castle*. The protagonist K in *The Castle* gives people an indescribable sense of strangeness, loneliness, vagrancy and exile. No one knows where he comes from or where he wants to go. People only know that he has never found his home or self in the land of a foreign land. In order to promote the development of the novel with a simple plot, the author of *The Castle* makes characters such as Frieda, the landlady, Barnabas, Olga and Bigel appear one after the other to have a dialogue with K. These dialogues and scenes often unfold in a collective perspective and displayed in multiple aspects. The high level of narrative skills in the novel is precisely reflected in the successful use of the perspective effect. We can see that the observation and analysis of *The Castle* is made by the protagonist K. K's eyesight delineates the reader's horizon. We can see the castle from a distance with the help of K's vision and feel the castle's vacillation and inconceivableness. K's visual "lens" draws in and pushes away every time, all affecting the reader's attention and line of sight. *The Castle* is really telling a story. We can't deny that it has a story structure, a deliberate characterization of the characters, and a logical arrangement of the plot. Most of the works with a story structure, plot and character characterization rely on the text construction and narrative skills. The creation of consciousness by intuition can only be the illogical flow of consciousness. In this sense, *The Castle* is not a stream of consciousness novel. In general, *The Castle* is allegorical and absurd, and it is truly astonishing in its details. Although it may be more psychological, the author "narrates events and situations that are contrary to the conventional logic and common sense in the most insipid and unobtrusive tone and attitude, just as it is the most common thing. The events and circumstances he narrates make the reader feel incredible, but the narrator and the characters in the novel are not surprised" (Kafka, 2002, p. 7).

"Pure Memory" and the True State of Existence

In Kafka's works, we find the characteristics of transcendental, individual and heterogeneous "extension" and "pure memory" similar to Bergson's philosophy. In Bergson's opinion, we should understand time from the perspective of life itself. Life is the generation of eternity, and it is the extension of the past, the present and the future. All the time changes are heterogeneous and unpredictable. Therefore, real time is the extension of the heterogeneity of life itself, which cannot be measured. The instinct that tells us the deepest secret of life is intuition. Real life and life is just intuition, which is instantaneous understanding of continuous life. Intuition has penetrability, simplicity and instantaneity, which constitutes the internality of intuition. Precisely, "the mechanical and closed nature of reason has covered the eternal flow of life.

Intuition seems to be like a pair of giant hands to suddenly lift the cover, so that the people who sink here can cast a glance at the unknown mysterious abyss in a rare moment. Even though, the lid will be closed again, and people will fall back from the peak of experience to the level of reason, this is a fascinating moment, because life can still be found and enjoyed at this time” (Wang, 1988, p. 123). Bergson said that intuition “is not a flash of insight in a flash, but a way of thinking in a continuous process, a progressive activity, and its scope can be infinitely broadened and deepened just like life” (Zhang, 2003, p. 89). Bergson’s attention to memory is “pure memory”, which is our original historical experience. It is not the function of the brain, but only the pre-conscious or unconscious things.

Kafka’s short life was mainly lived at the end of the 19th century and the beginning of the 20th century. At that time, there was a frenzy of irrationalism in western ideological and artistic circles. In his intuitive and “pure memory” way, Kafka instinctively recorded those things that were covered by rationalism belief and engaged in his personal writing. It is for this reason that Kafka “may face the situation of individual life more truly and directly, write down the true living state of human beings, and eventually rise to a living state of human beings in the 20th century” (Wu, 2003, p. 14).

Kafka’s works reflect the deep social factors of intuitionism writing consciousness, lead readers into the world of dreams and reality, and make seemingly absurd stories acceptable to people. Its root lies in Kafka’s intuitionism creation consciousness, as well as the infiltration of narrative logic under the intuitionism writing consciousness, and the amazing truth in the absurd framework (Kafka, 2002). On the one hand, Kafka lived under the violent paternalistic control of his father, and his family had an important influence on the formation of his introverted intuitive personality. Kafka felt that obstacles were insurmountable in front of society (Kafka, 2002). In his motto, there was a saying: “there is a goal, but there is no way; what we call the road is hesitation” (Kafka, 2002, p. 323). On the other hand, Kafka accepted the philosophy thought of Sauron Kierkegaard (1813-1855), the pioneer of existentialism, in his university time. Kierkegaard’s philosophy of existence and his writing style are rooted in Kafka’s thought and soul. It is not difficult to find that Kafka’s works are inherited and developed by Kierkegaard’s fables. Like Kierkegaard’s works, Kafka’s works are like crazy riddles and puzzles; sometimes they are like a magic mirror, reflecting the deep existence of human experience; sometimes they are like sketches on the stage for entertainment and revelation. Sometimes it is like a subtle poem, with an inexhaustible level of meaning” (Kierkegaard, 2000). It is undeniable that there are deep social factors in the formation of Kafka’s intuitionism. Kafka lived in the Habsburg dynasty. He witnessed the First World War. The spiritual damage and impact to hundreds of millions of people caused by the war were huge and far-reaching. Especially, the war smashed the traditional moral concepts and rational philosophy, so that in the end of the 19th century and the beginning of the 20th century, the irrationalism represented by Bergson swept the whole western ideological and cultural circles (Kafka, 2002). Virginia Woolf, born a year earlier than Kafka and one of the representatives of the stream of consciousness, once pointed out that “life is extremely beautiful but disgusting; people’s compatriots are both admirable and hateful; the belief sandwiched between them is destroyed by opposing science and religion; all the bonds of mutual union between people seem to have broken, but some kind of control There must still be - it is in this atmosphere of doubt and inner conflict that writers now have to create, and the fine structure of a lyric poem is no longer suitable for such an idea, just as a rose petal is not enough to cover a rough huge rock” (Woolf, 2000, p.319).

Writing is the Only Way to Resist Loneliness

Kafka's confusion and anxiety mainly come from the sense of oppression and powerlessness of life and time, which is mainly reflected in his attitude towards writing. In Kafka's diary and his letters to his friends, he clearly expressed the significance of writing to his life (Kafka, 2002). He said that writing and working in the office are mutually exclusive. The focus of writing was on deep life, while the office working was on the surface of life. In his mind, there is a vast world. In order to liberate it and liberate himself, he would rather tear it up a thousand times than keep it or bury it in his heart. Sometimes when he was unable to do anything, he felt that life was very distressed; if he had the ability to do something, he immediately felt that there was not enough time; if he placed his hope in the future, inexplicable fear would come into his mind. This paradox, he called "a well-designed hell". In order to write, Kafka needed to be isolated and like a hermit, but he felt that this was not enough. Writing was more like deep sleep, that is, death. Just as one cannot pull a dead man out of a grave, one could not take him away from his desk at night. Writing was undoubtedly Kafka's only way to resist loneliness and was a "lifesaving straw". Writing enabled him to escape to the "forest" of literature.

In his opinion, the whole writing was just like Robinson's flag on the highest point of the desert island. No matter in the face of any kind of interference, he always embraced writing with a kind of trembling fear (Kafka, 2002). In fact, what he grasped was only the loneliness that the writing gave and must hold. He said that he hated speaking very much. He thought that whatever he said was contrary to his original intention. What he said robbed all sincerity and importance of what he meant (Kafka, 2002). When writing, the most suitable way of expression for him, his whole body and mind was directed at literature, and the more he wrote, the more thoroughly he liberated himself. Until he was thirty years old, he always adhered to this direction without any deviation; if he left this direction one day, his life would come to an end. We can see that Kafka doubted himself more often. He described his writing ability as a ghost, and it was out of his control. He said that what he wrote carelessly was not suitable for leather cover. It was a nightmare of his own and should not be printed at all (Kafka, 2002). If a person is of no help to others, he has to choose silence. He is not light, he just runs into his own thorns, and cannot get out; this is a dead end. Kafka gave an example of building a house: someone thinks his house is not strong, so he wants to build a new house next to the old one and try to use the materials of the old house in the construction. Unfortunately, in the middle of building the house, the man's strength was exhausted, so he lost a fragile but complete house. What he owned was half of the old house that had been demolished and half of the new house that had been built. That is to say, he had no complete house (Xu, 1990).

Conclusion

In the eyes of modernists or irrationalists, "artists can create art only if they acquire the eternal life impulse and endless and continuous intuition; and readers can only discover the deep life flow through the surface of works by reading them with the intuitive heart" (Broder, 1999). Looking at Kafka's works, we can feel strongly that life seems to be a puzzle. No matter how far you go, you must return to its original starting point and be trapped in the "Castle" of the soul. On the one hand, Kafka's world was covered with a layer of hazy color, and the characters seemed to be sleepwalking, which made it difficult to distinguish and grasp whether it was the real world or the dream, full of fantasy and absurdity. On the other hand, although the plot of the novel was often unreasonable, the narration was full of logic. Therefore, Kafka's novels showed the dual characteristics of paradox and rationality, dream and reality. The author resorted the psychological truth to the writing, which made the readers feel astonishingly true and credible. Kafka's

works have the characteristics of intuitionism creation consciousness and have a long artistic charm and unlimited interpretation space.

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Research on the Current Situation of Chen Zhongshi's Works in China and Overseas

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[Abstract] *Chen Zhongshi, as a famous contemporary Chinese writer, is also a representative writer in Shaanxi. With the Shaanxi regional style in his works, the novel White Deer Plain won the Fourth Maodun Literature Award in China. In this paper, the author aims to analyze the current situation of the dissemination of Shaanxi writer Chen Zhongshi's works in China and overseas in order to reveal the problems existing in the dissemination process of Shaanxi contemporary literature writers' works abroad, so as to provide useful reference for Shaanxi contemporary literature and Chinese contemporary literature to go abroad. It is not only beneficial for Shaanxi contemporary literature to spread in an effective way, but it also can provide a reference for Chinese contemporary literature to spread around the world.*

[Keywords] *Chen Zhongshi; translation text; dissemination*

Introduction

As the winner of the Fourth Mao Dun Literature Prize, Chen Zhongshi (1942-2016) was a famous Chinese contemporary writer (Xing & Xing, 2018). It is well known that *White Deer Plain* is his most famous work. His short stories, novellas, and essays are also published in China. His short stories include *The Story of the Village*, *Go Behind the Old Poplar Tree*, and *Guanzhong Story*. His novellas include *Mr. Blue Robe*, *Early Summer*, and *Die Young*, etc. He wrote essays such as *The Memory of a River*, *Why Live: My Life Notes*, *Days of the Plain*, and *A Selection of Chen Zhongshi's Essays*, etc., and creative notes such as *Discussion on Creation Experience*, and *Looking for Your Own Sentences – Creation Notes on White Deer Plain*, etc. His works have been translated into more than ten different languages including English, French, Portuguese, Korean, and Vietnamese, and published in many foreign countries (Zang, 2017). In 1997, the novel *White Deer Plain* (revision) won the Fourth Maodun Literature Award and achieved great praise in China (Xing & Xing, 2018).

In academic circles, most of the research on the translation and communication of Chinese contemporary literature focuses on the translation and introduction of classic works but it has ignored the writers representative of regional culture. In particular, there is little research on the overseas dissemination of Chen Zhongshi's works. Shaanxi contemporary literature has become an important force of Chinese literature in the new period, and Shaanxi is one of the important birthplaces of the Chinese nation and Chinese culture. Therefore, the translation and introduction of literary works bearing the Sanqin culture overseas is not only in need of the development of Shaanxi culture itself, but also an important part of Chinese culture and literature to spread in the world (Han, Jiang & Yuan, 2018). This paper aims to analyze the current situation of the dissemination of Shaanxi writer Chen Zhongshi's works in China and overseas in order to reveal the problems existing in the dissemination process of Shaanxi contemporary literature writers' works abroad, so as to provide useful reference for Shaanxi contemporary literature and Chinese contemporary literature to go abroad.

Current Status of the Dissemination and Research of Chen Zhongshi's Works in China

Chen Zhongshi has published 76 full-length novels, such as *White Deer Plain*, *Three Volumes of Chen Zhongshi's Collection of Essays*, *Seven Volumes of Chen Zhongshi's Collection of Essays*, *The Rain of Life*, *Farewell to the White Dove*, *Family's Vein*, *Days of the Plain in China* (Xing, 2018). By 2019, Chen and his works have won 21 classifications of literary prizes, three of which have won national level awards: *Trust* won the National Award for Excellence in Short Fiction in 1979, *Wei Bei Plateau*, about a person's memory, won the National Reportage Prize in 1990-1991, and the novel *White Deer Plain* won the 4th Mao Dun Literature Prize in 1998 (Yang, 2017). He won 17 prizes above the provincial level for works such as the novella *Kang's Small Family* which won the First Outstanding Works Award in 1983, prose *Days of the Plain* which won the Outstanding Works Award of People's Literature in 2004, the short story *The Day* which was awarded the First Youth Fiction Award in 2007, and his short story *Li Shisan's Grinding Mill* which won the Moutai Cup of People's Literature Prize in 2007 (Xing, 2018). In 2007, Chen Zhongshi was awarded the first Shaanxi Literature and Art award by the Shaanxi Provincial Committee and Shaanxi Provincial of People's Government (Xing, 2015). His classic work *White Deer Plain* has also been adapted as a drama, film, TV play, and Qin opera which have been acclaimed widely in China and abroad.

On the analysis of Chen Zhongshi's research in China, the author took Chen Zhongshi as the key word, searched database of CNKI (China National Knowledge Infrastructure) and obtained 1519 results. Most of the research focuses on the analysis of the story plots, characters and regional customs in *White Deer Plain*. The analysis takes narrative, rhetoric, translation, folklore and communication as the perspectives, which can be said to have a wide range of research perspectives and diverse research contents. Generally speaking, Chen Zhongshi's works have a high degree of concern in Chinese academic circles, with a wide range of research scope and perspective.

Status of Overseas Dissemination of Chen Zhongshi's Works

Overseas Translation of Chen Zhongshi's Works

Chen Zhongshi's masterpiece is the novel *White Deer Plain*, which was translated by professor Xiaoming Yang of the English Department of the College of Language and Arts of Ocean County College, New Jersey, with Chen Zhongshi's approval in 2009 (Yang, 2013). In 2013, Professor Yang also published a paper on his experiences and difficulties in translating *White Deer Plain* (Yang, 2013). His 16 years of life experience in Shaanxi and his reflection on the style of translation have been undoubtedly helpful in the translation of *White Deer Plain*. In order to understand the overseas publishing status of the work of Chen Zhongshi in more accurate detail, the author summarizes the translation status of the work of Chen Zhongshi by integrating various information sources.

Table 1. Translation Statistics List of Chen Zhongshi's Works in Foreign Countries

Language	Chinese	Foreign Languages	Translator	Press	Year
French	白鹿原 (<i>White Deer Plain</i>)	Au Pays Du Cerf Blanc	Solange Cruveille; Baoqing Shao	Paris: Seuil	2012
Portuguese	白鹿原 (<i>White Deer Plain</i>)	Na Terra do Cervo Branco	Márcia Schmaltz	Estação Liberdade	2019
Vietnamese	白鹿原 (<i>White Deer Plain</i>)	Bạch Lộc Nguyên	Bá thính	Nhà xuất bản đà nẵng	2000
Japanese	白鹿原 (<i>White Deer Plain</i>)	白鹿原(上) (<i>White Deer Plain 1</i>)	林芳 Lin Fang	东京: 中央公论社	2002
Japanese	白鹿原 (<i>White Deer Plain</i>)	白鹿原(下) (<i>White Deer Plain 2</i>)	林芳 Lin Fang	东京: 中央公论社 (Tokyo: Chuo Public Press)	2002
Korean	白鹿原 (<i>White Deer Plain</i>)	책이름: 백로원 (<i>White Deer Plain</i>)	임홍빈 강영매 (Lim, H., & Kang, Y.)	출판사: 한국문원 (Seoul: Korean Literature)	1997

In the above list, *Selected Prose of Chen Zhongshi* translated by Anping Ma (2011) was published only in China; it was not published abroad. In addition, the translation of Chen Zhongshi's works in other languages in China is as follows:

Table 2. Translation Statistics List of Chen Zhongshi's Works in China

Language	Chinese	Translator	Press	Year
Uyгур	白鹿原 (<i>White Deer Plain</i>)	Wumaierjiang Amuti	Xinjiang Arts Photography Publishing House, Xinjiang Electronic and Audio-visual Publishing House	2013
Kirgiz	白鹿原(上) (<i>White Deer Plain 1</i>)	Tuerdi Maimaitituersun	Kizilsu Kirgiz Publishing House	2013
	白鹿原(下) (<i>White Deer Plain 2</i>)	Hazebieke Harebieke, Asikaer Kuerman		
Sibe	白鹿原(上) (<i>White Deer Plain 1</i>)	Shurui, Kong	Xinjiang Renmin Publishing House	2013
	白鹿原(下) (<i>White Deer Plain 2</i>)	Chang Lin		
Mongolian	白鹿原 (<i>White Deer Plain</i>)	Aotegen, Sewangjigejide	Inner Mongolia People's Publishing House	2000

To sum up, although Chen Zhongshi's works have a wide influence in China and his works are widely praised, his works translated and introduced abroad are mainly around the novel *White Deer Plain*, his representative work, while his other works are mainly translated and disseminated in minor-languages and regions, and are not widely disseminated abroad. Compared with the contemporary writers, Chen Zhongshi's works have been slowly translated overseas.

Overseas Research on Chen Zhongshi's Works

The lack of overseas translation has greatly affected the reading and acceptance of Chen Zhongshi's works by ordinary readers. The readers of Chinese literature abroad are mainly sinologists or scholars interested in Chinese society and culture. The following discussion covers the English-speaking world as an example to illustrate the research and acceptance of Chen Zhongshi in foreign academic circles. The author searched Scopus, Jostor input Chen Zhongshi, and *White Deer Plain* as keywords. It was found that there were only two papers studying Chen Zhongshi and his works, and no English monographs on his works appeared.

The translation and introduction of Shaanxi writers in foreign countries started early, but the development was slow, the overall number was small, and the impact of translation in foreign countries was limited. The translation and publication of many Chinese contemporary works in foreign countries, as Yu Hua said, "can only be said to have been published, not more popular" (Cao, 2015). Actually, Chen Zhongshi's works have been translated into many languages and published in foreign countries since the 1980s, which forms a good foundation for the dissemination of his works outside China. However, from the current situation of Chen Zhongshi's works spreading abroad, there are still some problems such as insufficient translation, single research Angle and little attention from ordinary readers.

Conclusion

First, the translatability of a work affects its dissemination effectiveness. The famous Sinologist Goldblatt (2008) revealed: "I once wanted to translate Jia Pingwa's long novel *Qin Opera*, but I finally gave up because there were too many Shaanxi dialect in it." This also happened in the translation process of Chen Zhongshi's works, in which there were also a large number of Shaanxi dialects. Due to the strong regional characteristics of the Shaanxi dialect, it is a difficult translation process, and his works were directly trapped in translatability, which also affected the effectiveness of overseas dissemination of his works. Liu Jinmei (2009) once analyzed the causes of untranslatability of the Shaanxi dialect in detail from the perspective of cultural untranslatability of the Shaanxi dialect, which is caused by profound regional cultural factors. She mentioned that cultural untranslatability in translation is objective, but it does not mean that dialect works are absolutely untranslatable. In order to solve this problem, we should give full play to the professional influence of international outstanding sinologists, either invite sinologists to join the writing China program, invite them to participate in foreign translation projects, or invite sinologists from various fields to be foreign translation consultants, so as to ensure the language quality and dissemination effect of foreign translation works (Jia, 2019). Therefore, the problem of dialect translatability is not to be solved, but it is only necessary to invite more professional and excellent sinologists to participate in the translation work of literary works.

Second, a copyright problem limited the dissemination of Chen Zhongshi's works. "It was me to give the copyright unknowingly. The foreign contract has blocked the English version of *White Deer Plain*," Chen himself lamented in an interview with the journalist in Xi'an Evening News. In other words, since he did not understand the foreign copyright, he mistakenly gave the western language copyright of *White Deer Plain* to Seuil. Publishing House in France. Other languages and publishing houses have to obtain the copyright from the Seuil Publishing House to come up with a translation, which is another important reason for restricting the overseas translation and distribution of *White Deer Plain*. Therefore, it is necessary to enhance the copyright awareness of Chinese writers and popularize the legal policies and procedures of overseas copyright publishing.

Thirdly, the choice of translators affects the overseas dissemination of literary works. Xu Aifang (2015) once mentioned that literary translation is an indispensable bridge for Chinese writers to go global. Translators play a decisive role in the process of making their works go global. Qiao yan (2014) aims at the readers in the target country, which objectively requires understanding of the aesthetic habits and reading interests of the readers in that country. It is more appropriate to select translators from the target countries for translation than Chinese translators (Zhang, 2015). Therefore, on the one hand, it is not only necessary to train local translators who are familiar with the Chinese culture to help reflect the excellent traditional connotation of Chinese culture in the works; on the other hand, the translation mode combining overseas sinologists with Chinese scholars is conducive to the translator's grasp of the source language system and translation operation in the target language system (Bao, 2013).

To sum up, the translation and dissemination of Chen Zhongshi's works overseas are on behalf of the present situation of Shaanxi writers abroad. In addition, it also shows that Chinese literature spread around the world have encountered dilemmas. Through the analysis of Chen Zhongshi's works translated and spread abroad, expanding the depth and breadth of dissemination of Chen Zhongshi's works, by integrating ecology development of culture itself, this will further promote the development of Chinese literature to spread in the world.

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Critical Nationalism in *The Sacred White Turkey*

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[Abstract] *Post-colonialism has been a controversial theory in American Indian literature since the prefix “post-” suggests the closure of colonization. Despite this nomenclature problem, this paper illustrates that post-colonialism can be applied to American Indian literature by focusing on the content of the theory. Frantz Fanon’s post-colonial term “nationalism,” or in Said’s words, “critical nationalism,” will be applied to Lakota female writer Frances Washburn’s The Sacred White Turkey to analyze how they coincide with each other in terms of post-colonial aspects.*

[Keywords] *post-colonialism; American Indian literature; Frantz Fanon; critical nationalism*

Introduction

The Sacred White Turkey, set in 1963, depicts colonization in a more subtle way as it mainly focuses on the Lakota bureaucrats, and discloses how these people could not escape a corruptive pattern established by the earlier colonizers. The content of this novel, echoing Fanon’s theory of “critical nationalism,” criticizes the alleged national elites for assisting the colonizers as intermediaries, or absolutely taking over the role of the colonizers to continue to exploit the colonized people. The main body of this paper is divided into three sections to illustrate multiple aspects where Washburn and Fanon coincide with each other. The first section demonstrates how the national elites gradually took the role of the colonizers to continue to exploit the colonized people. The second section warns that indulgence in national, patriotic emotion and too high of expectations on a national leader might contribute to dictatorship and corruption. The last section poses problems and hope side-by-side to discuss the path to decolonization.

Literature Review

The main research question of whether postcolonial theory can be applied to American Indian literatures will be studied from two perspectives. Both the voices of postcolonial theorists and scholars in the field of American Indian Studies will be collected. For postcolonial theorists, their concern is that the prefix “post-” refers to “after,” perceiving colonization as “a matter of the past,” while American Indian people are still being colonized (Shohat, 1996, p. 9). This problem, however, will not be discussed in this paper, but in another paper about Louis Erdrich’s *Tracks*. For scholars in the field of American Indian Studies, especially nationalists who believe that American Indian literature should be “authored exclusively by Native [American Indian] people”, perceive applying postcolonial theory as theoretical colonization of American Indian literature (Womack, 1999, p. 10). Gerald Vizenor, a prominent American Indian scholar, tried to provide an answer to the nomenclature issue facing the predicament of applying postcolonial theory to American Indian literature, suggesting that the term “postcolonial” can be replaced with another term, “paracolonial” – the prefix “para” meaning “beside, near, or beyond”, in order to minimize the controversies over applying postcolonial theory to American Indian literature (Weaver, 2006, p. 39). However, apart from the political considerations and nomenclature issues, the best way to examine whether postcolonial theory fits American Indian literature is to see if the content of theory works for the literature (Owens, 1992).

Therefore, Fanon's postcolonial terminology "critical nationalism" will be applied to Washburn's *The Sacred White Turkey* to examine to what extent the content of the theory fits the literary text.

Research Approach

In order to answer the main research question of whether postcolonial theory can be applied to American Indian literature, Frantz Fanon's postcolonial term "critical nationalism" will be applied to Frances Washburn's *The Sacred White Turkey* to fulfill two purposes. First, to examine to what extent the content of postcolonial theory fits American Indian literature; and second, to provide an indirect answer to the main research question. American Indian nationalists are those who raise concerns about applying postcolonial theory to American Indian literature, as they advocate a kind of separationism that avoids any influence of mainstream literature and theory. Applying Fanon's critical nationalism to an American Indian novel, although this term is different from the concept of nationalism in the field of American Indian Studies, enables readers to compare the similarities and contrast the differences between American Indian nationalism and critical nationalism in the field of postcolonial studies, indirectly providing a tentative answer to the main research question of this paper. This paper is experimental in the sense that it parallels postcolonial theorists' concept of Fanon's (critical nationalism) with scholars in the field of American Indian Studies' concept of Womack's nationalism in hopes of finding something that is already in postcolonial theory that can be deployed – or maybe adapted slightly – to fit American Indian literature specifically. The ultimate purpose of doing so is not to prove that the two terms are interchangeable, but to show that there are potential possibilities for Postcolonial Studies to focus more on the cultural specificities of American Indian literatures – since similar terms can be found in two different disciplines. Admittedly, there are also some meanings of these four terms that cannot overlap with each other. If so, it is also possible for postcolonial theory to complement American Indian Studies.

Critical Nationalism in The Sacred White Turkey

Set on Easter Sunday in 1963, Frances Washburn's novel, *The Sacred White Turkey*, implies a connection between a wave of tribal reform and the arrival of a sacred white turkey. Throughout the novel, Washburn leaves the arrival of reform and the leaving of the sacred white turkey unexplained. However, something worth studying is people's expectations and speculations about the unknown, mysterious turkey, which symbolically makes the turkey an empty vessel to hold people's expectations and anxieties about a seemingly dreary historical period with hidden turbulent undercurrents prior to the arrival of an era of movements – the Civil Rights movement, the American Indian movement, and American Indian literary renaissance. This paper applies Fanonism to analyze the unsettling undercurrent as well as the political lesson the writer intended to convey through the spiritual lens, be it the coyote messenger, the unexplainable sacred white turkey or the mysterious Christian symbols and clues. The argument, to be more specific, is that the colonized Lakota people project their own anxieties over predicament during the decolonizing process onto this sacred white turkey, expecting a spiritual, national hero to save them from a post-independent settler colony in which they are still belittled, distorted and exploited, which, for the most part, bears witness to Frantz Fanon's theory of "critical nationalism" mainly in *The Wretched of the Earth*.

The National Elites Play the Role of the Colonizer

In her novel, Washburn suggests that some of the alleged national elites in the Lakota community portrayed in the novel either assisted the colonizers as intermediaries, or absolutely took over the role of the colonizers

to continue to exploit Lakota people. George Wanbli is typically one of the national bourgeoisies whose behavior reminded the people of a colonizer. As Washburn (2010) wrote, “George was always bigger than the people he ran with, probably deliberate chose friends smaller than him so he could feel physically superior, could use his size to bully them into agreeing with him” (Washburn, 2010, p. 49). Allegorically, Washburn draws a parallel between George’s being a bully, taking advantage of his physical strength to manipulate other people, and a colonizer’s predominance over and exploitation of colonies that are smaller than the suzerain in terms of military power. The link between George and colonialism is clearer when he grows up to work for the Bureau of Indian Affairs to keep track of the leases of Lakota people.

Both Washburn and Fanon recognized how violence was employed both by the nationalists and by the colonists against the colonized to maximize their needs and profits. For example, when George is not happy with the prize he deserves, he “picked up the vase and smashed it on the counter and used a sharp piece of glass to slash the carnival worker’s face, cutting off half the man’s nose, would have taken out an eye, too, if the guy hadn’t jumped back, blood gushing between the fingers of his hand that he used trying to hold the piece of his nose on” (Washburn, 2010, p. 49). Any thought that Washburn’s description about George’s violence exaggerates will be dismissed after a reading of Fanon’s (2004) words in *The Wretched of the Earth*,

For centuries the capitalists have behaved like real war criminals in the underdeveloped world. Deportation, massacres, forced labor, and slavery were the primary methods used by capitalism to increase its gold and diamond reserves, and establish its wealth and power (Fanon, 2004, p. 57).

Although Fanon referred to the types of violence exerted on the colonized people in colonies of occupation (Africa), the colonial methods of settler colonies and the colonies of occupation are similar, as detailed in a massacre scene in *The Sacred White Turkey*. Hazel and Stella come home to find their chickens and turkeys slaughtered and crucified since there was a rumor that the sacred white turkey has spiritual significance – a wakan or an incarnation of Jesus Christ. Washburn described this scene in a way that the dead chickens and turkeys are able to intrigue strong feelings of the protagonists: “The smell of cooked meat still lingered on the grill. It sickened me” (Washburn, 2010, p. 67). Seemingly describing the massacre of the turkeys, this scene evokes James Welch’s description of the burnt dead human bodies right after a massacre of Blackfoot Indians in *Fools Crow*:

It was a smell not of smoke but of burnt things, and the smell was heavy in the air. [. . .] Then a small wind blew the smoke toward him and the snow became yellow and dirty and the smell hit his nostrils, the smell of burnt skin. Fools Crow [the protagonist] could almost taste it, and it was smoky and pleasant in his mouth. He began to weep and still the horse moved forward. (p. 380)

Both writers accentuate their sense of disgust and sickness by linking the smell of the dead bodies – be them turkeys or humans – and edible, grilled meat. Considering the setting of *The Sacred White Turkey* and its emphasis on political significance, it is reasonable to infer that Washburn contextualizes with Welch to refer to the massacres of Indians in colonial history. In this sense, Washburn almost equates the demeanors of George, a national bourgeoisie who is later found to be the murderer of the chickens and turkeys, with that of a colonizer’s and seems to suggest that some Lakota people, or in Fanon’s words, nationalists, act no better than colonialists.

According to Fanon (2004), the colonized who resides in the cities might still benefit from colonization as colonization in certain ways boosts the urban economy, while the “rural masses” are the only exploited by the colonial system (p. 107). In *The Sacred White Turkey*, similarly, Hazel and George’s gang represent two different groups of nationalists, though both parties live in rural areas. Both Washburn and Fanon suggests the possibility of civil wars caused by the oppositions between these two groups of people. According to Fanon, the colonized can be divided into two groups of people: one benefit from colonialism, while the other is exploited by the colonizers. When Fanon (2004) describes their opposition, he notes, “This is not the opposition between town and country. It is the opposition between the colonized excluded from the benefits of colonialism and their counterparts who manage to turn the colonial system to their advantage” (p. 67). The arrival of the colonizer might boost the economy in the metropolis and thus the colonized in the urban areas might economically benefit from colonization. In the case of *The Sacred White Turkey*, George is privileged, aspiring for money and a new form of power and control. His position in BIA indicates the interconnections between various departments in the tribal government and BIA, as detailed in Hazel’s inference of the relationship between the five people involved in the leasing scam. In other words, the local elites actively cooperate with the colonizer to exploit the disadvantaged colonized. In addition to a recognition of the two opposing groups of colonized people, Hazel’s monologue reveals her concern about the community becoming divided:

[. . .] but it would be a big scandal that would divide the tribe perhaps even push us into physical violence, one group against another group, and worse yet, groups splintering off until general chaos resulted. I could take it higher than that. (p. 154)

Hazel’s monologue not only expresses her concern of the community being split into two opposing groups, but contemplates the political chaos, physical violence, or even civil wars that could arise from the situation. Similarly, Fanon also thinks that civil war is possible in the post-independence era.

The post-independence stage witnesses a period when the colonized experience a quasi-colonial status: the national bourgeoisie function as intermediaries between the colonizer and the colonized to continue to exploit the colonized people. The situation of African people and Lakota people are only slightly different from each other. According to Fanon (2004),

The national bourgeoisie sells itself increasingly openly to the major foreign companies. Foreigners grab concessions through kickbacks, scandals abound, ministers get rich, their wives become floozies, members of the legislature line their pockets, and everybody, down to police officers and customs officials, joins hands in this huge caravan of corruption. (p. 117)

The national bourgeoisie either export products and resources from Africa to those European countries, or they simply conspire with the colonizers, to get rich through corruption and exploitation of the people. In *The Sacred White Turkey*, similarly, people working at the tribal government, represented by George and Mary, are seen to be corruptive by taking away a small share of each tribal member’s leasing money. According to Washburn (2010), Hazel’s request for picking the leasing check in person pulls out an analysis and inference about the tribal governmental system,

There is the scam, I thought. There was probably some mandate that the per-acre fee would rise on all Indian-owned land, so we all should have gotten higher payments. These five people were collecting the higher fee from the people who leased the land and not passing it on to the individual tribal owners. (p. 151)

This example does not simply illustrate how the colonized are exploited by corruptive Lakota national bourgeoisie. Washburn, by enriching George with BIA working experiences, and by introducing the relationship between the tribal government and federal government, establishes a connection between these nationalists and the colonizers.

Washburn (2010), after an introduction of the possibility of conspiracy between the tribal government and federal government, continues to point out those problem with the tribal government, the first one being that “most [tribal] government systems are modeled after the United States federal system,” just as the post-independence national parties follow the suit of the European economic and administrative model (p. 80). As Washburn (2010) describes the tribal governmental system,

If the listener is still awake and refusing to move, then the official's speech turns to lecturing like a priest in confession who had just heard the same parishioner admit to their twenty-fifth incident of adultery. If that lecture does not shame the complainer into leaving, then the official resorts to the angry speech threatening to call the police, which usually gets the complainer out of the office – unless the complainer's cousin happens to be a tribal policeman. (p. 107)

In this episode, the hegemonic attitude of the official in the tribal government echoes with the way the colonizer treats the colonized. The first attempt is to persuade the colonize into believing that they are inferior, and the final resort is violence or military power, which is represented as the police force in the case of *The Sacred White Turkey*. Washburn (2010) makes the hegemonic tone more obvious when later uttered by Johnson Powers in an exaggerated manner, “People like you are a disgrace to the tribe. Look at you!” (p. 112). Johnson Powers is reminiscent of the nationalists in Fanon's (2004) *The Wretched of the Earth*,

Instead of inspiring confidence, assuaging the fears of its citizens and cradling them with its power and discretion, the State, on the contrary, imposes itself in a spectacular manner, flaunts its authority, harasses, making it clear to its citizens they are in constant danger (Fanon, 2004, p. 111).

The nationalist's dictatorship and their employment of coercion and violence to repress the people's will to fight, as illustrated by Fanon, is also demonstrated in George Wanbli's attempt to threaten Hazel with violence and threat. The first attempt is in the massacre of the sacred white turkey, cruelly nailing it to the door according to the description of how Jesus was nailed to the cross in the Bible. The manipulation of religion to fulfill political purposes is also seen in colonial history. The second attempt to threaten Hazel with violence was the attempt to kidnap her granddaughter, Stella.

If this is a comparatively simpler mode of violence, then for colonizers, law and military force are two strong arms of colonization. In *The Sacred White Turkey*, Hazel infers that maybe George Wanbli coerces Benny into killing the turkeys with the tool of western laws. In addition, Washburn also demonstrates the role of military force in her introduction of the tribal system. If she asks for a check from the tribal government, they will first debase her, but if that doesn't work, the final action is to call the police, the ultimate coercive power. In this sense, the tribal government is a replicate of the colonizer/wears but the white mask of the colonizer.

Too High of Expectations on National Leader Leads to Dictatorship

Fanon further points out that putting too high of expectations on a national leader or a national hero to save the country might only lead to dictatorship. If the nationalists follow the European model, or if the whole

nation expect a leader to save them, then it only gives rise to dictatorship followed by corruption and favoritism. In *The Sacred White Turkey*, people's embroidery of the story about Avril's being saved by the white turkey shows people's anxiety about the social system and their expectations of a national hero to save the nation. However, such expectations are soon abashed and countered by reality: Washburn discloses favoritism in the tribal governance, since the law does not seem to be consistent when a person has kin working in the police department. In addition, the mayor, who raises the idea of arresting any Indian who is drunk, is then found drunk and harassing ladies himself, but ironically, he is sent home in a police car. The latter example echoes with Fanon's opposition of the nation expecting a national leader to save the nation. According to Fanon (2004), "The single party is the modern form of the bourgeois dictatorship – stripped of mask, makeup, and scruples, cynical in every aspect" (p. 111). Therefore, the unrealistic, emotional expectations for a national hero to save the nation only gives rise to dictatorship and gang leaders.

In fact, throughout *The Sacred White Turkey*, Washburn, in Hazel's tone, values reason over emotion, while Fanon also warns the danger of indulgence in national, patriotic emotion, if not transformed into practical activities. In *The Sacred White Turkey*, Washburn (2010) explains how appealing emotional factors influence people's judgement,

[...] if you offer them supernatural reasons for unfortunate events brought about by natural causes, they rarely want to believe the common, logical explanations. It is more dramatic, more exciting to believe that they were the target of some malicious spirits set in motion by the enemy (p. 55).

To sum up, people's emotion drives them to favor supernatural reasons rather than logical explanations for a sense of excitement. As for the influence of emotion on post-independence Lakota society, Hazel repeatedly emphasizes her discreet attitude toward dealing with a story. She is careful not to spread rumors and stories that might stir panic and anxiety, or simply feed people's curiosity about spirituality. She clearly knows that if people start to believe that she embraces an extraordinary magical power after the arrival of the unexplainable white turkey, she might end up being a tyrant with the extravagant and excessive power she owns. Even if Hazel is reasonable and responsible as not to make use of this power, other people might reframe the story for political purposes. According to Fanon (2004), "The people should not be mesmerized, swayed by emotion or confused" (p. 140). His remarks imply that national leaders may make use of people's emotion to shift people's attention from their own incapability and corruption. Similarly, in *The Sacred White Turkey*, George is seen to claim himself to be a nationalist who often mesmerizes and harms people in the name of nationalism. Washburn (2010) details the piercing in the Sun Dance ceremony,

George also pierced too deep, as if he believed that only a sacrifice of great pain would be meaningful, and the knife he used wasn't clean to start with and wasn't cleaned between piercings of individuals, so many of his dancers sickened afterward. One of them had died of blood poisoning, an event that George passed off by saying that the man's intentions had not been pure, that he had not approached the ceremony with a good heart, that he had polluted the ceremony and the spirits had retaliated (pp. 37-38).

This scene coincides with Fanon's theory in that, first, it details how national elites take advantage of peoples' emotions to penetrate their image as a national patriate, and perhaps to justify their further exploitation of the community; second, it dialectically illustrates that if nationalism is developed to the extremes irrespective of people's physical condition, those nationalists are but irresponsible people who

focus more on their correctness than the goodness of people. As Fanon (2004) emphasized, “We must not cultivate the spirit of the exceptional or look for the hero, another form of leader” (p. 137).

National Elites on the Path to Decolonization

Even if some of the tribal governments are determined not to be dependent on the federal government, it is still difficult for them to exercise power, situating in and between a chaotic liminal space composed of two contesting legal systems. Washburn (2010) presents an incapable tribal government in *The Sacred White Turkey*,

I knew that nothing would come of reporting it to the sheriff, but some things you just do as a matter of form, like setting the table with the fork on the left side of the plate. It does not matter, really; you can pick the fork up from a pile of cutlery in the middle of the table if you want to do it that way, but you do not. The fork goes on the left side of the plate. You report a crime to the sheriff (p. 75).

The meaninglessness of tribal law is made clear by a comparison between the deed of reporting a crime to the sheriff and setting the fork and knife on the table as a daily routine. Washburn does not directly point out the reason for such legal incapability of the tribal government, yet if we pose D’Arcy McNickle and Washburn side-by-side, comparing the world they depict with other post-colonial American Indian writers, the reason is self-evident. In *The Surrounded*, McNickle depicts a chaotic liminal space in which the protagonist is doomed to a tragic fate the moment when he decides to go home. The traditional rules and regulations sometimes run contrary to and are uprooted by the western law and policy, but the latter, not considering the traditional, cultural specificities of the tribe, turns out to be equally ineffective in governing the Salish tribe. Young people are left to grow up in a lawless and chaotic world, and thus tends to despise and break the law.

In addition, although Washburn situates the novel at a post-independence era, the Lakota people are still seen to be economically dependent on the colonizers. Although the situation with African people are not exactly the same as Lakota Indians, they are very similar in that both are mired in a neocolonial situation in which they have to be economically dependent on the colonizers. As Fanon (2004) wrote,

As a result the young independent nation is obliged to keep the economic channels established by the colonial regime. It can, of course, export to other countries and other currency zones, but the basis of its exports remains basically unchanged. The colonial regime has hammered its channels into place and the risk of not maintaining them would be catastrophic (p. 56)

Similarly, in *The Sacred White Turkey*, the colonial era witnessed how the Dawes Act deprived many of the American Indian tribes most of their lands. However, even if people like Hazel and her tribespeople are able to pick their shares of lands, they are unable to generate profits from those lands due to lack of technology. As Washburn (2010) explains,

The rest of the land, except for the twenty acres of pasture for the cow, was good farmland but impossible for us to plant, tend, harvest. Hazel hadn’t the money or the credit to buy the equipment that farming would take, so she leased the land out, had done so for years to a white farmer named Jack Olsen (p. 34).

In other words, since Hazel does not own the technology to farm the land, she has to share interests with the settler. In a broad sense, Lakota economy is partially dependent on the settler economy. The tribal

government, as depicted in the novel, is not seen to look into this problem and settle it for the Lakota people. Hazel can be seen as the counterpart of George, another party of national bourgeoisie, who are more interested in the revitalization of the nation. Her interest in science and technology is demonstrated in her attitude toward the Old Farmer's Almanac, "The almanac was Hazel's bible" (Washburn, 2010, p. 22). In contrast to those alleged nationalists who stirred peoples' emotions and took the place of the colonizers to further exploit them, Hazel can be seen as a representative of progressive force of nationalism who seek ways of decolonization.

Finally, Fanon (2004) suggested that education could be a possible way to decolonize and everyone should be elevated to understand his responsibility to nationalism and his country, as he noted, "We must elevate the people, expand their minds, equip them, differentiate them, and humanize them" (p. 137). Like Fanon, Washburn also emphasized the importance of education in the process of decolonization. She accentuates the role of education when dealing with corruption in the Lakota community she depicts in *The Sacred White Turkey*,

Originally, years ago, whoever leased land from a Lakota person paid the fees directly to the Indian owner, or to someone, invariably a white person, who was designated as the guardian for the Indian, the assumption being that most Indians were not literate and therefore not competent to handle their own financial dealings. But as more and more Indians became educated, and as complaints came in about guardians who did not pass on the money they collected to the rightful owners, that policy was changed. The tribal leasing office was created to ensure that money was collected and passed on to the Indian owners (p. 150).

Therefore, the conflicts between the Lakota people and the tribal leasing office come from two opposing forces. One force is the increasing literacy and education level of Indians, suggesting an increasing agency level, while the other force is the local elites replacing the role of western guardians to be the guardian of Lakota Indians to maintain their control over Lakota people, limiting their agency.

In addition, Washburn also saw mass media as a source of education. She referred to John Wayne's films as well as the negative influence of mass media to indicate that they are sources of modern evilness:

All that stuff comes from watching too much television, something I didn't have back then, and now that I do have, believe is best taken in moderation and with a dose of salt, sometimes with a pinch tossed over the shoulder to protect against evil, though I do it carefully when no one is looking (Washburn, 2010, p. 74).

In a humorous tone, Washburn indicates that the modern mass media is a major source of what Lakota believe as evilness and implies that education can help the Lakota cope with the negative imagery of Native people that is pervasive in mass media. In this sense, Washburn echoes Fanon, who sees colonialism and decolonization as a psychological process – in his *The Wretched of the Earth*, he "focuses on the psychological sequela of colonial oppressions and potential solutions for the oppressed individual" (Hilton 2011, p. 51); Fanon's emphasis on education during the post-independence era reinforces this point.

In addition to their opinions about education, there is also common ground between Fanon and Washburn as they both imply an unresolvable contradiction where, on the one hand, the nationalists aspire for a national cultural root to return to, and on the other, they realize that it is impossible to return to a culturally precolonial, pristine state. Addressing this problem, Fanon (2004) noted,

It is clear therefore that the way the cultural problem is posed in certain colonized countries can lead to series ambiguities. Colonialism's insistence that "niggers" have no culture, and Arabs are by nature barbaric, inevitably leads to a glorification of cultural phenomena that become continental instead of national, and singularly racialized. (p. 154)

Fanon records an immature stage of cultural nationalism: The nationalists glorifies the continental culture to counteract the negative stereotypes created by colonizers, ignoring the differences and realities among cultures of different nations. Fanon (2004) continued to write, "In order to secure his salvation, in order to escape the supremacy of white culture the colonized intellectual feels the need to return to his unknown roots and lose himself, come what may, among his barbaric people" (p. 155). In other words, the colonized are mired in the dilemma that they want to but are unable to return to their cultural roots. In *The Sacred White Turkey*, similarly, Washburn contradictorily braids the wishful Lakota cultural revitalization in the title, but at the same time, reminds the readers that Hazel, although acquiring a Lakota language teaching position in the city, is unable to come home again, implying the impracticality of returning to a precolonial, pristine culture. Coming home is only possible in Hazel's nostalgic tour in her memory. To further explain this point, it is necessary to first interpret the connotation of the title of the novel. The turkey is an inevitable symbol for Thanksgiving, and while Thanksgiving memorializes a day when the newly arrive colonizers almost starved to death, it was American Indians who saved them, providing them with food and shelter. However, the sacred white turkey comes to Hazel and Stella on Easter Sunday, a day on which Jesus was supposed to resurrect. Therefore, while the sacred turkey is linked several historical events, including the arrival of the first colonists and the claim of American Indians being the original settlers on this piece of land, its arrival on Easter Sunday suggests the resurrection of the American Indians, culturally, politically and perhaps, economically. Set in 1963 and tracing the changes of the next ten years, this novel marks an important era when the American Indian movement arose with the civil rights movement, and the 1969 publishing of N. Scott Momaday's *House Made of Dawn* was a landmark of the Renaissance of American Indian literature. In 1968, Dine College established itself as the first American Indian tribal college, to name just a few. Tracing the physical death of the turkeys and Hazel's inability to come home again, the arrival of the Sacred White Turkey on Easter Sunday indicates the possibility of American Indian cultural revival.

Conclusion

Fanon's theory in *The Wretched of the Earth* echoes with Washburn by arguing that nationalists, after the end of colonization, still continue the way of the colonizers, whether intentionally or unintentionally. Some nationalists might replace the role of the colonizers to keep exploiting the colonized people in the name of patriotism and *nationalism*, while others find that the nation is mired too deeply in the political and economic path set by the colonizers. This paper, while answering the main research question of whether postcolonial theory can be applied to American Indian literature by examining to what extent the content of postcolonial theory fits American Indian literature, and it also provides a possible approach and a new way of thinking that might be deployed in the future to solve the controversy over American Indian nationalism and American Indian cosmopolitanism (Krupat, 2002), which is also an important component of the answer to the main research question.

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Survival in Misery – the Influence of Different Women on Celie’s Character in *The Color Purple*

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[Abstract] *The Color Purple* was written by Alice Walker, a famous black woman writer. The book consists of 92 letters. The book, which won two awards in succession in the United States after its first publication, is considered to be a book of great significance in the awakening of black women. *The Color Purple* tells about the life of Celie, a black girl, who suffered a lot of physical and mental abuse when she was young. However, after meeting some friends who helped her, Celie turned into a self-conscious and independent woman. This paper analyzes the influence of the different women on Celie’s character in *The Color Purple* from the following aspects: Celie’s effeminate character before she meets her girlfriends; the common reason for Celie’s miserable life; Celie winning respect, spiritually and physically, after she meets Nettie, Shug and Sofia. The pure friendship between Celie and her friends and their strong courage in the face of difficulties have aroused deep thinking among modern women and people in difficult situations.

[Keywords] female; influence; friendship; survival

Introduction

As we all know, *The Color Purple* is Alice Walker’s major work. The novel aroused great reverberation in the critical field; it also created a lot of enlightenment because of its form, content and theme after its publication in 1982. Since *The Color Purple*’s first publication, it has won two American awards and is regarded as an important book for the awakening of black women. In 1985, the novel was made into a very famous movie by Steven Spielberg, but this movie was not highly satisfactory (Xie, 2014). Walker has been impugned, especially by black men, for she describes that the black males should have their own status in the novel.

Celie’s miserable life made her eager to be buried, so that she would “no longer have to work“. Her only life support is God’s company. The appearance of the beautiful and cheerful Shug is no different from Celie’s “God“ in reality. In Celie’s life, the body is so strange. When Celie took a bath for Shug, the first visualization of her body was the key to her psychological growth, symbolizing religious baptism. From the beginning of her understanding of the body, Celie, the protagonist of the novel, changes from passive to active, from a slave like housewife to an independent entrepreneur, thus completing her salvation. It can be said that the body narration in *The Color Purple* “conveys rich connotations such as moral ethics, values, political and cultural information, and aesthetic taste” (Han, 2014), which not only reflects the ethical, cultural and religious concepts in the United States South, but also reflects Walker’s suffering experience, as well as reflects the cultural poetics behind Walker’s body rhetoric strategy. The “heavy body” in purple records the suffering and struggle of black women and is a picture of historical memory.

The Color Purple, a literary work by Alice Walker, has been full of controversy, for it has been gaining both compliments and criticism since its publication in 1972. As a prominent literary work for black women, research on *The Color Purple* has continued. However, few critics have discussed its trauma theory. This paper explores the common reason for Celie’s miserable life by analyzing the influence of different women on Celie’s character in the novel.

Literature Review

Among so many female writers, Alice Walker is recognized as one of the most outstanding and influential. Since the publication of her masterpiece *The Color Purple*, people's enthusiasm for her and her works hasn't declined. As a prominent literary work for black women, *The Color Purple* has received increasing attention from critics and scholars not only overseas, but also from domestic scholars and professors.

Scholars abroad study *The Color Purple* from a wide range of perspectives, including its theme, symbols and characteristics, epistolary structure, feminism, lesbianism and how women are liberated from the patriarchal society. At the same time, some scholars have compared *The Color Purple* to the works by other black female writers. Dolly Sharma and Jaya Dwivedi (2017) discussed some of Alice Walker's works by using feminist epistemology. They pointed out that it was clear that African women just took the surface knowledge of American society and gained superior knowledge of the human potential.

Domestically, *The Color Purple* has attracted the interest of an increasing number of Chinese critics and scholars, such as Yang Renjing (1989), Chen Xiaolan (1991) and Li Jieping (2004) who have paved the way for Chinese readers and scholars to dig into this magnificent work. Han Xiaodong (2014) gave his opinions based on historical evidence and womanism, analyzing Celie, a black girl growing up in the South. Wu Lianghong (2011) adopted the theory of eco-feminism and finally concluded that Alice Walker showed three stages of the relationship of men and women and the relationship between nature and human beings in *The Color Purple*. *A Wonderful Work of Art in American Black Women Literature* by Kong Jianping (1995) and *Decoding of the Symbols in The Color Purple from the Feminist Based on the Eco-feminism* by Wang Dongmei (2004) mainly discuss Walker's notion of womanism and feminism in the women characters in *The Color Purple*. Jiang Yuwei (2013) puts Post-Colonial Feminism into the analysis of Alice Walker's creation. In 2014, Zhang Ling (2014) made a comparison among the three Chinese translation versions of *The Color Purple*, and with the use of Feminist Translation Theory.

The Influence of Different Women on Celie's Character

The story begins with a letter from Celie to God. She tells God that she is 14 years old and very good. Celie asked God to help her know what happened. We can see that Celie is quite miserable; she is only 14 years old, but her stepfather forces her to do housework, such as the cooking, cleaning and taking care of her brothers and sisters, because of her mother's weakness. In addition, Celie was repeatedly sexually abused by her stepfather Alfonso. Later, she had two children, but they were taken away by her stepfather. She could not tell anyone except God, because her stepfather warned her. Her stepfather frightened her and said, "You better not never tell nobody but god. It'd kill your mammy" (Walker, 1982). In addition to sexual abuse, her stepfather always beat Celie. When she was 20 years old, she was asked to marry Albert, a stranger. Celie then fell into another painful abyss, because Albert only used her as a tool of sex and housekeeper, rather than as a wife or a woman.

Celie never wanted to fight with Albert, so she chose to bear the insult and humiliation silently. More importantly, she wanted to be a tree because she knew that trees are afraid of people. For her, life is far from hope and happiness. No one could love her, no one could get love.

Soon, another series of black women, such as Nettie, Shug, and Sophia appeared in her life. They were like a light in the dark, helping her to have a brilliant future. Their rebellious power and spirit inspired her. From Nettie, Celie learned a lot – that the first person in the world was black, etc.; from Shuge, Celie learned how to love and be loved. Shug also gave Celie confidence. From Sophia, Celie learned that women can also fight with men. These three women had tremendous influence on Celie.

Inspiring Celie to Fight Against Unfair Fate

Nettie learns that Celie does housework as a slave and sees that she works in the field and takes care of the children every day. More importantly, Celie was always oppressed by Albert and his children every day. Nettie told Celie, “do not let them run over you, you got to fight, you got to fight” (Walker, 1982). Nettie tells Celie that it’s not her way to bear insults and humiliations in silence. Numbness and patience were not useful. You should let them know “who is the upper hand” (Walker, 1982). Although Nettie left Celie, she never stopped worrying about her miserable situation. Her letters to Celie describe her life experiences, such as her descriptions of the big cities in Africa, Egypt and Ethiopia. She wrote about her experience, hoping it would help her fight. Nettie is Celie’s only sister, so when she learns that Albert had been hiding Nettie’s letters from Africa for many years, she became very angry. It erupted like the volcano at the beginning of Nettie’s first letter to Celie. Nettie does not forget to express her love and concern for Celie. Nettie also records her African experiences and her historical truth to encourage Celie to fight and stay away from Albert. More importantly, Nettie wrote to Celie, hoping to let her know about the outside world and the relationship between people, so that she could fight for her unfair fate. She wanted Celie to know that not everyone beats like her father and Albert, or like her mother. She wants to let Celie know that black people can also be respected. Black people can do anything, especially black women. We can see that these different and colorful experiences ignite the hope for a new life in Celie ‘s heart.

But let me tell you about the ship! The ship, called The Malaga, was three stories high! And we had rooms (called cabins) with beds. Oh, Celie, to lie in a bed in the middle of the ocean! And the ocean! Celie, more water than you can imagine in one place. It took us two weeks to cross it! (Walker, 1982).

All in all, without Nettie’s letters, Celie could not learn about the world outside and her children were alive in this world.

Shug Avery’s Encouragement and Friendship

Shug has strong self-confidence; she had the confidence to love and hate. Before Celie came across Shug, she was always beaten and intimidated by her stepfather, but she could not tell anyone. All of these things led to her psychological fear. As a woman, Celie thought she should serve men and that this was her duty. But after meeting Shug, Celie learned to open her mind to embrace the world and also learn about God again. She knew that it was useless to write to God; she should fight for her own rights and have the confidence to struggle against fate. Shug not only changes Celie’s ideas, her sense of worth, her views on career and cures her inner illness, but also makes Celie learn a lot from her, such as self-esteem and the knowledge of sex.

Shug encouraged Celie to think independently and praised her for many skills such as sewing. She also helped her construct a new consciousness of a woman’s value. Shug’s praise made Celie realize that she has many skills and these skills enabled her to have her own store in the end.

Shug supplied Celie with more love, hope and inspiration, and Celie was deeply influenced by Shug’s rebellious spirit, such as fighting against prejudice. After Shug learned about Celie’s miserable life, she decided to stay with her until Celie recovered her own spirituality, voice and became a new woman. In the end, Celie successfully gained her economic independence and became a real woman who knew how to protect herself with her own power. She realized the importance of female consciousness and then changed to be a brave, active and optimistic person (Yang, 1989).

With Shug's love, Celie has already learns of her self-value. Celie says Shug shakes her. After this, she becomes a strong woman who has her own feeling and ideas. With the help of Shug, Celie eventually gains independence, and Albert finally realizes his mistakes. Celie and he build a friendly relationship and Albert treats her as a woman, which was quite different from before.

Sofia's Courage and Strength

Sofia taught Celie about action, because Sofia fought against her father-in-law in public when they first met. Sofia would not allow any person to order her about her life. She let Celie know that women also have their own dignity and can protect themselves against unjust treatment. Her self-assertion and fighting spirit shocked Celie. She was the first black woman who insisted on fighting for her own fate, which let Celie knows that there was another woman who had a totally different life, and this brought her a twilight of hope (Zhang, X., 2003). However, no matter how courageous and strong she was, in the end she still couldn't get clear of racial oppression. Sofia refuses to work for Miss Millie and ends up slapping her. Unlike Sofia, when Celie comes across this, she doesn't fight and always keeps silent. In that society, laws were safeguarding for the white people. Sofia's behavior breaks the law, so the police come; Sofia starts to get angry and she begins to fight. They drag her to the ground. Then she is put into the jail and her life is close to death. After Sofia is put in the prison to work, she does all chores, such as washing clothes for nearly fifteen hours. Only twice a month are Celie and other people allowed see Sofia. At that time, Sofia's one eye is blind and she can't talk. This deeply influences Celie and makes her recognize that black woman should struggle to the society and only in this way will they gain a woman's position in the society.

Sofia's resistance against the white man is an effective influence for Celie: Her strength and energy make Celie have the courage to struggle for a new life. Sofia wanted to help Celie become strong and independent so she told her that she had to fight throughout her life (Zhang, X., 2003). She had to fight her daddy, her brothers, her cousins and her uncles. What's more, she tells Celie that she loves Harpo, but she will kill him dead before Harpo beats her. Sofia also gave Celie some advice such as "you ought to bash Mr _____'s head open" (Walker, 1982) Under the influence of Sofia, Celie becomes strong and in the end, she begins to understand that everyone in the world has the right to fight for equality.

The Result of Celie's Struggle for Survival

Celie's Success in the Female Consciousness

Celie gradually begins to be independent and self-confident through Shug, Sofia and Nettie's encouragement, help and love. She realized that she has lost her identity under oppression and she decided to fight back. First, she begins to change the name she calls her husband: from Mr _____ to Albert. What's more, when she realizes that Albert has hidden Nettie's letters for years, she even has the impulse to kill him. Then Celie begins to fight back against her husband Albert and this confrontation becomes more and more fierce. The high point of her fighting against her husband is at the dinner table and she decides to leave with Shug for Memphis. From the beginning, Celie suffers from oppressions from racism and sexism, she was always abused physically and psychologically by her stepfather, but she is strictly bound to his constraint of religion (Zhang, Y, 1998). And, when her husband abuses her, she chooses to turn to religion and blindly accepts what she has learned from her children. But in the end, because of the appearance of Shug, Nettie and Sofia, she begins to live a life full of love attempting to achieve female consciousness, and Celie learns to get rid of this patriarchal society in her mind.

Celie's Economic Independence

Celie not only gains female consciousness, but also economic independence. She realizes that she is not a tree but a real woman. She also realizes that only economic independence can make her gain the respect from man. When Shug brings Celie to Memphis, Celie begins to learn how to make a living by making pants. Shug advises Celie to open her own clothing company, because Celie can make a beautiful pants, so Celie accepts Shug's advice, and then she have a company --- Folkspants Unlimited Company.

Celie devotes her whole heart to making pants, and now Celie makes different sorts of pants for different people. The pants she made were full of creative artistic activity. She becomes a free designer and discovers her value and artistic beauty and realizes her self-confidence. By making pants, she gains economic independence and completely frees herself from patriarchal society (Zhang, Y., 1998). In addition, she possesses her own house and she owns a dry goods store with Nettie. In the end Celie expresses her happiness in her letter: "I am so happy. I got love, I got work, I got money, friends and time" (Walker, 1982).

Conclusion

The Color Purple is a great novel. It is American feminist literature that tells a story full of passion, pain and infinite love for life. Alice Walker describes the friendship and experience of several black women under racial oppression and sexual abuse. She describes the heroine Sally in particular. She was unable to protect herself from racial oppression before. An innocent girl experienced double oppression and gained independence and economic comfort. At first, Sally faced the cruelty of her husband. She is an innocent girl with empty mind, so she will never be angry; she is treated as an animal, not a woman in the moment, she does not know how to love; she only knows that her life is for others. No one respects her. She doesn't know what love and happiness are. She doesn't even know how to respect herself. But after her marriage, a series of other black women, such as Nettie, Shug and Sophia, are like the light in the dark, helping her to have a brilliant future. The strength and spirit of their rebellion inspired her. Later, she began to have her own business and a new house. In this novel, we can see that sisterhood is powerful, and it has a great impact on Sally. Without the help of Shug, Netti and Sofia, she would never be able to save her soul, but she would still succumb and be oppressed. The sisterhood changed Sally's character. Sally learned to resist oppression, to appreciate herself, and finally won respect, love and dignity. Despite all the difficulties, she still bravely moved forward independently. Before that, Sally and her sisters will be absolutely liberated, which proves that they have won their independence physically and psychologically.

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On the Blending of Masculinity and Femininity – Feminist Interpretation of *To the Lighthouse*

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[Abstract] *As an experimental novelist, critic, short story writer, and essayist of the twentieth century, Virginia Woolf made magnificent contributions to world literature. She is best remembered for her classic works. To the Lighthouse is generally considered to be Virginia Woolf's best novel, and it bears eloquent testimony to her mastery of innovative techniques and complex but organic forms. This paper aims at an ideal interpretation of the novel from feminist perspective, mainly focusing on the ideal relationship between men and women, such as the relationships of husband to wife and male intellectual to female intuition. Woolf believed that masculine one-sidedness (that is, intellect and power without feeling and imagination) was the source of innumerable evils from bad art to bad politics and that unbridled masculinity leads to the "arts of dominating, or ruling, of killing." Her ideal is the blending of masculine intellect logic with feminine intuition and imagination.*

[Keywords] *Virginia Woolf; blending; masculinity; femininity*

Introduction

Virginia Woolf (1882-1941), a member of the well-known Bloomsbury Group, is recognized as one of the most outstanding English female writers as a novelist, literary critic, and essayist in the twentieth century. Together with James Joyce and William Faulkner, Virginia Woolf enjoyed a great reputation as a writer of stream-of-consciousness and a pioneer of modernism and feminism, as well. In her lifetime, she produced ten novels: *The Voyage Out* (1915), *Night and Day* (1919), and so on. Among them, *To the Lighthouse* is always considered one of her best-known modernist novels. She once said that it was easily the best of her books. Most critics agree with such an assessment. This fiction is a statement about time, death, and childhood. Even her old adversary, Arnold Bennet, once commented in a review that "It is the best book of hers that I know. Her character drawing has improved" (Webb, 2009, pp. 70-71). Research on this novel can be roughly divided into modernism, psychoanalysis, narration style, and so forth. A limited number of studies are from the perspective of connection or community of the two opposite genders. This paper tries to explore the coexistence of both women's factors and men's factors, or the blending of masculinity and femininity. The paper first introduces Virginia Woolf's feminist ideas, especially her concept of the ideal male-female relations. The next part is about the detailed interpretation of Woolf's feminist ideas in *To the Lighthouse*, mainly discussing Woolf's understanding of the conflicts between men and women and the possible solutions she offered. The last part concludes the whole paper and brings forward some edification of Chinese women inspired by Woolf's androgynous ideas.

A Brief Study of Woolf's Feminist Ideas (the Ideal Male-Female Relations)

Virginia Woolf said that if life has a base, it is memory (Goldman, 2010). It is certain that her parents exercised a great effect on her thinking and writing. What she observed in her parents' relationship, mutual dependence and supportiveness, greatly influenced her understanding of the relationship between a man and a woman; what she has drawn from the memory of her family life sporadically penetrated into the composition of her works; what she has been inspired by from her father's intellectual encouragement

contributed to her writing theory of impersonality. Therefore, Woolf's parents are cherished in the depth of her memory, and their shadows can always be discerned in her writing and thought.

Her Parents' Influence on Woolf

Virginia Woolf was born into a large and talented upper-middle class family. Her father, Leslie Stephen, was a distinguished critic, philosopher, and founder of *Dictionary of National Biography*. He was a model of Victorian intellectuals with a strong sense of morality and integrity. In the academic sphere, he was a prominent literary figure with admiring achievement, which excessively rested on his wife's sympathy and support. In the family he was a caring father and reliable husband, although occasionally tyrannical and short-tempered. Leslie loved his wife deeply for her breath-taking beauty and beneficial support. Julia Stephen, Woolf's mother, possessed all the civilized qualities that a perfect Victorian lady was required to have--beauty, restraint, sympathy, and unselfishness (Bell, 1972). Some people once classified women into two groups imposed by the traditional patriarchal society – the angel and the monster. Julia undoubtedly fell into the first one, the passive, docile, unselfish, and devoting kind. She showed great concerns for human feelings and perceived the truth of reality by intuition. In the family, she was a remarkable wife and a splendid mother, and, to her husband, she was full of understanding, support, and admiration.

Woolf's parents not only gave her a peaceful, harmonious family life and an inspiring, helpful intellectual environment, but also provided her a source of reminiscent feeling in literary creation. Woolf's pursuit of the ideal man-woman relationship is embodied in the complementary characteristics and mutually dependent relationship between her parents in real life and the perfect match and successful union of Mr. and Mrs. Ramsay in fiction.

The Difference between Traditional Feminist Ideas and Woolf's Feminist Ideas

Since 1969, there has been an explosion of feminist writings without parallel in previous critical innovations. The various aspects of feminism, however, share certain assumptions and concepts that underlie the diverse ways that individual critics explore the factor of sexual difference and privilege in the production, the form and content, the reception, and the critical analysis and evaluation of works of literature. The following are some of the related views: one is that western civilization is pervasively patriarchal; that is, it is male-centered and controlled and is organized and conducted in such a way as to subordinate women to men in all cultural domains: familial, religious, political, economic, social, legal, and artistic. Some others hold that while one's sex is determined by anatomy, the prevailing concepts of gender – of the traits that are conceived to constitute what is masculine and what is feminine in identity and behavior – are largely, if not entirely, cultural constructs that were generated by the pervasive patriarchal biases of our civilization; the further claim is that this patriarchal (or “masculinist” or “androcentric”) ideology pervades those writings which have been traditionally considered great literature and which, until recently, have been written mainly by men for men (Abrams, 2006, p. 89).

According to all the above, traditional feminists insist that women should try to overturn this unfair patriarchal system in which women are inferior to men and cannot enjoy any equal rights or opportunities. However, Virginia Woolf claims that the ideal male-female relationship is not to support the absolute opposition between the two sexes. The seemingly conflicting two human natures – the masculine principle of fact, reason, logic, and the feminine principles of imagination, intuition, and pathos – are also mutually dependent and complementary to each other.

Woolf's Androgynous Thought

One of the biggest and most prevalent mistakes in Western culture is the idea that there exist two separate and “opposite” genders, masculinity and femininity (Nye, 2004). This gender dualism is not only false and without any factual or scientific support, but also very harmful. One strategy to overcome this wrongness is the idea of *androgyny*, by which masculinity and femininity are not conceived as opposite ends of one spectrum, but as two separate spectrums: one can be or have both at once (or neither), not just the one or the other. Thus, one can combine the various components of masculinity and femininity in any number of ways, according to one’s individual preferences, needs, and nature.

Androgyny, in psychology, means that the same individual has both obvious male and female characteristics, that is, he is sturdy, decisive, tender, and careful at the same time and will show different characters in different situation. Androgyny is full balance and command of an emotional range that includes male and female elements (Heilbrun, 1973). Woolf’s ideal male-female relationship is related to her androgynous thought to much extent. In Woolf’s opinion, there exist two powers that preside, one male, one female; and in the man’s brain the man predominates over the woman, and in the woman’s brain the woman predominates over the man. The normal and comfortable state of being is the two live in harmony together, spiritually cooperating.

Woolf's Feminist Ideas in To the Lighthouse

To the Lighthouse is one of Woolf’s representative works. This classic embodies her ideas of gender opposition, the subversion of the opposition, the ideal male-female relationship, and her androgynous thought.

The Opposition between Man and Woman

The novel *To the Lighthouse* reflects the dual opposition and differences between the two genders. In the novel, men and women stay together while belonging to two totally different worlds. Having their own causes, men belong to the society while women are confined in the family since they have no jobs. The protagonist Mr. Ramsay and the heroine, Mrs. Ramsay, in the novel manifest the opposition of men and women. They have completely different gender characteristics: the husband is sagacious, good at thinking and practical, while the wife is the angel in the family: beautiful, virtuous, illusioned, and good at housekeeping (Kane, 1995).

The couple reflect the opposition of intelligence and beauty. Mr. Ramsay is a respectable scholar, writing books and teaching in a university, giving lectures to his students. Correspondingly, his wife, “Greek, blue-eyed, straight-nosed,” is the symbol of beauty. Mrs. Ramsay realizes her own beauty and often uses it consciously or unconsciously to win others’ trust and admiration. Also, her husband is proud of his wife’s beauty.

In addition, the Ramsay couple have different characteristics of thinking: logic and intuition and different attitudes towards things. Here is an example: In the first part, the spotlight is shed on the conflicting personalities between Mr. and Mrs. Ramsay, between his masculine sense of fact and her feminine sense of human needs. The argument around planning the visit to the lighthouse at the beginning of the novel triggers a clash between Mr. and Mrs. Ramsay. Mr. Ramsay’s decision that they cannot go to the lighthouse hurts young James, while Mrs. Ramsay’s imaginative answer soothes James and makes him still cherish some hope for the trip. Although she distorts the fact, she wins over a human heart.

Also, the couple have different views towards reality. In the novel, the lighthouse has become the object in relation to which Mr. and Mrs. Ramsay's opposed views of reality have been comprehended and related. In Part I, James has thought of the lighthouse in terms associated with his mother, Mrs. Ramsay – "The lighthouse was then a silvery, misty-looking tower with a yellow eye that opened suddenly and softly in the evening." But in Part III, the other view is approached. While James is sailing to it, he sees the lighthouse as it really is, the white washed rocks, the tower, the stark and straight, chimney-like form of building. "So that was the lighthouse, was it" (Woolf, 1996, p. 212).

James identifies his father's objective reality and his mother's subjective reality and admits that both are valid and necessary. His father stands for the world of physical nature, and his mother stands for the world of spiritual nature. They complement each other and join together to make a complete picture of reality. This is another proof to support Woolf's ideal male-female relationship: the blending of the masculine intellect and logic with feminine intuition and imagination.

The Subversion of Gender Opposition

The marriage of the Ramsay couple is the model of traditional one, which seems happy and perfect but implies some tragic elements. The couple belong to different worlds. They can neither communicate nor understand each other. Forced by social pressure, Mr. Ramsay is always heavyhearted. Afraid that he is a loser in the world of men, he can only seek comfort from others, especially from Mrs. Ramsay. And Mrs. Ramsay's ability is far beyond the family. She longs to become an investigator of social problems. She wants to do something about poverty and London's milk supply. But society does not permit a woman's intervention. Her comments on the social problems at the dinner table lead to the others' laughter. She has no way to exert her intelligence and ability. Then they become an abnormal dominating desire, which can be found in her effort to control others and act as a go-between, although she fails.

The patriarchal society is rooted in patriarchal-centrism oppressing women to maintain men's superiority. Men have to depend on falsity to save face, and women's free development is seriously impeded. In the society of gender opposition, women face many difficulties. On the one hand, living in the patriarchal society, they have to inhibit their own feelings and cater to men. Social codes demand they help men to expose and relieve men's vanity and their urgent desire to assert themselves. Women's ingratiating is needed and encouraged by men. For example, Mrs. Ramsay often admires and glorifies Mr. Ramsay unwillingly. If she is loyal to her own feelings and neglects his needs, Mr. Ramsay will become upset and annoyed (Butler, 2014).

On the other hand, women are disturbed and observed by the thought of patriarchal logocentrism, which is the chaos and ruin of women's lives. So, it is difficult for them to realize their own values. The thought of patriarchal logocentrism is everywhere in the novel. Mrs. Ramsay longs to do something for society, but the rules of the patriarchal society do not permit her to do that. Mrs. Ramsay could not do anything for society to realize her values nor talk issues at the table, while Lily felt she could not paint with Mr. Tansley's interference of "women can't paint, women can't write" (Woolf, 1996, p. 83).

The first way is to transpose the unequal levels of men and women. It can be found in the story of "The Fisherman and the Goldfish" that Mrs. Ramsay reads to her youngest son. In the story, the dual opposition between men and women is subverted, and women become the superior role. But the change is just superficial because the essence is the same as that of the patriarchal society and the level opposition which symbolizes patriarchal logocentrism still exists. The matriarchal kingdom is a refurbished version of the patriarchal society, which is doomed to perish.

Woolf offers another possibility to subvert the opposition between men and women. It does not emphasize the gender difference and the superiority of men but combines characteristics of men and women. In the novel, the second possibility is practiced in the relations between Mr. and Mrs. Ramsay. The following is taken from Chapter XIX of “The Window” and is a lyrical demonstration of how the couple complement each other:

Then, knowing that he was watching her, instead of saying anything she turned, holding her stocking, and looked at him. And as she looked at him she began to smile, for though she had not said a word, he knew, of course he knew, that she loved him. He could not deny it. And smiling she looked out of the window and said (thinking to herself, Nothing on earth can equal this happiness) – “Yes, you were right. It is going to be wet tomorrow. You won’t be able to go.” And she looked at him smiling. For she had triumphed again. She had not said it: yet he knew (Woolf, 1996, p.134).

Indeed, Mrs. Ramsay feels obliged to protect the entire opposite sex. According to her, men shoulder the burden of ruling countries and managing economies. Their important work, she believes, leaves them vulnerable and in need of constant reassurance, a service that women can and should provide. Although this dynamic fits squarely into traditional gender boundaries, it is important to note the strength that Mrs. Ramsay feels. At several points, she is aware of her own power, and her posture is far from that of a submissive woman. At the same time, interjections of domesticated anxiety, such as her refrain of “the bill for the greenhouse would be fifty pounds,” undercut this power.

Ultimately, as is evident from her meeting with Mr. Ramsay in the passage quoted above, Mrs. Ramsay never compromises herself. Here, she is able – masterfully – to satisfy her husband’s desire for her to tell him she loves him without saying the words she finds so difficult to say. This scene displays Mrs. Ramsay’s ability to bring together disparate things into a whole. In a world marked by the ravages of time and war, in which everything must and will fall apart, there is perhaps no greater gift than a sense of unity, even if it is only temporary. Lily and other characters find themselves grasping for this unity after Mrs. Ramsay’s death.

Lily and Her Painting

Woolf’s second proposal was to combine characteristics of men and woman – an integrated person should have characteristics of both man and woman, which is an androgynous person. The character of Lily reflects Virginia Woolf’s androgynous ideal. The sign of Lily’s characteristics becoming mature and integrated is her success at finishing the painting. According to Woolf, only when a person has an androgynous character, such as William Shakespeare, is he able to achieve success in art. During the process of painting, Lily gradually discerns the obstacles in the patriarchal society, understands the Ramsay couple really, and realizes their excellent characteristics. Based on this, Lily develops her own integrated characteristics.

In Part One of the novel, Lily is an authentic feminist who holds strong ideas against the Ramsays; however, in Part Three she gradually becomes an androgynous figure who has no prejudice towards them. Lily’s psychological progress can be divided into two parts: the first one is her gradual understanding of Mrs. Ramsay; the second one is her understanding process of Mr. Ramsay.

In men’s eyes, Lily lacks the characteristics belonging to a traditional woman. She not only lacks a beautiful appearance and female charm but is addicted to painting, which is the domain of men. Therefore, although middle-aged, she is still single. In some sense, she is a heretic in the society. Since she has no family, she does not need to play the social role pressed on her by the patriarchal society. Lily should be

able to develop her individuality fully. But the demands of society on women still exist and control her. Only when she overcomes the various obstacles in the patriarchal society is she able to discern the real gender characteristics of men and women so as to possess integrated character and achieve artistic success. The key is to understand Mrs. Ramsay as a woman. But being overwhelmed by the patriarchal ideology, the process of understanding Mrs. Ramsay is difficult and prolonged, which lasts for ten years.

It should be noted that though Mrs. Ramsay is described as a traditional woman with conventional ideas, she is still highly eulogized for her feminine beauty and brilliance. It is not easy for Lily, a feminist, to realize her greatness. Because of the omnipresence of patriarchal ideology, women can understand women only through men's eyes. The understanding will certainly be confined greatly and tinged by prejudice. Therefore, in the beginning, Mrs. Ramsay, in Lily's eyes, has nothing different from the one in men's eyes; that is, she is a beautiful and virtuous wife and mother. But women have common experiences and feelings, so they can understand each other. Though Lily holds a negative attitude towards Mrs. Ramsay, she still realizes that in Mrs. Ramsay's heart, knowledge and wisdom were stored. She tries to see Mrs. Ramsay through William's eyes. But what she sees is just tameness, tranquility, and a beautiful appearance.

Many years after Mrs. Ramsay's death, finishing the painting of Mrs. Ramsay is still the goal for Lily. The ability to see through Mrs. Ramsay's appearance and discern her psychology relies on an independent psyche and mature mental strength. Through ten years of thinking, Lily begins to possess this capacity. Though at the beginning of Part Three, she is still confused by two opposite feelings about Mrs. Ramsay, she is finally able to realize the significance of Mrs. Ramsay's compassion and love, and affirms the importance of femininity. Thus, she obtains new understanding of Mrs. Ramsay.

The other progress that Lily experiences is to understand Mr. Ramsay correctly. In the beginning, she was strongly against him for his tyranny. She doesn't show sympathies and give protection to the male as Mrs. Ramsay does; on the contrary, she mocks them. Therefore, she refuses Mr. Ramsay, who wants to look for comfort. The frailty of man can't arouse her sympathy, but results in her strong disgust.

In Part One, Lily's resistance is so strong that she is always holding a hostile attitude towards Mr. Ramsay. After Mrs. Ramsay's death, there is no one that can console Mr. Ramsay, so he turns to Lily, instinctively, for sympathy, and he begins to show his warmth to Lily. After ten years, Mr. Ramsay has altered his attitudes of indifference and tyranny, which also changes Lily's views about him. She feels the need to show sympathy and satisfy him in her heart; however, she doesn't know how to get along with him and can't express her feeling naturally. She suffers the embarrassment and feels ashamed of her incapability. Lily, for the first time, begins to realize the loss of femininity in her. When Mr. Ramsay smiles and shows her how to tie knots, they have achieved reconciliation with each other. In the end, when Mr. Ramsay, together with James and Cam, is nearly to the lighthouse, Lily finally speaks out: "He must have reached it." Then she feels relieved because she shows her sympathy for Mr. Ramsay in the end. She takes up her brush and finishes her painting. Finally, by adopting an attitude that combines the perspectives of both Mr. and Mrs. Ramsay to make reality simultaneously factual and imaginary, Lily has made herself complete as a human being through the surrender of personality, and she has reached her fulfillment as an artist by translating a momentary intensity into an artistic eternity.

Conclusion

To the Lighthouse definitely stands for Virginia Woolf's peak success in novel writing. It reflects her feminist ideas, particularly her theory of androgyny. Androgyny is the theory that makes the man-and-woman relations more harmonious and ideal. Men and women make up the whole world. Thus, their

masculinity and femininity need to work together to accomplish the harmonious unity and balance, although the combination is not easy to acquire. To Woolf, androgyny is the cornerstone to eliminate the conflicts brought by discrepancies. Men and women who possess this belief could learn from each other and understand mutually.

In *To the Lighthouse*, Virginia Woolf deconstructs and subverts the gender opposition with her feminist ideas and towards which Woolf offers two kinds of possibilities to solve the problem. The focus is on the second solution, say, the blending of masculinity and femininity, which is the ideal relationship between man and woman.

In addition, the novel gives the readers insights into the male-female relationship and women's position in their lives and careers and helps the readers to be clear-minded while different feminist ideas are widespread all over the world. Particularly, in China, with the unprecedented development of material prosperity, Chinese women are feeling more pressure and anxiety than ever before. They are eager to play their roles and present themselves in varied fields. They want to catch the opportunities society has offered. Meanwhile, they do not want to lose the happiness brought by marriage. Androgyny gives Chinese women a new way of thinking. Some feminists may consider it a retreat or even a compromise, but it is kind of wisdom to win a happier life.

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An Analysis of the Spiritual World of Hawthorne from *The Scarlet Letter*

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[Abstract] Nathaniel Hawthorne is one of the greatest novelists of the nineteenth century in America and an outstanding delegate of the romanticists. *The Scarlet Letter* is doubtlessly considered to be Hawthorne's magnum opus and a masterpiece of American Romanticism. This thesis aims to analyze the spiritual world of Hawthorne from his book *The Scarlet Letter*. Based on the analysis of the characters and the plot of the work, the author of this thesis intends to explore Hawthorne's inner loneliness, his contradictory psychology towards Puritanism, and the author's rebellious spirit in order to help readers understand Hawthorne and the work better.

[Keywords] spiritual world; loneliness; contradictory thoughts; rebellious spirit

Introduction

The Scarlet Letter, the first American symbolist novel, was one of the most influential American romantic novelists in the 19th century. The scarlet letter was created in 1850, when Puritanism prevailed in the United States. Puritanism is not only a doctrine, but also a cultural atmosphere, which has a deep-rooted influence on American character and American literature. It is an obvious fact that the author drew on the past life of Puritans and described, in detail, all aspects of people's life at that time, which fully reflected the brand of Puritanism tradition in people's thought and life, as well as the spiritual destruction of Puritanism and the suppression of human nature and human rights.

As soon as the novel was published, it caused a sensation in United States' literary circles and even the world and it became the most well-known and most shocking work in American literature in the 19th century. Up to now, there are still many scholars studying this immortal work, which involves religion, morality, politics, history and aesthetics. The author of this paper has found that Hawthorne used a lot of double negation in the language expression in this novel. By means of double negation, Hawthorne's ambivalence was better reflected and his ambivalence influenced his choice of double negation. This paper gives an analysis of the characters and the plot of the work, explores Hawthorne's inner loneliness, his contradictory psychology towards Puritanism and his rebellion points against Puritanism. It is helpful for readers to have a better understanding of Hawthorne himself and his work.

Literature Review

Nathaniel Hawthorne was a brilliant American writer in the 19th century. The publication of *The Scarlet Letter* in 1850 made Hawthorne famous and popular. Since the publication of *The American Notebooks by Nathaniel Hawthorne*, edited by Stewart Randall in 1932, a large number of research monographs and papers have emerged. Over the past 200 years, the research on Hawthorne and *The Scarlet Letter* has been a hot topic in Chinese and foreign academic circles. "Hawthorne will always have a huge impact and attraction," Dickinson (1958) said.

The research on *The Scarlet Letter* can be divided into the following aspects: The study of the novel's style. Hawthorne once defined his works, including *The Scarlet Letter*, as "Romance" rather than a novel. The main works in this genre include: *In Hawthorne's Shadow: American Romance from Melville to Mailer*

by Samuel Chase Coal (1985), *Hawthorne: A Life* by Brenda Wineapple (2003), *Hawthorne's Romantic Strategies* by Michael Dunne (1995) and so on. The themes of the novel including the moral theme, female theme, ethical theme, human nature theme, religious theme and so on. The relative works include *The Angel and the Machine: the Rational Psychology of Nathaniel Hawthorne* by Michael E. Jones (1993), *Hawthorne's Women: Female Influences on the Life and Function of Nathaniel Hawthorne* by Michael Spitzer (1974) and *Engender Romance, Women Writers and Hawthorne Tradition* by Budick. E. Miller (1994).

Domestic research on *The Scarlet Letter* mainly focuses on “comparative study”. There are more than 50 related articles and more than 20 related novels, which greatly expand the research vision of *The Scarlet Letter*. For example, *Quest for Free Humanity under the Yoke of Civilization – on The Scarlet Letter and the French Lieutenant's Woman* by Cui Jingsheng (2002), and *The Scarlet Letter and Crime and Punishment: Two Interpretations of the Prototype of Atonement* by Sun Lijun (2000). The papers related to the comparison between China and the West mainly included *Man Should Not Be a Living Thing on the Religious Altar – A Comparison of the Image Meanings of the Heroines in The Scarlet Letter and The Blessing* by Zhao Huanru (2004) and *A Comparison between The Scarlet Letter and On the Fate of Sister-in-law Xianglin and Hester Prynne* by Wang Fei (2007).

A Lonely, Contradictory and Rebellious Hawthorne

The Romanticism Period is the most important period in the history of American literature. *The Scarlet Letter* by Hawthorne is the most important representative work of this period. It opens a new area of the American literature (Wang, J., 2005). In this novel, the author portrays the characters with colorful disposition through a lot of psychological description. It is also easy to see the lonely soul, contradictory thoughts and the rebellious spirit of Hawthorne through the characters in the book.

The Loneliness of Hawthorne

In *The Scarlet Letter*, the characters suffer from different degrees of loneliness, especially Hester and Chillingworth. Hester demonstrates the loneliness between people's relationship; she suffered loneliness by being unaccepted by others. Unlike Hester, Chillingworth suffered loneliness of not loving anyone; he lived in his own world. In this respect, Hester and Chillingworth are like mirrors of Hawthorne.

Hester Prynne is suffering the loneliness of human relationship, and she wants to find love, but in fact, she is isolated from the outside world, which includes her relatives and her lover. When she first appeared in the novel, Hester gave the readers an image of loneliness, who stood at the gate of the jail, wearing the dress with an “A” on the bosom, holding her baby in the arms. “The young woman was tall, with a figure of perfect elegance on a large scale. She had dark and abundant hair...” (Hawthorne, 2010). Here “A” meant loneliness rather than adultery.

When she stood on the scaffold, all the scene seemed like “...a mass of imperfectly shaped and spectral images” (Hawthorne, 2010). But her mind was so active that she thought of the happy childhood she had spent with her parents in her hometown. What's more, she had an unpleasant memory of marriage in her mind. She felt a deep loneliness in this miserable marriage. First of all, she married this man not because of love, but because her parents did not know or care about their daughter's expectations of her lover. Their wrong decision about her marriage also led to Hester's loneliness. Second, she was a beautiful and vivid lady, but her husband was a man “...well stricken in years, a pale, thin, scholar-like visage, with eyes dim and blared by the lamplight” (Hawthorne, 2010). Chillingworth did not take care of Hester, but devoted

himself to alchemy and medical research. To some extent, the Hester's loneliness is like a mirror which reflects the author's personal life (Cao, 1999). Hawthorne's father, Nathaniel Hathorne, Sr. was a sea captain who died in 1808 of yellow fever in Suriname. At that time, Hawthorne was only four years old. His mother became a widow with three children, aged six years old, four years old, and the smallest was only a few months old. During the years, the widow kept far from society and permitted the manner of solitude until the end of her life. This unhealthy life manner gave Hawthorne a repressed childhood. When he grew up, he spent about twelve years reading and writing as a hermit without any encouragement and recognition. All of his life experiences were related to the suffering of loneliness in his *The Scarlet letter*. When he wrote the story of Hester, it was just like talking about the lonely soul of the author himself (Cao, 1999).

Chillingworth: The Second Hawthorne in The Scarlet Letter

Chillingworth, the husband of Hester, was a doctor who devoted all his spirit to studying medicine. He was lonely because he did not enjoy his marriage and the life with his young wife. Because of the great difference in age and the characters between Chillingworth and Hester, the loveless marriage made both of them feel bored and lonely.

When Chillingworth arrived in Boston, he saw his wife standing on the scaffold with an illegitimate daughter and an "A", so he fell into great despair and was determined to find the father of the child and take revenge on him. His cold soul became more ruthless than ever before. He wanted to destroy Hester's adultery. Marriage without feelings and destruction of human nature led to Chillingworth's tragedy and loneliness.

Hawthorne had a happy marriage different from Chillingworth's. Hawthorne's wife Sophia was as isolated as her husband. She greatly appreciated Hawthorne's works. They were soul mates, so their marriage was happy for a long time. But to some extent, Chillingworth and Hawthorne are very similar. First of all, when Hawthorne was young, he broke his leg, which made him bedridden for a year. In this story, Chillingworth's shoulder is a deformity. Second, Chillingworth and Hawthorne were both very clever and able to see the soul of man. In addition, Chillingworth's passion for medicine was very similar to Hawthorne's desire for writing.

The Contradictory Thoughts of Hawthorne

A Staunch Protester of Puritanism

Puritan was a name given in the 16th century. The Puritans believed in their majesty, and that the Bible was the real law (Ma, 1991). They believe that a man must live a poor and simple life when he is alive, and then he will go to heaven when he dies. Adultery is a sin in their eyes, because in their perspective, their fate is controlled by God, and the relationship between men and women should be restricted. When someone commits a crime, the public will punish him. The background of *The Scarlet Letter* was in Boston in the 17th century. The story happened in Puritan society. If Hester can't do anything wrong in modern society, she will bravely pursue her true love. But at that time, she was placed on the scaffold and forced to leave an "A" on her chest, which meant shame to her. Because in the Puritans' view, even if she doesn't love her husband, even if her husband never gives her care and warmth, she should always be with him. The Puritans believed that "Hester betrayed her husband and went against the principle of honesty on Puritan, so she must accept the severe penalty in the Puritan society in that time" (Hawthorne, 2010). Hester was very poor, but no one pitied her. They all believed the punishment to be reasonable and they treated her as a

laughingstock. Hester raised her children without any help, only by needlework. But Hester herself was kinder than anyone, and she helped everyone when they were in trouble.

From Hester's tragedy, it is easy to find the criticism of Hawthorne towards Puritans. He hated the darkness of the Puritans and their way of destroying happiness. Hawthorne was deeply influenced by Puritans because of his Puritan background. Hawthorne had ancestors who were powerful and influential figures in the history of the Puritans. But as he grew up, Hawthorne became aware of the Puritans' crimes.

A Clinging Supporter of Puritanism

Although Hawthorne's criticism of the Puritans is obvious, it is impossible to ignore that Hawthorne's thoughts were deeply influenced by the Puritans. In *The Scarlet Letter*, Hester lives alone, "...she was quick to acknowledge her sisterhood with the race of man, whenever benefits were to be conferred. None so ready as she to give of her little substance to every demand of poverty...None so self-devoted as Hester, when pestilence stalked through the town" (Hawthorne, 2010). Why does the author describe Hester like this? Because, to some extent, Hawthorne inevitably used Puritan ideas to judge Hester's behavior.

On the other hand, another protagonist, Dimmesdale, never faced Hester and his love directly. He felt ashamed and remorse until he died. "...behold me here, the one sinner of the world" (Hawthorne, 2010). He regarded himself as a "sinner". His tragedy stemmed from his blind devotion to God, which made him live in contradiction and eventually led to his death.

In the 19th century, the rapid rise of American economy brought great changes to social values. Hawthorne hated the ugly industrialization and the distorted social reality. He tried to find a way of salvation in this materialistic society. However, owing to the class limitations and deep-rooted religious ideas, Hawthorne could only resort to Puritanism, believing that this unreasonable phenomenon was due to the internal degradation. He went back to the Puritan tradition, agreed with the Puritans' definition of "original sin" and "internal degeneration", and tried to use Puritanism as a treasure to purify people's minds (Xu, 1996).

The Rebellious Spirit of Hawthorne

Hester: Rebellious Consistently Throughout Her Life

Hester did not believe that religious morality was the highest ethical principle of her actions, so she did not regard her actions as evil, because she did not harm anyone. She was calm in the face of severe punishment and violation of religious and social traditions, which also shows her brave resistance. Hester showed a strong rebellious spirit against the Puritans, although she faced humiliation and persecution from society and the church.

At the beginning of the story, Hawthorne describes the prison door, "the door of which was heavily timbered with oak, and studded with iron spikes" (Hawthorne, 2010). Then she describes the prison, "the door of which was heavily timbered with oak, and studded with iron spikes" (Hawthorne, 2010). But even in the gloomy scenes, we can find a beautiful rose, "But on one side of the portal, and rooted almost at the threshold was a wild rose-bush, covered...which might be imagined to offer their fragrance and fragile beauty to the prisoner as he went in, and to the condemned criminal as he went in, and to the condemned criminal as he came forth to his doom, in token that the deep heart of Nature could pity and be kind to him" (Hawthorne, 2010).

A beautiful rose stands on the dirty grass, separated from the ugly scenery, just like the symbol of the protagonist Hester. No matter what others think of her, she just pursues her true love and bravely faces the

public punishment. Her rebellious spirit against Christian morality is reflected in her attitude towards the symbol of crime. Hester accepted the idea of wearing “A” on her chest, but she did not only use the scarlet letter as a symbol of shame. On the breast of her gown, in fine red cloth, surrounded with an elaborate embroidery and fantastic flourishes of gold thread, appeared the letter A. It was so artistically done, and with so much fertility and gorgeous luxuriance of fancy...” (Hawthorne, 2010).

Like the scarlet letter “A”, Little Pearl is also a symbol of Hester’s evil, but Hester thinks her children are priceless. In order to fight for the rights of her mother, she refused to give up little Pearl when officials indirectly said that if she wanted to protect her children, it would further prove her rebellious nature. When the ruler reached for her daughter Pearl, Hester Prynne was desperate to quarrel and fight, and at last, she was able to be with her children. In spite of all the pain pearl brought to Hester, she still loved her very much.

Hester’s thoughts and actions reflected Hawthorne’s rebellious spirit. Hawthorne himself hated the ugly industrialization and distorted reality, so he didn’t cater to the distorted values. In addition, in the period of Hawthorne’s life, feminists played an important role in social construction. Hawthorne’s sympathy for women is caused by social prejudice against women. Hester’s brave pursuit of love and resistance to Puritanism shows the author’s high praise for her rebellious spirit.

Dimmesdale: Rebelling Gradually

Dimmesdale is depicted as the most vivid character in *The Scarlet Letter*. The reader can see clearly the evil of mankind from him, as well as his struggle and efforts to get rid of it. Dimmesdale has a dual identity. On the one hand, he is “A young priest from a famous university in England. His eloquence and religious enthusiasm have given him a high place in his career. He is a very eye-catching person, with a white, noble, coming eyebrow, big, brown, melancholy eyes (Hawthorne, 2010, p. 57). He is a Puritan priest. On the other hand, he is a layman eager for happiness and love. He couldn’t help falling in love with Hester. As Hester was punished for adultery, he was in a state of grief. He was constantly condemned by his heart for his morality and conscience. Even in the beginning, he did not dare to admit his crime; he always punished himself unreservedly in his soul without any reservation.

Unlike Hester, Dimmesdale was not brave enough to admit his evil in public. He was a coward and weak-willed. But gradually he felt the flame of hypocrisy and crime and it began to chew on his fragile mind. He began to dream of pursuing freedom, love and happiness. At some point, he even swayed to going away with Hester. Finally, during his eloquent sermons, he experienced the most brilliant and successful period in the life. At the moment of truth, he bravely called for Hester and his daughter. As the spokesman of God, he broke the precepts, hid it for so long, and even losing his wife and daughter. He used his death to complete the final atonement, share the shame with his lover, and give his daughter an identity. Because he knew that Hester and himself could get rid of the Puritan rules physically, but not mentally; they would never get true love and peace. That is to say, Dimmesdale’s death was a way of resisting the spirit. The reader can see that Hester’s rebellious spirit is consistent, and that Dante Dimmesdale’s rebellious spirit is gradually changing, but both are like Hawthorne’s mirror, which can reflect Hawthorne’s same rebellious spirit.

Conclusion

Since the publication of *The Scarlet Letter*, discussions on it have continued, but researchers seem to have forgotten the answers to the discussion from the author. The loneliness suffered by Hester and

Chillingworth is very similar to the loneliness in Hawthorne's life. The contradictory thought of the characters shows Hawthorne's confused thought. Hawthorne's rebellious spirit is also reflected in the main characters of the novel. Hawthorne owes much to the history of American literature, even the history of world literature. The *Scarlet Letter* even influenced many writers of the time. The discussion of writing skills and their topics never stopped. Life experience gave Hawthorne a sense of spirit; Hawthorne gave the story of his soul. From *The Scarlet Letter*, it is easy to see the real Hawthorne.

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A Comparative Analysis on the Characters of the Protagonists in “Sherlock Holmes” and *The Daughter of Time*

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[Abstract] Sherlock Holmes is a famous detective introduced by Conan Doyle. This thesis is based on the Sherlock Holmes set, analyzes the character of Holmes, and explains the reason why he is so popular with people all over the world. *The Daughter of Time* is English writer Josephine Tey's work. The title of the story was based in the origin of “Truth is the daughter of time” from Bacon. People firmly believed that time would prove everything, but Tey use her unique perspective to tell us that truth couldn't be proved in time, and that truth had been buried for hundreds of years in history. This thesis compares the characters of the protagonists in the two novels, their ways to solve a case, and their common aims to show how these images have an influence for our society.

[Keywords] justice; brave; detective; character different

Introduction

Researchers at home and abroad have been keen to analyze the characters of the protagonists of these two novels. Although the perspectives of the researchers are different, they give a subtle analysis of the character description of the protagonists in both novels. Tey, whose real name was Elizabeth MacKintosh, was herself a mystery. A teacher from Inverness, Scotland, she began publishing novels in 1929 under the name Gordon Daviot, the first of her pseudonyms. Daviot also wrote historical plays – her “Richard of Bordeaux” starred John Gielgud as Richard II – and she seemed to have researched Richard III's life first for a play called “Dickon,” sometime in the 1940s. *The Daughter of Time* is a detective novel by Josephine Tey. *The Daughter of Time* is undoubtedly the most popular of her crime novels and deals with the controversy of King Richard III in an innovative way. The novel has also stood the test of time and was one of the books selected for the BBC Radio 4 program ‘A Good Read’ on 8 January 2006 (Weinsoft, 2012) because of the clues left by people and the meticulous and careful reasoning from Tey. In fact, we find mistakes and admit it, transplant the firmness on ourselves, solid tireless pursuit of profound work. Now there is little research on it domestically, Theoretically, we follow the footsteps of history to explore the truth.

Holmes was a typical detective character: honest, intelligent, rational, calm, brave, methodical, courteous, logical, with strong observation and reasoning ability, heavy on emotion but not emotional. Holmes in the original novel, due to his gentlemanly character and caring nature, was not annoying, but occasionally he would put things in a mess, which made his roommate very helpless. It's different from the original image, and it becomes more arrogant and capricious. Impatient people will not be able to bear it. Of course, one of the obnoxious features of Sherlock Holmes is that he is so closely observed that he feels as if he has no privacy at all.

Literature Review

From Doyle's writing, we can see Holmes' many aspects. There are many people who have analyzed Holmes. Pamela Butler. in her article, said, “Conan Doyle succeeded in shaping the character of Sherlock Holmes. His character was vividly presented to the reader, to attract the reader's attention at the same time,

and promote the people to the Sherlock Holmes characters analysis” (2002). Scientific and rational, legendary, justice is the symbol of Sherlock Holmes, his changeable character, rational way of thinking, carefulness to settle a lawsuit process based on his research and his love of science. Those that have analyzed Sherlock Holmes, based on his age, according to the real situation, do comprehensive and accurate grasp (Lycett, 2007). Polasek said in his articles that Sherlock Holmes had three sets of adaptations: Asserting that the questions surrounding Sherlock Holmes adaptations, namely, why they appeared so frequently, and what qualities they evolved to remain relevant since they began appearing on screen in 1901, should be fundamental to the field of Adaptation Studies as a whole. He seeks to interrogate the fresh conceptions of the character as he is made to appeal to a 21st century viewing audience in these adaptations, but a surprisingly uniform vision of how this hero of page and screen has evolved. It considers how that uniform vision is manifested in the various executions of each show’s particular vision and concept as well as how they are all motivated by the same drive to make a viable Sherlock Holmes for today’s audiences. It specifically focuses on the transition of the character from traditional detective fiction hero to a more complex postmodern antihero and how this transition is fundamental to the character’s journey into the 21st century (Polasek, 2013).

Tey overturned the history of Richard III in the form of a mystery novel. It’s not only a novel, and it is also known as an unofficial history. Since the book came out, on the one hand, someone scolded Tey for distortion of the history people believed for hundreds of years. Grant may be trapped in a cold, clinical room, but he was determined to open an investigation into one of the most colorful and action-packed periods of English history. Weinsoft explained, “In Dickon and her other history plays, Daviot’s aim is to reinterpret and demythologize historical characters (Weinsoft, 2012). Richard is thus characterized as fair, honorable, and capable. Critics contend, and it is concurred, that this depiction on stage of a good and much maligned king, does not provide enough dramatic contrast. Given the inevitable comparison to Shakespeare’s play, Dickon does not fare well...because excessive, energetic evil is more theatrically compelling than vapid virtue.” Gielgud made a similar assessment: “In Dickon...Gordon does not succeed, to my mind, in making the character of Richard III sufficiently convincing as a hero, and her good Richard does not begin to be an adequate substitute for the thrilling monster of Shakespeare’s play (Gielgud, 2014). She was evidently obsessed by this idea, for she developed it at considerable length in her novel *A Daughter of Time*” (Martin, 2002).

The Comparison of the Characters of Holmes and Grant

As we all know, good authors always mold the character in one’s way. We can learn much information from their unique writing skills and writing aims. The image’s creation is the core of the whole article. So, it’s very important to analyze the character in each book in order to better understand the two novels. To learn clearly what their writing aims are or why their images live long in our minds, a comparison of these two detective novel is necessary. In both books, the theme is different. Sherlock Holmes has many unique stories, but *The Daughter of Time* just has one story.

Similarities of Both Characters in Wit and Willpower

Holmes has profound scientific knowledge. He studies botany, geography, anatomy, law, sports, and music, etc. He is quite accomplished in many subjects, but most of all chemical knowledge is the most profound. His first appearance in front of readers was to do “blood protein precipitation” experiment. He wrote monographs on tracking footprint, and an article that discusses all kinds of professional players of type. He

can tell more than 70 kinds of perfume smells, can distinguish the type of all the newspapers, and he even specifically wrote an article on how to cultivate the ability to observe the life mirror. Holmes has superior wisdom, but in fact Holmes incomparable detective achievements and his persistent pursuit are tirelessly inseparable. In order to finding truth, he often work too late and neglect himself. he always let himself in to trouble .but, he never give up .no matter how difficult ,he insisted it to the end .In “a study in scarlet”, Stanford friend Watson describes Holmes as, “he....strange, belong to the kind of scientific experiments mad.” Holmes is reclusive, spends all day long in the laboratory experiment, his hands have changed color due to long time chemical erosion Watson said, “detective is actually need accurate calculation of science, to have a calm attitude, there’s no place for sentiment” (Lei, 2015).

Tey’s series protagonist, inspector Alan Grant, like many of the Golden Age detectives, is a gentleman, with abundant charm, elegance and wit. Stubborn of justice and compassion are the biggest boost to his investigative and silence implies an unshakable faith (Ouyang, 2015). In the face of what has become the fact is that he had to overcome difficulties to find the truth. Richard III, in the face of the case, many people advised him not to see, to study has no meaning, but he insisted, from primary school textbooks to the history books, through their own unremitting efforts, finally found the truth in “the daughter of time”, grant in order to restore the historical truth, during a recovering period of bed rest please people to find a lot of that historical data and related historical novel. These data include some speed reading history books, such as British primary school history books and readers, etc. and the best of British history, the dynastic history of England. Grant also specially found some books of history, specifically looking for adults, he found the eve Lin - Penney Ellis with the rabbit rose “to the wars of the roses to sort out a clue. There happened for a long time but Grant can dig out the problem in these rich data, but also increase the readability of the work. Tey, on real historical data concentration and collected, not only shows the creation of rigorous attitude, and because of the involved characters, events and controversial to attract the attention of readers. Inspector Grant often because of handling and damage to their physical and mental health.

Similarities of Both Characters in Braveness and Full of Observation

Holmes is a brave person. During reconnaissance, he personally investigated and collected first-hand information in the most dangerous places, refusing to let go of any small clues. In “The Hound of the Baskervilles”, Holmes clarified the legend in the terrible hound, a person hid in lonely marshes, endured storms and lonely, cold attacks. Sometimes he dressed up as a white-haired, walking, dying patients, scrawny opium ghost, a lot of the time as a quasi-difficult old woman, or drunken coachman; sometimes disguised as a simple kind of priest prepared to pay the life price, he is not afraid of this music. Tremendous insight, his brain is like a fly express turn of precise computer, every time they meet a case, even the most bizarre, he can seize the details ignored by others, only through changes in the location of windows and doors, furniture, even the most subtle a single cigarette butts, a piece of unburned litter on the net, combined with very limited evidence, using his understanding of the precise scientific knowledge swiftly concluded that the vista of the case, so that those who do not understand he practices people with questioning eyes to him as omniscient Superman. When he indulged in their reasoning and often exhibited an indifferent look, indifferent to people, if someone interrupted his train of thought he would not hesitate to lose his temper.

Grant may be trapped in a cold, clinical room, but he decided to open an investigation into one of the most colorful and action-packed periods of English history. He has a braveness to overthrow crimes that are fact. Grant said, the “key is every one knows this is nonsense, and do not dispute, now has been unable to reverse the verdict, a completely false story gradually become a legend, and know the fact that it did not

just stand there, not a word, this is the way manufacturing the soup Nipandy. For Grant, he faces far more than he thought. But he did not shrink back, always in the pursuit of the truth. He is good at observing people's faces. This proves he has strong observation; he likes to study the facial expression of people. His skill has broken in many cases. This grant special interest and memory, but more important, it was like a rare window, to have the opportunity to probe into faint hidden human nature.

Differences of Both Characters in Emotion

Holmes's "feeling", the first performance in his evil irreconcilable justice and the resulting high degree of your responsibility. Sherlock Holmes always appeared in the form of a British gentleman, although he was once a drug addict. In addition, Holmes's "feeling" was also reflected in his gentlemanly demeanor and errantry. Sherlock Holmes was a gentleman, whether from his appearance or spirit. The world "noble" was in no way excessive to define his character. He disliked all the vileness and filth. Although he did not like women, he had the spirit of a knight. He was not a legal deputy but a defender of justice. In order to uphold an unacquainted woman's dignity, he would even break the law. His only two violations were both for women. In "The Adventure of the Illustrious Client", in order to save Miss Merville, he sneaked into the baron's bedroom to steal the crucial diary with latent menace. In "The Adventures of Charles Augustus Milverton", in order to avoid the ruin of that aristocratic woman, he cared nothing about detection, the capture, or his honored career ending in irreparable failure and disgrace, or even to be lying at the mercy of the odious Milverton, he broke into another's house again. He thought that "Since it is morally justifiable, I have only to consider the question of personal risk. Surely a gentleman should not lay much stress upon this, when a lady is in most desperate need of his help" (Zhang, 2010). Such a knightly spirit was also infrequent even in the end of the century in the United Kingdom. "I believed that every reader would be moved when Sherlock Holmes poured all the letters into the fireplace." "Again and again he did it, until the safe was empty" (Ma, 2014). Even in the moment he was to be found, he did not forget to put that blooded letter into the fire, while the letter was the only evidence that could be used to accuse the woman for having killed Milverton. I think every reader with a sense of justice would be cheering loudly for him.

Grant, the famous British Scotland Yard inspector, created by Tey, is a polite gentleman in the streets and a superhuman machine with ancient reasoning of the Kingdom and exploration. He is only completely whole, and is really the people. In him, we don't know much, because he boasted: he's a middle-aged, unmarried man. Life has two important woman, one is country who clever talk's cousin, another is cheerful and full of sense of justice of the famous actress (Zhu, 2013). Extension: Donald wrote in front of "extended" singing sand introduction: With respect to the gentlemen reasoning history master has one or more than one historical series of detective, the Scotland Yard inspector is quite humble. Grant is a very normal person, normal worries, rational and irrational and normal people feeling and thinking. There is a normal but the police identity, so that he is transparent, easy to integrate into our eyes. Finally, when the truth is successfully opened, not the inevitability of proud victory, but a wading through the long road tired pleased to meet the sense – my favorite Tey end is two death do not exist: one ends with a description, Grant quietly finds who will know how to get revenge did not kill the female "murderer", confirmed the conjecture, comfort did not commit a crime suspect, sincere compliments away, very gentleman, very warm people, very Grant (Tey, 2007).

Differences of Both Characters in Mode of Thinking in Solving a Case

Sherlock Holmes's reasoning process, strictly abides by the principles of logic. some philosophers and logicians, after reading the book, said Ke's can be a qualified professor of logic. But the light of the case is

not enough to rely on logic reasoning, but also must go to obtain evidence, identification of evidence, and confirm the scientific nature of logic. Some detective novels, by using logical reasoning conclusion, announced the case. As everyone knows, the court of any one country, will not only rely on the logic of reasoning on the conviction and sentencing. Detective novels, whether Holmes or Conan, have a common characteristic, that is, there is a powerful capability of brain analyzing, to observe the small evidence and the evidence related to the crime, so as to analyze the facts of the crime is focused on: results could lead the average person (that is, US), when to tell them a series of facts, they can tell you, because they can more easily put these facts together to think about. And there are also a few people (including Holmes), if you tell them the results, they will be able to see through their internal reasons, to infer the reason. while the investigators find out what causes this result; that is, the use of clues to prove the existence of the reason, but not to find the reasons, then to prove the existence of clues. This is our common people and Holmes thinking is different, that is why we cannot do as well as Holmes to solve the case. This is from the “Sherlock Holmes” summed up the realization on the part of the extract and some of their own, hoping to answer your questions. During solving a case, he likes to play with his magnifying glass at the scene and Holmes’s notebook is like a data mining technology, in his cases he always uses the Exclusion Method: He shook his head and said: “you don’t always go to my theory. How many times have I ever told you that when you take all the impossible, whatever remains, no matter how hard it is, is that true?” (Ma, 2014). We can see that the exclusion method is based on the combination of any possible and impossible guesses. The analytical method, comprehensive method (backward reasoning, forward reasoning), possibility comparison method and the use of imagination also appeared in the novel.

Grant is good at analyzing the crimes from details. When the people who come in front of him, he is telling the relative thing about their information from their cloths. He pays close attention to the evidence. He solved cases with extreme enthusiasm and seriousness and he usually forgot to have meals and had many sleepless nights. He cared nothing about difficulties and dangers only for arresting the criminals, and he even carried out gas tests on his own body sometimes. Grant prided himself on his intuitive ability to analyze a face. He comes across a portrait of Richard III, accused of being responsible for the murder of his two young nephews, the sons of his brother, Edward IV. It occurs to Alan Grant, based on his interpretation of Richard’s face, that perhaps Richard was not really the perpetrator of such a heinous crime. Grant proceeds to undertake a focused study of British history, putting together clues from facts, discarding regurgitated rumors, and eventually drawing a more logical conclusion about Richard III. Grant is set for a Scotland Yard inspector, but we see, when crime finds him, no matter what is in the specific criminal form or is only a taste of taboo, his interest is not entirely the duties of the police in hunting or body of the conditioned response, Grant’s eyes were shining is very much a part of the very simple just discover the fun.

Conclusion

Sherlock Holmes is a fictional character of the late nineteenth and early twentieth centuries. As a brilliant London-based consulting detective, Holmes is famous for his intellectual prowess, and famous for his skillful use of deductive reasoning and astute observation to solve difficult cases. The discussion and study about Sherlock Holmes above is not only a brief analysis of his character, but also the reflection of a detective fan’s admiration of Holmes. Holmes is dispassionate and cold, but in many aspects he is also a person full of social conscience, kindness and selflessness. As a detective, he is the embodiment of justice, but on the other hand, he is a symbol of mercy. Holmes is an unmerciful detective because of his figure,

character, methods of solving cases and attitudes towards other people. He has also a merciful soul for his hatred of criminals, and kindness to the underclass. Though Sherlock Holmes is a myth; he has made a great impact on a large number of people. Many people have become interested in detective novels. The Complete Classic Series of Sherlock Holmes has promoted the development of detective literature, and there is much knowledge of medical jurisprudence and criminal logic, which is still used in The Public Security Department of our country (Lycett, 2007).

Grant tailors the interpretation of every piece of evidence to fit a pre-existing judgment. “Truth” may, as the proverb has it, be the daughter of time, but Tey’s manipulation of the evidence has more in common with the rhetorical flights of the history than with the facts of history. An authority on portraits from the Victoria and Albert Museum is reported to have remarked that the painting of Richard is “the face of a saint”, and by the end of the novel, the scornfully tagged martyr to principle, “the sainted Sir Thomas”, has been ousted from the ranks of the blessed by the implicitly canonized Richard, martyr to history. The pragmatic world of the police procedure has been invaded by the unsubstantiated claims of wild history, and the ostensibly objective process of investigation transformed into an unashamed piece of advocacy. The measure of Tey’s skill is that the story is compelling and we want to be convinced; the fatal flaw in her method is to stretch the boundaries of detective fiction beyond their natural limits to the point where Richard III is, simply, too good to be true. She left us the rich thought that no matter we believe or not, we are all need to find truth in our way. We can be a justice and brave man in the way that pursuing the truth.

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Exploration of Humanism in *Moby Dick*

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[Abstract] *Moby Dick, or the Whale* is similar to a mirror, reflecting various dimensions of the American society. This paper will explore the humanism in this book through the analysis of different beliefs and cultures, anti-inequality of social hierarchy, and worship towards nature. All of these can show Herman Melville's thoughts about humanism, such as pursuit of equality, anti-white supremacy, anti-privilege, anti-racial discrimination inclusiveness to different cultures, and more cares about nature.

[Keywords] *Moby Dick*; humanism; equality

Introduction

In the nineteenth century, America entered the era of the industrial revolution, accompanied with the development of science, technology, and capitalism, as well as the first migration boom. However, many problems arose, such as changes of value, aggravation of social inequality, and disturbance between man and nature. Facing with these problems, many writers wrote to express their thoughts, and so did Herman Melville (1819-1891), who was one of the greatest writers in America. He once wrote: "To produce a mighty book, you must choose a mighty theme" (Melville, 2015, pp. 605-606). *Moby Dick* is such a mighty book with a mighty theme. With his own experience of sailing the ocean, he wrote this book containing many thoughts towards American society, like politics, economy, culture, history, etc. This book was analyzed through the ecological perspective, biblical images, symbolism, and so on. But this paper will analyze it from the perspective of humanism. First, it identifies humanism and describes how equal thoughts present themselves in *Moby Dick*. Second, it is combined with specific examples to elaborate meanings of humanism in this book, thus giving us a better and deeper understanding. Finally, it reveals and reflect the reality and what lessons can we learn.

The Thoughts of Humanism in *Moby Dick*

Humanism dates back to the Renaissance in Italy with its opposition to strict constraints of religion and then spread through the continent of Europe and England. Humanism denotes a view of life that is a religion and celebrates man's rational faculties (Hebron, 2016, pp. 58-59). It helps people gain freedom from the rigid religious doctrines and discovers their rationality. This term is alternatively applied to a variety of Western beliefs, methods, and philosophies that place central emphasis on the human realm (Grudin, 2020). It emphasizes the importance of human beings themselves and is concerned about their existence, feelings, and so on. All humans are equal and ought to be able to live decently and freely in a society in which they can develop their capabilities (Zhang, & Zhang, 1999, p. 57). Humanism promotes care for people, equality, and mutual respect. As the era changes and progresses, humanism includes more areas, such as social problems and the relationship between man and nature. Nature is the place where human beings live. So, caring about nature is also to care about humans themselves.

In the nineteenth century, Herman Melville created a book called *Moby Dick, or the Whale*, which can be largely regarded as a failure during his lifetime, but nowadays it is considered a masterpiece. *Moby Dick*

depicts that a young man called Ishmael who had no interest on land, so he was determined to go to sea. He got acquainted with the pagan Queequeg. They went on the *Pequod* and followed Captain Ahab to catch the white whale. Finally, the ship was wrecked and all the people lost their lives except Ishmael, who was the only survivor rescued by the coffin made by Queequeg. After reading the book, many thoughts of humanism can be found. Melville expressed his humanism in words of opposition to the constraining religion, inequality between man and man, suppression of nature, and lack of balance between man and nature. Therefore, by the analyzing different beliefs and cultures, the anti-inequality of social hierarchy and worship towards nature, this paper will show thoughts of humanism in *Moby Dick* using specific examples.

Respects on Different Beliefs and Cultures

Queequeg is seen as the uncivilized cannibal who got a new image from Melville. He was described as very civilized and an essentially polite person who had an innate sense of delicacy. Ishmael looked for a room to live in the Spouter Inn on a dark and cold night, and finding that all rooms were occupied, he shared a room with Queequeg. They met here. Ishmael found his roommate a little strange. His eating habit was to eat nothing but rare steaks. At first, Ishmael regarded him as a dangerous person. Later, Queequeg took out the idol he carried with him all the time and began to worship to it. This queer action made Ishmael feel a little amazed and more anxious. What kind of person was he on earth? But, gradually, Ishmael noticed his other side as civil, kind, and with charitable behavior. Ishmael was a white person who made good friends with Queequeg. They began to enjoy food together, share tobacco, walk together in the street, talk about their personal lives at night, and both worked in the *Pequod*. At the very onset, Ishmael had prejudice and discrimination against the pagan cannibal, which reflected the colonial ideology and racial superiority. With the deeper acquaintance with Queequeg, the prejudice was gradually dismissed and vanished at the last.

Ishmael was tolerant of the paganism because he had a sense of equality and paid this particular compliment to Queequeg as well. Ishmael expressed that he treated me with so much civility and consideration, while I felt guilty owing to the great rudeness. Queequeg was a man you don't see every day, but he and his ways were well worth regarding. From this, we can see that Queequeg was not an uncivilized cannibal but a noble one. When Queequeg began his Ramadan, Ishmael chose not to disturb him because Ishmael cherished the greatest respect towards everybody's religious obligations and never minded how comical they were. So, the writer showed his respect to the cannibals' culture.

People of different skin colors and various cultural backgrounds could live peacefully and harmoniously. At the end of this novel, all people on the *Pequod* died together with the white whale except Ishmael. He survived by the coffin made by the Queequeg. Why did the writer design the story like this? One of the reasons was his tolerance and benevolence to other races. As it was said: "It's a mutual, joint-stock world, in all meridians. We cannibals must help these Christians" (Melville, 2015, pp. 84-85). Therefore, through the praise of the cannibals, as well as their culture, can reflect Melville's equal thoughts towards different races and cultures. There is also the reflection of how the white and other races can get along well with each other. It can contact and cooperate like Ishmael and Queequeg. The example of them can be seen as the successful example for others to go by.

As for Ishmael, the only survivor and narrator maybe considered as a Christian. When he decided to go the watery part of the earth, he saw it as "the program of Providence" (Melville, 2015, p. 26). It seemed that God led him, and he also admitted that "I was a good Christian" (Melville, 2015, p. 75). But, actually, he felt skeptical about religion. He described that hell is an idea first born on an undigested apple-dumpling (Melville, 2015, p. 109). In his eyes, hell was not a religious place, and the God in his heart was not a

perfect one or even not existent. “In black distress, I called my God. When I could scarce believe him mine, he bowed his ear to my complaints” (Melville, 2015, pp. 62-63). Ishmael said that Jonah still further flouted God by seeking to flee from Him (Melville, 2015, p. 64). If God were perfect, why did Jonah long for escape? These were the paragraphs in the book that could show the doubts about God. If God really existed, why he did He refuse to give help? His idea of God is a figment of man’s imagination out of his cowardice to face death (Huang, 2019). It did not matter that Ishmael was seen as a Christian with great skepticism or an atheist, not a real Christian, he didn’t totally believe and obey God.

Humanism liberates humans from the constraining religion. In *Moby Dick*, the Christians, the cannibals, and their disobedience to God or whatever a belief a person held or a culture owned, it should be respected. The *Pequod* is the epitome of the American society to a certain extent and carried different races from the world to the ocean for whale hunting, and there was a distinctive labor or hierarchy in the ship, which also reflected the social hierarchy in America. What’s more, analysis of symbolic meanings of the whiteness presents deeper thoughts of anti-white supremacy and anti-privilege. All of these show the significance of humanism in facing social problems

Analysis of Different Characters on the *Pequod*

First, Captain Ahab, as the captain of this ship, was a queer man, so some think, but a good one, who was not a pious good man but a swearing good man (Melville, 2015, p. 103). He was ambitious, respectful, and vengeful. His ambition was to find and kill the scary, white, gigantic whale. Money and fame were nothing to him. He, as the ruler of the ship, gained respect from the crew. It did not matter that he was regarded as the devil or the hero. It seemed that the meaning of his life was to take revenge on the white whale. He neglected the lives of crew on board and sacrificed others to complete his revenge. Second, three headmen—Starbuck, Stubb and Flask were as the chief mate, the second mate, and the third mate. Starbuck was a thoughtful and rational person, who with outward portents and inward presentiments. Stubb was a humorous person and easy to get along with, having a calm mind, as well as carelessness. Flask was a short, stout, ruddy young fellow, very pugnacious concerning whales (Melville, 2015, p. 177). These were the key persons in the ship. Third, three harpooners were Queequeg, an “uncivilized cannibal, Tashtego, an unmixed Indian, and Daggoo, a gigantic, coal-black negro savage with a lion-like tread (Melville, 2015, p. 145). Through the description of the writer, it could be seen that these headmen were companies of Ahab, and these harpooners were as flingers of javelins, following them to search for the white whale.

Another person called Pip also should be paid attention to. Unlike Queequeg, the little Negro Pip, coming from Alabama, was a black man who was delicate but timid with the nature of dullness and torpidness. Although he was tender-hearted, he was pleasant, genial, with a jolly brightness peculiar to his tribe. Originally a replacement crew in *Pequod*, he had rarely been whaling, but later, a second harpooner on Stubb’s small boat accidentally twisted his hand because of the previous day’s work, so Pip took his place. When he first went whaling in the sea, Pip felt a sense of particular anxiety and uneasiness. The second time he got off the sea in a small boat, he fought with the whale, but hapless, the struggling whale hit directly below the seat of Pip, so he had to jump out of the boat in fear and was caught in his chest by the rope of the running whale. In order to save him, Stubb had to cut the rope. Although rescued, he was whacked by sailors for releasing the whale. Stubb gave a shout at him seriously. In the eyes of Stubb, the whale could bring them more money so the whale overshadowed the life of a person. Alabama, as Pip’s hometown, was where black slaves lived without personal freedom and were traded like commodities. What

Stubb did indicate that blacks were inferior and was indifferent to their life. From Pip, a whale was worth thirty times as much as a black slave, which showed how unfair slavery was.

The analysis of characters shows that there was a social hierarchy in the ship. Ahab took the dominant power, and others followed and obeyed him. Three headmen were lower than Ahab, but also held the important positions. All of them were white. Three harpooners were the lower than them. As for the slaves, they belonged to the bottom of the society. As a “melting pot” country, it was dominated by the whites, and other human races were marginalized and oppressed, which made the inequality obvious. From the perspective of humanism, Herman Melville uncovered inequality between man and man owing to the hierarchy and inequality between men and nature. In the next part, the symbolic meanings of the whiteness will show more of this phenomenon.

The Symbolic Meanings of the Whiteness

There are many symbolic meanings of whiteness, such as innocence, light, purity, timelessness, and death, etc., However Melville, in *Moby Dick*, imbued whiteness with different meanings, like the supernatural and the blinding truth of an inscrutable cosmic mystery. What’s more, this novel gave a sense of white terror. The writer described the huge and white appearance of Moby Dick and wrote that it was the whiteness of the whale that above all things appalled the characters; it also gave many positive meanings about the whiteness. Nevertheless, its positive meanings change into negative meanings to some extent. Just as he wrote: “Yet for all these accumulated associations, with whatever is sweet, and honorable, and sublime, there yet lurks an elusive something in the innermost idea of this hue, which strikes more of panic to the soul than that redness which affrights in blood” (Melville, 2015, pp. 217-218). The white animal was gigantic and unknown, which created a sense of fear. Melville created the story on the basis of the whale hunting.

Moby Dick, as the biggest whale in the ocean, was dreamed about by the whalers. It was a great honor to get it. But, in the meantime, it was difficult to conquer. To some extent, the white whale was a symbol of the enormous capitalist mode of production. People on the *Pequod* hunted the white whale at the cost of their lives, which could mean if people attempted to vacillate on the ground of the capitalist, they would pay a high price. Capitalism, with a solid foundation in the United States, had an unshakable position. On the other hand, the death of the white whale also had an instructive meaning. If a society was dominated by capitalism and only paid attention to the interests of the whites and ignored other races, it would gradually decline and eventually die. Melville gave a warning about capitalism. In this novel, in addition to the white whale, it has the meaning of whiteness. Many other things used the white color. The marbles, japonicas, and pearls were white. The fake leg of Ahab was ivory, and the beach he sat on was the white coral. The squid was a white mass.

The white color could be seen here and there in this novel. Even the king and queen used white to show their privilege. When talking of privilege, the description about the ownership of the whale should be paid more attention. It could be found the fundamentals of all human jurisprudence, that is, who had the procession of the law would have the ownership of the whale (Melville, 2015, p. 445). The whale hunters didn’t have the right to allocate the whale or get a piece of it. The whales belonged to the king. The law about Fast – and Loose Fish was as a tool for serving the royalty. The privilege and the royalty exerted the dominant role. It was unfair, but this was the reality. The white loyal king dominated the whole. In fact, the white terror in this novel showed the essence of whiteness, which was the dominance and the privilege of the white people in capitalistic society. Humanism objects to inequality between man and man. From the

analysis of the two parts above, the writer wanted to express his hatred toward this inequality. The inequality in a capitalistic society should be changed. If not, it will be replaced or die like the white whale, no matter how strong it is.

Harmony and Coexistence with Nature

Whaling was an important industry at that time in America and was a boost to the economy. The oceanic part of nature was mysterious and unknown, giving a sense of terror. But for a living and chasing money, people hunted whales. Their exploration of the ocean and killing of whales actually damaged the balance between man and nature. On the *Pequod*, the members were haunted by Moby Dick; at the beginning, they feared the whale and refused. But when Ahab said: "Whosoever of ye raises me a white-headed whale with a wrinkled brow and a crooked jaw, whosoever of ye raises me that white-headed whale, with three holes punctured in his starboard fluke-look ye, whosoever of ye raises me that same white whale, he shall have this gold ounce, my boys!" (Melville, 2015, p. 191), so they changed their attitude and swore to kill it because of the desire to get the gold ounce. With the "coin" of temptation for more material content and unknown outer space resource, they were heading in a way that they would never get to be back (Hua, 2019). Whales themselves represented wealth. Their meat could be eaten by people and be regarded as fine eating. The precious ambergris could be refined from their bodies. The sperm could be changed into oil. But in fact, the existence of whaling industry was cruel, which showed people used the technical methods to conquer nature and fulfill their greediness. What they did to nature was also revenged by nature. So, the sailors on the *Pequod* did so at the cost of their lives.

Nature, like human beings, needs cares, too. It treats people the way in which they treat it. In humanism, it tells people that humans should be concerned about themselves, but also nature. It's wrong for humans just to pay attention to themselves and see nature as their accessory. Man and nature should be equal, and they are on the same level. *Moby Dick* shows humans' destruction of nature broke the balance. The death of the ship makes an omen, and the only survivor is Ishmael, which gives an alarm; that is, man and nature should live in harmony and coexistence.

Conclusion

Exploring humanism in *Moby Dick*, Melville showed the inclusiveness of various beliefs and cultures. His portrayal of the cannibals as a noble image with personality characteristics is a breakthrough in the pattern of white in literary works. In the novel, the white narrator's transformation of the cannibals' culture from prejudice to inclusion shows Melville's inclusive attitude of advocating equal treatment of colored races and their cultures, and shows equal racial consciousness. He rebuilt its new meaning of whiteness. The superiority of white representation in people's concepts is the product of the social environment, and the symbol of white superiority is actually the embodiment of the widely existing phenomenon of white superiority in American society, which results in the inequality between man and man in social interactions and should be changed. As for man and nature, they should be seen as a whole, and depend on each other. Sacrificing nature to get benefits is a stupid idea. However, thoughts of humanism in *Moby Dick* still have enlightenment in today's American society and other countries, such as how to deal with the social problems and cope with the environmental crisis.

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Rhetorical Devices in the English Love and Lyric Poems

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[Abstract] Rhetoric is one of the indispensable and important techniques in literary creation. Throughout the ages at home and abroad, it can be said that almost every literary work has the application of rhetorical devices. The romantic poets in the history of English literature use rhetoric incisively and vividly in their poems. This paper expounds the image expressions in British love poems and lyrics from four aspects: description, symbolism, figure of speech, and personification.

[Keywords] rhetorical devices; description; symbolism; English love and lyric poems

Introduction

Britain is a great poetic power in the Western world. English poetry not only has a long history, but also has a great variety of famous poets. English poetry, especially love poetry and lyric poetry, vividly and richly reflect the character of the British nation. They have serious considerations about life and death and love and other matters of life (Fu, 2015). They attach importance to realistic observation, experience, and pay attention to virtue. They are not sentimental, not ashamed to be frank. Sometimes there is a little out-of-line wit and humor. Readers can get a glimpse into the British psyche from these poems. There are many researches of English love poems and lyrics. They have analyzed particular poems from stylistics, aesthetics, structure design, lyrical perspective, rhythm, or a particular rhetoric device. Few people have ever put several poems together to analyze their common rhetorical devices.

In English love poems and lyrics, many poets worship nature and sing for nature. In order to express their feelings and emotions, poets pay much attention to using image expressions and creation in their poems. There are no poems without images. Words are carriers of images. We can find the same or similar image expressions in different poems of different poets in different times. This paper analyzes image expressions in British love poems and lyrics. First, it discusses descriptive images from the creation of pictures. Second, it examines symbolic images from amplifying meanings. Third, it explores figurative images from striking effect. Fourth, it probes personified images from making ideas concrete. Finally, it applies different image expressions into the appreciation of poetry so that readers can better understand the creative features and connotations of English love poems and lyrics.

Creation of Pictures: Description

Description is painting a picture in words of a person, place, object, or scene. This kind of image expression is similar to the line drawing in traditional ink and brush style in painting. It strengthens the direct image expression through the senses (Ding, et al., 1994). The purpose of this image expression is that the poets' feelings and emotions are perceived directly by means of objects. The British famous poet, Percy Bysshe Shelley (Byron, Shelley, & Keats, 2007) wrote a poem – “Love’s Philosophy”, and used a series of descriptive images, such as boundless ocean and high heaven, the sunlight, the moonbeams and the stars, mountains and rivers, grass and trees. He shows that all living things in the natural world depend on one another, concludes the objective law that all things are in pairs and merge with each other, and then deduces the love of human beings; he and points out that love is the natural emotion from the heart. “What are all

these kissings worth /If thou kiss not me?" (Byron, Shelley, & Keats, 2007, p. 98) reflects the poet's subjective impressions. From these two sentences we can see the author's cordial love for his sweetheart.

In Shelley's poem "Music, When Soft Voices Die," he also uses many descriptive images. Soft voices die, but music vibrates in the memory; sweet violets sicken, but their odors live within the senses. These two images exist in the poet's deep affection, which is just diverged from these two images. The tender singing will die one day. The beautiful flowers will wither at last; only love can last forever (Sun, 2003).

Christian Rossetti is a famous female poet in Britain. One of her short poems "Song" includes many descriptive images, such as roses, laurel, an ivy branch, violets, bay, and withered leaves; the use of "withered leaves" is especially very successful. The poet sends "violets" to youth, and "laurel" to middle aged people, but leaves herself "the withered leaves." From "the withered leaves," we can see the loss of love leaves agony in her mind. For her lover's happiness, she would rather endure the severe suffering from emotion all by herself. "The withered leaves" indicates her kind heartedness (An, 2005).

Robert Frost, a famous pastoral poet in England, creates different images by description in his poem "Stopping by Woods on a Snowy Evening." The basic image of this poem is the beautiful snowscape of the woods that the speaker views and a series of implicit questions that the scene contradicts his own action as he moves at night. "The woods are lovely, dark and deep/But I have promises to keep" (Shakespeare, 2011) symbolize conflict in our life. The speaker opens with a question: who owns the woods, the second and third stanza raise implicit questions and the final stanza gives the answer to the question why he stopped by the woods: he was attracted by the dark beauty of the woods and by the snowy night. The author describes the dark beauty of the woods and the snowy night through a sequence of images. The most distinct images are the "woods" and the "snow" (Shakespeare, 2011), which are mystery and nobility, good and evil. From the above examples we can see in writing love and lyrical poems, poets try their best to a dominant impression through description. They describe color, smell, taste, or a scene to build up a somber mood and increase the feeling of pleasure or depression.

Amplifying Meanings: Symbolism

Literary language does not only depend upon the creation of pictures in our mind; it also depends on the use of symbols. A symbol is something that casts meanings beyond its factual reality, as, for instance, the color white may be symbolic of purity in one story and sterility in another (Xu, 2005). Symbolism is the practice of representing things by symbols or of giving ordinary things a symbolic meaning or character (Dalgish, 1997). The use of symbols represents real things, feelings, etc. The images created by symbolism are very complicated. The character of symbolism is to express the theme of the poem through implication and inspiring readers to associate something in their mind. Alfred Tennyson's famous poem – "Break, Break, Break" is a lyric poem. It centers on Tennyson's grief over the death of his best friend. The word "Break" is an onomatopoeic term referring to the sound the wave breaks on the rocks, which causes the surging of the poet's emotion. The author uses "cold gray stones" to symbolize the poet's broken heart (Ding, 2005). When the author is in his great agony, he suffers at the loss of his friend, the fisherman's boy shouts with his sister at play, and the stately ships go on to their haven under the hill. All this symbolizes the world is cruel and unfeeling.

In the fifth part of Shelley's "The Cloud," the bow is described as the triumphal arch, hanging like a roof, changing all the storms and then bringing peace on earth. The million-colored bow indicates the sunshine again after the rain, which then symbolizes that a new scene replacing the old (Byron, Shelley & Keats, 2007).

The lyric poem “To the Cuckoo,” by William Wordsworth (2004), is most frequently anthologized and considered as a masterpiece of lyricism in English. As one of the most typical samples of lyrical balladry, this short verse expresses the poetic persona’s intense but pure emotion of delight in hearing the “blessed bird’s” (Wordsworth, 2004, p. 157) echoing singing and his identification with the nature. In the poem, the cuckoo is poeticized and made eternal, as a symbol to bridge the time and space, the past and the present, nature and humanity, hope and reality, and love and remembrance. The cuckoo is “no bird” but everything of the persona’s ideal “still longed for” and of his keen desire to be in oneness with nature (Wordsworth, 2004, p. 159).

In the last three stanzas of the poem “A Red, Red Rose,” Burns uses “the seas gang dry, the rocks melt wi’ the sun, the sands o’ life” to symbolize an undying love. Vows like “The seas run dry and the rocks crumble” (Fu, 2015) are commonplace. They no longer have the original freshness. However, in this poem, they are natural and do not feel pretentious.

“Stopping by Woods on a Snowy Evening” is a poem full of romantic sentiment and light thoughts. In this poem there are at least five groups of images together to express a complicate, blurred, and melancholy emotion. The first image is a snowy night, which is the combination of cold and dark, symbolizing the bleak state of the poet’s mood. The second set of images is the forest, beautiful and deep, symbolizing the poet’s sustenance. The third is a little horse, a symbol of carefree, innocent life force. The fourth is a frozen lake, extreme cold, symbolizing death. The last set of images is the downy flakes, dancing all over the place, symbolizing the uncertainty of death. These images correspond to the sensory feelings of the poet, as well as the reader’s, and, therefore, shows creative vividness (Gu, 2010).

Striking Effect: Figures of Speech

A figure of speech refers to a linguistic and grammatical device that uses language to produce particularly striking effect beyond the range of ordinary language. From the form of expression in poems, the figure of speech can be divided into two categories – simile and metaphor.

Simile

Simile, from Latin, meaning “likeness” or “comparison,” is a figure of speech that makes a comparison between two unlike things that share, at least, one quality (Zhang, 2015). In love poems, writers often use a direct, obvious simile to specify the abstract love. The images structured in this way are vivid, distinct, and true.

One of the famous love poems is R. Burns’ “A Red, Red Rose.” At the beginning of the poem, Burns compares his sweetheart to “a red rose,” which produces a kind of visual beauty in the reader’s mind (Zeng and Xu, 2013). Then, he compares his sweetheart to “sweet melody,” which produces a kind of aural beauty. The melody is played sweetly, which gives the reader the pleasure of taste. These three kinds of sensuous beauty are reflected in the lover’s image, which makes this image come alive and gives the reader a fresh feeling. Burns also uses “the seas gang dry, the rocks melt wi’ the sun, the sands o’ life” as a simile to express that his heart will always remain loyal to his sweetheart (Burns, 2016).

Rossetti compares her love to “a singing bird,” “an apple tree,” and “a rainbow bell” in her poem “A Birthday” (Fu, 2015). These three similes express the poet’s happiness and richness of heart. She uses a series of metaphors to describe the ontology in detail and in multiple dimensions, which expresses the poet’s great excitement at the moment. The emotional appeal of concise language and sanctity is united in wedlock with melting color together. Readers can get a kind of beauty and enjoyment from the rich and colorful

artistic expression (Zeng and Xu, 2013). In Edmund Spenser's "Amoretti XXX," the poet compares his lover to "ice," and himself to "fire" (Liu & Li, 2005). In the natural world, the fire will fuse the ice, which in the poem is not the norm. The fire is hotter and the ice is colder as they are closer. To the poet, the collision of the two noble souls produces a magic power that can turn the universe upside down.

Metaphor

A metaphor indicates something different from a word/group of words' literal meaning. An indirect and covert figure of speech is used to specify the abstract love. Both simile and metaphor create an atmosphere through contrasts by comparing something in common between two different things. The difference is that simile points out something in common of the two different things, while metaphor implies commonality of the subject and reference in the image (Zhang, 2015). In one poem of Alfred Tennyson, "O Swallow, Swallow" (Tennyson, 2014), the author expresses his love indirectly with the aid of a swallow and creates images of a young man pursuing love with an honest quality. Although the title of the poem is "Swallow," none of the sentences are used to write about a swallow.

In the fourth part of P. B. Shelley's "The Cloud" the beauty of fog is myth-like. It's like a woolen carpet in the sky on which a maiden, the moon, is strolling gently. Once she breaks the carpet, it will fall as dewdrops, glistening in the morning light, and each of the dewdrops reflects the luster of the moon and the stars, which can be seen twinkling like golden bees only when the carpet is broken. The moon's gliding on the fleece-like floor and her breaking the roof of the tent, the star's shining, the strips of the sky's falling, and its being paved with the moon and stars are all metaphors, appropriate and vivid, unfolding and enchanting the scenery before our eyes (Byron, Shelley & Keats, 2007).

An eagle may symbolize heroes in many literary works. This is no exception for the poem "Eagle," by Alfred Tennyson. In this very short poem, at first, the poet uses "hands" (not crawls) to personify the eagle. In the fifth line, "mountain walls" is a metaphor, referring to a castle; the second line, "Close to the sun in lonely lands," implies the hero is lonely, which is also a metaphor (Fu, 2015).

"Lyke as a Huntsman after Weary Chace" is another poem written by Edmund Spenser. The poem describes the pursuit of prey. The prey is actually the gentle deare (the ancient spelling of deer), which is a pun, because it has the meaning of the beloved person. The chase of love is like the chase of a hunting ground, adventurous, exciting exhausting, and often with unexpected results. The whole poem is a simile (the first sentence) and an enlarged metaphor. This is different from the simple metaphor of what is what, but starting with a similarity, and gradually triggering multiple related similarities, it produces a complete picture or scene of the details. It has its own surface meaning and aesthetic value, but behind it there is a deep, metaphorical meaning (Fu, 2015).

Making Ideas Concrete: Personification

Personification is the representation of a thing or abstraction in the form of a person as in art. It is one of the simplest ways to make ideas concrete. When personification is used in poetry, readers can see how abstract notions are made human, how human qualities are given to abstractions, inanimate objects, and nonhuman beings so as to be familiarized and better understood. In other words, one's love is often invented as a person or an object and bestowed on people's thoughts, feelings, behaviors, voices, personalities, interests, and so on (Wang, et al., 2006). In his "I Wandered Lonely as a Cloud," William Wordsworth used the technique of personification to make the beauty of nature vivid. In the first stanza he sees "a crowd of golden daffodils/Fluttering and dancing in the breeze." In the second stanza the author endows the daffodils

with pleasure of humanity by giving the reins to his imagination. Many daffodils “stretched in never-ending line/along the margin of a bay “just like “stars that shine and twinkle on the milky way” (Ding, 2005). This stanza has the rich flavor of life, as well as simple language. The author not only describes the beauty of the daffodils, but also regards them as something alive and that have the same spirit and personality as himself.

“The Miller’s Daughter” was written by Alfred Tennyson (2014). In this poem, the author also adopted the technique of personification. He personified different things, such as a jewel, girdle, and necklace, and bestowed life on them. The poet would be a jewel, tremble at her ear, hide in ringlets day and night, and touch her neck so warm and white. The poem is the most perfect love poem. It can be said it is the last love song in history. Still, in the poem “The Cloud,” Shelley first described the cloud as a gardener in the first stanza. It brings fresh showers for the thirsting flowers, then personifies green leaves as the earth mother’s child. The cloud brings the shade to the green leaves. In the middle stanza, Shelley depicts the meeting of the cloud, the sunrise, the sunset, the moon, and the stars. The moon is called “the orbed maiden,” and she lies over the cloud just as she lies over fleece-like floor (Byron, Shelley, & Keats, 2007).

Implications and Conclusion

The paper makes an in-depth discussion and analysis of English love poems and lyrics from four aspects – description, symbolism, figure of speech, and personification. It can be looked at that when writing love poems and lyrics, poets use description, symbolism, figures of speech, and personification to create different images. Appropriate use of various rhetorical devices can make a poem deeply rooted, unique, more readable, appreciable, vivid, and incisive. Guided by these four rhetorical devices, reading these poems can be highly enjoyable, and we can read them deeply and not stay only at the surface of the poem. The classification of the above four image expressions is relative and rough, and it results from the convenience of observations and analyses. In actual poem writing, these four techniques are often used at the same time and are not easy to be separated from one another. Hopefully, this paper will contribute to a better understanding and appreciation of the poetry.

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Teaching Policing English Based on Big Data and Mobile Devices: Opportunities and Reflections

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[Abstract] With the wide popularization and increased influence of the internet, big data, and mobile devices in modern life and business, online English teaching and flipped classrooms based on big data and mobile devices, combined with MOOCs, have been promoted and widely practiced; this offers many opportunities and challenges for big data-based teaching modes for policing English.

[Keywords] policing English; teaching methods; big data; mobile devices; opportunities and reflections

Introduction

Since 2009, booming breakthroughs in network and information technologies, such as AI, block chain, big data, cloud computing, 5G, and so on, as well as the information explosion, have made big data an important asset and means of production; it is, also, a new development resource, and society has stepped from the information age into a new era of big data. The exploding amount of data produced every day in our world and stored as big data has been analyzed and become a key basis of competition, underpinning new waves of productivity, growth, innovation, and consumer surplus, according to research by MGI and McKinsey's Business Technology Office (Manyika, et al., 2011). All walks of people's daily lives are deeply affected by the internet, the internet of things, and cloud computing. China's "New Four Great Inventions" as AliPay, Shared bike, online shopping, and high-speed rail are the symbols of the applications of big data, especially the rapid development of the mobile internet, the rapid popularization of information technologies, and its penetration into all aspects of society and daily life.

Different scholars have different definitions of big data. It refers to "data that is so large, fast or complex that it's difficult or impossible to process using traditional methods," the "data sets with sizes beyond the ability of commonly used software tools to capture, curate, manage, and process the data within a tolerable elapsed time" (Wikipedia). "The act of accessing and storing large amounts of information for analytics has been around a long time" (Mayer-Schönberger, & Cukier, 2013); it is 'a new kind of technology architecture which obtains value from large quantities of data by high-speed capture, detection and analysis,' as defined by American Internet Data Center. Big data matters not only as a technology, but also as a value and methodology (Mayer-Schönberger, & Cukier, 2013), affecting, especially, the organizations with the data. Big data is a new approach in data analytics for discovery, and analysis and also to extract value from large volumes of data created every second across the internet. It is "the large volume of data – both structured and unstructured – that inundates a business on a day-to-day basis, the large quantities of data analysis get great value products and services or deeper insights and lead to better decisions and strategic business moves in an unprecedented way." Doug Laney first articulated the mainstream definition of big data as the three V's: volume, velocity, and variety (Mayer-Schönberger, & Cukier, 2013; Anshari, et al., 2015).

Big data represents "the Information assets characterized by such a High Volume (the large quantity/size of generated and stored data which determines the value and potential insights), Velocity (the

high speed at which the data is generated and processed to meet the demands and challenges) and Variety (the type and nature of the data for effective use) to require specific Technology and analytical methods for its transformation into Value (using big data reasonably to create high value at low cost)” (Hilbert, 2015; Hashem, et al., 2015; De Mauro, et al., 2016). The capabilities of big data include transferring and sharing, predicting, visualizing, capturing and searching data – known as computing (Huda, et al., 2016), which requires a set of techniques and technologies with new forms of integration to reveal insights from datasets that are diverse, complex, and on a massive scale.

The wide use of big data, cloud computing, artificial intelligence, the internet and other types of education information technologies is the inevitable trend of the development of contemporary education (Su, 2016); this has brought about the subversion of traditional thinking for education, the reconstruction of educational models and educational ecosystem; it has also promoted the sharing of high-quality educational resources to achieve the efficiency of teaching, the effectiveness of education research, and the personalized matching of education for life, and it has promoted data-driven learning, data-driven teaching and work, promoting and supporting more education reform and development (Yang, et al., 2017).

Possibility of Using Big Data in Teaching

With the development of information technology and the progress of science and technologies, for decades, education technophiles have envisioned and engaged in digital applications that whisk students away from the doldrums of traditional classroom instruction and into a fun world of beeping computers, self-paced lessons, and cloud-based collaboration (Petrilli, 2018). In recent years, data produced by learning environments have also started to get big enough, raising the need for big data technologies and tools to handle them. The adaptation of big data for the promotion and dissemination of educational resources has benefited more and more people and brought them more chances and prospects, offering a very high value for teaching and research, providing new opportunities for college foreign language teaching, and changing the way people behave and even think, changing the teaching management, scientific computing of massive data, the recruitment campaign, and the degree management work, etc.; the sort of insights and analytics offered can enable them to unlock the black box of the classroom and do more than just keep students engaged. It can help them make better decisions for students and bring systemic changes to foreign language teaching. Meanwhile, it will have a profound impact to the teacher’s role, students’ role, learning materials, learning environment, teaching evaluation and testing, and so on. Also, modern distance education relies more and more on big data and cloud computing.

The wide use of big data and the development of educational informatization have generated unprecedented challenges and great opportunities for foreign language teaching by triggering fundamental changes in teaching concepts, development of the curriculum, learning styles, research perspectives, and it has reshaped learning, triggered deeper informatization, and prompted the most promising educational technologies. Foreign language teachers have paid much attention to the implications of big data methods on foreign language teaching innovation, the composing of English teachers’ teaching abilities required, the relationship between big data and MOOCs (including micro-classes/lectures), and the spread of college English teaching (Hashem, et al., 2015; De Mauro, et al., 2016). With students’ increasing use of mobile phones, primarily smart phones, adapting QQ, Dingtalk, WeChat, moodle and other tools to build an effective online learning community, and finish online activities and access online contents with the deep penetration of big data technologies and tools into education (Sin, & Muthu, 2015).

Researchers have been keen on what changes and roles have been brought to the theories and practices of the teaching of college English in the era of the big data (Tang, et al., 2018; Jiang, et al., 2018), how big data affects and alters education, especially English teaching and learning, improving the level of educating and teaching management (Zhang, & Wu, 2016), the influence brought by the development of MOOCs on the traditional classroom, especially on foreign language teaching (Chen, et al., 2015), and puts forward innovative teaching modes, such as: 1) education through/based on social networking (SNS in education); 2) education apps; 3) large-scale open online courses (MOOCs); 4) flipped classrooms; 5) specialized training; 6) mobile learning; 7) micro-lessons (micro-course online video) (Chen, 2015; Jiao, 2014) and effectively improving foreign language teaching and improving students' English abilities with big data and cloud computing technologies (Jiang, et al., 2018; Huang, 2018).

The Policy and Encouragement from the Government

Meanwhile, the Chinese government has been making efforts to encourage the application of information technologies and big data in education. Policies like *The Education Informatization 2.0 Action Plan* and *The Action Plan for the Development of Big Data, Promoting the Modernization of Education with Educational Informatization and the Platform for Action for the Development of Big Data*, as well as *The Ten-year Development Plan for Educational Informatization (2010-2020)* issued by The State Council, have promoted the rapid improvement of information and intelligent education in colleges and universities and enhanced the process of education reform, providing the possibility for better teaching and learning, and the offering of more opportunities for the development of education industry. Presently, the full development of China's MOOCs has provided millions of students a good foundation for building a learning-type in China.

The National English Curriculum has also been under continuous reform with the support of the *High-quality Curriculum Construction Project* and *The College English Teaching Reform in China* and the continuous development of big data and information technologies, as guided by the latest foreign language teaching theories and active implementation of a comprehensive teaching model that combines online education resources and classroom teaching, and fully mobilizes students' enthusiasm and initiative in learning while maximizing their potential. However, we still face the difficulties in concept, practice, technologies, and so on with the development of educational big data in our country, and more effort is still required (Su, 2016). Research on big data is still at a very preliminary stage today; there are many fundamental problems to be solved: the purpose of the analysis of big data, whether the hardware can meet the need of the analysis of big data, and the technical level of the staff (Huda, et al., 2016).

Challenges and Opportunities for Policing English Teaching

In the past decades, research about foreign language education, especially technology-related foreign language education, has discussed how to actively adapt to the requirements of the development of big data to build a foreign language education system suitable for China's national conditions with Chinese characteristics, such as student analysis, data integration, and optimal allocation of educational resources through the internet, flipped classrooms with big data, network environments and learning technologies, personalized learning experiences, how students access to relevant teaching cyberspace, and course materials through mobile devices, including smart phones, iPads, computers, multidimensional learning channels, tools or course platforms based on their habits and preferences without the limits of number, time, and location, etc., and the change of learning time, space, place, and position consciousness; all these

explorations have brought about many innovations, truly changed the student's consciousness of learning and teacher's role, and developed personalized learning resources, learning paths, improved teaching materials and teaching, promoted personalized and push-type learning guidance services, helped students to tap their potential, fully trained students' foreign language innovation, and promoted cooperative learning and social practice abilities (Ma, & Hu, 2014).

Policing English is a professional language for public security organs to carry out foreign policing affairs. Its core is to fluently express and communicate the policing work involved in foreign policing activities. There are urgent challenges to Policing English teaching to satisfy the requirements of society with the deepening of the globalization and integration of the economy as China is actively integrating into the international community. More and more foreigners are coming to China to travel, invest, work, visit relatives, and settle down. The rapidly increasing criminal cases related to foreigners and development of criminal investigation technologies, together with the increasing frequency of international police exchanges demand diversified and professional police officers. The police officers should not only shoulder the responsibility of maintaining public security and social stability, providing public services, and protecting people's lives and properties, but also have comprehensive policing knowledge and English language application abilities. It is urgent to enhance police officers' knowledge and application skills in English for their future work for effective communication (Sun, 2011; Yang, et al., 2012; Zuo, 2015).

The importance and urgency of English teaching in police colleges, especially Policing English teaching, are becoming more and more important. While the rapid development of higher education informatization, big data, and information technologies is changing the traditional classroom and students' learning styles at an amazing speed. But the quality of English teaching, curriculum content and evaluation methods of English teaching and Policing English teaching in China have always been questioned; many scholars describe the cramming way of classroom teaching as traditional, teacher-centered, rigid, out-dated, and test-oriented. Older methods emphasize knowledge teaching, the students' abilities of innovation and independent thinking, and communication competence are very weak; the English curriculum cannot meet the needs of students' individualized language learning, the students' comprehensive abilities in listening, speaking, reading and writing are ignored and cannot be balanced; these issues have hindered the development of students' actual language performance (Shi, 2010), and run counter to the concept of "student-centeredness."

The uneven distribution of educational resources in China is also the main problem restricting the development of education; it deprives students of equal opportunities and lowers the quality of education (Chen, 2014; 2015). The reform of policing English teaching in theory, practice, and educational technology has become a necessity. How to carry out policing English teaching effectively and realize the maximization of classroom efficiency is the requirement of the Ministry of Public Security for the recruitment system and the reform of policing English teaching in police colleges and universities; it is also the actual need of the front line public security agencies (Sun, 2011).

Reflections on Policing English Teaching

Teaching Big Data Ready

MMOCs+Policing cloud. The public security departments already have their mature "policing big data" system-policing cloud; the "intelligent policing" system embraces the newest concepts, technologies and modes of the internet, the internet of things, cloud computing, intelligent engine, video technology,

data mining, knowledge management, etc., and the intensive integration, high sharing and deep application of police information (Zhang, 2014).

The policing big data processing strategies have been vigorously implemented by the public security departments at all levels so as to promote the change of the policing mechanism with big data applications, build a new mode of intelligent policing, and constantly improve the level of intelligence in public security work.

Needs Analysis for Policing English

Needs analysis is the process of establishing the “what and how” of a course, which is concerned with identifying general and specific language needs that can be addressed in developing goals, objectives, and content in a language program; these needs fall into four different domains: cognitive, social, affective, and psychomotor, and neglecting any one part will influence the final teaching outcome (Dudley-Evans, 1998). Needs Analysis of Policing English teaching aims at the practical application of English in professional situations by identifying and acknowledging students’ needs forcefully, facilitating the affiliation between instructors and students in teaching, providing a powerful framework for connecting course content, students’ needs and constructive interventions, customizing instructional strategies that enable students to reach and exceed personal as well as curricular objectives (Huang, 2018). So, multi-faceted and in-depth needs analysis of Policing English helps understand the requirements and relevant experiences in dealing with foreign policing practices, thoroughly understanding students’ characteristics, their learning problems and difficulties, as well as their hopes and requirements for Policing English, and having a top-level curricular design by strengthening overall planning of Policing English teaching integrated with big data technologies.

Hybrid Teaching Mode Adapted.

Various teaching methods based on big data, and network resources have already been applied in English teaching. In Policing English teaching, the multi-interactive hybrid teaching mode has been combined with three platforms of online teaching, classroom teaching and practical teaching: MOOCs micro-class online teaching platform, flipped classroom platforms and practical teaching platforms as proposed by Tang, et al. (2018) are effective ways to achieve this teaching purpose. The hybrid teaching mode consists of three stages: pre-class, classroom and after-class. Teachers and students interact closely to complete the teaching process; and the practice platform of innovation workshop for college students is sublimated to realize multi-level practical teaching. Before class, MOOCs micro-class platform functions as the basis of learning autonomy, the flexible curriculum content system is established; the classroom in the flipped classroom teaching platform to exchange discussions to achieve knowledge internalization, to expand and implement individualized teaching; after class, the college students go to the innovation workshop platform to achieve knowledge integration.

The mutual complementarity of MOOCs and micro-class resources, the flipped classroom, and the multi-level practice such as course experiment and practical training, work design and production, extracurricular scientific and technological activities, scientific research training on the platform of “Innovation Workshop” to cultivate the students’ comprehensive quality and innovative abilities, maximize the classroom efficiency, optimize the combination of teaching resources and network learning resources by means of network learning, information technology, autonomous learning, extracurricular activities and off-campus practical activities, and give full play to the enthusiasm of teachers and students, and to cultivate

a complex talent which integrates professional knowledge, foreign language skills, and cultural literacy to better meet the needs of society and work (Ma & Hu, 2014; Wu, 2013).

Teachers’ proficiencies about big data and information technologies. The big data era has provided so much convenience for college English teaching and has raised higher requirements for the comprehensive quality of English teachers in colleges and universities. Chen Bingbing (2014) believes that “to adapt to foreign language teaching in the era of big data, teachers should have the core ability to master technology (information technology and educational technology) and design and implement curriculum independently.” Huda, et al. (2016) constructed a model of the adaptive teaching competencies for teachers, i.e., the skills that an facilitate teachers to improve their performance through using digital tools to regulate their scenario on big data applications to improve decision-making, provide insights, knowledge discoveries, and optimize learning processes. Figure 1 indicates big data analytics process to generate and support innovative teaching, which can be considered in offering adaptive competences in teaching performances mainly in higher education setting (Huda, et al., 2016). Among the teaching and learning competencies, big data analytics processes can provide the platform that teachers may utilize in preparing the online sources in the way that students may also access to support their learning. The integration with critical components, including skills, knowledge, and critical thinking can accomplish the students’ background knowledge, environment, and the learning instruction covered within the standardized curricula, effectively implement teaching competencies, fulfill their plans adjusted to the students’ needs, and accomplish the learning goal.

Policing English teaching, as a dynamic process of the acquirement of the student’s linguistic and communicative competence and as a process of motivating, activating, and triggering students’ internal learning mechanisms, the essence of teaching and learning is communication. The dynamic process of language learning depends, to large extent, on the involvement of the students who are thinking beings, emotional beings, and communicators instead of knowledge receptacles. Teachers should do more than merely provide students with language materials online. The English teacher should bear the principle of student-centeredness and keep keen awareness of students’ quality and need, act as a coordinator in activities, be an organizer of the MOOCs and big data-based teaching materials, a facilitator of teaching and learning process, a motivator to promote and stimulate the students’ positive drive, to cultivate students’ interest and motivation in learning English to improve the actual teaching effect, and to construct a scientific evaluation system.

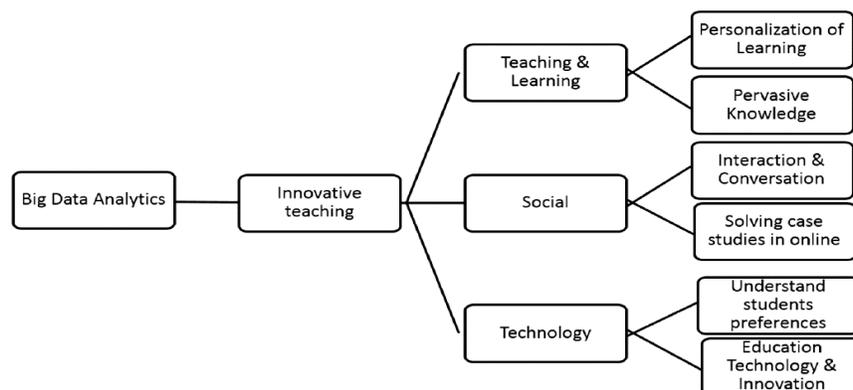


Figure 1. Big data in innovative teaching process (from Huda et al., 2016)

Teacher's Attitudes Towards Students

Big data can support the learning process by providing the access to reliable data sources and help students' engagement, interaction, and pervasive knowledge delivery to the students and community at large (Huda, et al., 2016). Students should be the real masters and active participants in their own learning by taking the initiative to find what they need and finishing their assignments with what they can get in a vast ocean of knowledge far beyond the classroom. The process of learning can be truly self-motivated, free, and personalized.

Improving Ways of Assessment

The student's learning preferences, learning methods, and all the data of the learning process can be tracked, recorded, and analyzed by students whether by using a computer or a mobile phone (Turner, 2010). Online assessment systems combine the internal and external teaching resources to provide more scientific, timely, and personalized feedback and help to make the big data analysis system more adaptable. Students are assessed in both formative ways (ongoing online self-assessment and peer assessment) on the degree of their demonstrations and focus on forms with reference to the students' performances and summative ways. The hybrid teaching of Policing English reforms the traditional examination method and establishes the multi-level, diversified, dynamic evaluation system by combining evaluating the student's concrete performances on the three major platforms, in order to carry on the comprehensive and scientific evaluation of the student's ability and help teachers decide whether to use similar ways in the future or look for alternatives.

Conclusion

Information and big data technologies put forward new opportunities and challenges for the cultivation of talents in colleges and universities. The hybrid teaching of Policing English, combined with the mobile learning and big data technologies, offers a preference model and prediction model and provides effective teaching and learning strategy suggestions; it helps the students establish systematic Policing English knowledge structure from their fragmented online learning. The profound influences of the deep integration of the internet, big data, education on the training mode, teaching methods and management methods of talents in colleges and universities, which certainly require us to actively carry out further research and practice on hybrid teaching to speed up the reform of education and teaching and improve the quality of education.

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The Narration on Racial Identity in Eugene O'Neill's Drama

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[Abstract] Interwoven with his concerns about the prevailing materialism and the lack of faith in modern America, Eugene O'Neill pursued his own identity through various dimensions, among which, race was one of the recurrent themes. Based on combining the evolution and transcendence of the images of the black in O'Neill's drama, this paper analyzes the clue of his narration on racial identity from personal belonging, social identification to spiritual equality. It illustrates that O'Neill attempted to define his own cultural identity through the symbolic representation of the racial "other". The reconstruction of cultural belonging, value of being and meaning of life shapes the diversity of his narrative strategies and casts his drama with classic charm.

[Keywords] Eugene O'Neill; racial identity; narration

Introduction

The themes of Eugene O'Neill's drama are far more than simply being personal, for his conviction was that an individual could not remain detached from society. What shaped Eugene O'Neill's dramaturgy was not simply genetic power or the environment, but instead various thoughts. He scorned destiny by challenging the politics, religion and the social norm. Thus, besides his personal life, his works also reveal general American meaning by the representation of class, religion, gender, race, family and power (Diggins, 2007, pp. 6-7). Blacks are stereotypically depicted as the mysterious alien, the incarnation of ignorance and barbarism, and the silent other in conventional literary works. Black are degraded as the other or the lens, through which the self can have a better observation of itself (Brinker-Gabler, 1995, p. 4). As a third-generation descendant of Irish immigrants, Eugene O'Neill himself was alien to the culture he was born into. The confusion of his identity, deep into, yet not belonging to American culture, pushed him into long-time meditation and rebellion (Connolly, 2010, p. 32). His eagerness to secure his own identification through the various other was so strong and uncontrollable. Yet, simply looking on Blacks as the other just as most of his peer writers did was absolutely be not enough to enshrine him in the world literature stage. In one of his letters, Eugene O'Neill mentioned that his purpose of being a playwright was to let the modern audience find a nobler identity right through the tragic characters on the stage (Krasner, 2005, p.156).

This article aims to probe into Eugene O'Neill's plays from the perspective of the racial identity in hope of giving an insight into the following three questions: What features Eugene O'Neill's representation of the black on the stage? What is the relationship between his concerns with the racial issue and the identification of his own cultural identity? How do the theme on the black and the specific techniques of presenting them contribute to his classic dramaturgical charm?

The Black: A Different Story

The sea accounts for a large proportion of Eugene O'Neill's early plays, and the delineation of Blacks in those plays deserves particular concern (Dowling, 2009, p. 514). Five plays on Blacks were created from 1914 to 1924, with varied complexity and degrees of popularity. In his earliest one-act play, *Thirst*, the white gentlemen and the showgirl arrive at a compromise with each other for their respective purposes, yet they cannot overcome their distrust of the black man on the same wrecked boat. All three finally become

the prey of the starving shark and come to equality and peace in death. *The Caribbean Moon* discusses the influence of the white culture on the black culture, which is assumed to be Eugene O'Neill's first play on racial diversity. Cultural confrontation brings revelry and the following violence (Manheim, 1998, p. 55). The play begins and ends with a black man's voice from the horizon, introducing the black man to the American drama stage in such an indirect way. Blacks, still not the heroes on the stage in those days, had their voices heard anyway. The initial efforts of introducing black characters to the American stage can be found in those early sea plays.

The year 1918 saw the first black hero in Eugene O'Neill's play, *The Dream Boy*, in which black people are treated equally as human beings with love and care. It was also the first attempt of a black playing the role of a black person instead of being played by a white as it used to be. *The Dream Boy* not only paved the way for the expressionistic masterpiece, *The Emperor Jones*, but played a vital role in making "the emperor" a mature black actor who turned out to be a classic character on the American stage. The first modern black leading role made his debut on the stage of Broadway in *The Emperor Jones* in 1921, which was a solid step for the canonization of Eugene O'Neill's plays and a great contribution to the maturity of American modern drama. The wishful domination of the black over the white ends with failure. The black and the white are still in sharp contrast, with extreme hostility, and constant confrontation on the stage. All the means to find a natural way of harmonious co-existence turn out to be in vain both on or off the stage.

Africa was always a must-go place for O'Neill, for he was consistently obsessed with the planning for the plays about the black. During the 1920s and 1930s, he consistently polished his black drama to show his concern and sympathy about the discrimination suffered by blacks. He had a plan for a play named *Bantu Boy*, about the experience of the Black in modern society. The hero of the play will die alone in the wild after undergoing hopes and disillusion, yet he feels the spirit of Africa and is enlightened by the prophesy from the black god: the white are the alien instead, the ones who are going to perish because of their greed (Floyd, 1981, p.176). Eugene O'Neill eventually finished his design of the ideal black character when a black gambler named Joe Mott appeared in his late play *The Iceman Cometh* in 1939, which turned out to be a complete success and secured the place of the Black on the American stage. The process of O'Neill's creation at various stages witnesses the maturation of his cast of the black roles.

Individual Belonging and Social Identification

If one aims to research the cultural history of American drama, one has to understand the way drama exists in American culture through exploring the multidimensional relationship between the society and drama (Smith, 1997, p. 7). Eugene O'Neill was far more than detached from the social reality he was in. The individual belonging of blacks was the focus of the play on the stage, while their social identification was of deep concern in O'Neill's mind. The drum in his representative expressionistic work, *The Emperor Jones*, actually guides the journey of the identification of the identity of black people. Jones, the then pressed black and a criminal under arrest, accepts and imitates the moral norms of the white society as a gauge for his own identity. Identity is shaped by society; any aspect of identity can only exist within a certain social relationship (Lawler, 2008, p. 3). Jones tries every means of representation through his words and behaviors to dissolve himself into the white world to confirm his identity. The pseudo identification alienates him with a horror of double identity. Memory, family, national history, and historical records play integral roles in defining one's identity (Primoratz, & Pavkovic, 2006, p.107). He cannot fit into the fake reality created by him due to his black skin, as well as all the racial memories. His failure in the end is also the failure of the playwright. Both of them try to select their belonging in the social group by entering into a contract or

norm. The total overturn of the domination of the white can only be a wishful thinking and an adventurous journey.

A runaway for his life, the climax and the most detailed part of the whole play, is the recovery of his collective unconsciousness and return to his real identity. The faster the drum beats get, the more hurriedly Jones escapes. Without the outer white clothes, his black skin is exactly the bond between him and his race. Approaching his death, the temporary identification of his racial memory brings him a moment of spiritual tranquility in the integrity of the mind and body. Smith, the representative of the whites, apparently submissive to Jones for the profit, disdains Jones out of his superiority as a white. The adventurous challenge to the traditional discourse of the white-dominated world ends up with the death of Jones. The dominance of the whites still scorns the aphasia of the blacks, with both sides back to their original positions. “Whatever true identity he seeks will not come until he loses his emperor hood, the false and fugitive self. Now, however, although he has fled toward his home, he has cut himself from the source of his being” (Bogard, 1988, p. 142).

The Emperor Jones successfully drew public attention to the individual belonging of the blacks, while *All God's Chillun Got Wings* boldly deepened the racial issue under the context of the identification of the whole society. The opening scene of the play is the crossing of two streets, one occupied by whites and the other by blacks. The quite opposite culture of the two streets discloses the confrontation and confluence of the two races but does not the merge. The marriage of the white woman, Ella, and her black husband, Jim, cannot survive the racial otherness. Their tragedy is rooted in the overwhelmingly mutual gulf between the two races. The malfunction of the simplified combination of white and black in the form of a marriage demonstrates the failure of O'Neill's efforts to fill in the racial gap, yet, it is not the end. The other remains silent; the playwright himself is still in the mire of identity confusion. He himself admitted: “Freedom is God's white man (Floyd, 1981, p. xviii). Neither the overturn of the white dominance in *The Emperor Jones*, nor the combination through a marriage in *All God's Chillun Got Wings* provides a possible way-out for the relationship between blacks and whites.

The Racial Otherness and the Spiritual Equality

The violence and brutality of the war, exacerbated by the development of science in the twentieth century, cause many people to question the value of human beings and, even, the essence and, accordingly, turns them into the audience in favor of serious drama. The audience's expectation calls for the search for meaning in the theatre. “Essentially, O'Neill was not trying to demonstrate that the American black is only a short step from his African ancestors; he was suggesting something more universal – that an apprehensive primitive being lurks just below the surface of us all” (Sheaffer, 1973, p. 30).

The Dream Boy, a milestone in the history of American drama, presented the first black as a real man with a soul and feeling, eager for spiritual equality. This play ushered in the questioning of the moral value and ethnical norm from the perspective of the black other. In an interview, Eugene O'Neill highlighted the basic tragedy of *All God's Chillun Got Wings* in that there is no hope of the combination of human beings. Ella loves her husband very much, but both she and her husband cannot treat each other equally as other couples with the same color because of the unsurmountable racial barrier between them (Bogard, 1988, p. 194).

A Moon for the Misbegotten unveiled the confusion of Irish immigrants when confronted with the selection of their own cultural identity. Their shared cultural identity determined their strong bonds even more powerfully than their social class and status (Porter, 2009, p. 45). Thomas Francis Dorsey, one of his

father's friends, called O'Neill "a real Black Irishman," "who has lost his faith and who spends his life searching for the meaning of life, for a philosophy in which he can believe attain as fervently as what he once believed in the simple answers of the Catholic Catechism" (Estrin, 1990, p. 203).

All the groups in extremely unfavorable positions are confronted with the integration of the "mainstream" identity and culture on one hand and their "legacy" collective identity and culture (Taylor, 2002, p. 12). Eugene O'Neill himself suffered from ethnical discrimination during his childhood. The sense of being discriminated against is deeply inscribed in his mind: "The feeling of not 'belonging', always hardest to bear in youth, was particularly hard in a place where everybody knew everyone else and he felt himself under suspicious scrutiny" (Sheaffer, 1968, p.50).

Although the Irish and blacks are hostile to each other in real life, Eugene O'Neill showed great concern about blacks on the verge partly because of the sympathy of both being discriminated against as the minorities in society, and his efforts to transcend his own identity (Diggins, 2007, p. 139). "Many of O'Neill's characters search for meaning, but even in those rare instances where they succeed, they discover that they have exchanged their individual identity for a social identity defined in terms of obedience and conformity to society, to custom or tradition – in short, to the exigencies of repetition as source of order and value" (Bogard, 1988, p. 193).

The search for identity changed from a private and individual issue into a collective and universal one; thus, to O'Neill, humans are "lost," and in need of "belonging," which is the key to humanity (Falk, 1982, p. 34). Two cracks are present in the central place in O'Neill's drama: a god that gives meaning and a self with unified concept (Adler, 1994, p. 42). That is why he was committed to gapping the two absent cracks through his drama creation. Through the other, what he really sought was to identify the self and confirm the meaning of life. Theater was just like the church to him, a holy place that could sublimate the soul of human beings. Arduous efforts were made in all the expressionistic experiments in the early days and resort to the various resources of a god who could endow the meaning in the middle plays and to the search deep within himself and his own family in his late plays. The racial other was a theme revisited by him frequently.

The artistry of his drama is controversial because of his wide coverage of different themes; Harold Bloom pointed out that nobody could match Eugene O'Neill's great achievement since the beginning of American theatre tradition (Bloom, 2007, p. 162). To him, theatre was just like a church, where people could find salvation and meaning. Eugene O'Neill was firmly convinced that the theatre should make people find themselves by unfolding who they really are, functioning just like a shelter that encourages them to transcend their realistic selves (Floyd, 1981, p. 52). A feverish probe into yet a free detachment from the theme defined the charm of Eugene O'Neill's drama. He was the very person who laid the foundation of the narrative system of American drama (Connolly, 2010, pp. 19-21). The coverage and transcendence of the diverse themes leads American drama to maturity and enjoys international fame and popularity.

Conclusion

The complexity and contradiction of the identity embodied in the racial minority characters formed the representative wisdom of Eugene O'Neill. Through the expression of his own awareness and concepts on racial identity in his plays, he himself was actually remolded by the confrontation among different cultural, racial, and ideological power concerning traditional convention, social restriction, and religious institution, etc. Identification is a process to confirm the complicated relationship between the self and the other through the dramatic characters and plots. What he pursued was not the simple equality of blacks and whites in

society, but the spiritual equality of the two races as human beings who are supposed to jointly pursue the real meaning of life. The racial other was only one of the different others he presented in his plays. His attempts to transcend the different others deepened the content and enriched the dramatic techniques of his plays and, also, served as a path to confirm his own cultural identity to alleviate his anxiety for his self-redemption. The mask, the image, the sound, and the light etc. are experimented with only to dissolve the otherness of people: their different colors, their different genders, as well as their different ethnic groups. What really matters is the universal value, the meaning of existence. The philosophical wisdom of transcending the racial other contributes to shaping the depth of Eugene O'Neill's drama and securing the classic charm of his dramaturgy.

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Rhetorical City-Portrait in *A Leaf in the Storm*

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[Abstract] Lin Yutang's English novel, *A Leaf in the Storm*, whose story mainly happened during the Wuhan battle, swiftly won international sympathy and support during China's anti-Japanese war after its first publication in the United States in 1941. Based on the analysis from the rhetorical portrait of Wuhan and heroic Wuhan people in this novel, this paper explores Lin Yutang's rhetorical preference in constructing images of China and his unique cultural values behind the English writing.

[Keywords] rhetorical city-portrait; *A Leaf in the Storm*; image of China

Introduction

Sapir-Whorf's hypothesis (Whorf, 1956) pointed out that different languages cannot represent the reality of the same society, and the image of the world varies with the linguistic system on which people think. However, Lin Yutang, a Chinese bilingual writer, is an exception. For as far we know, up until now, among the Chinese writers who write in English, nobody has been as successful as Lin Yutang. His English novel, *A Leaf in the Storm* (Lin, 2009) which takes place with the Wuhan battle as the background and first published in the United States in 1941, was once highly praised by the *New York Times* as the Chinese *Gone With the Wind* (Xie, 1998).

Later, the novel effectively spread in English-speaking countries such as Britain and Switzerland, and other non-English-speaking countries, such as Japan, South Korea, India, Spain, Portugal, and Sweden. Unfortunately, for a long time, domestically, the studies of Lin Yutang have been mainly concerned about the fields of his Chinese prose-writing, and those concerning his English writing has been relatively few. Based on the city portrait of Wuhan in Lin Yutang's *A Leaf in the Storm*, this paper, first, identifies the flexible use of some rhetorical devices imparts a unique flavor in his English novels by combing the writer's rhetorical preference and the concrete analysis of the related chapters. Second, it explores how these rhetorical preferences affect the characterization of the city and people in Wuhan. Finally, it makes an in-depth discussion of how Lin Yutang constructs positive image of China and conveys his cultural values through his English writing.

Literature Review

For a long time, studies on Lin Yutang's writing mainly focuses on his prose, as for his novel, nearly all the researches refer to his *Moment in Peking*. Among the few pioneers who show academic interest in his novel *A Leaf in the Storm*, Xie Youxiang, et al (1998) first explored Lin Yutang's cultural values and philosophy of life in *A Leaf in the Storm*, thus establishing a new angle for its research. Later, Xiao Bairong (2014) explores the family and cultural narration style of *A Leaf in the Storm* from the narrative angle and points out that characters in Lin Yutang's novels are created from social model to cultural model; thus, he combines personal fate with national fate. However, confined by the authors' language drawback, the above significant researches are only based on the translated Chinese-edition, not the English original. Fortunately, in recent years, some scholars with solid English backgrounds, such as Feng Zhiqiang (2016), who studied from the perspective of linguistics. Feng Zhiqiang thinks that the multi-dimensional China English used in

A Leaf in the Storm was deliberately adopted by Lin Yutang, who wanted to convey a special Chinese language flavor to the foreign readers. Also, Tongxing (2013) sets feet on the cultural-specific items in *A Leaf in the Storm* by quoting the poly-system theory in linguistics. Guo Hong Ling (2016) gave a comment on Zhang Zhenyu's translation of *A Leaf in the Storm* from the perspective of the translator's subjectivity. Those positive attempts on Lin Yutang's English novel *A Leaf in the Storm*, undoubtedly, are encouraging, although still not enough.

As a famous writer and linguist, we can see many wonderful expositions and unique opinions on the choice of words and sentences in Lin Yutang's essays, while, regretfully, the above research, to some extent, neglected to explore his English writing style from the analysis of language itself. In his *A Leaf in the Storm*, combining the historical events, which had great influence on this city, Lin Yutang gave a vivid rhetorical portrait of Wuhan.

Wang Dewei (2016) once commented that novels are essentially geographical, the creation of hometown feeling is the deep geographical construction in the text. His "People and City" (Wang, 2016) theory is so significant that many scholars have begun to explore the novel from the city-portrait angle. Therefore, this paper will start from the perspective of "people and city" theory raised by Wang Dewei (2016) and discuss the ways Lin Yutang constructed the Chinese image through his rhetorical city-portrait.

Portrait of Wuhan: Symbolic Colors and Hopeful Future

Symbolism refers to the art or practice of using symbols, especially by investing things with a symbolic meaning or by expressing the invisible or intangible by means of visible or sensuous representations (Yu, 2015). In *A Leaf in the Storm*, by using the symbolic colors during the seasonal change in the Hongshan refugee house, Lin Yutang gave a vivid portrait of hopeful Wuhan.

In Chapter 14, when Lao Peng and Tanni went up two or three miles and looked down, Wuchang was right in front of them. "With the tiers of houses on the Snake Hill, and below masses, of roofs, rusty-red and black...the winter landscape was gray and dour, but not without a somber, dreary beauty of its own" (Lin, 2009, p. 305). When in winter, the author uses symbolic colors "rusty red," "black," and "gray," and he used "dour" to describe the winter of Hongshan refugee house where people can only feel a heavy life and a dim future.

In addition, in the same chapter, with Lao Peng's guidance and help, Danni gradually found her life direction by helping others in the Hongshan refugee house: "From the hill the waters were like sheets of mirror, reflecting the blue sky so that Tanni could even see the clouds sailing across them. On good days, she could get glimpses of the Han River in the distance, a glowing, glistening saffron band reflecting the sunset. Lao Peng sitting with her, could see the sunset lend its rosy warmth to the pallor of her face" (Lin, 2009, p. 306).

When in spring, the author described the spring of the Hongshan refugee house in bright colors of "blue sky," "glittering, glistening saffron band," and "rosy warmth." The Hongshan refugee house in spring swept away the haze of the past with bright red warmth and filled it everywhere.

The changes of seasons and colors are both symbolic, which implies the hero's life growth from initial confusion to active dedication, the change of refugees from the initial pain and despair to the later inner satisfaction and, even more, implies that China, which has suffered a lot in the war, will finally usher in the spring of hope.

Portrait of Wuhan People: Air-raid Similes and Unyielding Souls

A simile is a figure of speech in which two unlike things are explicitly compared; as rhetoric is the reflection of thoughts, a simile may reveal people's ways of thinking (Guan, 2011). In Chapter 15, when the alarm and air raid were the daily necessities of Wuhan's people and when the threatening air murder suddenly turned Wuhan into a front line of war, people in Wuhan faced the murder peacefully; the author even used some air-raid similes to describe their calmness. "Lao Peng and Tanni got into rickshaws and arrived at the telegraph office in the street back of the bomb just as a hum filled the air, like the starting of many trucks in the distance. They went inside. The drone increased swiftly, incessant, panting like hungry monsters bent on their prey, coming nearer and nearer in an impetuous crescendo...The people rushed out and looked up at the sky and cursed the Japs with a kind of helpless rage, as people curse a thief running away..." (Lin, 2009, p. 323).

The author used air-raid similes one after another by comparing the buzz of air raid to a large number of trucks, as well as hungry beasts waiting to launch, indicating that the Japanese army was carrying out inhuman bombing and aggression on Wuhan. However, in the face of this invasion, the brave Wuhan people would not yield; usually, they still kept quiet at home, completely forgetting the bombs that could be dropped at any time, while when the real air-raid began, they might rush out and expose their rage to the aggressors.

In Chapter 17, later in May, with Taierzhuang's winning over Japan for the first time, the victory of the air battle boiled the whole city. "Wuchang was in uproar, at early dawn, firecrackers began to rend the air...the noise of firecrackers had become a steady uninterrupted rattle" (Lin, 2009, p. 347).

"Uproar" and "noise of firecrackers" are like the "rattle," whose noise may drive away any depression of the war. These air-raid-related similes expressed the unyielding Wuhan people; moreover, the Chinese people's belief and spiritual strength sincerely implied that justice must overcome injustice.

Portrait of China: Water Metaphors and Determined Power

A metaphor is a figure of speech in which a word or phrase literally denoting one kind of object or idea is used in place of another to suggest a likeness or analogy between them (Zhu, 2011). Wuhan is close to the Yangtze River, where the water ecological environment of the riverside and lakeside is magnificent. Therefore, the "water" metaphor is proper for expressing the spirit of Wuhan, and the determined power of water is proper for expressing the spirit of China.

In Chapter 13, the scenery of the Yangtse River put Tanni into deep thought of her personal fate. "The Yangtse River flowed eternally to the east. The Yellow Stork Tower stood over the bank a thousand years old; the sun that was sinking in the west was the same sun that had suck yesterday. Sometimes it seemed strange to her that there should be so much suffering and sorrow upon this beautiful eternal earth" (Lin, 2009, p. 277).

At the sight of the eternal river, Tanni got a sudden conversion that human beings' sorrows were, in fact, very small in comparison with the eternal earth. Only by devoting to the worthwhile carrier can one's life be meaningful. This water metaphor also implies that China, like the running Yangtse River, so soft as it is, will be eternal.

However, later in Chapter 17, when finally, in May, with the victory of the air war, the situation of the Hankou anti-Japanese war was gratifying, the quiet and eternal water metaphor turned into a flood. "That pen up national rage against the Japanese, bordering on mania, burst forth like a flood that snapped steel

and concrete with the tertiary momentum of gathered atomic energy that is in the weak substance called” (Lin, 2009, p. 354).

Here, the author compares the “national rage against the Japanese” to a “flood.” Once the power of these small drops gathers, it will be like a flash flood. The water metaphor indicates that once exerting its power, there is hardly anything in the world that can match the water. Here, the author uses the metaphor of water to express the confidence that the way of justice will not be absent and that China will win the war of resistance against Japan.

As we know, there is a worship of water in Taoist theory among Chinese. In Chapter 18 of *Tao Te Ching*, we can find “There is no softness in the world than water, and no one who is strong can win” (Sun, 2007, p. 68). In *A Leaf in the Storm*, the essence of these two metaphors of water can be traced back to the Taoism rooted in the author’s mind.

Rhetorical Preference and Cultural Values in Lin’s City-Portrait

A Leaf in the Storm creates a hopeful, peaceful, and unyielding China through the special portrait of Wuhan. Why does Lin Yutang show such rhetorical preference in this English novel? Besides the rhetorical preference, what kind of cultural values do the author have behind such molding?

First, as a Chinese writer who writes in English, Lin Yutang’s language reflects his rhetorical preference, which takes into account the psychological characteristics of different nationalities. He once said: “The way of thinking, concepts, images and the tone of each sentence are very different between English and Chinese...” (Lin, 2008, p. 76). Being a linguist and writer, Lin Yutang always acknowledged that language is unequal in expression efficiency and different in cognition. From the perspective of language, the differences between the English and Chinese languages and cultures will inevitably lead to great differences in the process of writing, and the differences between Chinese and Western modes of thinking will inevitably lead to the transformation and rewriting from the surface of language to the structure in the process of writing. Lin Yutang has a clear understanding of the differences between Chinese and Western ways of thinking; therefore, in the process of portraying and narrating the characters, he prefers to use the most distinctive similes, symbolism, and metaphors with Chinese cultural colors, which can also be seen as his performance of giving consideration to the psychological characteristics of English and Chinese. Moreover, he conveys his determination to spread Chinese culture to foreign readers.

Second, behind such rhetorical preference, we can find that Lin Yutang firmly based his city-portrait on Chinese Taoist culture. “From the perspective of Taoist philosophy, the world is influenced by Yin and Yang, strong and weak, positive and negative forces” (Sun, 2007, p. 34.). Lin Yutang showed foreign readers Chinese tragic-comic characters, which is a bit of Taoism through his novel. For him, if life is cruel, people should stay out of it and dispel it with poetic outlooks. That is the reason why his novels are often permeated with some sad colors, as well as filled with comic, harmonious and gentle peace. For example, Tanni might feel happy and sorrow in the Hongshan refugee houses with the change of the seasons, and the common Wuhan people in the air-raid-stricken areas might be fearful on hearing the buzzing of the bombs, and, yet, finally totally ignored, the bombs that may fall down at any time. In his writing, we can feel that although the whole social environment is covered by the shadow of war, the tragic color is often resolved with a positive attitude towards life, forming a unique comedy color. Furthermore, as mentioned in Taoism, “The result will be unified in Tao, and only the way of justice is eternal” (Sun, 2007, p. 59.). In *A Leaf in the Storm*, at the beginning, Lin Yutang highly praised the simple and contented life attitude of Taoist culture, whose intentions could be known from the people who had great nostalgia for the simple but

beautiful life in Wuhan. With the development of the plot, when the harmony of city life was destroyed, in the occupied Wuhan, the author then emphasized that the Japanese aggressors should not violate the law of heaven and trapped China in this unjust war; if so, they would be overwhelmed by the potential powerful nation in the future. Wuhan in *A Leaf in the Storm* is the unity of nature and civilization, the unity of city and countryside, the unity of stimulation and tranquility. Although it has been invaded by foreign enemies many times, it is still a unity of nature and civilization. Invasion and chaos are relatively instantaneous compared with the whole history of mankind, so are the whole nation, by grace of obeying the law of Taoism, China will fight to the end of the war until victory.

Conclusion

Edward W. Said (2007) first mentioned the concept of *Orientalism* in his book, which implied that when introducing Chinese culture to Western readers, writers such as Lin Yutang actually obtained an “Orientalist” (Said, 2007) vision, for he chose to export the filtered and rearranged Chinese culture, by constructing the “image of China” to actively cater to the foreign readers. Actually, such assertion is lopsided.

From the above analysis, we may see that in his city-portrait of Wuhan, Lin Yutang seemed to be a master of painting in which colorful pictures are displays between the lines. The interweaving of the city’s warm and cold colors coincides with the change of seasons, with the war in the city and with the psychological changes of the common Wuhan people. In the description of Hankou in the air raid, we can see the brave and unyielding spirit of Chinese people in the face of aggression and disaster. Moreover, water is endowed with metaphorical color of Taoism, although Wuhan under the iron hoof is weak and small, the strength of the whole people’s war of resistance against Japan is like a torrential flood, which will certainly devour the aggressors in this unjust war. Through the portrait of Wuhan, the author also depicted an optimistic, firm, free, and strong image of modern China.

In fact, Lin Yutang did not deliberately cater to the Western discourse hegemony in his writing. It can be said that his rhetorical preference and culture value conveyed in *A Leaf in the Storm* will not dispel the value of the whole novel, but set up a model for foreign writers to enter Western society, enabling Western readers to read the otherness of languages and cultures different from their native values. Behind the rhetorical preference and cultural values, he conveyed in *A Leaf in the Storm*, we can see Lin Yutang’s determination to promote Chinese culture to the West and establish a positive image of China, and, furthermore, he spread Chinese wisdom around the world.

Therefore, we may safely draw a conclusion that Lin Yutang’s *A Leaf in the Storm* is a vivid city-portrait with its unique rhetorical and cultural color. Lin Yutang, is undoubtedly called as the culture master who has been wandering between China and the West all his life.

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The Aesthetic Appreciation of *The Way to Rainy Mountain*

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[Abstract] *Aesthetic appreciation refers to the sensory appraisal of objects using the normative system of aesthetics, which judges the quality of objects based on how pleasing they are to the senses. Aesthetics, as a philosophical branch, encompasses a number of different normative systems, so when appreciating The Way to Rainy Mountain, written by N. Scott Momaday, readers in China keep their own normative system; therefore, the thesis will adopt the method of documentary analysis, combining with the theory of Chinese traditional aesthetics, to appreciate The Way to Rainy Mountain. It will guide readers to appreciate the beauty from three aspects. First, the thesis shows that Momaday created the image world of scene blending, showing the unique beauty of his hometown; second, it states that natural beauty and social beauty form harmonious unity of beauty, which shows the author's deep attachment to his own nation and his strong sense of pride. Third, the beauty of images is sublimated, and the richness of life and culture and the eternity of the universe are realized with a calm and tranquil mind that realize the functions of literature teaching. Through the above analysis, this thesis leads readers to inspire human beings from the ideological root, inspire people to love all the beautiful things in life, guide people to enter the aesthetic way of life, regulate their own behavior in appreciating beauty and feeling beauty, and establish the relationship between human and natural subjects and the harmonious relationship between human and society.*

[Keywords] *aesthetics appreciation; beauty; images; culture*

Introduction

The Way to Rainy Mountain was written by the American Indian writer, N. Scott Momaday. He is a famous painter and poet of the United States. As a child, he lived with his parents on many Indian reservations. His father and mother were both painters. Due to the special cultural identity and growing environment of Momaday, the Indian society, religion, art, customs, and culture, the ecological and natural thought of the unity of man and nature have been integrated into his blood, forming the special narrative style of his works (Yang, 2002, p. 138). His works focus on the theme of earth and home feelings; therefore, there are lots of critics at home and abroad focusing on this theme. Teuton used an oral traditional critical methodology to define the critical concepts that the text explores. Reagan discussed possible paths towards healing from historical trauma and created a positive collective memory.

Besides, the language of his works is simple, aesthetic, and pure. He paints with words and observes with his mind. His novels are not poems, but they can arouse readers' emotions more than poems; his novels are not paintings, but they can present the broad world in the hearts of Indians better than paintings. His works contain rich ideological and aesthetic resources (Li, 2018, p. 94). Therefore, his works can inspire readers to appreciate beauty. Some critics focus on natural beauty. Qin Suyu recognized the influence of Native American ideas of holiness, beauty, and harmony, and so she takes N.S. Momaday as a representative of Native American writers to express the close relationship between humans and nature, and guides them to pursue their cultural identity in the natural world and traditional narration (2013, p. 126).

This thesis will enrich the appreciation of beauty, and it will not only focus on the natural beauty, but also on social beauty, besides; it also sets the aesthetic experience of human beings to the Kiowas' culture and deepens the theme of *The Way to Rainy Mountain*, which give the work systemic understanding.

Aesthetic Appreciation of The Way to Rainy Mountain

Aesthetic appreciation refers to the sensory appraisal of objects using the normative system of aesthetics, which judges the quality of objects based on how pleasing they are to the senses. Aesthetics, as a philosophical branch, encompasses a number of different normative systems. As tastes vary from person to person, the notion of varied tastes applies on a systemic level to aesthetics.

In China, in the era of aestheticization, the beauty of a thing can be analyzed from a variety of angles to build a multi-faced and three-dimensional aesthetic sense. At present, the definition of aesthetics is complicated and uncertain. Zong Baihua, the master of aesthetics in China, said in his book, *Walking in Aesthetics*, that beauty is a kind of lofty “artistic conception” (1998, p. 14), including two realms of art and reality. The beauty of art is “ethereal” and “substantial” (Zong, 1998, p. 19), while the beauty of reality is “primitive” and “natural” (1998, p. 23), which rises to the philosophical level as “moderation and purification” (1998, p. 23). Zhu Guangqian also talks about beauty; he thinks that beauty is practical, scientific, and artistic, and beauty is not only happy and nourishing, but also can make people do nothing, to achieve the goal of “freedom from vulgarity” (1996, p. 15), especially in the field of literature, to “lose its innocence” (Schiller, 1984, p. 3). Similarly, the famous Western aesthetician, Schiller, also has a special liking for beauty. In his book *Aesthetic Education*, he argues that beauty can be imperceptibly influenced. Literary aesthetics takes literary texts or related texts as the carrier and analyzes literary characteristics, such as text style, characteristics, connotation, and denotation with the help of literary theories and methods, so as to finally obtain aesthetic feelings or experiences. Through literary aesthetics, one can not only cultivate one’s mind, behavior, and language, but also enhance one’s aesthetic and cultural accomplishment.

However, no matter from which point of view, the definition of aesthetics cannot be separated from the appreciation of beauty. Chinese aesthetics, influenced by traditional image theory, the natural view, and Zen theory, pay attention to the beauty of image, nature, and ethereal beauty. Image is considered to be the medium and means of artistic expression, which is indispensable in artistic creation, and which is an important symbol of art. Ye Lang thinks that the “basic regulation” (2009, p. 3) of images is the blending of feelings and scenes. Natural aesthetics takes nature as aesthetic object and excavates the beauty it reflects. “Natural beauty is the existence of a natural truth. ‘It is a non-fictional object compared with art; it is a non-human creation compared with an entirely human creation, and natural beauty is the work of nature’” (Ye, 2009, p. 20). Ethereal in the aesthetic sense is not equal to emptiness: “It has a strong sense of time and space, an ethereal and distant beauty, permeating the understanding of the universe and life, both virtual and real, in the limited space-time, concrete and sensible images, tasting the infinite charm” (Ye, 2009, p. 23).

The Beauty of Imagery

Chinese traditional aesthetics believe that beauty lies in images. On the one hand, they deny the beauty of materialization and externalization; on the other hand, they deny the beauty of materialization and subjectivity. Chinese traditional aesthetics holds that the unity of emotion and scenery is the basic requirement of aesthetic image. They think that without the subjective emotion, the scene cannot appear and becomes virtual scenery, and without the objective scenery, the emotion cannot be produced and becomes virtual emotion. Only the unity of feeling and scenery can constitute aesthetic image. Zhu Guangqian also said, “the world of beauty is purely the world of images” (2010, p. 5). Momaday successfully embodies the beauty of this kind of image. His deep affection for the Kiowa people is tied to

the description of the scenery on the journey of the Kiowa people, creating a world that is both concrete and abstract, realistic and ideal, full of feelings and implications.

The author begins with a series of descriptions of the Rainy Mountain. As for the 1st example: “A single knoll rises out of the plain in Oklahoma, north and west of the Wichita Range. For my people, the Kiowas, it is an old landmark, and they gave it the name Rainy Mountain...which is an old landmark for us, the Kiowa, we call Rainy Mountain” (Momaday, 1969, p. 1). In his opening description of Rainy Mountain, there is nothing special about Rainy Mountain; it is just a lonely hill, not even a high mountain. However, after reading the whole text, it can be found that Momaday’s description of the scenery with emotion has his intention: compared with the world’s culture, the culture of the Kiowa people may be just a small hill in the famous mountains and rivers; Kiowa people doesn’t get enough attention, but for the Kiowa people, their culture is small but essential. In the first example, he uses “the old landmark” to highlight the importance of Rainy Mountain. Then he gives a unique description of climate in Rainy Mountain, for the second example: “the hardest in the world is there. Winter brings blizzards, hot tornado winds arise in the spring, and in the prairie is an anvil’s edge” (Momaday, 1969, p. 1). In the 2nd example, the Kiowa people is a nation of warriors, a nation that will not yield to any adverse circumstances or factors. However, it has become one of the final settlements. In fact, the Kiowa people is a nation full of warriors that will not yield to any adverse circumstances or factors. The depiction of the abominable, natural landscape, has merged with Momaday’s strong national pride, and any difficulty is nothing in the face of a nation full of warriors.

The second half of the work describes the happy life of Kiowa people in the rainy mountain. Later, Momaday described specific scenes in Rainy Mountain. He imagined Rainy Mountain as the beginning of the world: “Your imagination comes to life, and this, you think, is where Creation was begun” (Momaday, 1969, p. 1).

Momaday’s affection for the land is palpable. The beginning of the universe was in Rainy Mountain, an obscure and unremarkable place. His national pride was integrated into his description of the scenery, creating a world full of imagination. Aesthetic image is not a concrete real world, nor an abstract imaginary world, but a perceptual world full of feelings, which is generated in the process of aesthetic activities. Just as Momaday said, “Once in his life a man ought to concentrate his mind upon the remembered earth, I believe. He ought to give himself up to a particular landscape in his experience, to look at it from as many angles as he can, to wonder about it, to dwell upon it. He ought to imagine that he touches it with his hands at every season and listens to the sounds that are made upon it. He ought to imagine the creatures there and all the faintest motions of the wind. He ought to recollect the glare of noon and all the colors of the dawn and dusk” (Momaday, 1969, p. 4).

Different people have different ideas about Rainy Mountain as a physical reality. Why is the Rainy Mountain so special and so important in Momaday’s eyes? In his eyes, Rainy Mountain is no longer just a physical reality, but exists in his image world, a perceptual world full of meanings, with his thoughts, memories, love, and pride for his own nation. Momaday created the image world of scene blending, showing the unique beauty of his hometown. Beautiful language and beautiful pictures are derived from the author’s aesthetic view. They are not concerned about the form of nature, but about the existence of nature, not taking nature as an object, but as a home. The author takes nature into himself and gets the touch of being close to life.

Harmony and Unity of Natural Beauty and Social Beauty

Wang Guowei in his *Poetic Remarks in The Human Words* said, “The realm of the present in my mind and in the external things, are a moment of things” (2009, p. 14). The aesthetic image is seen from the outside and presented to my heart at the same time. Therefore, natural beauty cannot be simply understood as a beautiful natural landscape, an objective existence of natural beauty.

There is a direct relationship between natural beauty and the world of images revealed by people’s state of mind. Beauty is the unity of subjectivity and objectivity. The same scene, in different states of mind in people’s eyes will make different understanding and perception. According to Ye Lang, natural beauty is “the image world of natural objects and natural scenery in people’s mind” (2009, p. 4). Natural beauty is the product of history, and its discovery cannot be separated from social and cultural environment. The implication of natural beauty is influenced by the aesthetic consciousness of the aesthetic subject, bound to be restricted by various factors of social cultural environment.

Just as natural beauty is produced in natural scenery and environment and seen in man’s image world, social beauty is produced in the field of social activities and equally seen in man’s image world. Social beauty comes into being in human society, but due to various realities and limitations in human social activities, people often add the brand of reality to social beauty, become more utilitarian and practical, and, meanwhile, neglect the most fundamental social beauty, or show aesthetic fatigue and indifference to social beauty. To realize real social beauty, we need to go beyond the limited self, pursue the id, return to the original life world, and seek the social beauty in the image world.

The beauty of society includes the beauty of people as the main body, the beauty of life closely related to people’s daily life, the beauty of people’s relatives, the beauty of customs with fixed lifestyles, the beauty of festivals with national brand, etc. *The Way to Rainy Mountain* embodies the harmonious unity of natural beauty and social beauty. The richer the life experience contained in the text, the greater the artistic charm produced. In this paper, Momaday’s description of the migration process of Kiowa people reflects the common changes of natural beauty and social beauty, from disharmony to harmony.

He started to talk about Montana, the birthplace of the Kiowa people, as the fourth example: “Her (his grandma) forebears came down from the high country in western Montana nearly three centuries ago. They were a mountain people, a mysterious tribe of hunter” (Momaday, 1969, p. 5). The sociality of natural landscape and human’s life habit is closely related. Originally, the ancestors of the Kiowa people lived in the jungles of Western Montana, a lifestyle that made them good hunters, such as Example 5: “The Kiowas reckoned their stature by the distance they could see” (Momaday, 1969, p. 5). This skill, described in the fifth example, is closely related to the Kiowa people’s life in the jungle. It is a skill they must possess and are most proud of. Then, beginning in the late 1600s, the Kiowa people began a journey to the east and south, a journey to the dawn that brought the Kiowa people to the golden age of their development. The Kiowa people left the mountains of western Montana, gradually moved away from their jungle life and learned to ride horses, began a transition to plain life, and the natural environment changed with the social life. They continued their migration to Yellowstone. In the sixth example, “Yellowstone, it seemed to me was the top of the world, a region of deep lakes and dark timber, canyons and waterfalls” (Momaday, 1969, p. 6). In the sixth example, the author uses the phrase “the top of the world” to describe Yellowstone as beautiful enough to be the best place in the world. The natural beauty of Yellowstone is self-evident, just like Momaday’s detailed description of its landscape in the seventh and eighth examples: “The sky line in all directions is close at hand, the high wall of the woods and deep cleavages of shade” (Momaday, 1969,

p. 6). There is a perfect freedom in the mountains, but it belongs to the eagle and the elk, the badger and the bear (Momaday, 1969, p. 6).

The natural environment is so wonderful that people should dream of it. But why, for the Kiowa people, do they think that beauty and freedom do not belong to them, but only to these animals? This deeply reflects the characteristic that the implication of natural beauty is influenced by the aesthetic consciousness of the aesthetic subject and is bound to be restricted by various factors of social and cultural environment. For the Kiowa people, they are now a nation on horseback, used to galloping freely between heaven and earth, but here, the object of natural beauty – the Yellowstone, cannot get the resonance from the subject of beauty, Kiowa people, because it is full of valleys and ravines, waterfalls and streams, and the Kiowa people want to get freedom and endless land, and here they were bent and blind in the wilderness.

It was destined that this would not be their final settlement, and their migration would continue; then, at last, they came to the Great Plains. In the ninth example, “In July the inland slope of the Rockies is luxuriant with flax and buckwheat stonecrop and larkspur. The earth unfolds and the limit of the land recedes. Clusters of trees, and animals grazing far in the distance, cause the vision to reach away and wonder to build upon the mind. The sun follows a longer course in the day, and the sky is immense beyond all comparison. The great billowing clouds that sail upon it are shadows that move upon the grain like water, dividing light.” A feeling of peace, leisure, and contentment arises spontaneously. With the foreshadowing, it is not hard to imagine that such a place is exactly what Kiowa people aspired to, an ideal place to settle down in accordance with their living needs and their aesthetic image. In the text, he describes, “There the Kiowas paused on their way” (Momaday, 1969, p. 6). Of course, in describing the migration of the Kiowa people, Momaday does not forget the description of social beauty, which is an important part of the aesthetic field. This description interspersed in the description of natural beauty to achieve a harmonious unity.

First of all, he describes the three typical postures of his grandmother Aho in his memory and reflects the beauty of the nation through the beauty of characters. The beauty of characters cannot be separated from the environment and culture in which they live. It not only contains the beauty of human body, but it also embodies the beauty of people in a particular situation. As a representative of the Kiowa people, Momaday embodies his deep feelings for the Kiowa people in the description of the grandmother, Aho. He remembers his grandmother’s three poses, such as Example 10: “standing at the woods to stove on a winter morning and turning meat in a great iron skillet; sitting at the south window, bent above her beadwork ...; going out upon a cane, very slowly as she did when the weight of age came upon her; praying” (Momaday, 1969, p.7).

Perhaps, in the eyes of others, the grandmother is not beautiful. But to Momaday, the grandmother’s posture epitomized the Kiowa woman: Kiowa’s men were warriors, and they were treated like kings in their homes, and it was natural for women to serve the men and the family. Three images of a hard-working woman are embodied by the typical actions of a grandmother, and this is the atmosphere of beauty reflected in daily life, which often penetrates into the depths of the human soul. The beauty of characters contains rich historical connotation and life implication; in particular, Momaday makes a detailed description of his grandmother’s praying. For Example 11, he says: “The last time I saw her prayed standing by the side of her bed at night. naked to the waist, the light of a kerosene lamp moving upon her dark skin. Her long, black hair, always drawn and braided in the day, lay upon her shoulders and against her breasts like a shawl” (Momaday, 1969, p. 6). Her prayers were very different from those of other Christians, and her own national identity was woven into them. The grandmother at this time is beautiful, as described by Momaday in

Example 12: “Transported in the dancing light among the shadows of her room, she seemed beyond the reach of time” (Momaday, 1969, p. 6).

At this time, the beauty, was sublimated and lies in in the image. From the above analysis, it can be seen that Momaday, in *The Way to Rainy Mountain* described the natural beauty and the social beauty from different levels and formed the harmonious unity of natural beauty and social beauty, embodying the beauty of reality, and it shows his deep attachment to his own nation and his strong sense of pride.

Ethereal Aesthetic Form

Ectoplasm contains the cultural connotation of enlightenment in Zen Buddhism. Enlightenment does not depart from or abandon the world of life. Zen advocates understanding the eternal emptiness of the subject in ordinary, everyday, life-rich perceptual phenomena, especially in natural scenes; once one has this realization and experience, a person gets a sense of joy. This kind of Zen, formed a special aesthetic form, is ethereal.

In Momaday’s works, this ethereal mood is well reflected. After exploring the Kiowa migration route, he finally returned to his starting point – Rainy Mountain. At the end of the novel, the author uses the phrase “looking back” to express his remembering of the beautiful past, and the phrase “coming away” to indicate the rich heritage as having a powerful influence on the lives of the modern Kiowa people. Another episode best embodied eternity. According to the author, he said one night he came again to the house where his grandmother had lived. There was the quiet of a funeral, and he was sitting on the steps of his grandmother’s house, late at night, in an almost full moon. Here he revisited the natural environment closely associated with the Kiowa: he saw the earth in the distance, the low trees by the stream, the light on the rolling prairie, and the Big Dipper, which was important to the Kiowa, and had been their protector at night. In the quiet night, we feel a kind of beauty of emptiness: the gentle moonlight looks at the boundless plain, quiet interest with the environment, there is no worldly hustle and bustle, only the quiet existence of life. In its serenity and joy, the Kiowa culture stands as a perfect illustration, like this small cricket whose small value stands as wholeness and eternity in the moonlight of human culture. In emptiness, the beauty of images is sublimated, and the richness of life and culture and the eternity of the universe are realized with a calm and tranquil mind.

Implications and Conclusion

The Way to Rainy Mountain is one of the best works to embody the beauty of Indian culture; the beauty of its image, the beauty of harmony between nature and society, and the beauty of ethereal spirit are fully embodied (Yang, 2002, p. 138). Therefore, the analysis of aesthetic form is helpful to understand the aesthetic process of the author. The aesthetic edification function of Momaday’s works is a textbook of life. The aesthetics in his works has a definite educational function on the cultivation of human aesthetics and has certain enlightenment significance for the construction of modern civilization. First, it cultivates aesthetic values. Readers can feel the pure land of the Indian nation through the language media. The ancient and gorgeous tribal intention picture is intertwined with the eternal vitality picture such as quiet and solid land. The bright sun, white clouds, and colorful flowers stimulate readers’ deep yearning and pursuit for a better picture, so that they can deeply understand the thoughts and connotation contained in them so as to produce aesthetic understanding, aesthetic feeling, and aesthetic experience, and consciously form aesthetic views and values. Second, it cultivates moral values and ethical values. Whether it is the natural world, the human world, or the supernatural and transcendental wizard world, it is an ecological whole in which man and nature blend harmoniously. When lamenting and reflecting on the tragic fate of the Gilva nation, readers

will also get moral sublimation and imperceptibly form the behavior norms of loving and protecting nature, which and become personal moral and ethical views.

Readers imperceptibly accept the edification of the works, and gain the double experience of knowledge and spirit. Momaday's works can enlighten human beings from the ideological roots, inspire people to love all beautiful things in life, guide people into the aesthetic way of existence, establish ecological wisdom of equal dialogue with life, establish a life community between human and nature, restore respect for life, and regulate their own behavior in appreciating and feeling beauty. His work also leads people to transcend utilitarianism, overcome the shortcomings of greed, selfishness, and shortsightedness, pursue spiritual freedom, establish the mutual relationship between humans and nature, and establish the ecological holistic view and ecological civilization view.

Maybe not everyone has the opportunity to have such a pleasant aesthetic experience. Although the journey of seeking roots has been shown in many literary works, the repeated occurrence of such themes shows that people of different regions and races have such needs, but when it is difficult to find roots, this kind of journey becomes more attractive. In this regard, Momaday believes that the root-seeking journey is not based on facts, but rather a desire to "satisfy one's curiosity through imagination" (Woodard, 1989, p. 4) and the "need to keep quite a mystery about one's origin" (Woodard, 1989, p. 4). Just as he rediscovered himself in his hometown, in traditional stories and in historical narration, all people, whether white or indigenous, can realize from his spiritual journey that "his journey to Rainy Mountain is a pursuit of personal identity in the natural world and in the tradition of ancestors" (Woodard, 1989, p. 120). This is an identity that can never be obtained in modern city life. Therefore, this successful journey should be enlightening for every modern person. This aside, we use traditional Chinese aesthetic theory to demonstrate the author's aesthetic process in order to let readers feel the universality and particularity of literature.

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The Shining of Female Light: An Analysis of Jane Austen's Female Consciousness in *Mansfield Park*

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[Abstract] Jane Austen is one of the major English novelists, and her works show distinct female consciousness and gender characteristics. As an outstanding female novelist, Austen creates works from women's perspective, revealing women's inner contradictions, highlighting women's brilliance, and pointing out women's developing roads. *Mansfield Park*, compared with the writer's other novels, boasts more ingenious structures and circuitous plots, which has brought great reading pleasure. It is undoubtedly another masterpiece of the writer. The novel reflects a rich female spiritual world through the image of Fanny Price, a young woman with firm self-consciousness. The article tries to explore Jane Austen's female consciousness in this classic work from four aspects. By analyzing the characters' different personalities, activities, and fates, especially Fanny's process from self-discovery to self-fulfillment, the article concludes that the pursuit of true love, the realization of internal aesthetics, the awareness of independence, and the search for freedom have significant impacts on the development and maturity of female self-consciousness. The image of the heroine conveyed that women in the male-dominated era had awakened to devote to freedom and love, aspire for independence and autonomy, and issue strong challenges to patriarchy.

[Keywords] female consciousness; marriage; independence; freedom

Introduction

Jane Austen was born in December 1775 in a typical medieval country town in southern England. As a result, her works often reflect the themes of ordinary daily life of medieval rural towns from the female perspective. *Mansfield Park* was conceived in February 1811, completed in July 1813, and published in 1814 (Sun, 2017). It was the fourth novel of Jane Austen when she had reached her middle age. Meanwhile, fundamental and massive transformation had taken place in the society. Tony Tanner (2003) appraised it as one of the most profound novels of the nineteenth century. Although female consciousness is presented in all Austen's works without exception, the female consciousness in *Mansfield Park* undergoes transmutation. With the increase of the author's life experience, the female consciousness in this novel is also more mature and perfect. The heroines in this novel have different personality traits compared with those in her other works. Jane Austen spread her ideas to the readers through her novel, and the purpose is to draw the whole society's attention to women's status and destiny.

This article mainly analyzes the Jane Austen's female consciousness from four points of view: marriage consciousness, aesthetic consciousness, and consciousness of freedom and independence, which undoubtedly showed that Jane Austen was seeking women's independent life wisdom, female equality and esteem. It concludes that Jane Austen illustrated that the knowledge, education, and desire awakening had significant impacts for the development and maturity of female self-consciousness. Jane Austen's literary creations had no grand themes and magnificent narratives, but they brought new vigor and vitality to British literature and especially promoted the development of feminist literature.

Literature Review

This excellent novel was first published in the early 19th century, which is especially popular with middle-class readers. However, during the Victorian era, Jane Austen's works didn't receive full recognition. After the Second World War, especially with the booming of the Western feminist movement, people began to re-evaluate the Victorian female writers, and Jane Austen was rediscovered and re-recognized. Writer Thomas Carlyle (1841) regarded Jane Austen as immortal in literature as Shakespeare. Maugham (1977) firmly put her in the world's top ten novelists. Researchers generally believe that Jane Austen is a traditional conservative; she was full of fear about the impact of the French revolution and domestic reform, and researchers think her novels were filled with fear about the wrong reforms created by reformers and materialists, but the object of these reforms was valuable social traditions (White, 1998). In her works, what we know is that, at that time, these fictional stories recorded conflicts of daily life, as well as the ideas of ordinary men and women (Hunter, 1996). Novels, as well as any other form of art, are restricted by social customs contract and must be associated with the social reality in order to be legitimate (Miller, 1996). Jane Austen found the balance point of the ideal and reality with her remarkable wisdom and observation as a perfect female elder. She won the acceptance of people at that time and later generations.

The study of Jane Austen is extensively conducted in foreign countries, and the enthusiasm from Chinese followers and researchers toward Jane Austen is not inferior at all. Leiyun (2015) explored Austen's intention to correct the corruptive aspect of the city in "The Cultural Imagination of the City in *Mansfield Park*," Lai Lu (2012) revealed Jane Austen's prophetic thoughts on women's social values from the perspective of spatiality and feminist criticism. Luo Zhuolin (2015) emphasized each character and each plot was necessary for the Austen's novels because they promoted a perfect moral world. He Yuhui (2014) consistently adopted real and ideal visions to comment the novel and claimed that women have hardships in a patriarchal society.

Analysis of Jane Austen's Female Consciousness in *Mansfield Park*

Marriage Consciousness: Money First or Love First

Marriage is an eternal theme in Austen's works. According to her, a happy marriage should always be based on love first in any case; of course, the partner's economic capacity and social status should not be ignored. Women should treat marriage with a rational and clear mind because, to a woman, an ideal husband is crucial to her life. Jane Austen expounded her life philosophy in her works. By creating a series of female images, she shows their marriages and reveals the real situation of Britain in the 18th century. In her works, she insisted that women should be rational, prudent, and determined when they embarked on a courtship, and women's attitude to love and marriage had social significance. "In her opinion, whether the young women can earn an ideal marriage or not, it does not depend on your family background, but some of the virtues belong to you" (Lai Lu, 2015). Austen does not support marriage only for property. In marriage, what the author keenly values are pursuing equality and respecting each other.

Mansfield Park was Jane Austen's first work after several years of silence. At that time, her views on love were more mature because of her personal life accumulation. In this novel, ladies had different criteria and plans when facing love and marriage. The conflict was between love and money. They made different choices: some people supported the idea that material conditions, such as money and status in marriage, should be given the first priority. Like Fanny Price's aunt, Lady Bertram, was a great match for them. She got married to Sir Thomas Bertram, the wealthy owner of Mansfield Park, hence the marriage was

considered to make the perfect couple. Besides, Fanny's cousin, Maria Bertram agreed to marry Mr. Rushworth because he even earned more than her father, and he had a big house in London. Some people thought that love was more important in marriage, and marriage without love was like fish without water. Fanny, the heroine of *Mansfield Park*, belonged to the latter group of people. She lived on her aunt's accommodation, had no property of her own, had been living a hard life, and was located in low social status. In fact, it was realistic for her to marry a wealthy man, which could change her financial inferiority. However, unlike other women around her who eagerly expected to marry rich husbands, she had been following the spiritual needs of herself. She flatly refused the playboy Henry Crawford's courtship and kept pursuing her true love for Edmond.

Aesthetic Consciousness: External Aesthetics and Internal Aesthetics

Compared with the writer's early novels, *Mansfield Park* reflected the evolution of her aesthetic consciousness definitely, which played a decisive role in connecting the past and the future, though it did not completely deviate from the traditional concept of women. Jane Austen's external aesthetic consciousness is expressed incisively and vividly through one of the heroines, Mary Crawford, whose characters and appearance were repeatedly and deliberately mentioned by the author, portrayed as smart and lively, beautiful and lovely. Because of these, she won Edmund's love, and it was also because of these that she successfully saved the love between Edmund and her for several times. Unfortunately, the author no longer advocated the influence of external aesthetics on women, so she did not design a good ending for Mary, who lost the chance to be happy in the end due to her insatiable nature.

Jane Austen changed the view of aesthetic from *Mansfield Park*, and she attaches more importance to women's internal aesthetics. Fanny not only had external aesthetics, such as a beautiful appearance, but she also developed the internal aesthetics like kindness, courage, respect, and generosity. She was always laughed at by her cousins and reproached by her Aunt Norris, who self-surrenders when she gets into trouble. She had a clever mind because she accepted the careful cultivation from her cousin, Edmund. She did things cautiously and thoughtfully. She also has an insistent attitude and reasonable judgments in her love. Fanny is gentle and kind, and she is able to have her own ideas when other people tried to persuade her to marry Henry, but she resisted the pressure and did not marry Henry. Jane Austen is fond of Fanny because Fanny is wise and independent, so Jane Austen endows her the perfect marriage. Jane Austen designed a happy ending for Fanny, who boasted both external and internal aesthetics, and let her have a stable and successful marriage. Thus, we can see clearly that the author's female aesthetic consciousness has undergone a fundamental change. Of course, she did not refuse women's external aesthetics, but combined female external aesthetics with their internal aesthetics. She began to appreciate women who have independent thoughts to deal with affairs and sufficient courage to pursue love and marriage. It can be seen clearly that Austin pays more attention to her characters' internal aesthetics.

Independent Consciousness: To be Independent Spiritually and Financially

Due to the limitation of her living background, Jane Austen did not actively and boldly encourage women's independence like the radical feminists do nowadays. Instead, women's selective adoption of a new independent lifestyle was rising up gradually from this novel. Jane Austen lived in a patriarchal society in which men dominated and women were subordinate. "Literally speaking, patriarchy means the vile of the father. Anthropologists first used the term to describe any society where an elder male (father) had

authoritative power over all others, including younger and minor males” (Luo, 2015). This is the case with men and women in *Mansfield Park*.

Men held the power and enjoy the privilege. For instance, Sir Thomas, the master of Mansfield, has the authority over the whole family, while his sons and Henry Crawford as his followers and believers reach a consensus that they should implement father’s doctrine. For women, as marriage determined their fate, they should practice moral merits by keeping silence and having patience with men’s commands. After a wonderful marriage, Mrs. Bertram was totally dependent upon her husband. The Bertram girls, Maria and Julia, looked beautiful, but they had nothing to pursue but to marry a rich man. “In Austen’s time, married women had no independent legal status, which meant that her existence was “covered up” by the existence of her husband. Married women had no legal right to enter into a contract or to sue or be sued. Married women had no legal rights to their children, and they had no right to leave the house without their husband’s permission” (Zhang, 2015). Fortunately, heroines began to realize independence more or less.

When Maria decided on her marriage, she considered independence as more needful than ever, and she found unable to bear all the restraints her father imposed. Fanny Price posed a challenge to the bishop and achieved success to some extent. Sir Thomas was a patriarchal father to his niece Fanny and actually Fanny was fearful of Sir Thomas and eager to obey him at the beginning. But their diametrically opposed attitudes on marriage caused a complete break between them. Mr. Crawford fell in love with Fanny and wanted to marry her, but she refused because Fanny wanted to choose an ideal husband according to her own standards. Her refusal was opposed by the patriarchal parents represented by Thomas. In order to protect her right of independence and freedom of marriage, she neglected the threat of Thomas and Edmund’s advice with firm courage and mental independence, and she stepped on the path to happiness.

The economic conditions and status became the shackles for women in marriage. As we see in the novel, women had to depend on men due to their dependence on economy. Almost all of Austen’s works are full of numbers, income, and heritage. It was these numbers that triggered the whole thing. In short, in the society at that time, money and status determined marriage, life, and fate, especially for those who did not have a dowry. In *Pride and Prejudice*, Mr. Darcy made his first proposal to Elizabeth Bennet with arrogance because he was wealthy. In *Mansfield Park*, Henry Crawford pursued Fanny with confidence because he was rich and helpful. Austen believes that the economy not only had an impact on love and marriage, but also played a decisive role in women’s independence. “It is a truth universally acknowledged, that a single man in possession of a good fortune must be in want of a wife” (Austen, 1990). The truth in this neighborhood is so deeply rooted that when a rich bachelor moves into a new place, no matter what his thoughts, virtues, and personalities, he will be regarded as the treasure that everybody scramble to snatch for their daughters. Through all kinds of family activities and emotional entanglements between men and women, readers can find that money hinder women from living independently and traditional women should struggle for financially independence if they want to take control of their own destiny.

Freedom Consciousness: Equality – The Cornerstone of Pursuing Freedom

Austen believed that women and men have the same developed intelligence and rationality, which lays foundations for women to pursue freedom. There are many female characteristics in her novels, who show the wisdom of women and are equally as capable as men. In *Emma*, Emma was clever and caring. She was willing to help neighbors and make matches for others. In *Mansfield Park*, Fanny was a spiritual guide to Edmund. In *Persuasion*, Anne, as a woman, handled Louisa’s fall calmly while other men were totally panicked and disorientated. In *Pride and Prejudice*, Darcy an arrogant noble gentleman, finally got rid of

his arrogance and over-seriousness thanks to the strongly self-confident woman and Elizabeth's improvement. Women's wisdom and abilities are fully displayed, and they are even wiser and more capable than men under some circumstances. This approval of women's values improves women's status in family and marriage and prompted women to step out their family circles and take on more social responsibilities. Obviously, in such a patriarchal age, Austen's advocacy of gender equality needed extraordinary courage.

Wisdom – Climbing the Ladder of Freedom

There are many aspects for women to show wisdom. On one hand, wisdom is equivalent to knowledge to some degree. When Austen regarded knowledge as the same need of both men and women, women were supposed to boast enough courage to climb the ladder of knowledge and refine themselves. However, in the early 19th century, most British women did not have the chance to have education. Even if a few women had access to education, the subjects were centered on music, dance, etiquette, and other aspects like these. These subjects were totally aim-oriented, which is to increase their own chances for finding a good partner in the future marriage. On the contrary, in Austen's novels, heroines who are knowledgeable have the strong capacity to analyze and judge, so they are powerful enough to determine their marriages and pursue freedom. Austen's favorite heroine, Elizabeth, is a representative. Elizabeth is an image with relatively wide range of knowledge. She was wise, neither humble nor pushy, and she was dignified and gracious.

On the other hand, wisdom can also be shown by the behavior, thought, and language. In *Mansfield Park*, Fanny is not only pretty, but also brilliant in other aspects. She decisively rejected Henry with her wisdom, and then she accepted the pursuit of Edmund with good manners. When in difficulty, she could stand up to the great pressure from the corruption of the moral judgment, as well as patriarchal criticism. In the bourgeois, there was the new ideal of beauty, and the head was the center of the spirit, mind, and emotion, so it is more important than other parts of the body (Zhang Lin, 2015). The ideal female beauty comes from new and profound perspectives, from the female desire and effort in the pursuit of freedom. Though Austen's female consciousness of freedom could not completely destroy the male-centered system, the topic begins to be concerned. It will accumulate into a stream of water and penetrate into the vast ocean of human constant pursuit of freedom.

Conclusion

During Austen's age, men were the center of the society, and women were merely in a marginalized position. This social ideology was not just made by men, but jointly built by men and women. Under such a social background, Jane Austen felt it her duty to awaken women's consciousness. She started from the feministic perspective, questioned and ridiculed the pressure and distortion of the patriarchal society to the female personality. "As one of the literary greats in English literature and the world at large, Jane Austen comes forth with a set of brand new images of women that breakthrough the chorus of male writers at the time – Fanny Price of *Mansfield Park* is undoubtedly one of most original among them" (Lei, 2015).

Jane Austen's heroines no longer caught people's eyes with merely amazing beauty and pleasant personalities, and they were no longer impractical "vases." However, they had the same discernment, capability, and intelligence as men had. Jane Austen's female consciousness has been further developed and sublimated.

In *Mansfield Park*, Jane Austen expressed her feminine consciousness from four aspects. First, marriage should not be based on the pressures of society or material conditions but rather on true love and respect and acceptance of the other person. Second, women should pay more attention to their internal

aesthetics; a noble character, a powerful spiritual world, and a rational mind are more valuable. Third, an independent personality and economy are the premise to obtain women's happiness and the safeguard to live in the world. Fourth, the concept of equality, education, horizon, and wisdom make women have equal rights and guarantee their freedom to decide their own lives.

There is no doubt that Jane Austen is extremely influential and the landmark female writer in English literature, and she is enlightenment and pioneer of the female consciousness (Woolf, 2000). Given the social background of her life, she has limitations in the cognition of female consciousness. Anyway, she is unique, and a brilliant pearl in the history of female literature, and her works have entertained, enlightened, and enriched generation after generation.

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A Brief Introduction to the Internal Contradiction of Western Aestheticism – On the Status of Western Aestheticism in the History of Western Literature

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[Abstract] With the gradual transformation of modern Western culture, it has caused a cultural turmoil. In this turmoil, western aestheticism and literary thoughts were born, and western cultural tradition began to have fault and destruction in the process of building a new cultural system, which was an opportunity and an attempt. Just because it's a trial, it makes more people think it's a ridiculous, contradictory thing. But because it is relatively early, it lays the foundation for western modernism literature and the modern contemporary literary concept to a large extent.

[Keywords] cultural transformation; literary trend; life artistry; life contradiction

Introduction

During the difficult transformation of western modern culture, the trend of western aestheticism was born. In the early period, it took “art for art” (Zhao, & Xu, 1988, p. 2) as the goal that maintained the characteristics and independence of art as the criterion, reflecting the love and respect for art. With its continuous development, the recognition and realization of human subjectivity as the goal in the later period, it led to the title of criticism of life and explored the way of self-realization. Therefore, aestheticism is a bold attempt to establish a new cultural value system, which is not exaggerated at all, although unwilling to admit it, it is also an adventure, a product of modern cultural transformation, so, this system of thought will more or less produce many contradictions, and contradictions cannot develop as we planned. This paper starts with the works of Oscar Wilde and Peter Walter, the representatives of aestheticism, and analyzes the internal contradictions of aestheticism reflected in the text. Secondly, based on the internal structure of aestheticism theory system, this paper combs the internal contradictions of aestheticism from four aspects: real life and inaction, collectivism and individualism, positivism and consciousness, and inheriting the roots of traditional culture.

The Internal Contradiction of Western Aestheticism

Several Contradictions in the Internal Construction of the Theoretical System

There is a contradiction between believing in this life and “doing nothing” (Ma, & Ma, 2007). Aesthetes are not only atheists, but also realists, so for them, there is no forever; life is only a period of time, everyone is only in the world for a short period of time. How to talk about the next life such as Oscar Wilde in his work *The Picture of Dorian Gray*. In *The Picture of Dorian Gray*, Henry once said: “you have only a limited time to really, completely, fully enjoy life”, “every month you take a step closer to this terrible prospect” (Wilde, 1982). In his other work, *The English Renaissance of Art* he said that “artists” enjoy the sensory experience of real life, so they don't easily want to escape the problem of reality (Zhao, & Xu, 1988, p. 79). Peter Walter also tried to persuade those who wanted to get rid of reality to observe the beauty of human nature and the beauty of the environment. Wilde also called on people to “our years disappear in the pursuit of the mystery of life, and the mystery of life lies in art” (Zhao, & Xu, 1988, p. 104).

Beyond England, Poe's and Baudelaire's literary criticism undoubtedly designed the poetic issue of salvation of this life. In the translation of Poe's poetic principle, Edgar Allan Poe strongly opposed the simple reproduction of the external world's body, sound, smell and color. He felt that the mere reproduction of these external things was not "poetry", and "poetry" should arouse people's desire for a kind of sacred beauty, that we should try our best to catch the "unknown", so that human beings can obtain a kind of beyond horizon in such a time limited world. Although Edgar Allan Poe's poetry contained strong Platonism, religious theology and poetic elements that deviate from the cultural context of modernity, it also contained the understanding of the limitations of the real world and the present life (Du, 2009, p.138). But for those whose lives are still, they can imagine infinite things by imagining living in their own world and this kind of person is lonely, which is contrary to their starting point.

The idea advocated is that loneliness is completely dependent on the feeling of inner imagination. They not only deny that Christ God is real, but also deny that life is endless, just put life in the sensory world, but they are also in favor of using "imagination" and "stillness" to get rid of the limitations of our senses, so as to make our life infinite. If it is not accurate to say that this view is contradictory, but at least it is suspected to be contradictory.

Contradiction between Individualism and Collectivism.

"Art for art" (Zhao, & Xu, 1988, p. 2) allows art to escape the shackles of the cognitive function of social function, which also expresses the affirmation of personal status as Gautier Theophile believed that all things appear in the eyes only by the form, and the beauty of art lies in the beauty of form. He said, "I'm most interested in the form of the bottle in my life, not the content in it" (Theophile, 1979). Following such guidelines we can exclude Ruskin and Morris from the ranks of aestheticists. It avoids the contradiction between collectivism and individualism, but many writers' works contain the contradictory views of collectivism and individualism. Like Poe and Baudelaire, they all have contradictory views, on the one hand, advocating "art for art" (Zhao, & Xu, 1988, p. 2), but on the other hand, there is no denying the value of art to social morality.

The Picture of Dorian Gray is a novel with a strange plot, telling the story of the fall of a handsome young man (Wilde, 1982). Dorian's good friend, painter Hallward, painted a perfect portrait of him. Through Hallward, he got to know Lord Henry. Under his bewilderment, Dorian began to indulge in material enjoyment and indulge his desires. His appearance remained fresh and healthy, while his delicate portrait became ugly and became a terrible reflection of his fallen soul. In *The Picture of Dorian Gray*, Wilde explored the relationship between art, morality and life, and instilled his aesthetic thought into the three characters in the article in a euphemistic way. It was not only the truth of Wilde's aestheticism. The portrayal was also a true portrayal of his own inner world.

Dorian Gray is the enviable character of Wilde. The reason is that Wilde gave Dorian the ability to surpass reality in his novels – the soul and body were separated by a portrait. This allowed him to pursue art freely without being restricted by traditional morality, and it realized Wilde's ideal image of art transcending morality and art higher than life's beauty.

Wilde believed that art had nothing to do with morality and could not be used as a tool for moral education. Real art should be pure and without any purpose. He once said in the preface of *The Picture of Dorian Gray* (Wilde, 1982), "books are not moral or immoral"; "artists have no ethical likes or dislikes". Art should have no scruples and need not be responsible for anything. Art is art itself and art does not serve moral preaching.

Contradiction between the Positivism Principle and Text Principle due to the Influence of Positivism and Consciousness

From the point of view of literary criticism, Peter Walter advocated that “in aesthetic criticism, one must first know the true nature of one’s own impression and then analyze it” (2010). As if we were studying how rain is generated and human morality, but there is no need to spend time thinking about the relationship between beauty, beauty and experience, But from another point of view, he also argued that the critic’s temperament is more important, an ability that can be moved by the existence of beautiful objects. The critic’s unique mental and emotional activities give more meaning to criticism and then go towards irrationalism. On the issue of creation, Wilde advocated to take a distant attitude, to control feelings, to look at the problem from the perspective of form, and to attribute the embodiment of human personality and the realization of self to the essence of creation. In the face of the problem of outlook on life, Walter and Wilde advocated an objective view of life, reveal their own feelings, but also implied the inevitable instinctive problems (Wilde, 1982).

The entire work of *The Picture of Dorian Gray* is filled with magical and beautiful artistic atmosphere. Life and art should be complementary and mutually integrated. However, under the constraints of the almost harsh traditional ethics in Europe in the 19th century, Wilde’s “art for the sake of art” proposition is divorced from reality. This surrealism determines the tragic color of Wilde’s aestheticism. However, Wilde exposed the spiritual emptiness and moral decay of the British upper-class society through imaginative peculiar plots and beautiful and gorgeous writing, and vividly expressed his unique views on life and aesthetic views on art. The interpretation of the artistic charm in *The Picture of Dorian Gray* will enable us to get closer to Oscar Wilde’s inner world.

Contradictions in Inheriting Traditional Culture

In tracing the origin of the aestheticists in inheriting the traditional culture, the answer is the Greek era, so there is a misunderstanding in the Greek spirit, always claiming to inherit the Greek tradition. For example, Gautier once said he was “Homeric”. Unfortunately, their worship are based on misunderstanding, according to our understanding of Greek culture. The tradition of the Greeks was not only to advocate rational beauty and the beauty of knowledge, but also worship the beauty of form, each and every one of them is passion so they put social responsibility in the first place, as well as their gain and loss in time.

Changes in the Nature Aestheticism

A special way of life different from animals is to literary and artistic activities, which exist in their own fields and have their own functions. The banner of “art for art” was laid out in the early stage of aestheticism, insisting on defending the independence of art as their own criterion (Xie, 2013). Although the banner of “art for art” is still flying in the second half of aestheticism, its development direction has changed. Walter must deal with and treat all people and things in life with artistic spirit, and regard the limited time of life as his goal. Such a person’s various fields have become a branch of art.

For example, Dorian’s crimes were not only not free from the suppression of traditional moral concepts like the ideals in the novel, but it also subjected to the double intervention of aestheticist moral concepts. At the end of the novel, Dorian was obviously already infamous. Basil discouraged Dorian from mentioning other people’s evaluation of himself: “Maybe you have the most artistic taste, but you are a pure-hearted girl who is not allowed to approach. A chaste woman can’t stay in the same room with you.”

At this time, Dorian was no longer able to associate with decent gentlemen in society. This was an intervention of traditional moral values; even though Dorian got rid of the murderer's suspicion, he escaped from the pursuit. After the kill, he could have continued to wear a pure skin and have enjoyment, but he still couldn't face the portrait that recorded all of his sins and injustices, so he destroyed the painting himself. "For him, it is conscience. Yes, it has always been conscience. He wants to destroy it." Although in real life, human nature is a mixture of good and evil, a mixture of good and bad, and the coexistence of good and evil, but Dorian was entangled with an exaggerated sense of conscience throughout his life, which ruined his joy and constantly reminded him that youth and pleasure were not everything in the world. The death of Dorian Gray fully revealed the contradiction between Wilde's artistic ideals and aestheticism morality.

Aestheticism naturally has its side of violating reality and making mystery, but as a popular cultural trend, it also opened up a quiet and peaceful art palace for the literature at the time. Spreading their wisdom on the Pure Land, using "pure art" to laugh at "money art" and "utilitarian art", at least this is also quite educational for us modern people. In terms of creative skills, Wilde's skill is even more indelible.

In *The Picture of Dorian Gray*, Wilde used the method of light and dark to achieve the perfect effect of "different routes to the same goal": from the naked eye and the formal "starting point" to the conceptual and thematic "high point". Wilde makes his aesthetic theme more passionate in the coordination of the two concert styles. A tragic song and a sad song all make readers "sorrowful" for its "sorrow".

Although Wilde's sorrow has realist morality, it is fundamentally the perfection and enrichment of Wilde's aestheticism. It also proves the duality of Wilde's aestheticism, namely the realistic moral principle of aesthetic pleasure and the aesthetic principle of sad reality. Art can exert political function and moral meaning, and promote the harmony between individualism and cosmopolitanism. In spite that Wilde's works generally lacked certain social significance, and although he criticized some social undesirable phenomena, they have not developed in-depth, and only remain in the shadow of decadent aestheticism (Zhao, & Xu, 1988, p. 6). However, we can still glimpse his creative talent, language skills and clever ideas in his works. Because beauty is a feeling from the depths of the heart, it is a feeling of communion, which can only be described in words and cannot be completely restored. The language and expression forms required in Wilde's creation are all produced in an aesthetic space. It does not describe the world as a boring story with nothing and no vitality, but reflects the diversity and diversity of the world from the bottom of his heart. Reality, only in this way, can people think about it and truly understand what beauty is.

Wilde's role as an artist, not a Christian, was assigned by nature. He peeked into the cracks of religion and returned to the path of destiny. For an artist, expression is the only way for him to experience life. "Comprehension-Experience-Expression", in this gradual process, he always regarded himself as a mouthpiece of silent beings, so as to appeal to the heavens. What has been corrected is only his aesthetic concept: sadness and suffering are the realization of beauty and way of thinking. Art should not be utilitarian or social. The reason why art is given multiple missions is that people impose it on it in order to achieve various purposes. The saying that "all art is useless" (Wilde, 1982) means that people cannot use art for personal gain.

On the one hand, aesthetics is higher than ethics. "Ethics, like natural selection, makes survival possible; aesthetics, like gender selection, makes life lovely and beautiful, makes life full of new forms, and gives it development and richness. And ever-changing" (Wilde, 1982). Therefore, art can stimulate the individual's criticism of reality and the pursuit of an ideal world more than morality. This leaves a distance from

Schiller's aesthetic education theory, where aesthetics is only an intermediary for individuals to move toward morality.

On the other hand, art does not directly teach morality, that is, it directly intervenes in reality, but through aesthetic imagery and artistic effects, it promotes individual respect and sympathy for the differential other, and enhances mutual understanding between subjects. Constructing a cosmopolitan community will help eliminate the solipsism danger of individualism and give utopia a universal meaning.

The aesthetic appeal of aestheticism is the inevitable negative effect produced by its own mediocre temperament and under the influence of capitalist consumer culture. If we understand aesthetic modernity as a dynamic representation of the self-disciplined development of art since the late 18th century and including the aesthetic evolution of culture, then it can be said that Wilde's kitsch predicament typically reflects the influence of aesthetic modernity in bourgeois modernity. The twists and turns encountered under the combined force of sexual repulsion, impact and assimilation.

Conclusion

This paper focuses on the internal contradictions of aestheticism, hoping to further present the rich connotation of aestheticism. According to the analysis of the representative works of aestheticism in the text, the internal contradiction of western aestheticism contain the contradiction between believing in this life and "doing nothing"; the contradiction between individualism and collectivism; the contradiction between positivism principle and text principle due to influence of positivism and consciousness, as well as the contradiction of misunderstanding of aestheticists in inheriting traditional culture. The analysis of the internal contradictions of western aestheticism is helpful to be better understand the creation of aestheticism writers, and more accurately understand the significance and value of aestheticism theory.

Western aestheticism is the product of the transformation of modern western culture. It is an early attempt to reconstruct the value system of traditional culture in the process of disintegration. Because of its early and pluralistic thinking caused by contradictions, it can be said that it created the western modernist literature. As a whole, aestheticism still plays a positive role in exploring the new cultural value system. It shows the independence of art and the trend of humanistic care to the younger generation, it also points out the direction for the future generation.

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Study on Transitivity of *Kokoro* Based on Text Mining

– Discourse Analysis Perspective

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[Abstract] This paper examines the transitivity system of Natsume Souseki's novel, *Kokoro*, through text mining. Transcribing the novel into a small corpus, the paper approaches to the transitivity system by deploying methods of corpus linguistics. The results show that material process, mental process and relational process are extensively used in each of the three parts of the novel, and these three processes make major contribution to the transitivity system. Among the three processes, mental process is the most salient in both Volume I and Volume III, which reflect the characteristics of psychological novels. The representative verbs used are relatively similar, indicating the analogous characteristics of the transitive system of the novel.

[Keywords] transitivity; mental process; text mining

Introduction

Kokoro is one of Natsume Souseki's masterpieces. It is an egoist's confession, which deeply exposes the conflict between self-interest and morality (360 Baike, 2020). The author thoroughly analyzes the hateful, sad, and lamentable inward world of egoists among intellectuals in the Meiji era through the description of three volumes of "Sensei and Me," "Parents and Me," and "Sensei and Suicide Note" (Ye, 2003). There are numerous studies on the work *Kokoro*, most of which focus on issues such as the analysis of the character of the protagonist, the discussion of "individualism" of the whole work, and the interpretation of the work under the literary criticism theory. Transitivity is one of the core and most complex linguistic concepts in language expression (Wang, 2017). It is considered to be an effective mode of discourse analysis. In recent years, transitivity has been widely deployed by scholars at home and abroad in discourse analysis and interpretation of various subjects, but few studies have been conducted on Japanese literary works. By using methods based on corpus linguistics, which have combined with theory of systemic functional linguistics, this paper attempts to break through the previous perspectives of literary analysis and conducts a comprehensive analysis of the transitivity system of *Kokoro* through text mining. Except for the *Introduction*, the rest of this paper is divided into three parts. Section 2, the Transitivity, is a comprehensive introduction of transitivity; based on the self-building corpus, Section 3, the Analysis, conducts a thorough analysis of transitivity system of the three parts of *Kokoro*; the last part is the conclusion of this paper.

Transitivity

Transitivity is a semantic system in the ideational function of system functional linguistics (Hu, et al., 2008, p. 75). The transitivity system construes the world of experience into a manageable set of process types; each process type provides its own model or schema for construing a particular domain of experience as a figure of a particular kind. It also specifies the participants and circumstantial element involved in the process (Halliday, 2004, p. 170). Halliday divided these processes into six types: material process, mental process, relational process, verbal process, behavioral process, and existential process.

“Material” clauses are clauses of doing-and-happening: a “material” clause construes a quantum of change in the flow of events as taking place through some input of energy. This process is generally represented by a dynamic verb, and its participants are generally represented by nouns or pronouns, which can be divided into actor and goal (Halliday, 2004, p. 179; Hu, et al., 2008, p. 75). Mental clauses are concerned with our experience of the world of our own consciousness. They are clauses of sensing: a “mental” clause construes a quantum of change in the flow of events taking place in our own consciousness. This process can be divided into perceptive, cognitive, desiderative, and emotive. Its participants are generally senser and phenomenon (Halliday, 2004, p. 197; Han, & Chen, 2018; Hu, et al., 2008, p. 76). Relational clauses serve to characterize and to identify. It can be divided into two types of relational process: attributive and identifying. Attributive refers to which attributes or categories the entity has. In the identifying mode, something has an identity assigned to it. What this means is that one entity is being used to identify another (Halliday, 2004, pp. 210, 227; Hu, et al., 2008, p.79). On the borderline between “material” and “mental” are the behavioral processes: those that represent the outer manifestations of inner workings, the acting out of processes of consciousness, and physiological states. They are the least distinct of all the six process types because they have no clearly defined characteristics of their own; rather, they are partly like the material and partly like the mental. Generally, there is only one participant in the behavioral process: the behavior (Halliday, 2004: pp. 171, 248, 250; Hu, et al., 200, p. 82). On the borderline of “mental” and “relational” is the category of verbal processes: symbolic relationships constructed in human consciousness and enacted in the form of language, like saying and meaning. It contains sayer, receiver, verbiage, and target. Finally, on the borderline between the “relational” and the “material” are the processes concerned with existence, the existential, by which phenomena of all kinds are simply recognized to “be” – to exist, or to happen (Halliday, 2004, p. 171, p. 255).

Research Design

Research Data

Natsume Souseki’s novel *Kokoro* is transcribed as the corpus of this study. The novel is divided into three volumes, i.e., Volume I (32583 tokens), II (17031 tokens) and III (56627 tokens). To ensure the reliability of the corpus and the scientificity of the research results, *Kokoro* was downloaded from Aozora Bunko.

Research Question

Through transitivity analysis of *Kokoro*, this paper aims to answer two questions:

- 1) How do the six processes distribute in each volume of *Kokoro* and what transitive characteristics do they present?
- 2) What is the cause of the distribution of the six processes?

Research Method

The methodology deployed in this paper is a combination of quantitative and qualitative analysis. In recent years, text mining technology has been extensively applied in language analysis. With, text mining, processing, and quantitative analysis of large quantities of texts can be realized in a short time. Through text mining, “external information,” which cannot be obtained by traditional research methods, can now be obtained easily, which may create opportunities to obtain new insights (Shen, & Zhang, 2007). From the perspective of research objectivity, text mining is closely integrated with the principles of statistics. Compared with traditional research methods, it may present more scientific and objective research results

(Yang, 2019). Text mining is the instrument of quantitative analysis used in this paper. Qualitative analysis is used to analyze and explain the functions embodied in various processes. First, this study identifies different processes based on Halliday’s criteria for judging transitive processes. There is a “realization” relationship between the semantic structure and the grammatical form of the transitive system, among which, the process is embodied by the verb phrase (Zhao, et al., 2018). Text mining software KH Coder 3 is used to identify the verbs representing the meaning of different types of processes in each volume. Second, the frequency and proportion of different types of processes in each volume is counted. Third, combined with quantitative data, the characteristics of different process in each volume is deeply analyzed. The study only analyzes processes in which the proportion is more than ten percent in each volume.

Analysis

Table 1. Transitivity of Volume I (Natsume Souseki, 1966)

Transitivity	Indicating Verbs	Freq	Pct
Material process	書く(write)、出す(take out, get out)、動く(move, run)、隠す(hide)、会う(meet)、呼ぶ(call, invite)	312	31.23%
Mental process	思う(think, feel)、聞く(hear, listen)、見る(see, look)、知る(know)、考える(think)	463	46.34%
Relational process	持つ(have)、立つ(stand)、向く(toward)	110	11.01%
Behavioral process	死ぬ(die)、笑う(laugh, smile)	56	5.60%
Verbal process	答える(reply)、話す(speak, tell, say, talk)	45	4.50%
Existential process	置く(place, stand)	13	1.30%
Total		999	100%

It can be seen from Table 1 that in Volume I (“Sensei and Me”), mental process is used most frequently. The frequency is as high as 463 times (46.34%). In this volume, *I* met *sensei* for the first time. As the plot of the novel unfolds, although the interaction with *sensei* has also deepened, it is still estranged between *sensei* and *me*. *Sensei* also has no friend-like enthusiasm for *me*, our relation is lukewarm, or even cold. The state and behavior shown by *sensei* also made *me* feel incomprehensible. For example, why did he stay at home all day instead of going out to work? He and his wife are obviously very affectionate, but why did he repeatedly show that “love is sinful”? Why did he always go to Zoushigaya Cemetery to sweep the tomb (Ye, 2003)? These questions and feelings are vividly expressed through the description of mental processes. The second highest is the material process, which occurred 312 times, accounting for 31.23%, which aptly proves that *I* have made a lot of effort in the process of getting closer and familiar with *sensei*.

At the beginning of the work, in order to meet *sensei* by chance, *I* go to the beach and teahouse at the same time every day. After getting acquainted with *sensei*, *I* visit *sensei*’s house again and again. These material processes pave the way for the further development of the story, i.e., *sensei* confides the truth to me. The relational process occurred 110 times, although not as many as the mental process and the material process; it reached 11.01%. This is because there are many descriptions of scenery and things in Volume I. For example, the tea house where *I* meet *sensei* for the first time, the seaside, *sensei*’s house, grave sweeping that *sensei* visits every month, etc. These relational processes play a role in promoting the “non-social” character traits of *sensei*.

Table 2. Transitivity of volume II (Natsume Souseki, 1966)

Transitivity	Indicating Verbs	Freq.	Pct.
Material process	書く (write)、読む (read)、出す (take out, get out)、呼ぶ (call, invite)	226	46.50%
Mental process	思う (think, feel)、聞く (hear, listen)、見る (see, look)、考える (think)、知る (know)	182	37.44%
Relational process	立つ (stand)、得る (get)	43	8.84%
Behavioral process	死ぬ (die)	24	4.93%
Verbal process	答える (reply)	11	2.26%
Existential process		0	0
Total		486	100%

According to data in Table 2, in Volume II (“Parents and Me”), the material process occurs 226 times, accounting for 46.5%. *I* returned home because of *my father’s* serious illness. The volume mainly revolves around the interactions between *my parents* and *me*, such as playing chess with dad, doing trivial chores for the family, writing letters to *sensei* and friends in Tokyo, etc. Much of them are descriptions of doing-happenings. By comparing the replies of *sensei’s* and friends’, i.e., the perfunctory replies of friends and the sincere replies of *sensei*, we can see that *sensei* has deep feelings for *me*, which reflects the close relationship between *sensei* and *me*. The frequency of the mental process is 182 times (37.44%), which is much lower than that in Volume I, but the proportion is still high. The use of mental process in this volume mainly describes that *I* miss *sensei* more when *I* return home, and because of my departure, *sensei* has no one to talk to, which leads to deeper ambivalence. In the end, *sensei* is affected by the death of Mikado Meiji and the suicide of General Nogi, and he turn to suicide. What’s worth mentioning in Volume III is that the frequency of the existential process is 0 because this part focuses on *my* status, activities, and psychology after *I* come back home, and there is no need to describe the existence and development of objective things.

Table 3. Transitivity of Volume III (Natsume Souseki, 1966)

Transitivity	Indicating verbs	Freq	Pct
Material process	書く (write)、呼ぶ (call, invite)、動く (move, run)、開ける (open)	581	28.17
Mental process	思う (think, feel)、見る (see, look)、聞く (hear, listen)、考える (think)	940	45.58
Relational process	立つ (stand)、向う (face)	298	14.45
Behavioral process	死ぬ (die)、笑う (laugh, smile)	108	5.23
Verbal process	答える (reply)、話す (speak, tell, say, talk)	111	5.38
Existential process	置く (place, stand)	24	1.16
Total		2062	100%

As indicated in Table 3, the frequency of mental process is 940 (45.58%), 1.5 times the sum of that of Volume I and Volume II. Because in Volume III, through *sensei*'s suicide note, the secret in his heart is revealed, and the whole story is brought to a climax. Various doubts and ambivalence of *sensei*, which appear in Volume I, are explained in this volume. Through the description of a series of mental processes of *sensei* and *K*, the author exposes the image of intellectuals who have been thoroughly capitalized in Meiji society, i.e., egoistic and deceitful (Xiao, 1995). The root of *K*'s entanglement in life is "everything can be sacrificed for the sake of 'Tao' (*dao*, 道 in Chinese)." It can be seen that *K* is a person with a paranoid character. Meanwhile, his separation of body and spirit is characterized incisively and vividly. The frequency of material process is as high as 581 (28.17%). In this volume, the relationship between *sensei* and *K* is described mainly through material process. After learning about *K*'s feelings for *landlady's daughter*, *sensei*'s selfish character is portrayed by a series of his behaviors. By describing a series of *K*'s behaviors after he goes to *sensei*, the causes of *K*'s stubbornness, loneliness, and contradiction between spiritual pursuit and reality are presented. The intricate relationship among *sensei*, *K*, and *landlady's daughter* also lead to a relatively high proportion of the relational process in this volume.

Tables 1, 2, and 3 are transitivity distribution of each volume of *Kokoro*. It can be seen from these tables that in each volume, indicating verbs of high frequency in each process are very similar. The material process, mental process, and relational process in each volume occupy a large proportion and contribute the most to the total count. Except Volume II, the proportion of mental process is the highest in both Volume I and III. Deep down in my heart, I have many puzzles about *sensei* in Volume I, and the psychological activity between *sensei* and *K* in Volume III both embody the mental process. It can be seen that *Kokoro* is a very successful psychological novel in modern Japanese literature (Ye, 2003). Although the relational process is far lower than the mental process and the material process in each volume, it is far higher than the other processes. The author analyzes the relationship between the characters by using the relational process, thereby promoting the unfolding of the storyline.

Conclusion

Based on data transcribed from Natsume Souseki's novel *Kokoro*, this paper comprehensively examines the transitivity system of the novel with text mining. By examining the data, we can find that there is shared regularity in all three volumes of *Kokoro*, i.e., the verbs used are relatively similar, and the mental and material processes are used more frequently than others in each volume. As the plot of the novel unfolds, the process of transitivity has undergone subtle changes. The transitive characteristics of each volume prove that "individualism" is the theme of *Kokoro*. It depicts the protagonist's contradictory characteristics, i.e. selfish desires and introspection. Based on text mining, this paper provides a new perspective for literature research with its objective and scientific quantitative statistical methods.

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Comparative Study of *The Awakening* and *Sister Carrie* from the Psychoanalytic Approach

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[Abstract] Both Kate Chopin's *The Awakening* (1899) and Theodore Dreiser's *Sister Carrie* (1900) aroused great attention at the very moment of their appearance. They were blasted for the overt portraits of the degeneration and immorality of the protagonists. Critics and readers were appalled by the depiction of something unwholesome and unholy. However, with the development of the feminist movement, both pieces of fiction were highly praised as the creation of the "new woman" model. This paper intends to explore their inner conflicts between desire and morality in the psychoanalytic approach to shed light on the permanent factors that influence human behaviors.

[Keywords] confrontation; id; ego; super-ego

Introduction

Kate Chopin (1851-1904), one of the most controversial figures in the literary field, is famous for her short stories with local color. Her story, *The Awakening*, (1899) brought her into disrepute for her sharp and delicate portraits of sex and amorality. The public was unsatisfied by the overt description of the sexual impropriety of the heroine. They regarded the novel as unhealthy, amoral, and lacking in moral lessons. In the past 100 years or more, critical focus of *The Awakening* has been shifting in almost every aspect, ranging from construction, deconstruction, and feminism to the analysis of symbolism, naturalism, and aesthetics. "This novel is abundant and profound in its interpretation from multiple perspectives" (Deng, & Peng, 2010, p. 56). Especially in the 1960s surge of feminism, feminist criticism became one of the mainstream critical thought processes of the field. Seyested, the author of *Kate Chopin: A Critical Biography* (1980), put forward *The Awakening* as a delicate description of reality and broke up the traditional fantasy that dominated people's thought in which vacillated the optimism of bourgeois ideas. Moreover, it inevitably aroused questions about the idea of whether things that existed would be everlasting. Therefore, the author did not give a solution directly, nor did she indicate her position; the book itself had already finished its mission. The essay titled *Analysis on the Death of Edna in The Awakening* mentioned, "the reason why *The Awakening* can be regarded as a classic work of feminism is not only for the boldness and pioneering theme of the work, but also for Kate Chopin's exquisite writing technique and the successful use of symbolic images, which set off women's delicate psychological states and emotions" (Xiong, & Jia, 2019, p. 393).

It is not alone in this respect. *Sister Carrie* (1900), written by Theodore Dreiser, was severely cut up by some critics for its description of Carrie's degeneration. It depicts how an innocent girl became a money-driven person. In order to meet the material needs, she becomes a mistress for two men. It was under the severest critical attacks after its appearance. Readers were unwilling to accept that the author's refusal to present a moral judgement on his fallen and immoral heroine, Carrie; Dreiser even wrote it with pity, passion, and respect to some extent (Liu, 2007, p. 10). Likewise, with the development of the women's liberation movement, *Sister Carrie* drew more and more attention because of its creation of the new type of female role "with more freedom in society, more independence, more ability to run her own life without

being tied to a family, or without being tied to a husband” (Pizer, 1991, p. 481). Alfred Kazin, argued that “it is a challenge to the illegal and immoral society and it accomplishes its task in literary history, gives a down-to-earth expression to the new moral in 1890s and unconsciously liberates this moral outlook” (Long, 1984, p. 54).

This paper intends to rely on a method that could be free from the external factors, which are changing with the development or the needs of the society. That is, it works from the psychoanalytic approach with the focus on the internal causes for the external actions. According to psychoanalytic theories, the id is the primitive and instinctual element of personality that contains the individual’s sexual and aggressive drives and desires; the superego is operated by the principle of morality; and the ego is the realistic principle that mediates between the desires of the id and the morality of the superego.

Through close reading, this paper, with the help of Freudism, by comparative studies, starts with a brief introduction of Freudian psychoanalytic methods, and then offers deep analyses on female characters entangled in the conflicts between the id and the superego, reflected by the confrontation of desires and the moral and ethical restrictions of a patriarchal society. Third, it probes into the internal world of the male characters Robert and Hurstwood, who are unlikely free from the function of the id, the ego, and the superego. Finally, it draws a conclusion of the causes for the seemingly unacceptable actions taken by the characters so as to explore the permanent factors that influence human actions.

Theoretical Base: Freudian Psychoanalytic Approach

In psychoanalytic terms, personality is composed of three elements of personality, namely the id, ego, and super-ego. Although the three elements have relatively unique functions, they interact and work together to promote complex human behaviors. As Freud (1949) defined in *The Ego and the Id*, the three different agencies (id, ego, and super-ego) in human minds, are the instinctual drives that spring from the constitutional needs of the body.

The id is the lowest stratum, which stands for people’s instincts and emotions born with them, such as sex and desires. These exist in the field of unconsciousness. Desires and emotions are the results of the working of the id, which is blind and irrational. They fulfill the needs people usually take, behaviors that would be socially unacceptable. The second level ego functions, based on the reality principle, mediate the conflicts between desire and morality to satisfy the id in socially and realistically acceptable ways. The highest level is the super-ego in the field of consciousness. It is represented by moral and social norms. Human beings in society are supposed to constrain their behaviors and control their desires to meet those norms. When conflicts come from the id and the superego, the ego should balance the conflicts between desires and social standards, or in other words, the id and the super-ego. From the view of the instinctual control of morality, the id is immoral, and the super-ego is super-moral.

In *The Awakening* and *Sister Carrie*, both female protagonists were tortured by the constant conflicts between their pursuits of desires and ethics. Their persistent longings for love, for ideals, or even for spiritual satisfaction, push them to constantly offend rules of morality. Although they not one time break out of the social orders, they do not take those behaviors without hesitation. Such a course is the function of the ego. Different from the pleasure principle, driven by the id, the morality principle of the super-ego alerts the functions of leading the ego and restraining the id’s instinctive impulse. As Chen Hui (1985) regarded, “the super-ego and the id are always in the state of confrontation.” The unchangeable hostility between desire and morality (in fact, the id and the superego) results in their solitude and, even, death.

Female Characters Preoccupied with the Id

For both Edna in *The Awakening* and Carrie in *Sister Carrie*, life is a process of seeking for love and independence, either materially or spiritually. They share strong desires for human courtship and love, which annoyed readers at that age due to their desperate pursuit of their love by the sacrificing and breaking social standards. Driven by the blind and powerful id, they are like a piece of bait of the id exerted by desires. Edna and Carrie live comparatively quiet and stable lives. The former is much beloved by her husband, who is busy with work and has little time to accompany her. The latter is an innocent and simple girl from the countryside of the middle west. Although her family is not as wealthy as Edna's, she is treasured by her parents and free of worries about food and living. However, both of them are not satisfied with their present lives, desiring power, a lover, an affluent life, and satisfaction of sexual desires for romantic love.

Captivated by the Id

In *The Awakening*, Edna is bound in a marriage where her role is baby-sitter and housewife. She has no independent self, only an attachment to her husband. In the story, she experiences two attachments respectively with her ideal lover, Robert, and her half-hearted lover, Arobin. At the first meeting, Edna was attracted by the image of Robert, "the figure of a man standing beside a desolate rock on the seashore. He is naked" (Chopin, 1993, p. 25). At that moment, "the very passions themselves are aroused within her soul, swaying it, lashing it, as the waves daily beat her splendid body. She trembles. She is choking, and the tears blind her" (Chopin, 1993, p. 26). Edna's tranquil and routine life is disturbed. Her role diverts from caring for the family to pursuing her sexual selection. She is unwilling to sacrifice herself for her children and her husband. She loves them but cannot lose her own life. However, in the 19th century when women were defined as kind of domestic creatures whose duty was to raise the children and take care of the family, it was really hard to pursue their own life. Although sometimes she is entangled by the fact of being the wife of her husband, the pleasure principle, driven by the id, pushes her repeatedly to transgress the social morality. When the amoral id invades her heart, Edna's super-ego reminds her of ethics.

Like Edna, at her first meeting with Drouet on the train to Chicago, Carrie is attracted by his facile tongue and flashy manners. Carrie's attachment to Drouet is moved by her desire for survival and a better life. Drouet draws a splendid picture of the city life that arouses Carrie's desire and impulse. She has endeavored to realize her ideals, but all are in vain. Just at the very moment when she is in a depression of joblessness, Drouet appears. In Carrie's eyes, Drouet is somebody radiant. He comes as a great beacon of light and hope and the essence of sunshine. It seems that there is a strange tie of affection that drags Carrie to him, and she has the kindest feelings for him in every way (Dreiser, 1992, p. 92). She is entirely indulged in the joy that the money would bring to her. "This money cleared for its prospective possessor the way to every joy and every bauble which the heart of a woman may desire" (Dreiser, 1992, p. 23). Yet, like Edna, she often hears another voice that always warns her of moral principles. Every time Drouet comes to her aid, she hesitates for a while. Her wandering between lust (id) and moral consciousness (the superego) is indicative of the function of the ego.

Caught up in Bulging Desires

Although the initial desires have already lured Edna and Carrie to break the shackles of their codes of ethics, they are not content and will not be pulled back from the brink of desires. Like Pandora's Box, human desires are not likely to be easily satisfied. Instead, they suck deeper and deeper in the sea of desires,

constantly casting the bounds of morality. According to Freud, the id is the elemental drive of human beings, instincts, and suppressed desires, which always drives people to be amoral.

When the id is too powerful to be inhibited, the individual will take seemingly crazy behavior that transgresses morality. Edna, overwhelmed by her impulsive attachment to her lover Robert, bursts free from the chains of family responsibilities. She feels “no multitude of words could have been more significant than those moments of silence or more pregnant with the first-felt throbbing of desire” (Chopin, 1993, p. 30). Nonetheless, that Robert abruptly leaves her pushes her to the abyss of despair. She says, “I have grown used to seeing you, to having you with me all the time” (Chopin, 1993, p. 45). Her strong id or, we can say, her desire for a true lover drives her to seek someone else to fill the painful void. With the absence of Robert, to gratify her lust for sex, she begins an attachment with Arobin for whom she has no affection. When Arobin kisses her, she admits, “It is the first kiss of her life to which her nature has responded. It is a flaming torch that kindles desire” (Chopin, 1993, p.83). Meanwhile, she is not possessed by her sexual desire. Feeling irresponsible for her family, she says regretfully “because it is not the kiss of love which has inflamed her, because it is not “love” which has held this cup of life to her lips” (Chopin, 1993, p. 84).

Similarly, finding that Drouet fails to meet her material needs, she is waiting for the appearance of someone who can cater to her overheated desires. Although living with Drouet, she has already made an intimate connection with Hurstwood. Hurstwood, with an indescribable charm, high position, and rich clothing, satisfies Carrie’s desire for an ideal life both physically and spiritually. Carrie feels “Hurstwood’s glance is as effective as the spoken words of a lover, and more” (Dreiser, 1992, p.88). “She is a pleasure with him in the immediate thing” (Dreiser, 1992, p. 74) and “is thoroughly impressed. She comes never in contact with such grace” (Dreiser, 1992, p. 75). However, she is not free from her inner conflicts. When she attempts to perpetrate something violating morality, she is often in two minds struggling in desires and morality. In her heart, there is one voice reminding her of “you mustn’t.” Tortured by the inner conflicts, she is manipulated by the ego. She thinks, “I am getting terrible. I don’t seem to do anything right” (Dreiser, 1992, p. 90).

Driven by the blind, mad and amoral id, both Edna and Carrie are captured by their desires and sacrifice the outraging rules of morality; meanwhile, they are not free from the constant struggling in the conflicts between the id and the super-ego. “Among women, a bias towards affection, a craving for the pleasure of being loved frequently exists. The longing to be shielded, bettered, sympathized with, is one of the attributes of the sex” (Dreiser, 1992, p. 161).

Final Ruling of the Ego

According to Carl Gustav Jung, the human mind is a center of conflicting forces beginning in childhood and following a developmental course throughout an individual’s life (Jacobi, 1969). The three levels of personality interplay all the time. The id, led by the pleasure principle, and the super-ego representing the moral orientation, are kept in a hostile state. Jung stated that the self in the course of its life experience (but particularly in middle life) struggles on the one hand with images of omnipotent pleasures and, on the other hand, with the demands made by social norms (Jacobi, 1969). No matter how ecstatic the desires are, the moral principle is always the antagonist that teaches a lesson. The long-running standoff calls for the ego to mediate and make the final judgment.

Take Edna, for example. She has been criticized for her marital infidelity. The rules of social ethics constantly remind her of her role as a wife and mother. Essentially, it is the principle of morality that always tells Edna what to do and what not to do, which becomes the biggest obstacle in her pursuit of the id, that

is, sex, true love, and self. When Robert returns, hopes flame in her. She even imagines “no greater bliss on earth than possession of the beloved one” (Chopin, 1993, p. 112). She bravely speaks out about her belonging to Robert, regardless of her husband and kids, which is out of Robert’s expectation. Finally, Robert, who is expected to wait for her as he has promised, leaves her a message of “I love you” and abandons her. He says because of love he leaves her and will never come back. Finally, the ego makes the ruling of her transgression of social morality. The novel, originally entitled “A Solitary Soul,” closes with the solitude of Edna. At the end of *The Awakening*, Edna feels released from the responsibility of a wife and a mother. She comes to Grand Isle, walks down to the seaside, and embraces death. “A bird with a broken wing was beating the air above, reeling, fluttering, circling disabled down, down to the water” (Chopin, 1993, p. 284). Before drowning herself in the sea, Edna has experienced fiery internal conflicts.

In *Sister Carrie*, although she makes material success at the end of the novel, Carrie still finds nothing meaningful in life. What she enjoys doing every day is to sit in an armchair, waving and waving. She is thrown into spiritual solitude. The door to perfect enjoyment is not open. She is lonely and void.

Male Characters Entangled by the Confrontation between Sexual Desire and Moral Choice

Compared with the female characters, the male’s sexual desire is more ardent, for “sexual possession always symbolizes power” (Lewis, 1987, p. 180). Robert’s longing for Edna is as intense as Hurstwood’s lust for Carrie. However, Robert is too wise to hearken always to instincts and desires, while Hurstwood is too weak to prevail against them. Their different choices in the confrontation between the id and the super-ego result in two different consequences – Robert’s departure and Hurstwood’s death.

Robert, from the description of the first several chapters, can be defined as a man of complicated passion. Each summer, “he has constituted himself the devoted attendant of some fair dame or damsel. Sometimes it is a young girl, again a widow” (Chopin, 1993, p.10). His libidinal behavior expresses the natural impulses of the self. When he is not very familiar with Edna, he dares to rest his head against her arm and repeats the offense. He is willing to be together with Edna, persuading her to go bathing and swimming with him. The strong lust moves him to make efforts. His character is of two folds. As soon as he is aware that Edna has fallen in love with him, he abruptly leaves. If his sudden departure represents his strong will of controlling the sexual urge, his unexpected return indicates his deep-rooted desire. Desire never vanishes in a human’s heart. There must be a fierce antagonism between love and ethic in his innermost world. Love, but to leave; leave because of love. Robert’s sense of morality finally defeats his sexual will. Morality, as Freud puts it, “should be reduced to an internal problem of controlling unruly wishes. The highest and most admirable forms of ethical, artistic, and scientific thought and behavior power primitive, most sexual desires into a rational, more manageable form” (Lewis, 1987, p.159). In the war of the id and the super-ego, Robert’s super-ego wins.

For Robert, it is reasoning that triumphs over sensibility. For Hurstwood, it turns out to be the opposite. He is not only a slave of desire but also a victim of it. Hurstwood, the successful manager, at first glance of Carrie, falls desperately in love with her. The growing desire he feels for Carrie drives him to act irrationally. He has been thinking almost uninterruptedly of her, feeling that he must succeed with her. The more he gets in touch with Carrie, the more intense his lust becomes. “Hurstwood has only a thought of pleasure without responsibility. He does not feel that he is doing anything to complicate his life. Carrie’s love represents only so much added pleasure. He would enjoy this new gift over and above his ordinary allowance of pleasure” (Dreiser, 1992, p. 98). Pleasure confuses him and leads him to a road of decay. When he finds the safe is open, he experiences an intense psychological struggle. He flounders among a

jumble of thoughts. With the large sum of money, he could see great opportunities, and he could get Carrie; taking the money, he would lose friendship and confidence. Just as he puts the money back, his nature resumes its ease and daring. He is driven by such a keen desire for Carrie, not realizing what evil might result from it to him. Under that circumstance, the right ethics of the situation never occurs to him again (Dreiser, 1992, p. 193). At last, he takes the money concerning Carrie. Human's instinctive desire defeats moral belief, which dooms Hurstwood to his final death.

Conclusion

In real life, people are often set into the dilemma between gratification of the id's desires and confinement of the super-ego's ethics. However, immediately satisfying the desires is not always realistic or even possible. If we are ruled entirely by the pleasure principle, we might find ourselves desirous of acquiring or possessing, especially wishing to possess more than what one needs or deserves. Here comes the function of the cruel reality principle. According to Freudian theory, the ego balances the id and the super-ego.

Through the above analysis, it becomes apparent that for Edna and Carrie, their fates are greatly influenced or finally dominated by reality. They have been driven by the pleasure principle and restrained by the morality principle, yet, at last, it is the reality principle that guides their way of life. The suicide of Edna and the solitude of Carrie are both under the control of reality.

Therefore, it is impossible to give a fair judgement based on ever-changing social needs. It is meaningful to explore the characters from their original insights about "the determining force that results in the social behaviors of human beings in an attempt to reveal what causes such completely different responses" (Wright, 1984, p. 1). To sum up, Freudianism provides a fresh perspective of how personality is constructed and how the elements of personality function. Through the comparative study of *The Awakening* and *Sister Carrie*, the process of seeking both spiritual and physical satisfaction is fully explained as a balance in the interaction of the id, ego and super-ego forces, which is essential for a healthy personality

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Our Shakespeare: An Overview on Shakespeare's Role and Influence in 19th-Century America

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[Abstract] *This paper is to explore the role and influence of Shakespeare in 19th century America by studying how American culture appropriated and reinvented Shakespeare. As a representative poet, Shakespeare's entry into American public life mixed with the moral education and oratory training. Meanwhile, Shakespeare was borrowed to build up the America national identity in an era of assimilating immigrants into the American society. The appropriation of Shakespeare in America, on one hand, can show the flexibility and vigor of Shakespeare study. On the other hand, it mirrors the uniqueness of American values.*

[Keywords] *appropriation; reinvention; moral education; national identity; American value*

Introduction

In his work, *Shakespeare's America, America's Shakespeare*, Michael D. Bristol claims "Shakespeare is an American institution" (1990, p. 1). Bristol's statement has two implied meanings: one is that Shakespeare has a pivotal role and immeasurable influence in American culture. Besides that, he tends to say Shakespeare has been Americanized by American values. Bristol is not the only scholar concerned with the study on "Shakespeare in America" and explores the correlative tension between Shakespeare and America. Prior to his work, Lawrence W. Levine (1990), an American historian, in his *Highbrow/Lowbrow: The Emergence of Cultural Hierarchy in America*, argues that Shakespeare was shaped by American culture and was a popular existence in 19th century American culture. Plenty of historical findings have shown the close relationship between Shakespeare and America. Shakespeare's universal artistic values should not be the only cause. The reception process has more to do with ideological associations and values than an aesthetic recognition. So, more academic concerns should be given to the cultural and social realities of the American nation in the 19th century.

Gary Taylor (1989) mentions that the reception history of Shakespeare is the history of being reinvented, so the discussion on Shakespeare is not only to enlarge the study on Shakespeare studies but also reflect upon the essence of American culture in the 19th century, as well. The multi-faceted American culture could be reflected by the reception history of Shakespeare.

This paper, based on Gary Taylor's framework of reinventing Shakespeare (Taylor, 1989), moves further the discussion of appropriating Shakespeare introduced by Bristol (1990). With the exploration on Shakespeare's image as shaped by Americans in the 19th century, his roles in American moral education and elocution training, the paper concludes that Shakespeare in 19th-century America is closely connected with the construction process of American national identity and cultural awareness. The process of Americanizing Shakespeare reflects the national consciousness and cultural mentality in that period.

A Representative Poet or a Hero

As the American nation was in a fledging period in the 19th century, the Shakespearean studies mostly relied on European or English critical views. European and English romantic criticism on Shakespeare influenced American reception of Shakespeare. Romantic trends in the 19th century, which were saturated with unparalleled Shakespeare bardolatry, including the literary compliments on his imagination, his genius, and his position as a poet and a philosopher in English literary history. As a core leader of American Romanticism, Emerson's views on Shakespeare were conspicuously noticeable. His personal connection with the English romantic critics and his transatlantic trips to Europe in one way or another deepened his understanding on Shakespeare. But his paradoxical views on Shakespeare were obvious. In several of his lectures on Shakespeare, Emerson shared consensus with those acclaims; Shakespeare, in Emerson's writings published in 1845, stood out in American culture under the title of "representative man" (Porte, 2001), which was a title with American features to typify the independent position in American scholars' attitude to accept Shakespeare.

The "representative man" has a precedent in Thomas Carlyle's *On Heroes and Hero Worship and the Heroic in History* (Carlyle, 1908). Carlyle labeled Shakespeare as a hero who was distinguished from other poets and his genius secluded him from the ordinariness. He represented some unapproachable intrinsic nature (1908). "Hero" itself means his superiority over others, his extraordinariness from everyman. On the surface, Emerson's "representative man" was a response to Carlyle's "hero and hero worship," but the poet in Emerson's writing was a genius who shared many similarities with other poets (Porte, 2001). In Emerson's words, each American poet had the potential to be a Shakespeare. Shakespeare was an ordinary one. His genius was not inborn, but was in debt to his historical period and his predecessors. In Emerson's view, the use of great men was to help us to know ourselves.

Emerson's views on Shakespeare were hugely influenced by American views on individuals. In addition, he emphasized the civilian roots of Shakespeare's genius (Porte, 2001). The strong waves of political democratic views in the Jacksonian era gave a chance to Emerson to dissolve the halo on Shakespeare. Shakespeare became Everyman. The image has been adapted to the American reality and served as a model for the future American poets to follow. In this way, the role of Shakespeare in American culture is different from the one in English culture. It could be concluded that bardolatry, developed by English Romantic critics, tended to place Shakespeare on a holy and sacred place, but the American culture pushed Shakespeare, the hero, down to a more secular world.

Emerson's comments on Shakespeare were not a textual analysis to enlarge the field of literary criticism. However, his interpretation of Shakespeare showed the independent American point of view in appropriating Shakespeare. His American way of reading and interpreting Shakespeare helped Americans gain national confidence in the face of encountering various voices from European or British criticism. In addition, Emerson had his American poets in his mind, and while he read Shakespeare, he looked forward to welcoming the birth of the American poets, who would shoulder on the responsibility of revitalizing Americana culture as Shakespeare did the English culture in the Elizabethan Age.

Moral and Oratory Education

Shakespeare's widespread influence in 19th century America is partly owed to its entry into schooling system and educational area, which led to his popularity among common readers. According to the historical records, Shakespeare's works had been the main origin of the editions of schooling textbooks. As

American Puritans had been disapproving staging dramas, the acceptance of Shakespeare mainly relied on reading and the moral teaching to fulfill the concerns of Puritan tradition. So, it is not astonishing to find that Shakespeare plays were adapted to fit in the need of the moral teaching roles.

For example, in 19th century America, the McGuffey Readers (McGuffey, 1857) was the most influential school textbook series in the American West frontier, which targeted young people. The study in the advanced McGuffey Readers shows that Shakespeare's plays and poems had been included in the *Readers* more than any other writer. Twenty pieces or readings were drawn from Shakespeare's plays: four from *Hamlet*; three from *King John* and *Othello*; and two from *Julius Caesar* (McGuffey, 1857). But there is an astonishing fact for contemporary readers to notice: most of the Shakespeare works in the form of excerpts had been reproduced or re-edited or rewritten with American readers in editors' minds to respond to the American social reality or moral concerns. For example, some parts were chosen to shape individuals' heroism and particularly men's virtuous qualities. Some parts of his plays were grouped together under a new title, such as "courage," etc. The moral values were conveyed by Shakespearean verses with concerns on issue such as evil or good, beauty or truth, etc. However, without the complete readings of the plays, the American understanding of Shakespeare was not in accordance with the British reading based on the original forms. Some values have been stressed, which were connected with the shaping the national characters. The selected pieces were separated from the whole play or poem with the risk of "misleading" readers into the American reality. The American reading of Shakespeare distinguished itself from European or British reading. In addition, reading of Shakespeare was an activity of training Americans with the oratory skills to shape the republic's virtues. William Scott's popular *Lessons in Elocution: Or a selection of Pieces in Prose and Verse or the Improvement of Youth in Reading and Speaking* (1814) was published in England and went through several American editions. The instruction of young peoples' pronunciation and delivery of speeches was a focus while they were introduced to Shakespeare works.

Famous excerpts from Shakespeare, such as speeches from *Macbeth*, *Henry VIII*, and *Julius Caesar* appeared in Scott's book. Cooke's *American Orator* (Cooke, 1813) series was the first set of elocution manuals in America, which includes extracts from Shakespeare works. There are also Shakespeare selections for reading in the appendix of the manual. As the art of elocution was a means of achieving republican goals of civic rhetoric, Shakespeare was involved in redefining American modern republicanism. So, we can conclude that Shakespeare's eloquence made him central to the American English education, and the civic rhetoric could be used in some political movement. So, we can safely say that the aesthetic criticism on Shakespeare was not the prior concern for the Americans in the 19th century.

Therefore, in 19th century America, the moral aspects of Shakespeare's plays were heavily stressed, especially their instructional function in school learners' character building and virtue growth, which devoted to the popularity among common readers. The oratory training, featured by elocution of Shakespeare works, was also one essential part for Shakespeare to enter American public life. Either adaptation of Shakespeare plays or rewriting of them indicates the unique approach to accepting Shakespeare in an American way.

Identity Assimilation to the Imagined Community

The wide influence of Shakespeare in 19th century America was also associated with its Anglo-Saxon origins. In Shapiro's *Shakespeare in America* (Shapiro, 2014), Shapiro reaffirmed that the urge to restore Anglo-Saxon roots was the main echo in that historical period, which witnessed several surging waves of

immigrants of diverse ethnic groups. So, with the arrival of new immigrants, the issue of American identity became a challenging topic in American culture. The newcomers' religions, living styles, faiths, and languages posed a huge threat to the American national identity. In that era, there was an eagerness for Americans to go back to their European heritage to restore the Anglo-Saxon civilization roots. As a canonical representative of Anglo-Saxon cultural icons, Shakespeare's position was elevated highly in national interests. For example, in Charles Mills Gayley's *Shakespeare and the Founders of Liberty in America (2005)*, Gayley linked Shakespeare with the democratic and liberal creeds advocated by the early founders of the American nation.

The Anglo-Saxon culture values gradually grew into the basis of the dominating social values, and the national identity was formed by the common recognition on language, which means language served as a tie to connect people. In this sense, English learning was the key to safeguard the uniformity of the American identity. Ethnic groups needed to show the cultural loyalty to gain a strong cultural solidarity. Shakespeare's plays and poetry played a role in assimilating the new immigrants and in conveying the message of who they were to strengthen the Anglo-Saxon roots. Rawlings says, "the end of the century saw a nation united politically and so uniform in ideas, customs, recreations, and reading that to some critics it presents a deadly sameness" (1999, p. 517). So, the desire of the nation was to set up a united civilization. The sameness or the cultural solidarity practiced by Shakespeare became a way to represent the values of white Protestants. Reading or performing Shakespeare became a gesture to claim the Anglo-Saxon roots, to purify the diverse contamination on the language and culture.

A conservative view of protecting the purity of the English language and literature protection was pervasive, as shown by the Nativist ideas about American culture to seclude the non-English speaking immigrants. The more emphasis on Shakespeare, the more concerns on the traditional Anglo-Saxon roots. "The glory of the English tongue" represented by the language of Shakespeare. Language is associated with the security of the nation and has been elevated higher to the issue of Americanism. Who could be accepted into American culture?

In Benedict Anderson's *Imagined Community*, the formation of the nation was founded by the solid foundation of the language: "Languages thus appear rooted beyond almost anything else in contemporary societies. At the same time, nothing connects us affectively to the dead more than language" (Anderson, 1983, p. 145). "From the start the nation was conceived in language, not in blood, and that one could be 'invited into' the imagined community" (Anderson, 1983, p.145). Shakespeare's entry into American life corresponded to the enthusiasm and advocacy of the English language and English literature. Language uniformity is a matter of cultural unity.

Conclusion

From the above analysis, we can see that in American cultural history, the 19th century witnessed Shakespeare's successful immersion into the American public life, its entry into the civic life through oratory education, moral education, etc. The appropriation cannot be simply regarded as solid a cultural process as happened in Britain. American appropriation of Shakespeare is not a fixed entity but a diverse and complicated process that was closely connected with its buildup of national consciousness and the formation of the national character. Different from Shakespeare in other nations, Shakespeare in America owns a unique position in the 19th century. He was not a national hero but a cultural representative, not an

ancestor to worship but an educator to teach language and morals, and not an entertaining performer but a spirit to unify the diverse groups to follow the American values.

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Reunion of Body and Soul in James Joyce's *Araby*: Inspirations from Gu Kaizhi's Theory of Form and Verve

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[Abstract] This paper explores James Joyce's *Araby* from the perspective of Gu Kaizhi's Theory of Form and Verve, revealing the idea resonance beyond eastern and western boundaries. The research method is the cross-culture approach, providing opportunities for new research, not only the state presented in paintings, but also the state in western literary works. Gu Kaizhi's Theory of Form and Verve is analyzed in this paper to reveal the typical process of the loss and return of human soul to create a new way of cross-cultural appreciation of western literary works.

[Keywords] Form and Verve; *Araby*; cross-culture approach

Introduction

According to Laozi (6th century B.C.), the first philosopher of Chinese Daoism and the author of the *Daodejing*, body and soul should not be separated. In Chapter 10 of *Daodejing*, Laozi pointed out that "Body and soul are one, but can they avoid separation?" (Gu, 2007). In Chinese traditional art theories, form and verve has been a philosophical subject which is the same as Laozi's idea of the union of body and soul. The *Huainanzi* "Master(s) from Huainan" is a collection of various philosophical treatises compiled under the mentorship of Liu An (179-122), which concluded that to paint the form of the face Xishi or the eyes of Meng Ben without the souls, the paintings are just paintings without life which cannot touch others (Zhou, & Chen, 2010). But if the soul resides in the painting, the power beyond can be conveyed; according to Cao Zhi (192-232) it can fill one with awe when watching the painting of Three Sovereigns and Five Emperors, sorrow when watching the painting of tyrants in Xia-Shang-Zhou Dynasties, hatred when watching the painting of usurpers, oblivion of food when watching the painting of profound scholars, sighs when watching the painting of loyalists, contempt when watching the painting of adulterers, admiration when watching the painting of noble queens (Zhou, & Chen, 2010).

The latest research by Li Chunxia in China elaborated on the development of the theory of form and verve. *The Zhuangzi* is an ancient Chinese text from the late Warring States period (476-221 B.C.) which contains stories and anecdotes that exemplify Zhuangzi's Theory of Form and Verve: the form is the material basis of the verve and the verve is more important. Theory of Form and Verve flourished in the Period of Wei, Jin and Southern and Northern Dynasties in emphasizing the verve in character appraisal and aesthetic style. The depiction of the soul in figure paintings was emphasized with humanity awakening at that time. Gu Kaizhi firstly revealed the importance of the verve in painting in three ways: precise form is the medium of the verve, but not the verve; the soul of the painter can experience the feelings of the subject just as Gu Kaizhi can paint the Nymph of the Luo River even if he has never met her. To convey the verve is the terminal objective, like the importance of painting the eyes (Li, 2020). Other researches also explore the relationship between form and verve in ancient Chinese literary theories. Zhuangzi emphasized the unity of verve and the rules of the universe by examples of people with perfection of verve and defection of form. The *Huainanzi* employed the philosophical theory in art and Gu Kaizhi firstly pointed out the importance of the verve in painting, later developed by Xie He in the Southern Qi Liang

Period and Zong Bin in the Southern Song Period. Xie Lingyun (385-433) shaped his artistic conception in his scenery poems by verve. Du Fu (712-770) stated that after reading more than ten thousand volumes of books can one write with verve (Wang Li, 2010).

It is of great significance to convey the verve in the field of painting and literature, even in appreciating English literary works. This paper draws inspirations from Gu Kaizhi's Theory of Form and Verve to reveal the in-depth nature of the short story *Araby* written by James Joyce.

James Joyce (1882-1941) was an Irish novelist noted for his experimental use of language and exploration of new literary methods in fictions as *Ulysses* (1922) and *Finnegans Wake* (1939). His fiction was firmly grounded in Dublin and populated with characters based on his family, friends and enemies. James Joyce is renowned for *A Portrait of the Artist as a Young Man*, a semi-autobiographical sketch that described the formative years of Stephen Dedalus, a fictional alter-ego of Joyce who represented his literary theories.

Abroad, the research of James Joyce began very early, while in China the research was done after the 1990's (Rice, 2015). *Araby* is one of the early stories in James Joyce's *Dubliners* (1914), the landmark texts of modernist literature. January 6th, the Epiphany, is the day when the Three Wiseman arrived and gave their gifts to baby Jesus; while as a literary term, it is a spiritual and intellectual illumination of the nature of a thing. It is like the sudden wisdom given by divinity at an unexpected moment. It was first put into literary use by James Joyce to explain an aesthetic process of the stages of artistic creation. Epiphany often occurs in a moment of psychological change in ordinary happenings, foreshadowing the coming of a climax of the story, and deepening the thematic meaning. Literary critics now regularly use epiphany to refer to a sudden revelatory experience. Epiphany is one of the most distinct artistic features in *Dubliners*, employed and manifested in each story. In a sense, the epiphany is not only an insight, but a grasp of the whole. At the end of the short story *Araby* by James Joyce, the eyes of the boy's mind reveal the truth of his first love: he has been driven and derided by vanity.

The studies on *Araby* consist of several aspects. Zheng Yao employed psychological narratology to analyze *Araby* as a psychological process: cognition, emotion and will (2016). Zhou Qiuyu analyzes the female images in *Araby* in perspective of Jung's Archetype Theory (2020).

This paper introduces Gu Kaizhi's theory of Form and Verve to illustrate James Joyce's *Araby* as the embodiment of eastern wisdom in English literature. The innovative study can help better understand English with enlightenment from the eastern world in the field of Orientalism.

Exemplification of Gu Kaizhi's Theory of Form and Verve: Nymph of the Luo River

Chinese painting began as early as the end of Paleolithic period with rock paintings and the later Neolithic period with ornamental pattern or designs on potteries. Silk paintings appeared in the Warring States period, then stone relief and portrait bricks in Han dynasty. With cultural exchanges in the Wei, Jin, the Northern and Southern Dynasties, Tang and Song dynasties saw great achievement of Chinese painting. In the Tang dynasty, there were more than 200 recorded painters due to the reign of Emperor Taizong of Tang China ruling from 626 to 649 who encouraged painting to enlighten the mind and improve human relations. Paintings were painted on paper and silk, then mounted on scrolls to be hung or rolled up. They were also done in albums and on walls, lacquer work, and other media (Zhou & Chen, 2010). From the very beginning, just like Chinese and British literature, the painting subjects were about gods and celestial immortals which could uplift one's state and cleanse one's soul. The Buddha images in the Dunhuang Frescoes always

inspired the mortals and practitioners. Those works are rare, but still some have been passed on with divine protection as is called by Dong qichang (1555-1636) as “auspicious cloud” (Ding, 2007).

Gu Kaizhi (344-406), a Chinese painter and poet in the Eastern Jin Dynasty, born in Wuxi in the Jiangsu province, is known today through copies of three silk handscroll paintings attributed to him: *Admonitions of the Instructress to the Court Ladies*, *Nymph of the Luo River*, and *Wise and Benevolent Women*. *Admonitions of the Instructress to the Court Ladies* illustrates proper behaviors for court ladies through a series of individual scenes separated by the text of a didactic Confucian poem. The line is carefully controlled, and the composition and highly selected details both illustrate and expand effectively upon the nature of the text.

Nymph of the Luo River was inspired by *Ode to the Nymph of the Luo River* by Cao Zhi (192-232) in the Three Kingdoms period (220-265). The poem tells the love tragedy between the poet and a woman who married Cao Zhi’s elder brother Cao Pei by describing his romantic encounter with the nymph. He expressed his ember of love for his brother’s wife by depicting the poet standing on the riverbank, meeting and departing from the nymph on the waves and in the clouds; accompanied by several divine animals, she is seated in a departing chariot drawn by six dragons and looks back reluctantly, just as the poet who wants to approach but has to stop due to the difference between mortals and immortals. The narrative silk hand scroll, ink and color on silk, 909 cm (width) by 22 cm (height) depicts the meeting and the eventual separation of Cao Zhi and the Nymph of the Luo River to express the melancholy feeling caused by the insurmountable divide between the goddess and the mortal. There are three parts with overlapping time and space. The main figures with minute details, larger than the distant mountains, reappear several times to attract the attention of the spectators. The lines are as delicate as the silkworm threads. The simple and unadorned landscape is in the line-and-color-wash manner without texture strokes or dots. While watching the hand scroll, spectators are easily touched by the vivid figures as if they were alive. Cao Zhi’s original poem is not inscribed. According to the style, the silk and pigments, scholars generally regard this painting as a Song-dynasty (960-1279) copy of an original attributed to Gu Kaizhi. In this part of *Nymph of the Luo River*, the Nymph in the cloud and the poet on the bank symbolized the love beyond reach and desperation of disillusionment. According to Gu Kaizhi, the verve of the figure is in the eyes. When appreciating the painting, the scene in the poem by Cao Zhi has been perfectly perceived by Gu Kaizhi with strokes of the painting. It is like Gu Kaizhi’s soul was transferred in Cao Zhi to enter his mental world to depict the delicate beauty of Nymph of the Luo River. And Cao Zhi also had never met Nymph of the Luo River, in a certain state, he entered her world and sublimated the image into the most exquisite description.



Figure 1. Part of Nymph of the Luo River (Xue Hua, 2018)

Gu Kaizhi wrote three essays about painting theory: *On Painting*, *Introduction of Famous Paintings of Wei and Jin Dynasties*, and *Records on Painting Yuntai Mountain*. He is recorded as having painted a representation of Vimalakīrti, the Buddhist saint in order to raise funds for a temple in just a few days. His mother died after his birth. Just given a description of his mother, he finally painted a figure exactly as his mother. As a great painter, he was able to paint not just with the proper form, but also the verve. He once painted Pei Kai with vellus on his face and Xie Kun in the rocks to better illustrate his character.

Gu Kaizhi laid the foundation of Chinese painting theories, his idea to present the verve echoes with Laozi's union of body and soul, especially the soul. In this paper, Gu Kaizhi's theory of Form and Verve is applied in the analysis of James Joyce's *Araby*.

Calculated Form of James Joyce's *Araby*

Just like Gu Kaizhi's emphasis on the exact form, the short story *Araby* is carefully arranged like a painting with every detail revealing the truth. The story happened when the boy was 12 years old and in 1894 James Joyce was also 12 and lived at 17 North Richmond Street. It was easy for James Joyce to enter the world in which the boy lived. The Joyce family lived there from 1854 to 1896. Furthermore, there was also a "Grand Oriental Fete" in Dublin that ran from May 14-19, 1894 to illustrate the romantic view of the Orient held by many Europeans at the time. The word *Orient* means not only the East, but the discovery of the direction. The boy is lost in pursuing internal and external temptations and is going to find his soul in the epiphany.



Figure 2. North Richmond Street, Dublin. Referred to by James Joyce in *Dubliners*, (Le Garsmeur, 1993)

There is no light, no belief; the windows closed on both sides of the blind street, no communication; children playing in the shadow, no hope. The city of Dublin is paralyzed and it is always a sensitive author like James Joyce that can feel the city's mental world. The girl, Mangan's sister, who appears with an aura in the boy's eyes is actually an ordinary girl. Even colorful objects cannot be found in the story, but the color brown is used for two times. The three books the boy found in a dilapidated yard of a priest represent romantic Love, religious Love and materialist Love; the sexual, spiritual and financial part of the boy's

crush. In the three books, *The Devout Communicant* by the English Franciscan Friar Pacificus Baker (1695-1774) was noted for its lush, pious language and could have influenced the boy's couching his sexual feelings for the girl in pious images. *The Memoirs of Vidocq*, written by Francois-Jules Vidocq and published in 1829, was a popular 19th century novel about a Parisian Police Commissioner who was also a thief, and was thus able to hide his crimes. *The Abbot*, written in 1820, was about Mary Queen of Scots (1542-1587) in a sincerely religious and romantic fashion, in contrast to the usual picture of her as a "harlot queen" in history. Criminals, Priests and Mary Queen of Scots are involved, hidden in Pandora's box, symbolizing human miseries to come. Deception and lust lurk behind the sacred and beautiful. Almost every detail is artistically woven.

Sharp contrasts have been used as in Gu Kaizhi's painting *Nymph of the Luo River*: the main figures with minute details are larger than the distant mountains to be highlighted. The most romantic feelings of the boy are highlighted when they accompanied him in the most vulgar streets, full of "drunken men and bargaining women" (Joyce, 1914). His crush is a blasphemy to the most sacred religious ceremony and praying. And his masturbation is set in the back drawing-room on a rainy evening where no one and nothing can interrupt him or can rescue him from lust. In paintings, red best serves as a foil to cyan, just like the three most conspicuous contrasts mentioned above. The boy has been totally confused when pursuing the external lures.

It is just the form theory by Gu Kaizhi who waited for several years to paint the eyes of figures for the little differences of the form will change the verve. In James Joyce's *Araby*, the world is made for the story. Every detail counts. The calculated form is the medium of the verve in this world.

Separation of Body and Soul

This love distracted the boy from religious ceremony, controlled him to masturbate, and allured him to spend all the money foolishly. First love is an unfulfilled wish, but the quest of self-discovery is achieved. There is almost no communication in this love; in the only conversation the boy just behave weirdly without focusing on hearing what has been said and giving the proper answer. The pronoun "I" appears in the middle of the story to signify the awakening of the soul. The immediate and overwhelming pain is revealed by first person point of view of the boy.

In Buddhism, everything in this world is not as real as what one can see with sensual eyes. They are just visions like the light outside of the cave, the moon in the water and the flower in the mirror. And according to Laozi's *Daodejing*, only when the soul stays with the body, concentrating on oneself just like a baby can one be rational.

Gu Kaizhi was the first to emphasize the importance of the soul in a painting. A painter has to perceive the soul even before the form is painted. Not only the scenes we can see are painted, but the scenes beyond this world are also painted. The painter's soul can even stay in the subject to sense the state. James Joyce can fully understand the boy.

In *Araby*, James Joyce sensitively presented the loss of the soul of the boy because of the physiological desires and distractions. If the soul is not with his body but is taken away by a girl he hardly knows about, it is understandable that he cannot focus on praying and studying. This distraction prevents the boy to have the realization of his real situation, occupies every waking and sleeping minute. It is very likely that, when the soul is back, the boy will know how he feels about the girl, just like recovering from high fever.

It can be told from the control of one's body. When the boy falls in love, all things are beyond control. He kept watching the girl from the opposite of the street and followed her secretly. His body is like a harp,

passively played by anything about the girl. His eyes are always full of tears and a flood from his heart seems to pour itself into his bosom (Joyce, 1914). Part of his soul and energy is on the girl and under such circumstance he has lost himself and life energy in vain. The light of life is from the boy himself, but not from the girl. The feeling is not in his nature, which is weak at first, then is strengthened by his craving day after day, until one day becomes strong enough to control him. Falling in love is just the process of being controlled gradually by lust and wishful thinking.

Reunion of Body and Soul

After all the obstacles, the books to read, the teacher's scolding, the drunken uncle, the ending is a well-chosen position for the epiphany, just like Hai position in Chinese painting. From the flirtation of two men and a woman overheard by the boy, the dark side of love is revealed, meaningless and irrational. Life is just like the empty bazaar, when all the cravings fade, the reality weighs. It turns out that the story is just about an ordinary boy falling in love blindly with an ordinary girl. *Araby* takes the form of a quest which is ultimately in vain.

And this is the proper way to depict a story of first love, to reach the extreme sexually, spiritually and financially. The soul of the boy is back with his body and he can finally look at this world with his ego. In the first part of the story, in the boy's life there was no memory or imagination, but after the first-person pronoun "I" there are verbs like: *lie, run, keep, quicken, speak, go, hear*. All of these are the behaviors controlled by the external lures. The boy thinks little of the future (Joyce, 1914). He does not know whether to confess his love or not. When he is going to masturbate, he is glad that he cannot see clearly in the dark, rainy night. His soul has been exiled by himself, then it is easy to discover from the verbs that his body has been controlled by external forces.

The turning point happens when frustration begins. The first obstacle is when his drunken uncle comes home late. The boy finally resumes his ability for judgment; he can interpret the signs of hall-stand rocking and his uncle talking to himself as his being drunk. But before that, he has no judgment about the girl and his own passive situation.

At the end of the story, the boy can finally see himself. On the forecourt of the Temple of Apollo at Delphi, the seven sages of ancient Greece, philosophers, statesmen and law-givers, who laid the foundation for western culture, gathered in Delphi to inscribe "know thyself" at the entry to its sacred oracle, which enlightenment is the union of body and soul. After being lost, at least the boy can have the reunion of body and soul.

And this is the verve described perfectly by James Joyce just as Gu Kaizhi's figures. First, James Joyce perceives sensitively the loss of the boy's soul we cannot see in this world; then he tells the story with calculated details of the world we can see, showing, but not telling.

Conclusion: Reviving of Orientalism

From the three parts of analysis, the theory of Gu Kaizhi's Form and Verve has been applied to understand James Joyce's *Araby*, and the most representative literary examples of embodiment of Form and Verve is interpreted. In paintings, if there is the verve with the form, it can be perceived by the spectator. In the National Palace Museum in Taipei, a white eagle drawn by Giuseppe Castiglione(1688-1766) can look into the eyes of the spectators as if it were alive. The soul of the eagle is first perceived and then drawn. The painter has to be sensitive enough to sense it first, and then with necessary technique shape the form. The wisdom from Chinese painting theories will be a treasure-house to interpret English literature. In James

Joyce's short story *Araby*, the form is the minute description and sharp contrasts, and the verve is first love perfectly depicted sexually, spiritually and financially, in every aspect carried to extremes.

Edward Waefie Said, Palestinian American academic, political activist, and literary critic, first used the term Orientalism in 1978 to point out the prejudice of the western world. Orientalism is no longer the concepts of westerners, but the comparative study of regional and universal eastern literature in Asian and North African countries (Wang, X., 2014). It is high time to revive eastern literary theories, in consideration of the profundity and ever-lasting eastern wisdom from Confucian humanism, independent personality in Taoism and mental freedom in Buddhism. The rules of the universe govern universal human moral codes, which are not seen with human eyes, but perceived by artists and created in different art forms. When in tune with nature, human beings' wisdom will be discovered again in all arts. The boy in *Araby* can finally see the world with the light from his own soul.

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A Contrast Study of Compliments between English and Chinese Cultures in International Communication

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[Abstract] With the rapid development of information technology, people from different countries and different cultural backgrounds communicate more and more frequently. This paper uses the method of comparative analysis to study the differences between Chinese and English compliments in the use of context, social function, rhetoric and other aspects, and to explore the cultural factors that influence the differences. The study finds that there are obvious differences between English and Chinese compliments in the use of family, school and workplace; compared with English, Chinese compliments carry more social functions; Chinese compliments are richer in rhetoric and idioms than English compliments and are more literary. All these differences are due to the different cultural background of the two countries, the traditional values and ways of thinking. It can be seen that English and Chinese compliments reflect culture and they are constrained by culture at the same time. Only by understanding the cultural differences between the two countries can we make better use of compliments and achieve a better effect communication.

[Keywords] compliments; speech act communication; culture; comparison

Introduction

As the core content of modern pragmatics, speech act theory has aroused great interest of many philosophers and linguists at home and abroad since it was put forward by John J. Austin in the 1950s (Mishra, 2009). As a positive human speech communication behavior, compliments are the direct or indirect compliments given by the speaker to others. Chinese and English compliments play an irreplaceable role in social life, but there are many differences. Many western scholars study symmetrical compliments from different aspects. Compared with foreign studies, the domestic research on symmetrical compliments started late. With the development of Chinese linguistics, the study of compliments in China has attracted much attention in recent years.

The compliment, as a kind of active speech act, is used in a wide scope, and it expresses the speaker's direct or indirect praise to others. Language includes two parts; they are intellectual communication and the phatic communication (Luo, 2011). Between these two parts, the compliment is an important part in phatic strategy; it has become essential part in our life and makes a great dedication to the successful communication. Along with the development of linguistics, the compliment has become a hot topic nowadays.

According to Wolfson (1983), praising is an active evaluation for a person or an object, that is, if a person wants to praise someone or something, he expresses his approval for their good qualities or achievements. While complimenting is that if the hearer has good qualities, the speaker will say politely to make the hearer feel happy.

By the speech act theory and cross-cultural communication, this thesis mainly researches the differences between Chinese and English compliments on different contexts, different topics, social function and rhetoric in a comparative way. Moreover, it aims to broaden people's viewpoint and help them

to have a proper evaluation of both English culture and Chinese culture. It is hoped that through this study more and more successful communication can be achieved.

Literature Review

The compliment is a kind of speech act of politeness, which people always use in communication to maintain an interpersonal relationship. It has become a necessary method in introducing speech act theories. Austin's speech act theory was proposed by J. L. Austin (1962) and it is one of the main contents of modern pragmatics. Austin (1962) is the representative of British language school. This speech act theory has a new view; it regards language as a behavior phenomenon. It points out that the utterances can have an important influence on the hearer and will cause a different result.

Austin (1962) classified the whole speech act into three parts: locutionary act, illocutionary act and perlocutionary act. Firstly, a locutionary act refers to an act to say something that can express the meaning of utterance. Secondly, an illocutionary act performs in saying something. It mostly refers to communication and the expression of speaker's intention. Thirdly, a perlocutionary act refers to an act that concerns the result of saying.

Austin (1962) believed that we seldom pay any attention to the utterance meaning; actually the speaker should pay more attention to this part to express his intention in the utterance. There is a core issue in language communication research that is how the speaker expresses his intention and how the hearer can understand speaker's intention correctly.

Grice (1975) also has achievements in developing the famous conversation theory. In this theory, he claimed that communication should demand cooperation with each other in order to make a successful conversation. People need to follow some principles, such as authenticity, sufficiency, relevance clarity and so on for this purpose. This is the cooperative principle.

In the 1970s, some western linguists began to make some research on compliments. Since 1980s, the study of compliment has become extensive. Different aspects of the study have had many achievements. The study of Herbert (1989) revealed there are main points in the topic of compliment such as appearance, possession and achievement.

Though there are some analyses, Holmes (1988) found that many people focus on the four aspects such as ability, appearance and so on. Wolfson's study (1983) found that the compliment speech act is specifically formulaic, not only in the syntactic form but also in verbs.

Compared with the external research, the domestic research on compliments started late. Chinese scholars began to study on compliments in the 1990s. Zhou Weicheng (1990) studied a structure about the compliment speech act. Jia Yuxin (1993) introduced that there are three main sentences in Chinese compliments such as adjectives, adverbs and verbs. His book *Cross-culture Communication* has supplied a comparative analysis on Chinese and English compliments.

Many Chinese scholars have paid attention to the cultural comparative study about Chinese and English compliments. Sun Yongmei (2003) regarded that the compliment, as a kind of speech act, it has a variety of functions. Different cultural backgrounds have provided different views about the compliments. In recent years, some linguists have conducted analysis of speech theory act on compliments, thus, the content is mainly about response of compliment in Chinese and comparative study of English and Chinese compliments. Few studies are absorbed in the pragmatic difference under the cross-culture background.

Different Compliments between English culture and Chinese Culture

Context is important for an English learner to study English. When it comes to how do we use English compliments and Chinese compliments, different contexts must be considered.

Different Compliments at Home

Family is one of the important parts of social life. The language form we use in a family is an indication we use to communicate in the whole society. The relationship society and family is just like the relationship between organisms and cells. There are two parts to express the differences obviously. The first part is between husband and his wife. The cultural background is the main difference between Chinese and English. Different backgrounds are the key point of different language systems.

Because of the differences between Chinese and English cultures, people have different views about the same thing. In the part of expressing compliments, the Chinese language is always implicit but the English language is enthusiastic. Most westerners have a strong sense of self-concept, and they like to pay compliments to their family members. They realize the marriage relationship is the most important interpersonal relationship which is the key to a happy life, family harmony and career success. Therefore, a husband often says “You look so nice” to his wife and similarly a wife says “Today you look so cool” to her husband. This is why English couples express more love to each other.

Comparatively speaking, English couples know how to manage marriage better than Chinese couples. After getting married Chinese couples no longer appreciate each other and often ignore others’ advantages. Western couples do not. They give compliments to their lovers to make their relationship closer.

The second part is between parents and children. All of us know that China is a traditional agricultural country. In Chinese families, the father guides other family members. Chinese parents seldom compliment their own children but often compliment others’ children. Chinese psychologists say that it’s difficult to express their compliments to their close family members because they think their family members can obviously understand them without any words. Most Chinese parents have this blind spot. When their children are successful they would not compliment, while if their children are a failure they will complain to them because they put their love deeply in the bottom of their hearts.

Great Britain is a country with individualism, and most adults have their own thinking, the parents’ support for their children is limited. But this is not to say that the relationship between English parents and children is only pure relationship on money. The relationship between English parents and children can still be very harmonious. For example, in festivals such as Christmas, the families will get together and there is no gap among family members. They are just like friends because they are equal. They can use any tones to communicate and discuss issues, not like Chinese parents guiding their kids’ lives. English parents care more about their kids and pay more attention to their psychological needs. English children have more rights in their family than Chinese children, and English parents always compliment their children, which are called lip-compliments.

Different Compliments at School

Students cannot grow in a healthy way without teachers’ care. Teachers should provide a harmonious atmosphere because it is good for students to have a positive healthy psychology and a positive attitude to learn knowledge (Moran, 2003). Because Chinese and English teachers are similar, in order to make a compliment to the students who have made good performances in the class, they often use “Well done!” or “Great!”. There are some differences of classroom styles in China and west countries: Chinese students

have less opportunity to speak in the class than English students do; Chinese teachers give fewer compliments to their students than English teachers do (Tu, 2008). Teachers always use compliments to praise students when they are correct in their classes; compliments are often used to deliver encouragement from teacher to students as well.

The compliment is a kind of art, which can increase students' identity and can promote harmonious emotions between teachers and students. It is obvious that compliments have the power to make students try their best to play his potential capacity; they can change their attitude to do something and regain their confidence and hope, even change their fate.

Different Compliments in the Workplace

Quite a few studies show that there are many different topics between men and women such as vocabulary syntax and the function about compliments. Women usually compliment others more so than men do. In English-speaking countries, the compliment angles always include intelligence, performance, or clothing of such good quality and high quality. These kinds of compliments often occur among women, "You look nice today!" On hearing this compliment, women are pleased to say, "Thank you". However, in China because of the influence of the traditional ritual culture, women usually compliment men for their personal qualities and ability, such as being talented, open-minded and persevering.

Rhetoric and Idioms of Chinese and English Compliments

Rhetoric and Idioms of Chinese Compliments

Rhetoric is an adjustment of language, which is regarded as a comprehensive art in language progressing (Aristotle, 1992). In the Chinese compliment, people like to use some rhetorical strategies to emphasize, and in particular, metaphors and similes may be more acceptable than just a simple one. This kind of use can make Chinese compliments more vivid and amusing, but they are not usually used in English compliments.

Another point is the idiom; it plays a more important role in Chinese compliments than in English compliments. Chinese people always like to use idioms and proverbs to compliment. And in Chinese context, these idioms are short but vivid in a sense and they are used in every topic in compliment. For example, "Love the subjects as if they were his own children" is used to compliment rulers who love their people just like loving their own children. Sources of idioms are from five aspects: myths and legends, the historical story, the fable story, the literary works and the foreign culture.

Rhetoric and Idioms of English compliments

Languages which have a long history in the world are all rich in idioms (Hu, 2000). English is the most widely used language and it also contains a large number of idioms. There are some different forms between Chinese and English compliments. In the English compliment, for example, if we want to compliment a person who is calm in an urgent situation, we can say that the person is as cool as a cucumber. English is related to the development because of the society and history.

English people's names also appear in the idioms. For example, Jack is a common English name, the meaning of which later refers to ordinary people, a boy or a man. And the source also comes from Bible, if someone who has retired from office with clean hands. The words "clean hands" come from the Bible and it means honest and with integrity. For another example, a meeting with this film director is the open sesame to a successful life like an actor. Here, the word "open sesame" is a metaphor, and it means the key to

success. Comparatively speaking, Chinese compliments include more idioms and rhetorical devices than English compliments, and is the biggest difference between Chinese and English compliments.

The compliment, as a common speech act, has become a positive evaluation to evaluate the good virtues such as possession, ability and appearance. It is a kind of communicative medium, and plays an important role in social daily life. American psychologist William James (2010) said, “The most profound nature of human is the desire for a compliment”.

Reasons for the Differences of Chinese and English Compliments

Ethical Standards and Individual Standards

In Chinese society, people accept the view that collective restriction makes interpersonal relationships harmonious and to maintain a harmonious social communication. In China, a person should serve others first. And this is expressed in the speech act as a compliment, and it is found that Chinese people usually use compliments with a purpose to make interpersonal relationships more harmonious. According to psychological experience, Chinese people like to hear complimenting words too. However, if there are lots of people in public, they are always refusing the compliments from others. Chinese people regard modesty as a virtue. Chinese people believe that unity is a key to one’s success in families and society. So Chinese care the harmonious relationship with someone else. They do not like to cause any uncomfortable feeling. But with the development of the society, Chinese people have changed their minds. Many young people may accept compliments from others. Most young people do not instantly reject the compliments from others, but accept them in different ways. Some employ a smile to express appreciation to others. However, English people accept compliments from others naturally. About the western value of individualism, it is found that it is deeply rooted in their social communication. Benjamin Franklin (1964) said, “God help those who help themselves”. Thus, in a social activities both in daily communication and in the personal interest, they would like to prove their individual feeling and values.

Cooperative Recognition

In western countries, the cooperative principle is very important. In these maxims, the quality maxim is the most important and unshakable. In our daily communication, people must obey this kind of maxim; if they do not obey, it is thought that they are impolite and unacceptable. Generally, the cooperative principle is fit for almost all English people, but with the increasing awareness of Chinese, it is also reasonable in China, because the cooperative principle is related to the understanding of the politeness. For the politeness principle, Chinese people almost emphasize the maxim about the modesty and generosity. There is a clear pragmatic principle between the English and Chinese language influenced by the cultural characteristics.

Understanding of the Politeness Speech Act Theory

Politeness is not only a social phenomenon, but also a cultural phenomenon. It is just like a mirror to reflect lots of aspects of social life (Gu, 1992). Chinese polite languages always show respect for others. A Chinese native speaker often chooses an appropriate system to call others for respect. An English native speaker usually uses Miss, Mrs., Mr., and sir to call others for respect (Gu, 1992).

The relationship between politeness and privacy is different between English and Chinese language cultures. English people think that anything belongs to them, and if there is nothing to do with other people, they will have no right to ask. However, Chinese people like to show their concern or enthusiasm for others, they always ask others about their age or other private matters. English people consider it to be impolite.

They believe that the way of more indirect the tone of speaking is the more polite. According to Chinese politeness speech principle, people use indirect words to refuse other to make people not be embarrassed in order to make each other feel ease. With different understanding about the politeness principle, English people are likely to criticism, invitation or refusing.

Conclusion

This paper has found some discoveries about the English and Chinese compliments in different situations, at home, at school and at the workplace. And through comparison, it is also found that English people often use more compliments than the Chinese people. On the topic of compliments, English people always like to compliment the surface thing: such as a person's possession or the appearance. But the Chinese people like to compliment essential things: such as a person's capability and the nature quality.

The aim of this thesis is to make a comparative analysis between English and Chinese compliments with lots of ink. There are comparisons about topics, rhetoric and Idioms and the social functions between English and Chinese compliments. This thesis lays stress on rhetorical characteristics of Chinese compliments. Comparatively speaking, in Chinese compliment there are more chance to use rhetorical devices.

It is suggested that we should have more study to focus on the way of social variable and data collection from different perspectives. At the same time, more cultural backgrounds should be known to make more useful illustrating examples to make a clear comparison between Chinese and English compliments.

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A Comparison between Chinese and American Family Values

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[Abstract] The family is the basic unit of society and plays an important role in social intercourse. Family values are an important part of the cultural value system. The values of individual family members directly affect their behavior in social interaction; that is to say, the values of the whole society largely depend on family values. This paper aims to make a comparative study of different family values in Chinese and American culture from the aspects of marriage, family education and filial piety, and then analyzes the reasons for their from three perspectives of geographical environment, historical background and religious belief. This study will undoubtedly help Chinese and American friends bridge the gap of family values, so as to avoid unnecessary misunderstandings in cross-cultural communication.

[Keywords] cross-cultural communication; family values; differences

Introduction

Family values reflect people's own interpretations of the concept of culture (Si, 2003). It is embodied in many aspects, such as different concepts of education and marriage and the almost very different social ideology. The core in the study of cultural values is family values and it has huge impact on the members in the family. The family members' value directly determines their thoughts and behaviors. In other words, the social values are dependent on family values of people to large extent. So it is necessary to learn about different family values if we want to better understand the differences between eastern and western cultures.

From the perspective of social culture, this paper aims to learn about the differences between Chinese and American family values. Family values reflect people's outlooks (Mo, 2005). It can help us to better understand the causes of Sino-US cultural differences and to acquire further insight in intercultural communication. In this way, we can solve the obstacles of intercultural communication. At the same time, we can try to promote the cultural exchanges and integration between the two countries.

Literature Review

When we talk about the term family values, it is necessary to understand the definition of family and values. "Family is the basic unit of a society; it is very much like a mirror, reflecting the society's cultural characteristics, moral beliefs, economic and political relations and other social problems" (Breault, et al., 1987). In the most basic sense, a family is a group with legal or genetic ties, but for many people, the meaning of family is greater, and the simple concept of genetic ties may be more complex than it seems.

Values are people's perception of themselves and external things according to their understanding of the values of specific things. People with different values may lead totally different lifestyles. As we all know, the Chinese advocate collectivism while the Americans value individualism (Si, 2003). Influenced by Confucianism and Taoism, in China's collective society, members always have a sense of belonging and work together to achieve the collective goals. Those who betray their organization will be severely condemned and expelled from the organization. The interest of group is the interest of individual, and the value of group is the value of individual. This sense of interdependence, loyalty and shared responsibility for the system will also promote a more cooperative and informal communication and coordination

mechanism to operate in the system as organizational goals are achieved (Fauziah, 2010). Compared with Chinese collectivism, Americans pay more attention to individualism. Individualism refers to that each individual is unique, special and completely different from all other individuals. It is the basic unit of nature (Samowar, & Porter, 2000). Fauziah (2010) described members of an individualistic society as self-centered and competitive rather than cooperative, with low loyalty to the organization they serve, pursuit of their own goals, low dependence on others, and good at computing.

Family values not only refer to the behavior norms of family members, but also a series of measurement standards of behavior norms. As Mo Li said, “we know that the most basic relationships in the family are marriage, kinship and kinship, as well as the emotional and economic relationships generated by these basic relationships. Therefore, education, religion, belief and family economic burden sharing are all included in the family values” (Mo Li, 2005).

In history, culture breeds and influences generations of people and nations. Culture has developed the values of the whole nation, as well as the values of a family. Taking the Chinese nation as an example, China is a nation deeply influenced by Confucianism. Confucius’ philosophy emphasizes the morality of individuals and governments, the correctness, justice and sincerity of social relations (Fan, 2011). Confucius once put forward a famous idea: three guiding principles (rulers guiding subjects, fathers guiding sons, husbands guiding wives) and five unchanging virtues (benevolence, righteousness, propriety, wisdom, loyalty), which still affect today’s Chinese society. Therefore, a unique family value has been formed. Family members always value marriage and will not divorce at will. They put their children first and raise them until their children get married. In addition, for them, the most important responsibility is to support the elderly filial piety.

Distinctions between Chinese and American Family Values

Concept of Marriage in Sino-US Culture

Marriage is a socially or ritually recognized union or a legal contract between spouses that establishes rights and obligations between them, between them and their children, and between them and their in-laws (Haviland, et al., 2011). In the past, most marriages were decided by parents or matchmakers, and young people had little freedom to choose their spouses. People attach great importance to the economic conditions and social status of the bride and groom family. The main task of women is to have a boy in order to maintain the patriarchal system of the family. This marriage mode without love has become a tragedy for Chinese women. Nevertheless, the divorce rate at that time was still very low. Nowadays, the marriage concept of Chinese people has undergone tremendous changes and has become more and more westernized. The ridiculous traditional marriage mode has been replaced by a new marriage concept. Most young people have more freedom to pursue their own happiness and marry the people they love. They are more concerned about whether they have the same life values and interests, rather than the same economic and social status. Husband and wife enjoy equal status in the family, more emphasis on harmonious relationship and emotional harmony. There is an emphasis on encouraging women to try to lighten their husbands’ burden and help support their families after marriage.

Under the great influence of cultural diversity, Americans are eager for love and dare to accept it. As for marriage, Americans think it’s all personal. They put personal happiness first. Parents have little or no control over their children’s marriage. Only when the young couple decide to get married will the parents be informed of their child’s marriage plan. Even if marriage is a personal issue, Americans think marriage

is a serious issue. They must swear in front of God that they will have and persist from the day of marriage. No matter good or bad, rich or poor, sick or healthy, as long as they should live, they should love and cherish. When American women are pregnant, they choose to stay at home. They don't work outside until their children are born.

Concept of Family Education

In ancient China, the belief that "Officialdom is the natural outlet for good scholars" was deeply rooted in students' minds. Due to the implementation of the system of Chinese traditional imperial examination, more people regarded education as an important way to be an official of the government. One's success in such an imperial examination was a great honor to the whole family, especially for those who were born into a comparatively poor family. However, it was unusual for women to pursue knowledge. What they were taught were some skills of how to be a good wife in the future.

Modern Chinese education is still deeply influenced by the traditional concept of family education. What parents instill in their children is to study hard, gain more academic achievements and win fame for their families. Parents are willing to sacrifice everything to meet the requirements of their children. Parents usually start to teach their children when they are very young, because they don't want their children to fall behind in the starting line of life. Chinese parents pay too much attention to their children's affairs, including career choice, work issues, even marriage issues. They think it's love, but it's actually overprotection and connivance.

American parents will not arrange things for their children in advance. They encourage children to develop self-reliance and flexible adaptability. American children have more opportunities to make their own decisions and deal with problems. Parents are only responsible for discovering their children's potential, giving constructive advice and pleasant guidance. For example, if their children ask for some pocket money instead of giving it directly, they ask them to do some housework for the whole family as a way of making money for themselves. This kind of education tells children that it is never easy to earn money, so they can cultivate their independent consciousness in the early stage. In the United States, parents usually raise their children until they reach adulthood. They never worry about that their children cannot survive by their own.

American parents and children are equal. American parents do not force their children to do things they don't like, nor interfere in their children's business, but respect their children's choices and thinking. American children are not only encouraged to express their true thoughts and feelings, but also willing to consult their parents. Parents regard their children as adults, while children regard their parents as peers or friends, which is not authority at all. This democratic way of education enables parents and children to communicate effectively and build deep feelings. The psychological barrier between them was eliminated.

Concept of Filial Piety

Filial piety is illustrated by the Chinese character *xiao*, which also has the same meaning in Korean and Japanese (Ikels, 2004). For centuries, filial piety has been the most noble morality in Chinese culture. When we are young, there are many stories that tell us how the younger generation is filial to their parents. So far, filial piety is affecting our family values and all aspects of Chinese life.

Filial piety helps to build a harmonious society. Parents work hard to create good material conditions for their children to grow up in a good environment. They teach children how to be good people who are good for society. They give all their love to their children without any complaints. Therefore, it is natural

for us to show our concern and support to our parents when they grew old. Filial piety can also be seen in China's legal system. If a criminal commits a crime against his parents, he will be condemned morally and punished legally. Now filial piety has become a law. If the child does not fulfill the obligations of caring for and visiting the parents regularly, the parents can turn to the relevant laws to force the child to fulfill the due obligations.

In the United States, filial piety is more reflected in religious culture. This is less obvious in the way children treat their parents. The Bible is the main source of American morality and ethics. According to the Bible, people should respect their parents, but this respect does not mean full obedience to their parents, because Americans emphasize independence and equality between family members.

The duty of Americans to care for children. This has led to the rapid development of pension, not family pension, but social pension. After resigning, people can rely on the government's massive relief to live. This is quite different from China's pension system, which is not very mature. The elderly in rural areas who have lost their ability to work and have no source of income must rely on the support from their children.

Causes of Different Family Values in Chinese and American Cultures

Influences of Geographical Environment

In ancient times, the Chinese nation was attacked many times by other races. The Chinese government built a series of solid fortifications to protect the Chinese empire from the enemies. The most famous is the Great Wall, which underwent a series of repeated reconstruction, maintenance and reinforcement from the Qin Dynasty to the Ming Dynasty. Under this influence, Chinese culture has evolved into a conservative land culture, which has a strong exclusiveness to foreign cultures.

The United States is a country surrounded by the sea, containing all kinds of cultures. On the basis of absorbing foreign culture, it became a melting pot. American democracy and policy encourage the development of American cultural freedom. Every year, overseas immigrants bring rich and colorful elements to Native American culture. With these factors, we can regard American culture as an open marine culture with strong compatibility.

Influences of Historical Background

China is a country with a history of more than 5000 years. Feudal thoughts have a great influence on the development of family values. Patriarchy is the rule of fathers over women and children, which has a profound impact on people's family values. "Three principles" and "five constant" virtues indicate that family members are not completely equal, especially between husband and wife, parents and children.

America is a country of a melting pot, with a history of about 200 years. In order to make a living, new immigrants have to bid farewell to their parents and set foot on this new piece of land. What they have to concern about is their future development. As time goes by, they gradually get accustomed to it, so traditional family affection is ignored and a new type of family values comes into being. "All men are created equal and independent; no one may infringe other people's life, health, freedom and property rights" (John Locke.1999). Under the guidance of the "Declaration of Independence", the Americans got rid of the British colonial rule, created their own American culture and set up an American image. Therefore, political ideology is another factor that makes Americans form self-centered values of equality, freedom, independence and strong sense of power in their families.

Influences of Religious Belief

Chinese people are under the profound influence of Confucianism. Confucianism focuses on the practice, especially the importance of the family, and not on a belief in gods or the afterlife (Fingarette, 1972). The word “nation” is translated into “Guo Jia”, which means a country is a big family while many individual families form a whole nation and they seem to be inseparable but actually tied together closely.

Americans believe that Christianity is their mainstream culture, and most people believe in God. The Bible is one of the main classics of Western Christianity, which is inseparable for American family values. God loves everyone because everyone is his subjects.

Conclusion

From the above comparative study of the differences, it is concluded that there is indeed remarkable difference between Chinese and American family values owing to different culture values. In fact, with the further exchanges of economic, political and cultural between China and the United States. The traditional family values of China and the United States also face great changes. They know there are many advantages to learn from each other’s family values. The Chinese people began to enhance their sense of independence and competition, while the Americans emphasized the coordination among family members. Although these two family values can collide and assimilate, they are never the same values. What we can do is to build a bridge between these two family values. Our ultimate goal is to reduce the unnecessary communication cost to the minimum, gradually accelerate the fusion speed, and provide some practical reference information. Mutual learning helps us to appreciate each other’s strengths in mutual communication and prevent conflicts. With the deepening and expansion of the research, it is hoped that more people can benefit from the research of family values.

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The Impact of Economic Globalization on Chinese Culture

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[Abstract] China has joined the WTO and started to enter the track of internationalization and globalization. China's market economy status has also been recognized by more countries in the world and integrated into the international family. This not only brings great changes and influences to our country's economy, politics and culture, but also has profound influences on the common people's ideology, lifestyle and cultural choices. The trend of economic globalization is obvious. Chinese culture has a long history and profound accumulation. It is the crystallization of the wisdom of the Chinese nation and the embodiment of its spiritual outlook. It is a self-contained and unique culture in the world. But in the wave of economic globalization, Chinese culture has also suffered unprecedented impact and challenges. Economic globalization is affecting our country's politics, economy and culture with an irresistible trend, especially the influence on culture, which attracts our government's attention. Economy and culture are closely related.

[Keywords] economic globalization, Chinese culture, impact

Introduction

Economic globalization refers to the large-scale and high-speed cross-border flow of goods, services, capital, technology and personnel of all countries (Compton, 2000). The plans of all countries and regions in the world are economically interdependent and mutually penetrating. At the same time, this phenomenon of expansion, mutual competition and mutual restriction is also deepening. Since modern times, economic globalization is a natural historical process in which human society overcomes space obstacles and realizes the production factors such as capital, goods, technology and labor force across national boundaries. This process began with the formation of capitalist mode of production and developed with the expansion of this mode of production in the world. These two processes basically belong to the same historical process. Especially in the 1990s, with the end of the cold war, the wave of economic globalization has changed the whole world, showing new characteristics: information makes the earth smaller and smaller, and the state exchanges more and more frequent and convenient (Wang, S., 2007). The international flow of production factors is more obvious. Because of this, economic globalization has attracted more and more attention.

There is a very close relationship between economy and culture. First, economic development determines the degree of cultural activities. Only when the material conditions are very rich can people pursue spiritual satisfaction. Secondly, economic development should also be based on cultural development. Generally speaking, in the process of social development, economy and culture complement each other and promote each other. Without economic development, there will be no cultural prosperity; at the same time, without cultural prosperity, there will be no economic development (Chen, 2005). This paper tries to analyze the impact of globalization for Chinese culture and influences of the life for Chinese people.

Literature Review

Since China's accession to the WTO, globalization has become a hot topic in China. With the development of economic globalization, when we regard identity as fixed, natural and eternal, the problem of cultural

identity also arises. While global forces can oppress and erode local traditions and identities, they can also provide a new framework for people to remold their identities (Zwingle, 2001). Globalization becomes a great threat and challenge to both economy safety and sovereignty of developing countries, as well as their cultural security (Compton, 2000). With the deepening of the process of economic globalization, it is particularly important to explore economic globalization and cultural identity in contemporary China. Globalization is led by western countries, so developing countries also have effect in globalization. (Leiber, & Weisberg, 2002). It is not easy for anyone to talk about globalization without generalizing it or using stereotypes. However, the huge and rapid development of globalization literature in China shows that the study of globalization theory is in the ascendant in China. With the in-depth development of China's reform and opening up, the communication with western culture is more and more in-depth. In this process, many Western values were introduced into China. Many young people regard most of these values as "Western way of life" (Benedict, 1934). They prefer to pursue American values rather than our traditional ones. In fact, Chinese values have been westernized to some extent, although the differences still exist.

With the influence of cultural globalization and the gradual formation of the new world system, the study of local culture has recently become a popular interdisciplinary study and multiculturalism theory, which is controversial. In the new era, culture, as a kind of soft power, has become a new force in the world. The competition of the future world will be the competition of culture. Chinese traditional culture has a long history and is a unique part of human civilization. In the process of dealing with cross-cultural communication, we should treat the good elements of foreign values with a critical way of thinking and an open mind, at the same time, we should keep the excellent parts of traditional values and show them to the world. Globalization is neither a process of global homogenization, nor a process of colonization or global unification, but a moderate process of respecting differences. Understanding "difference" is the basis of harmony, and harmony is the basis of the development of things. On the contrary, the pursuit of "similarity" does not help us to develop and deal with things. Therefore, Chinese culture should reach a consensus through communication and find intersection in different cultures. As a member of WTO, China will inevitably face the impact of foreign cultural products, capital and values (Spybey, 1996). We have to endure these shocks. To maintain the invincibility of Chinese culture, we must participate in the process of economic globalization. We should give full play to our comparative advantages and constantly expand the development space of cultural industry.

The Impact of Economic Globalization on Chinese Culture

The Impact on Political Relations

With the development of economic globalization, China actively supports and participates in international and regional economic organizations, strengthens regional economic cooperation and promotes the development of global economic integration. The interdependence among different countries, regions and countries is increasing. The comprehensive development of the world and the solution of global problems need the joint participation of developed and developing countries (Hu, J., 2002). Due to the increasingly close relationship between developing countries and developed countries, some developing countries, such as China, will begin to resist unreasonable tariff barriers and unreasonable old international economic order in various forms. However, in order to safeguard national interests, China's relations with some developed countries will inevitably be greatly affected.

The Impact on Political Consciousness

Political consciousness refers to the political cognition, political attitude and political beliefs of political subject. It includes not only national and personal political psychology but also the ideology of social class group. The beginning of globalization was led by the capitalist countries. With the development of economic globalization, the western countries will actively promote their own political culture and philosophy, thus affecting the development of our country's democratic consciousness. The contradiction between the rapid growth of the democratic demand and the progressive political development is increasingly apparent. Globalization provides power and conditions for our country's political development. It makes our country citizen's independent consciousness, equality consciousness, legal consciousness greatly to be improved, and the expectations of the citizen's political participation greatly increased. The economic foundation of China's democratic politics is uncompleted, the historical foundation of democracy is weak, and the public's awareness of democracy is immature (Kluckhohn, 1998). Those entirely make our country's democratic political construction to be bound to present chronic and progressive characteristics, and also make it not yet meet the rapidly growing demand for democracy. In the meantime, with the deepening of the reform, China's social classes are increasingly dividing. The interest group and social class after restructuring are seeking the carrier and the mechanism of political expression and interest expression. For example, if the private enterprises and some vulnerable groups don't accelerate the process of political democratization, this force could seek improper form of political participation, thus it will produce a negative impact on social development.

The Impact on Chinese Traditional Greetings Culture

"Greetings" are the words we speak in order to build social relationships when we meet others in society. The functions of the greetings would make people build social relationships and start the emotional topics. For example, "Have you eaten your meal?" This phrase is often used for greeting in China before or after meals. As another example, "where are you going?" and "where have you been?" This is just a form of greeting (Hu, W., 2009) which do not need the actual answer. In the past, such greetings could be heard everywhere, however, now these greetings are not popular. Instead the western greetings are more and more widespread in China especially in the campus where the students will always say "hello" or "hi" when greeting, and the phenomenon of the combination of Chinese and Western elements also appears. Let's take "New Year's Day" in 2009 for example when "Happy 牛 (ox) Year" was the most popular New Year greetings. In fact, it is just because the pronunciation of "niu" in twelve Chinese zodiac signs happens to be similar with the English word "new". "Happy new year" that everyone knows is cleverly replaced by "happy 牛(ox) year" by some people. The English and the Chinese traditional culture combine perfectly in the short and capable words of omen. And the word "牛 (ox)" itself implies "prosperous" and "strong" in the people's folk oral which expresses the good wishes that people are looking forward in the New Year. So, "happy 牛 (ox) year" often appears in mobile phone short message, MSN and the personalized signature of QQ, and said by more and more people (Wang, T., 2007).

Even more interesting, some witty and funny men consider "the new year 牛 (ox)" as the heroine in the message: a cow walks on the beach, a wave hit on him, a crab shouts loudly "happy new year". These humorous sections have few words, but it makes people smile in a new year and wins plaudits (Wang, S., 2007).

The Impact of Economic Globalization on People's Values

The Impact on Value Goal

The goal of values changes from ideal to reality. Due to the history and thousands of years of Confucian traditional culture, the value goal of Chinese people has a strong idealistic color for a long time. From the feudal era, the value goal of saints was self-cultivation, family adjustment, national order and land governance. Before the reform and opening up of the People's Republic of China, the value pursuit of Chinese people was both red and fine. It's not hard to see its idealistic side. Chinese people, especially the young, are also dismissive of the false political, socialist and ascetic values of the past. Most people are concerned about the development goals and policy guidance of the country, the interests of enterprises or units, and their career, family and practical interests (Wang, N., 1998). Young people are eager for success and want to be rich. They are more concerned about economic income. They are also concerned about the realization of personal values, rights and social status, whether the work is comfortable, whether they can work in large cities, or whether they have the opportunity to go abroad for further study, etc. Generally speaking, the spiritual pursuit of value of modern people, especially young people, is still higher than the pursuit of material, while the idealism of young people is weakened. The desire for material pursuit is growing, and its value goal tends to be materialistic and practical. Obviously, the reasons for adapting to the development trend of market economy are closely related to western social values, which have a great influence on young people. What's more, if these substantive values and value goals are devalued, they will be extremely harmful to the nation, the country and the individual.

The Impact on Value Orientation

As the practice of reforming and opening up, especially the establishment of the socialist market economic system, the past state-owned enterprise has undergone a major forming development with a variety of ownership structure, a variety of economic elements and a variety of distribution in the market competition, and at the same time, also has produced a variety of interest groups and different social classes. The diversified structure of economic structure and interest subject not only causes the situation of coexistence of multiple driving system in the value field in China, but also makes the value orientation of different interest subjects brings out the characteristics of diversification. "Some people consider the social interest as the standard; some people consider the small group's interests as the standard; some people consider the personal interests as the standard; some people pursue rights; some people pursue force and skill; some people pursue money." In the meantime, in order to adapt to the need of construction of market economy and blend into the stream of the globalization process, many new values have been accepted by people. For example, the values of independence, self-reliance, self-improvement, competition concepts, risk perception, efficiency view, and fair view and so on, all of these create conditions for the formation of the multiple value orientation. In a word, the problem of the diversity of value orientation results from the economic globalization in the final analysis and produces the impact and influence of the new situation and new problems to the traditional values integrated into the economic globalization process.

The Impact on Value Center

The value center of gravity transforms from the political to the economic. Since the third Plenary Session of the 11th Central Committee of the Chinese Communist Party, along with the transfer of the work center of our party and the fast speed of the process of globalization, economic development has become a national work center. Especially the establishment of market economic system and the formation of the pattern of

diversity in interest subjects, the value orientation of people begins to diverge. Value center also begins to transfer accordingly, that is political consciousness is gradually faded while economic consciousness is gradually enhanced (Tomlinson, 1991). Therefore, only in this way, our country can keep pace with the wheels of economic globalization and keep the development of our country forward.

Conclusion

Globalization is not only an objective fact, but also a kind of development trend. Whether we admit it or not, it has a subtle influence on the process of the world. It is like a dull sword. It not only brings us opportunities, but also creates a serious challenge. From the positive side, the process of economic globalization strengthens the exchanges and cooperation in the economic, ideological and political field of all countries all over the world. It further promotes the worldwide general contact, making the advanced technology, management, and other aspects of civilization achievements widely spread in the world, and is used by different ethnic groups. The situation of economic globalization makes people's political psychology and political concept change profoundly.

However, globalization has also brought Chinese political culture many negative effects, some activities, under the mask of globalization, have greatly influenced on those with weak political psychological identity in evaluating the current political strategy, line, principles, policies and measures, at the same time, globalization shows a huge gap between China and western developed countries from the perspectives of economy, culture, science and technology, arousing people's political aspirations to change the status. Under the pressure of globalization and market economy, the demand of people for democratization, legalization and modernization of socialism politics is higher and higher.

Globalization is a remarkable feature of today's world. The process of economic globalization will undoubtedly have a profound impact on China, especially on China's culture. When Chinese culture faces the opportunities and challenges brought by economic globalization, we should think about this problem correctly. We should not only take certain measures to challenge, but also seize the opportunity. Only by grasping the dialectical and unified relationship between China and the world and keeping up with the trend of development can China join in the process of globalization and promote the development of culture, politics and economy.

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Prototype Effects: Issues and Options in Language Acquisition

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[Abstract] This essay focuses on studying prototype theory. By discussing two examples from two grammatical books, it finds that prototype seems to be lost and prototype effect does not work anymore in terms of categorization of some grammatical phenomena. With the help of the findings from neuroscience, prototype theory is reinterpreted as the follows: It is a product, a sort of compromise between substance and ideas, and, in this sense, prototype is not inherent, but made.

[Keywords] prototype effect; categorization; linguistic cognition

Introduction

In 1973, Eleanor Rosch conducted an experiment of categorization related to birds in which she found it took less time to verify that a robin is a bird than to verify that a duck is a bird (Rosch, 1973). This suggests that the category name activates the names of more prototypical members of the category and deactivates the more marginal members (Rosch, 1975). The study of prototype effects has a long tradition in linguistics. The kinds of effects that have been studied the most are asymmetries within categories and gradations away from a best example (Lakoff, 1987). This article, beginning with the shift of some typical home appliances in Chinese families at various times and two examples related to the grammatical categorizations, explains why prototype is lost and prototype effect does not work anymore. With the supporting evidence obtained from the neuroscience, it points out that human beings' cognitive process is substance-oriented and, thus, concludes that there is no prototype in the world of substance; however, a prototype could be invented with the combination of both substance and ideas. The nature of "being invented" of a prototype provides us with "strategies of fortification" in language acquisition.

The Evolution of Prototypes: The Shift of Typical Home Appliances

Does prototype really exist in members of a category? If it does exist, then the only task lies in the choice of prototype. What confused us is how to select or define the entity that is possible to be seen as a prototype. In order to give people an insight into how much the so-called prototype has shifted, first, let us list some typical home appliances in different ages in China.

In a short sketch "Yesterday, Today and Tomorrow," the famous star, Zhao Benshan, emphasized that the family appliance he owned is a flashlight, and demonstrated that in the 1970s, the flashlight played the role of a prototype among the group of family appliances (Cai, 2009). In the 1980s, some popular Hong Kong TV plays attracted the mainlanders so much that everyone desired to have a TV, and, thus, a TV was conjured up in everyone's mind as a prototype of home appliances (Li, 2013). In the 1990s, a type of mobile phone named Xiao Lingtong began to prevail among most Chinese families. What attributed to this phenomenon was the expense, for people hold the belief that "the cheaper the better" as long as it functions well (Zhao, & Mao, 2008). In the 2000s, cars began to come into the lives of some rich Chinese families as a symbol of identity, and later, all people worked hard for cars (Sun, 2013). Nowadays, if you once again ask any Chinese person the same question, "What home appliance is the most typical?", he or she may feel

more confused than ever. Why? It might act as an explanation that they do not have a strong desire for any home appliances as before, and in this sense, triggering fresh “needs” or “desires” becomes a basis of prototype building.

The above rankings of home appliances shows that it is hard to make out what criteria are used to judge a prototype and raises the following serious questions: On what factors is the selection of prototype normally based? And if it can be altered by people’s preferences, what exactly are prototypes? The more closely prototypes are examined, the more elusive they seem to be. Aitchison claimed that it is hard to see the basis on which prototypes are selected: frequency, appearance, and function are all important, but none is critical (Aitchison, 1987). Just as Geeraerts said, “the term prototype itself has been claimed to show the ‘family resemblance syndrome’: there are different types of prototype, and no one definition covers them all” (Geeraerts, 1989).

Prototype Effects Rather than Prototypes: from Object Recognition to Linguistic Cognition

The numerous difficulties with the nature of prototypes have led to a reluctance to speak of straightforward “prototypes,” and a tendency to replace the term “prototype” with the notion of “prototype effects.” In short, prototype effects, rather than prototypes, are real (Brown, Malmkjær, Pollitt, & Williams, 1994). Speaking of prototype effects in language, Lakoff seemed to strive to convince us that language makes use of our general cognitive apparatus, saying, “If this claim is correct, two things follow: one is, linguistic categories should be of the same type as other categories in our conceptual system. In particular, they should show prototype and basic-level effects; the other is, evidence about the nature of linguistic categories should contribute to a general understanding of cognitive categories in general” (1987). Thus, we need to ask the general question: What evidence is there that language shows prototype and basic-level effects? Obviously, the evidence would contribute a lot to the acquisition of language if it existed. To figure it out, in the following part, some examples on the categorization of grammatical systems will be discussed.

The Evolution of Modals: Central Modals, semi-Modals and Marginal Auxiliary

Modals are frequently used in daily communications. In English, modals are divided into three teams: the first team includes nine central modal auxiliary verbs: “can, could, may, might, shall, should, will, would, must”; the second team includes some semi-modals, which are a number of fixed idiomatic phrases with functions similar to those of modals, such as “(had) better, have to, (have) got to, be supposed to, be going to”; the third team is composed of a handful of marginal auxiliary verbs, which can behave like modals, such as “need (to), ought to, dare (to), used (to).” Beyond this there are a large number of other relatively fixed expressions with meanings similar to the modal auxiliaries, such as want to, be able to, be obliged to, be likely to, be willing to (Biber, Johansson, Leech, Conrad, & Finegan, 2000).

Now, the following question emerges: Among all the modals mentioned above, which team or which individual modal plays the role of prototype? Or in other words, which team or individual modal first renders a basic-level effect in terms of fast identification? We cannot take it for granted that it is the central ones that play the role of prototypes. Is it possible that any semi-modal or marginal modal, is accidentally taken as an alternative to the central one and, thus, poses a threat to the position of any central modal? What could cause that if it did happen? Apart from these questions, it appears necessary for us to ask another question “Does it make any sense to distinguish them from each other under the condition that they are used in the right way?” When discussing the basic-level categories, Lakoff took Rosch’s experiment as a proof of his basic level effect, pointing out that basic-level categories are basic in the following aspects:

shortest, most commonly used, and first to enter the lexicon in the background of communication (Lakoff, 1987). Biber, Johansson, Leech, Conrad, and Finegan make use of the following historical data from the *Oxford English Dictionary* to carry out their research and had some new findings:

Data from the Oxford English Dictionary (Biber, Johansson, Leech, Conrad, & Finegan, 2000):

- semi-modals attested before 1400: need to, ought to, used to
- semi-modals first attested between 1400 and 1650: had better, have to, be going to
- semi-modals first attested between 1650 and 1800: be supposed to
- semi-modals first attested after 1800: better, (have) got to

During the explorations, the grammarians found the following interesting phenomena: one is, British English has been more innovative recently in the use of semi-modals than AmE; the other is, while the older semi-modal forms, such as have to and be going to, are considerably more common in AmE, the more recent semi-modals (had) better and (have) got to (also transcribed as “gotta”) are more common by far in BrE conversation (Biber, Johansson, Leech, Conrad, & Finegan, 2000).

The findings of the grammarians reveal that the semi-modals are not shorter than the central ones, but they are frequently used in daily communication. In the case of semi-modals, some of them are more common in BrE conversation, despite the fact that they do not enter the lexicon first. It seems that the feature of “most commonly used” is in consensus with the ones of the basic-level of modals; however, what perplexes us is the “most commonly used” semi-modals are not in the group of the central ones. What factors lead to the strange shift? The lower frequency of modals with obligation/necessity meanings probably has two sources. First, this relative rarity reflects a general tendency to avoid the face-threatening force of expressions with an obligation meaning. In addition, semi-modals have become better established in this semantic domain, apparently replacing the modal verbs to a great extent (Biber, Johansson, Leech, Conrad, & Finegan, 2000).

The interpretation of preterit: from functional (syntactic) class to notional categories

A lot of verbs, which function as “preterit” in different forms, could be captured in the dictionary, such as –ed (handed), -t (fixed), -d (showed), -t with inner change (left), kernel unchanged (put), inner change (drank), and different kernel (was). With regard to the notions of preterit, it also presents a feature of multiplication; that is to say, it conveys different notions: past time, unreality in present time (if we knew; I wish we knew), future time (it is time you went to bed), shifted present (how did you know I was a Dane?), all times (men were deceivers ever) (Jespersen, 1924). This example suggests that the English preterit is formed in various ways, and though it is one definite syntactic category, it has not always the same logical purport. We have, thus, in reality arrived at a threefold division, three stages of grammatical treatment of the same phenomena, or three points of view from which grammatical facts may be considered, which may briefly be described as (A) form, (B) function, (C) notion. Syntactic categories, thus, face both ways towards form and towards notion. They stand midway and form the connecting link between the world of sounds and the world of ideas (Jespersen, 1924).

When discussing the linguistic phenomenon of preterit, I feel curious about what the students of language do. Would they just make great efforts to memorize the marks of forms? What strategies or factors could facilitate the development of recognition of different notions? Did some of the language learners ever attempt to build a link between the forms and the notions? It seems that neither the prototype theory nor the prototype effects work in seeking answers to the above questions. As far as the prototype is concerned in

the case of categories of notions of preterit, the chances are that it will interfere with our perception of the other family members once we regard “past time” as the prototype. If an individual learning a second language tends to transfer rules from the prototype theory, some positive results might be obtained wherever prototype and the other members in the same category share at least some properties; however, it would act as a negative transfer where there were no similarities at all.

Once the theory of “family resemblance” broke down, it would lead to quite an unpleasant result that “the more we probe into it, the more we will feel confused and the less success we could obtain. As second language learners, what could be drawn from learning experiences is, on the one hand, we have gotten used to remembering language forms though we want to understand the notions, classifying things or ideas without regard to their linguistic expressions; on the other hand, at times, we are more willing to take a short cut than a long journey, and, thus, go to another extreme, wishing to find out the “universal rules” or “ideal cognitive models” so as to tackle all the problems. Don’t be fascinated by rules in that the “universal grammar” might not exist at all. Jespersen warned us that often enough we shall find that grammatical categories are at best symptoms, foreshadowing notional categories, and sometimes the “notion” behind a grammatical phenomenon is as elusive as Kant’s *ding an sich*; on the whole, we must not expect to arrive at a “universal grammar” in the sense of the old philosophical grammarians (Jespersen, 1924).

What Causes the Invalidity in Prototype and Prototype Effects

What contributes to confusion or disagreement on the view of prototype? The answer can be discussed as three division: levels of representation, domains of study, and judgement of attributes. As for the levels of representation, I mean on what level, phonetics, semiotics, syntax or semantics, is the language analysis performed? Previous experiments show the result is varied with the change of levels. Apart from levels, tests carried out in different disciplines, such as logics, linguistics, cognitive linguistics, psycholinguistics and neurolinguistics, will lead to different outcomes.

One idea left to be argued is the attribute of it; that is, is it material-oriented or mentally oriented? It is extremely difficult to explain what justifies the attribution of it. In order to make it clear, let us begin with Chomsky’s view on language: we have linguistic knowledge of universal grammar. For Chomsky, knowledge of grammar is already unconsciously present in each of us, and this knowledge accounts for the mechanism of learning a language (Green, 2001). Jespersen has denied the “universal grammar,” but it will be another thing if Chomsky has different interpretation of it. Let us set the question aside and focus on his other claims, like “knowledge of grammar is inherent in each of us.” If it is correct, what is the source of the knowledge? The findings from cognitive neuroscience will shed light on this question. One answer is “neural networks can provide mechanisms for the formation of associations that automatically yield many further properties” (Arbib, 2003).

The other, from the research of Ojemann, is that “the involvement of both hemisphere in aspects of linguistics activity was documented” (Grodzinsky, 2003) and the third is, in some cases, Wernicke’s aphasics showed syntactic disturbances. Broca’s patients, on the other hand, while failing certain tasks that probe syntactic abilities, succeeded in others (Grodzinsky, 2003).

The above discoveries offer us a substantial proof that the cognitive ability is derived from substance rather than language-based thought, and “ideas and substance of things” cannot be separated from each other. Therefore, seen from the substance-oriented nature of the cognitive process, there is no prototype at all; however, a prototype is likely to be invented with the combination of ideas and substance. Just assume that the prototype in any category is produced under the balance of force, a sort of compromise between

the substance (our cognitive organisms) and ideas (any thought independent of the cognitive organisms). Now a new question needs to be answered, which is where the ideas are from? The ideas are from rules of nature and rules of the society. Any stimulus, language or non-language, is entitled to participating in establishing a prototype and whether it succeeds or not depends on how well the participants (nature, society, and the cognitive organisms) reconcile.

What Lessons We Could Learn from Prototype Theory

An image of prototype could be made by means of instilling some thought into people's minds despite the fact that there is no prototype in the world of substance. The item playing the role of a prototype of something related to grammar might be from one's mother language rather than a second one, for it is ideas expressed in the mother language that first participates in the cognitive activity interacting with the cognitive organisms. Taking this priority of the mother language involvement into account, any naive thought that a second language learning could be totally separated from the native one should be abandoned. Nevertheless, an exception to it might be seen from Aristotle's assertion that if there is some science of everything of the kind that some people say, the man who learns it must start off knowing nothing at all beforehand (Aristotle, 2003).

"Knowing nothing at all beforehand" will trigger broad speculation that the cognitive organisms must be in a state of "falling asleep," responding to nothing, no matter what stimulus comes to it, which is obviously in no consensus with the findings from the neuroscience. Knowing this, Chinese students who take English as a second language would not have been that stubborn in insisting on "extremes" like the following ones: (a) he must not speak Chinese, (b) he must not learn lists of Chinese-English equivalents, and (c) he must not translate from Chinese to English.

All these activities will nullify his efforts to establish within himself a co-ordinate system of two languages (Brooks, 1964). If the co-ordinate system of two languages failed to be established, the collapse of the mother language system should be avoided. However, it does not imply that cross-lingual technique should be excluded, but rather, it could be taken as the best one. Translation of a kind may provide the most effective means of learning (Widdowson, 1979), and, thus, the key point lies in to what extent the second language should be used during the process of leaning.

In building a prototype of an object, there is no doubt that the forms work a lot and language is in the case. While it is acknowledged that decoding the notion is most significant, the forms cannot be ignored totally. As it could be seen, any change in forms might contribute to interference in understanding. Take the verb "astonish" as an example, and see how flexible it is reshaped in the following sentences: "he moved astonishingly fast; he moved with astonishing rapidity and his rapid movements astonished us" (Jespersen, 1924). If the transformations of the word "astonish" in English were not explained well to the Chinese learners, they would feel rather confused when a different image of it popped up.

It occurs due to the exclusive use of "astonish" in Mandarin. According to Lian (2010), Mandarin is a typical "analytic language" characterized by a relatively frequent use of function words, auxiliary verbs, and changes in word order or expression of syntactic relations, rather than of inflected forms (Lian, 2010). Influenced by the unique feature of Mandarin, Chinese students might take "astonish" as the prototype one in conveying a similar meaning in Chinese without noticing its transformations, and thus make many grammatical mistakes. In contrast, if forms were overemphasized singly, notions seem unable to be arrived at unless all the forms are seen as an integrity rather than pieces detached from each other. The guess is in accordance with the strategy of cognition that while being detailed in description of tasks and activities,

they are all rather “holistic” in their approach to the linguistic signal (Grodzinsky, 2003). Therefore, in studying any language, we should be as cautious as possible as we can and do as what Frege said, “Never to ask for the meaning of a word in isolation, but only in the context of a proposition” (Green, 2001).

Conclusion

The contribution of prototype theory lies not in its effect of fast identification, but in the strategies used for recognizing something fast. At the receptors, increasing the intensity of stimulation will increase the generator potential (Arbib, 2003). If we aim to make up a prototype in any category, what we need to do is to add some force to it, and, thus, impart life to the neurons. Take the two sentences “An idea suddenly struck me” and “I came up with an idea” as an example, the selection in expression ways depends on of which style, an impersonal style in English or a personal style in Chinese you are willing to make use (Lian, 2010). As second language learners. We cannot jump to a conclusion that “He came up with an idea” is a prototype one in the categories of different expressions due only to its being used frequently by Chinese learners or arbitrarily point out that Chinese students would have great difficulties in learning the other expressions. It is quite possible for a second language learner to master any complicated grammatical system, referring to no “prototype,” as long as great interpretations and essential information on them are given. During the process of a second language teaching, giving the right amount of information is obviously significant in building a prototype. If the belief that “the more intense the force is, the better the end is” is incorrect, do not make your contribution more informative than is required (Channell, 2000).

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Interpretation of the Code Model of Communication in Semiotics

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[Abstract] The word code is actually the terminology of communication engineering. Linguists then borrow the terminology to illustrate how human communication take place by treating human language as a code. Saussure's circuit of parole is used to manifest the language system – the langue. The circuit relates parole to an individual, nonconventional act. Langue, on the other hand, is a social, conventional “code.” Functionalists believe that language is a multiple coding system, organized into levels. It is later developed to extend to all forms of communication. A revised model by Eco accounts not only for the isolated analysis of a sememe, but also for all coded connotations, as well as contextual and circumstantial semantic selections.

[Keywords] code model of communication; encoding and decoding; human communication

Introduction

Language can transfer thoughts; thus communication can be achieved by encoding and decoding messages. This approach to communication is termed by Sperber and Wilson as the code model of communication. The view that linguistic communication is achieved by encoding thoughts in sounds is rather entrenched in Western culture and can be traced back to the ancient Greek philosophy. For Aristotle, language is just the manifestation of logos, which represents a distinctive mental faculty that makes man “the rational animal.” Aristotle believes that the world is the same for all humanity, that the “mental representation” of the world is the same for all its inhabitants, but that language is not the same for all because it is conventional, and different societies have different conventions. Aristotle clearly presupposes that communication is telemental; that is: words “transfer” thoughts from one person's mind to another person's mind on the basis that the words are associated with the same thoughts in both minds. *Port-Royal Grammar* illustrates that the essential function of speaking is to communicate thoughts, and the only way that speech can successfully do it is by acting as a mirror of the structure of the thoughts being expressed. Their rationalism intends only to explain the connection between whole thoughts and their verbal expression at sentence level, not the connection between individual ideas and words. Words are thought to be inherently classified into classes based on the type of idea or operation they signify. These “parts of speech” are combinable in a sentence only in certain manners corresponding to how the ideas and operations combine in a thought.

Port-Royal Grammar did not acknowledge the autonomy of language, since language is structured to reflect something else: thought. Saussure has a strong interest in seeking a basis for establishing linguistics as an autonomous branch of scientific inquiry. He repeatedly emphasizes the social nature of languages and regards linguistics as only one branch of a more general science of signs, which he described “semiology.” Hence, in this article, the idea will be further interpreted from semiotics perspective.

Defining the Code Model of Communication

The word *code* is actually the terminology of communications engineering. A code is a system of letters or other signs that makes sense only to someone who already knows its key or cipher, and, thus, can encode or decode a message. Linguists then borrow the terminology to illustrate how human communication take place by treating human language as a code. For some modern authorities in linguistic theory, the code is not just a metaphoric term, and it is elaborated in great details. For instance:

“We may...think of the speech chain as a communication system in which ideas to be transmitted are represented by a code that undergoes transformations as speech events proceed from one level to another. In the same way, the words of our language are a code for concepts and material objects... During speech transmission, the speaker’s linguistic code of words and sentences is transformed into physiological and physical codes—in other words, into corresponding sets of muscle movements and air vibrations—being reconverted into linguistic code at the listener’s end. This is analogous to translating the written ‘dash-dash-dash’ of Morse code into the sounds, ‘beep-beep-beep’” (Denes, & Pinson, 1963, pp. 7-8).

Shannon and Weaver (1949) explained how communication can be achieved by use of a code. They set up a model to suppose that X is the source and Y is the destination. The message originated by X is encoded by the transmitter into a signal. The signal is sent over a particular communication channel to the receiver. The receiver decodes the signal into a message and passes the message on to Y. “Communication, thus, is achieved by encoding a message, which cannot travel, into a signal, which can, and by decoding this signal at the receiving end. Noise along the channel can destroy or distort the signal. Otherwise, as long as the devices are in order and the codes are identical at both ends, successful communication is guaranteed” (Sperber, & Wilson, 1986).

A similar model of human verbal communication is proposed by Sperber and Wilson later to treat X and Y as the central thought processes, the encoder and the decoder are linguistic abilities, the message is a thought, and the channel is air that carries an acoustic signal. To better understand the definition, we need to have a close look at Saussure’s model of communication and the improved models of other semiotic linguists.

Saussure’s Model of Communication from the Semiotic Perspective

Saussure had a strong interest in seeking a basis for establishing linguistics as an autonomous branch of scientific inquiry. He claims that languages are the instruments enabling human beings to comprehend rationally the world they live in. Rather than seeing words as only peripheral to our understanding of reality, Saussure (1977) believed human understanding of reality in every sphere revolves about the social use of linguistic signs. He repeatedly emphasized the social nature of languages and regards linguistics as only one branch of a more general science of signs, which he described “semiology.” To offer the theory of the linguistic sign – the basic unit of langue, Saussure proposed two technical terms to name complementary facets of a linguistic sign: signifiant and signifie (the “signifying” plane and the “signified” plane). Every langue is a complete semiological system of bi-planar signs, each of which has its signifiant and its signifie. It is by mastering a semiological system of this type that human beings are able both to communicate linguistically with others who share the same system and also to think analytically about the world in which they live.

The circuit of parole he described was used to manifest the language system – the langue. For Saussure, the circuit of parole is an individual act, involving at least two individuals. In A’s mind, there are concepts associated with representations of linguistic sounds that are used for their expressions. The concept unlocks the corresponding sound image, which is a psychological process. Then the brain transmits an impulse corresponding to the sound image to the organs producing the sounds, which is a physiological process. Sound waves transmitted from the mouth of A to the ear of B is a physical process. Now a sound image in B’s brain is activated by the wave and then unlocks the corresponding concept in B’s brain. If B responds,

this new process, from B's mind to A's mind, will follow exactly the same course in reverse. The associative and coordinating faculty in reality makes the process more complex, writes Saussure, but these are its essential elements. This faculty is central for the organization of language as a system. The circuit relates parole to an individual, nonconventional act. Langue, on the other hand, is a social conventional "code."

The Recent Development of the Code Model in Semiotics

Saussure could hardly have hoped for a more whole-hearted endorsement from posterity of his assumption that the speech-circuit model provides not only a correct but also an essential communication theory for linguistics. Meanwhile, he never explains why this model is the appropriate one, but simply introduces it without further justification. Many aspects of his communication circuit are open to serious criticism. For example, the reception of the message is not a dull, passive event; the model does not show us the dialogic connection, or degrees of closeness, between A and B, particularly in the sense of the interference of B in the production of A's message. B and A remain external to each other. To solve these problems, recent semiotics (in semiotics, the term code refers loosely to any set of signs and their conventions of meaning) has done a lot of work to improve this model.

The Improvement of the Code Model in Verbal Communication in Semiotics

Functionalists believe that language is a multiple coding system organized into levels. Namely, a large number of complex meanings is to be encoded in a small number of simple sounds, and this cannot be achieved without intervening levels. Each utterance has to be multifunctional, while, at the same time, have an integrated structure. There must, therefore, be a level of organization of meaning: a semantic level. All that Saussure has to say about the initial phase is the brief reference to concepts "triggering" sound patterns in the brain; while the final phase is described as the "psychological association" of the image acoustique with the "corresponding concept." According to Moulton (1970), the initial phase of encoding is divisible into three consecutive steps, as follows:

Encoding the message: 1. semantic encoding, 2. grammatical encoding, and 3. phonological encoding. These are matched by a parallel sequence in reverse order at the hearer's end of the chain: Decoding the message: 4. phonological decoding, 5. grammatical decoding, and 6. semantic decoding. Another discrepancy concerns a "loop" in the speech circuit, which Saussure omitted, but which later accounts supply. The point is that A and B are both listeners: "there are two listeners, not one, because the speaker not only speaks, he also listens to his own voice. In listening, he continuously compares the quality of the sounds he produces with the sound qualities he intended to produce and makes the adjustments necessary to match the results with his intentions" (Denes, & Pinson, 1963, p. 6).

Drawing on information theory, Roman Jakobson elaborated a famous model of the factors of any act of verbal communication (Jakobson, 1963). Saussure's A is the addresser and B the addressee, and A is sending a message to B. The message requires a "context," that is, a referent (the signification it is intended to convey) and, also, a code, wholly or partially known to A and B. The transmission of the message presupposes a double contact between A and B; a physical channel and a psychological connection. Each of these factors corresponds to a different function of the message. It is difficult to find messages having only one of these linguistic functions. The diversity of messages is due to a differing hierarchy of functions. The verbal structure of a message follows mainly from its predominant function. The orientation of a message to the referent offers the denotative referential function. The direct expression of the attitude of the addresser vis-à-vis his message results in the expressive or emotive function – which is thus centered in the addresser. It communicates the impression of an emotion, real or faked. Jakobson mentions what an

actor of the theater told him about his audition for the director: the latter asked him to create forty different messages from the same sentence “This night.” The actor made a list of forty emotional situations and then rendered them with different phonic forms. It seems clear that, while the referential function is denotative, the emotive one is connotative.

Message towards the addressee generates the conative function, finding expression, for instance, in the imperative. The conative function may be addressed either to the intellect (in the case of work, military exercises, etc.) or to the sentiment of the addressee (Guiraud, 1971). In magic, writes Jakobson, a conative message is addressed to an absent or inanimate “person.” Obviously, this function is all-pervasive in political speeches and advertising.

There are messages, Jakobson observes, which serve essentially to establish, extend, or interrupt communication, to verify if the circuit is functioning, to attract the attention of the addressee, or secure that communication will continue. These messages fulfill a phatic function. Thus, this function centers in the channel of communication. It is very central, as Pierre Guiraud (1971) notes, in many modes of communication, such as in rites and ceremonies or lovers’ communication, where it is important to stress the belonging to a group.

There are times when the communicating persons need to verify if they are using the same code, a case in which they focus their messages in the code; this gives rise to the metalinguistic function. This function is particularly evident in scientific communication, but it is also important in everyday life.

Finally, the interest in the message, as such, is the cause of the appearance of the aesthetic function. This function is not, according to Jakobson, the only function in artistic language use; it is just the dominant one.

The Extension of the Code Model to All Forms of Communication in Semiotics

The functions of a message discussed above are manifestly semiotic in nature. Messages and semiotic systems are a semiotic means of signification and communication. Semiotic systems are composed of simple and complex ones. Simply, Lagopoulos (2000) meant the systems are made up of one primary, predominant system and a secondary accompanying system, as is the case with natural language. The complex systems are composed of more than one system, as happens with theater. In simple systems, the signification of the message is achieved on the basis of the predominant system and, also, of the accompanying ones, which may be considered as belonging to the situation of communication. In the case of natural language, there are three accompanying systems. First, the prosodic system, which is fused into language and includes the suprasegmental traits (pitch, intonation, loudness); this system functions effectively in affective communication. Second, the kinesic system, which is not only a semiotic system in itself – as in the case of dance – but through postures and mimicry, it acts as an accompanying system of language. Last, the proxemic system, which in its aspect as an accompanying system of language refers to the significations emerging from the distance and relative position of the interlocutors (Guiraud, 1971; Eco, 1976).

Within the simple system, context is named as the whole of the text preceding and following a specific message; it is an internal environment for the text. Thus, (sub-) text and context are combined by a syntagmatic relation. Greimas and Courtes (1979) divided context into a linguistic context and an extra-linguistic or situational one. Lagopoulos (2000) also considered it more exact to distinguish situation from context because the microsituation of communication concerns its external environment, such as the setting, composed of semiotic systems of a different nature from the one in which the communication takes place

or as systems of the same nature that, however, are not part of the communication itself. An act of communication does not take place in the abstract but in a concrete environment that may include natural and artificial objects, other individuals, and actions beyond the interlocutors. Not all the elements that happen to be in the environment are pertinent for the semiotic analysis of the communicative situation; only those that are pertinent acquire signification during the communicative interaction. The intrinsic influence of the addressee on the addressers, message is interpreted as follows: “They (addressee and addresser) both assimilate in an evaluative manner the external situation, which enters the structure and the content of the utterances they exchange as an essential part of them. Thus, the interlocutors become co-participants in the situation. Their utterances depend on their material appurtenance to a common reality” (Lagopoulos, 2000, p. 63).

Eco (1976) proposed a revised model capable of accounting not only for the isolated analysis of a sememe, but also for all coded connotations, as well as contextual and circumstantial semantic selections starting from a semantic model of compositional analysis. Contextual selections give instructions in the denotations and connotations to be used when the initial sememe is contextually associated with another sememe or group of sememes; the associations activated are “the usual ones,” those are customary in that context. Circumstantial selections give such instructions when the signifier of the initial sememe is circumstantially accompanied by signifiers relating to events or objects belonging to different semiotic systems; as in the previous case, the relations produced are “the usual ones.” Two further points are stressed by Eco. First – and this is the rationale for the expressions “the usual ones,” above – not all possible contexts and circumstances must be accounted for, but only the statistically, most probable on the basis of given cultural conventions.

For Eco, the compositional tree accounting for the possible significations of a sememe is only a temporary device. Beyond the statistically known relations are relations not yet conventional and to be conventionalized. From this he defines two semiotic operations of overcoding, when on the basis of existing rules new ones are established that are more analytical, and undercoding, when in the absence of existing rules, potential but unknown rules are assumed on the basis of secondary relations considered as pertinent. These are the dynamics surrounding a simple sememe within langue. On the other hand, on the level of parole, we are no longer dealing with a tree of possibilities in the case of a whole and specific text but, with an actual realized entity, like the sememe, it acquires signification with the mediation of context and circumstance that can hardly be predicted; the above environment of the message leads Eco to propose the model of communication.

Greimas and Courtes (1979) rightly pointed out that information theory impoverishes the two positions of emission and reception because A and B are treated as abstractions transmitting neutral information. A and B are competent subjects, possessing multiple cultural codes. For Greimas and Courtes, linguistic competence is a part of a wider competence, which is a knowing-(how-) to-do. A and B are not seen as abstract instant subjects of communication, but as concrete, real, cultural subjects. Whether linguistic communication or in other forms of communication, the concept of competence establishes a relation between the semiotic and the culture by establishing A and B as cultural subjects.

Conclusion

Communication can be achieved in ways that are as different as walking is from plane flight. Linguistic utterances do succeed in communicating thoughts; the hypothesis that utterances are signals that encode thoughts seems to explain this fact. Even though the idea can be traced back to ancient philosophers and

developed to explain all forms of communication, including cultural symbols and the linguistic meaning of an utterance, recovered by specialized decoding processes, serves as the input to unspecialized central inferential processes by which the speaker's intentions are recognized. Each of them is adequate for a different mode of communication; hence, upgrading either to the status of a general theory of communication is a mistake.

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Contrast Study of Face Perspective between Chinese and American Culture

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[Abstract] Politeness is the symbol of human civilization and an important criterion of human social activities. As a social activity, speech activity is also restricted by this criterion. Politeness is not only a common phenomenon, but it is, also a personalized communication principle. As a politeness phenomenon, face perspective is an integral part of speech activities and an important aspect of cultivating cultural communication ability. People try their best to maintain harmonious interpersonal relationships. Countries with different cultural backgrounds will inevitably lead to people's different understandings of politeness and different views on the face. Therefore, it is helpful for people to avoid pragmatic failure in cross-cultural communication by exploring and comparing the differences of face perspective and language strategies under different cultural backgrounds.

[Keywords] cross-cultural communication; face perspective; comparative study

Introduction

As a common social phenomenon, politeness can exist in any languages. Politeness is the symbol of human civilization and the basic principle of social activities. Politeness is considered the most important part of morality. It also refers to good etiquette and the practical application of etiquette (Gu, 1992). However, what is considered polite in one culture is sometimes considered impolite, even rude or strange, in another culture. As an integral part of politeness, face perspective, is, undoubtedly, different in different cultural backgrounds of China and the United States (Hu, 1944). This difference hinders the effective communication between Chinese and American people, and even causes misunderstanding. It is an important tool to keep the face of the hearer and the speaker and to realize the harmonious relationship in interpersonal communication. Therefore, in order to avoid pragmatic failure in cross-cultural communication, it is necessary to explore the differences of face views and language strategies between Chinese and American cultures. This paper will start from different cultural backgrounds to analyze different concepts of face and how people use the face theory of some scholars to save others' face and to improve people's social culture and different social language sensitivity. This can reduce the cultural conflicts caused by different face perspective.

Literature Review

Face perspective exists in all cultures. The concept of face has different cultural features in Chinese and American cultures. Face perspective has been defined in many different ways in different cultural context. Lin Yutang (1941), a Chinese scholar, considered the psychology of face that can be washed or shaved, but a face can be "granted" and "lost" and "fought for" and "presented as a gift." Lin referred to the definition of grant face, lose face, fight for face, and give face. All these definitions relate to dignity, honor, and status (1941).

Penelope Brown and Stephen Levinson's Face Theory, as an influential theory in explaining the phenomenon of politeness, was founded on the basis of Western cultures. Therefore, its intercultural

universality has been studied by many scholars at home and abroad. Brown and Levinson (1978) defined the face as “every social member intends to earn personal image in public.”

Face is an important factor in making up of the interpersonal relationship in Chinese culture. Hsienchin (1944), who is a Chinese anthropologist, first explained the concept of face. He considered that face stands for important social reputation, which people gain through their continuous hard work and wisdom in their life experiences. It is an important and typical social psychological phenomenon. Face culture has had lasting and profound influence on the Chinese people. People do their best to maintain harmonious interpersonal relationships. Chinese people who show special concerns or cares for face and regard face as an important part of life. Chinese face means people’s prestige, honor, self-esteem, and dignity. Therefore, Chinese people will pay any price and at any time to protect it. For example, in ancient times, a Chinese warrior chief might commit suicide after losing a battle because he had lost face (Yang, 2009). Another example is communicating with others. When they have to criticize people, they will compliment them first and then point out their shortcomings.

People cannot become aware of the concept of face through the senses, only to realize the face intellectually. Therefore, Chinese face can be thought of as invisible face. Just like what Mr. Lin Yutang said, “Chinese people’s face can be washed, shaved, lost, given, fought and saved” (1941). No matter how rich or poor one person is, no matter in what social hierarchy one person is, they all need to protect their face.

The Chinese face perspective originates in the ancient propriety of China and has deeply influenced Chinese people for thousands of years. Propriety is now used by most Chinese to mean decorum. One important way to be polite is to accept and respect each other to preserve face. In this way, they can maintain harmonious relationships with other people (Huang, 2005). Erving Goffman (1955), who is a Canadian sociologist, was the first to come up with the concept of face perspective in the West. He considered face as the positive image of self that individuals have when interacting with others. Goffman believed that face “as a sociological construct of interaction, is neither inherent in nor permanent aspect of the person” (Erving Goffman, 1955). Based on Goffman’s theory, Brown and Levinson (1978), who were English scholars, came forward with Face, Face-Saving Theory and Face-Threatening Act. Their relative ideas on face concerns are popular among Americans. Brown and Levinson defined face as every social member’s intent to earn personal image in public. Through communication with others, the image can be damaged, maintained, or enhanced (Brown, & Levinson, 1978).

As for the Face-Saving Theory, Brown and Levinson assume everyone who communicates with others is the model person. The model person is a rational person who has face wants. In layman’s terms, the model person is an individual who has normal communication skills in society. Every social member wants to strive for a public self-image for himself in the public. It is divided into two categories: negative face and positive face. Negative face refers to individuals who don’t like being forced or interfered with by others or sacrificing their own benefits to fawn on others. Positive face means the desire of being approved and praised by others (Brown, & Levinson, 1978).

Cultural Differences between Chinese and American Face Perspective

Face perspective is different under the different cultural backgrounds between China and America. Several reasons cause these cultural differences, including the Chinese value of collectivism and the American value of individualism and the Chinese positive face and the American negative face and the Chinese

hierarchy and the American equality. Understanding these differences will be helpful to communicate with foreigners more effectively.

The Chinese Value of Collectivism

In both Hofstede's (2003) original study and Oyserman's (2002) meta-analyses, China ranks lower on individualism, while ranking higher on collectivism compared to the U.S. Therefore, China is considered to have collectivistic culture, and the U.S. is considered to have an individualistic one. A collective culture is one in which people tend to view themselves as members of group and usually consider the needs of group to be more important than the needs of individuals. Chinese face stresses personal social status in the group and harmonious relationships among all the members. On the contrary, personal emotions, desires, and goals are quite weak and minor for the group.

There is a classic example of contributing to understand the difference between Chinese collectivism and American individualism, to a certain extent. There are three pictures of chickens, cattle, and hay which are singled out by a group of both Chinese and American people. The results showed that a majority of American people singled out the pictures of chicken and cattle because both of them are animals. However, most of Chinese singled out cattle and hay because cattle eat hay. To sum up, the conclusion has shown that Americans tend to consider things as categories while Chinese tend to regard the relationships between things (Wang, M., 2008).

China is a country deeply influenced by Confucian ideas, and the Chinese are nurtured with Confucianism. Confucianism advocated great harmony, which emphasizes the harmony and integrity among individuals, the group and the whole society. Chinese believe that everyone has a social rank and clearly defined privileges and obligations according to their position. Hu Wenzhong (1999) said, "In such an agricultural country, farmers were tied down to the land they lived by from generation to generation. There was hardly any change among farmers, neither their social class nor locality, except for wars or famine." The interdependent relationships were formed between people and land, people and people. Without unexpected natural disasters, people would not be away from home.

The American Value of Individualism

Different from China, Americans believe in individualism. They emphasize that everyone in the world is unique. They advocate the pluralism in personality and in minds. Different voices are welcomed. American face perspective focuses on the realization of self-value, of self-spirit, the satisfaction of self-desire and self-freedom (Hofstede, 2003). People's personal desires strongly exceed the group, and an individual wouldn't like to give up his or her own benefits or interests for the group.

There are several reasons why individualism plays such an important role in America. First of all, the origin of American individualism can be dated back to the beginning years of its history, when the first American immigrants came to the North American continent looking for a better life and shaking off the yoke of European feudal tradition and the oppression from all kinds of powerful classes (Oyserman, et al., 2002). Second, religion is another factor. In the 1600s, many religions experienced religious persecution, and a number of people were even killed because of their beliefs. Therefore, European Protestants have been a powerful force in shaping the values and beliefs of Americans. Consequently, it also strengthened the American individualism.

The Chinese Positive Face

According to the definition of positive face by Brown and Levinson (1978), positive face refers to the idea that people hope to get approval, appreciation, and respect from others. If an individual isn't respected and accepted by the group or society, he will lose his social status. Chinese people always follow the rule of supporting others and try not to object to others' opinions. There are two reasons why protecting positive face is so important to Chinese people. Above all, the Chinese patterns of thought tend to be inductive, concrete, and rounded. They like to first give the background, reasons to get the readers' or listeners' sympathy, understanding, attention. So, their textual structure tends to be like the following: Because A, and because B, and because C, therefore/ So D (Scollon, 2000). They care most about politeness. In order to maintain the harmony, they try their best to not hurt others' face by using indirect language. They pursue the harmony between man and nature, harmony between man and society, and harmony among men. Second, Chinese people are famous for their modesty and prudence, their implicitly and introversion, and their mercy and lenience (Wang, Y., 2008). Chinese traditional culture requires them to keep differences and to find the common points. When communicating with others, they try their best to show their courtesy and be accepted by the group. Even when their interests are threatened, they won't speak out directly. In this way, "they show their politeness and courtesy so that they can be recognized by the group and protect their positive face" (Wang, M., 2008).

The American Negative Face

Unlike Chinese face perspective, positive face doesn't exist in American face perspective. American negative face refers to the idea that people hope to have the freedom of choosing, not to be imposed on by others, and their behaviors do not suffer from interference or hindrance (Brown, 1978). American people emphasize personal independence. They focus on their own mind and wouldn't like others to tell them what to do. In a word, American people protect their negative face. The reason why protecting negative face is so important to American people is the different thinking patterns and different traditional culture. First, the Westerners, including American people, came up with the main point directly. They tend to put effect at the beginning, their reasons. They don't like to beat around the bush. Even their views are different from others'. Second, Americans are famous for their spirit of adventure and competitiveness, independence, and confidence, frankness, and sincerity. American traditional culture requires them to have their own minds and show their true feelings. In addition, Americans express their intentions directly for fighting for their legal rights. They will do their utmost to protect their negative face all the time.

Chinese Hierarchy and American Equality

Chinese face perspective is affected by hierarchy because of feudalism's effects. Compared with America, China practices a high degree of centralism. Chinese face perspective emphasizes that collective interests are more important than the personal interests. So, in China, attention is always focused on the group. This shows that hierarchy phenomenon really exists in Chinese culture, such as never calling seniors by their first names, trying not to object to their superiors, and showing VIPs more respect and so on. The American face perspective emphasizes an individuals' value, personal need, pursuit of individual benefit, enjoyment, and freedom, rights, desire, competition, and independence. Unlike Chinese, who implicitly express their thoughts, Americans are a little more direct. Sometimes, American direct communication style may embarrass others. However, that is never their intention; they just would like to show others what they think.

They consider it as an instinct to express their own ideas when they have different opinions. They believe that everyone in the society has the equal right to show his or her self.

Suggestions to Avoid or Reduce Cultural Barriers

Knowing Different Concepts of Face

In order to reduce misunderstandings, as the Ancient Chinese strategist Sun Tzu said, “Know yourself and know your enemy, you will win every war” (2019), it is necessary to know the different concepts of face in cross-cultural communication. When communicating with each other, people should respect their different views and ideas.

Positive Face Policy and Negative Face Policy

Firstly, understanding and caring is the best way to maintain others’ positive face in communication (Wang, M., 2008). The speaker can consider more for others by using a positive face strategy of understanding and caring. Second, praise and appropriate flattery is a lubricant that connects people nicely. In real life, everyone wants to be appreciated by something that they are very proud of. By pragmatic strategy, people should not say some words, which is favorable for approaching others and shortening the psychological distance between people. For example, “I like your beautiful shoes. Your English is very good.” People should use these kind of sentences according to their practical situation. For the negative face policy, first, Try to give others full freedom and independence. When you give advice, you can say, “This is only my idea, and it is open to comment and criticism.” Second, implicit and indirect measures are a good way to maintain others’ negative face. In certain circumstances, implicit and indirect shows politeness, such as “Would you be kind enough to do me a favor”?

Increasing Cultural Differences Sensitivity

In order to reduce misunderstandings, speakers should concentrate on not only the contents but also the context. One sentence can have different meanings in different situations. In other words, people should pay more attention to the social and cultural background in the cross-cultural communication, as well as be sensitive with their words when facing different listeners in different places and times (Yang, 2009).

Conclusion

Different cultures have different face perspectives. If you neglect the differences in the process of communication, you will surely have cultural clashes and collisions. The scholar Hu Wenzhong (1999) has drawn conclusions on the prime reasons for the culture shocks: cognitive error, stereotyping, and ethnocentrism. As a kind of politeness phenomena, face perspective is a part of speech event, an indispensable aspect to improve communication skills. This paper emphasizes face problems appearing in cross-cultural communication between Chinese and American people. In the eyes of the Americans, if you carry your modesty too far, others would consider you lacking self-confidence. They usually mean to tell the facts and have no intention of damaging their face. For Chinese, it is better to use a euphemistic word that is in favor of being accepted by others. Knowing the different face perspectives in different cultural backgrounds is helpful to reduce some misunderstandings and cultural conflicts between the two countries and enhance mutual understanding. Both Chinese and American people should make some preparations before communicating . Although face is merely one problem in cross-culture communication, it is so critical that the successful interaction depends on it between the Chinese and American. With it there will

be less collision and more pleasure (Wang, Y., 2008). In addition, with the help of the little suggestions given at last, it is hoped that people in the two countries will bridge the gaps in communication.

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The Spread and Evolution of Chinese Rite of Passage into Adulthood in Japan

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[Abstract] Every country and nation has its own unique traditional ritual culture in line with its own style. Traditional ritual culture, as the crystallization of national spirit, is bred in the long-term historical development. For thousands of years, some rituals have faded out of our sight. However, in Japan, our neighbor, in the process of creating their own national culture, the ancient Japanese absorbed and used for reference the excellent traditional culture of China to nourish and develop their national culture. The rite of passage into adulthood in ancient China has developed into a grand festival and has been widely valued by the Japanese people and society. Taking this great rite as an example, this paper analyzes the spreading characteristics of the Chinese traditional ritual culture in different periods in Japan and its influence on the Japanese society, and then discusses the enlightenment that the preservation and inheritance of excellent Chinese traditional culture in Japan brings to the inheritance of Chinese traditional culture.

[Keywords] China; the rite of passage into adulthood; Japan; spread and evolution

Introduction

In ancient China, the rite of passage into adulthood is the second most important rite in a person's life. It represents a kind of rite of becoming an adult. The time of the rite for the male, which is named the Guan rite, is when they are about twenty years old and the female, which is named Ji rite, is fifteen. From the Western Zhou Dynasty to the Ming Dynasty, Guan and Ji rites were popular in the upper class at first, and then extended to the common folk. After the Qing Dynasty, the Guan rite was basically withdrawn from mainstream society (Wei, 2016). The function of the rite of passage into adulthood in ancient China is to clearly remind and warn the children that they are no longer the free kids of the family who bear no responsibilities. They have grown up and are stepping into the real world to undertake their different roles in the society. However, this excellent traditional Chinese rite has almost disappeared in today's China, which, one has to say, is a great loss of traditional cultural heritage. This paper first collects and sorts out the records of Chinese and Japanese adult rites in ancient times, and then makes a comparative study and analysis of the transmission mode and evolution characteristics of Chinese adult rites in different periods of Japan. In each period there is a unique ceremony to celebrate the growing up of the new adults. Second, it discusses the impact of adult rites on Japanese society in the process of transmission and evolution in Japan. Finally, it gives some suggestions for the development of adult rites in Japan and put forward some feasible ways to inherit and carry forward the excellent cultural traditions.

The Spread and Evolution of the Rite in Japan

China and Japan are close neighbors, separated only by a strip of water. China and Japan have a long history of diplomatic relations and the two countries have always had close cultural exchanges. Many Chinese cultural traditions have been handed down to Japan and have taken root. Some of them even have been established as Japan's legal holidays. Today's rite of passage into adulthood in Japan originated from the ancient adult etiquette, which was influenced by the Chinese Guan rite. This custom has been preserved and continued since it was introduced into Japan in the Tang Dynasty (Fan, 1996).

In the 11th year of Emperor Tenmu (683), Japan formulated the system of Kak-huak (a change in hairstyle to show the age), on which day boys need to tie up their hair to show the world that they were becoming adults. It was an imitation of the Guan rite in Tang Dynasty. The Guan rite is known as Gembuku (Japanese term for the rite of passage into adulthood) in Japan (Lin, 1987). The book *Shoku Nihongi* records the scene of Emperor Shomu's Gembuku rite, "the prince received his gembuku" in June, the seventh year of Emperor Wado (714). Since the era of Nara, the rite of passage into adulthood is for the boys between 12 and 16 years old. Since then, they have had to keep their hair and dress in the adults' style. In addition, the childhood name was to be changed to the formal adult name and the capping was finished was added to signify adulthood. During the reign of emperor Seiwa (858-876) in the Heian era, Kak-huak was established as a system. When it reached to Kamakura Bakufu, the rite was simplified. An ebosi (Lin, 1987), a black hat, would suffice (Lin, 1987). In this period, the time for the rite was not fixed. If there were more than one boys in the family, the eldest son's rite time would be brought forward. Then in the Edo Era, only the upper class families kept the entire rituals of the rite while the ordinary people simplified it by only keeping the hair part. The boys at the proper age would begin to keep Sakayaki, a hairstyle which showed that they were becoming adults. When the kids turned 13, in order to celebrate, gembuku would be renamed as Kakan or Uikaburi. In modern times, civilians will make their children to fasten Mawashi cloth, the crotch cloth, to celebrate their coming adulthood. The mother's relatives, preferably her sisters, will give the children red or bleached cloth. Until now, wearing crotch cloth is still a major feature of Japanese customs (Higuchi, 1997, p.149).

In Japan's traditional patriarchal society, women's social status is relatively low, and there are almost no records about women's rite of passage into adulthood. In Nara and Heian times, female changed their dressing style and hairstyle to show that they had become adults. They would tie their lower garment at the waist and tie up their hair, which was named Kak-huak. In ancient China, for girls, 15 was the age of Ji Ji (a rite for girls of about 15 years old in ancient China), similar to Kak-huak in Japan. That is, to tie up hair with hairpins, indicating that they had reached the age of marriage. In Nara and Heian times, after the rite of passage into adulthood, girls need to comb up the bangs, or blacken their teeth, or pencil their eyebrows, all to show that they had grown up. At that time, people believed that dark and shiny teeth were a kind of beauty, while blackening teeth could also protect teeth from moths. This teeth-blackening tradition was abolished by Emperor Meiji in 1874 (Jiang, 2004).

After the middle ages, at the age of 13 to 17 years old, women would wear belts at menarche, which was corresponding to men's crotch cloth. Menarche is also a symbol of women's adulthood, known as "first flower" or and "first appearance". After the Meiji Reform, Japan followed the example of western countries and abolished the gembuku etiquette (Lin, 1987). 1872, the Japanese government promulgated the conscription decree to order all the Japanese to enlist. Men over 20 were conscripted, and had to undergo the conscription medical examination. At that time, in some places, the medical examination was taken as a sign of male adulthood, and the age of adulthood was extended to 20 years old. The situation continued until the end of world War II (Wei, 2016).

The modern Japanese rite of passage into adulthood originated from November 22, 1946. In order to inspire the postwar Japanese youth to be full of hope for the future, a "Youth Festival" was held in Shikan City, Saitama Prefecture, Japan (Wu, 2009). Affected by this, the Japanese government designated January 15, 1949 as Adult's Day, and spread it all over the country. With the amendment of the 1988 Holiday Act (Happy Monday Rules), since 2000, the Adult's Day Holiday has been moved to the second Monday in January. On that day, young men and women aged 20 or more were traditional kimonos or

suits to celebrate their adulthood (Pan, 2010). In addition to family celebrations, large-scale activities will be held for new adults in urban areas, towns and other government agencies. After reaching the age of 20, Japanese young men and women have gained personal rights in law, such as being able to smoke, drink, get married freely, and vote

The Influence of the Rite's Spread and Evolution in Japan

At the beginning of the 5th century, after the establishment of the country, Japanese society urgently needed the systematic social values to maintain its development. However, at this time, Japan's inherent Taoism had not yet formed its own theoretical system, and the Confucian thought of pursuing secularism could fill in Japan. The Confucian value concept could meet the needs of establishing a unified centralized state, so it was selectively grafted by the Japanese rulers. Thus, the Confucian ideas of "governing the country by virtue" and "propriety oriented" were introduced into Japan. As a result, in the 11th year of Emperor Temmu's reign (683), Japan imitated the Guan rite system of the Tang Dynasty in China and established the system of Kakan (Lin, 1987). With the development of society, the adult etiquette in Japan has undergone various changes in different periods and appeared in different forms, but the adult etiquette with Confucianism has been maintained to this day.

Influence on Ancient Japan

In Japan's upper class in the Nara and Heian era, only after the Kakan was finished and having been recognized by the society, could the man have the qualification to secure an official position (Liu, 2009). After the Kakan rite, a man would receive acceptance from society, while being restricted and managed by society as well. Samurai can get salary; farmers begin to pay capitation tax, and are qualified to marry. When their parents die, they have the right to inherit property. The traditional Japanese rite of passage into adulthood is named after clothes, such as gembuku, ebosi, and Mawashi (Lin, 1987). It is reasonable to speculate that, in people's consciousness, what's more important to them than anything else is the recognition of sexual maturity and thus their marriage qualification. Secondly, in the agricultural oriented social life, being an adult is the premise of having equal status with the other villagers. One of the indispensable requirements for adults here is the ability to work. The new labor force is of great significance to both the village society and the family. Therefore, for the Japanese society, the ancient rite of adulthood proved that the new adult youth had the qualification of marriage and the recognition of their labor ability.

The Japanese rite of passage into adulthood, formed under the influence of ancient Confucianism in China, continues to this day and becomes a legal festival in the continuous inheritance and evolution, which is a very important step in the education of teenagers. In the history of Japan, through the "gembuku" or various folk rituals, young people are supposed to achieve the sense of social responsibility and their qualification of marriage and inheritance of family property (Liu, 2009). After World War II, in order to encourage the youth to overcome difficulties and keep hopeful for the future, the Japanese government proceeded the rite of passage into adulthood. Today, adult etiquette still reflects another educational significance for Japanese youth. The ceremonies held in various parts of Japan, are full of expectations of the older generations. They hope the youth will devote their love to the traditional culture and customs, and undertake their mission of building their hometown. With the rite, this special experience which stands for their entering into the adulthood, the youth will realize the value of their

national culture, so as to strengthen their sense of national identity and make them more confident in and proud of their nation. This is the positive effect of the rite (Pan, 2010).

Influence on Modern Japan

Nowadays, Japanese adult rituals are mainly addressed by the mayor of a town or a village head to express his encouragement to the youth and conduct adult education. Then the young people swear to show their determination to walk in the ranks of adults with a serious attitude, and then hold various celebration activities. Japanese adult etiquette is of great significance. It symbolizes that the youth have obtained legal citizenship. The new adults' families, former teachers and classmates, and neighboring residents will participate in the adult ceremony activities. The governments and media at all levels attach great importance to the planning and reporting of an adult ceremony, and this strengthens the attention of the youth, family and society to the adult ceremony and cultivates the sense of social responsibility in the new adult youth. The Japanese government regards the adult ceremony as a comprehensive education for Japanese youth, comprehensively strengthening the family, social, religious and legal consciousness of the new adults (Zheng, 2011). In a series of educational activities, the youth have completed the identification of their social identity, have a deeper understanding of the concept of family and country, and the sense of responsibility that adults should have has been deepened.

In 2000, the Japanese government set the rite of passage into adulthood on the second Monday in January, so that the festival date was linked with the weekend, thus there were three consecutive days for the holiday. New adults themselves, their families, and people from all walks of life, and even government officials can fully participate in the ceremony. And the rite is one of the most important business opportunities in Japanese kimono industry (Wu, 2009). Although expensive kimono inevitably leads to criticism for being extravagant, it has played a positive role in Japanese economy to a certain extent. Furisode, dress with very long and wide sleeves, is actually a dress for unmarried young women in Japan. Similar to the ancient China's tradition of Ji Ji, Japanese girls at the right age will put on the furisode (Higuchi, 1997, p. 63). In addition, in ancient Japan, waving long sleeves means "driving away disasters and evil spirits" so wearing furisodes on the rite day embodies good wishes to the children, hoping that they can grow up peacefully and healthily. Therefore, families will spend a lot of money for their daughters' dresses on the day of the rite, so that the daughters will greet their coming of age with the highest standards. As a tradition, the Japanese rite of passage into adulthood has certain economic value. It not only provides a stage for local youth to contact with each other, inherit history and put forward the future, but also exerts a commercial influence on the kimono industry and the beauty industry. The consumption brought by Japanese adult participants and organizers, to a large extent, drives the development of related industries in Japan and has a positive impact on the local economy.

Enlightenment to China

The Han costume movement, the craze of traditional Chinese culture and the adult ceremony held in various places are similar in form and content. The rite of passage into adulthood only exists in a small number of areas, and most of them are not well-formed, and hold onto different occasions and are not stable (Wu, 2009). Moreover, the government does not have a complete, standardized and systematic rite of passage into adulthood recognized and implemented by the public. If there is no ceremony, there is no sense of ceremony. Therefore, the significance and value of the rite of passage cannot be expressed. Moreover, the rite of passage into adulthood in our country is very entertaining and formal, so it is

difficult for the youth to resonate with it, let alone how much educational significance the individual receives in the rite. In this regard, it is believed that the Chinese traditional rite of passage, after the evolution of content and form in different periods of Japan, combined with the development of Japanese local folk custom, has the cultural function of promoting the Japanese society. If we take this as a reference and carry on the reasonable inheritance and development of the traditional rite of passage into adulthood, we will also get a full and effective cultural resources to meet the demands of the society today. The government should ask for suggestions from all parties, determine the specific time and dress requirements of the rite, and formulate a set of effective ceremonies. Before the rite of passage into adulthood is held, new adults should receive the education of the systematic ritual culture and understand the connotation of the rite. The youth are supposed to achieve new spiritual identity and stimulate their sense of ceremony, so that the significance and value of the whole ceremony can be better conveyed to the contemporary youth. By injecting local traditional cultural factors into China's rite of passage into adulthood, the new adults have the opportunity to get close to and get familiar with the local traditional technology in the process of personal life baptism, so that the traditional culture is truly rooted in the young generation, and is effectively inherited and developed. And the rite holders should pay attention to innovation, respect the subjectivity of the new adults, provide some plausible or practical activities to enable the new adults to achieve adult consciousness and engage them in the whole ritual rather than just passively follow the arrangement (Wei, 2017).

Conclusion

The rite of passage into adulthood has been passed down from generation to generation in Japan, which is due to the importance attached to traditional festivals in Japan. What's more, Japan can integrate local customs and beliefs into it while absorbing Chinese traditional culture, so that the nature and content of the rite can meet people's needs. The rite of passage into adulthood, like Guan rite or Ji Ji, has been gradually forgotten by the people in today's China, but the thought it advocated as traditional ritual culture has profound educational significance for modern society and people. The rich cultural content contained in it is a rich cultural heritage left by our ancestors, which cannot be easily abandoned by future generations. If we take Japan as a reference and carry out reasonable inheritance and development of traditional rituals, we will also get a full and effective cultural resources to serve the community.

No matter whether it's Gampuku, Ebosi, Kak-huak, or Mawashi cloth, the rite of passage into adulthood in Japan has unique rites and features in different periods. In modern society, the excellent traditional ritual culture and festival culture are rapidly disintegrating. The traditional rituals and festivals with rich connotation are seriously impacted by the consumer culture, and begin to be simplified into simple consumption forms in diet, shopping and traveling. The in-depth study of the spread and inheritance of Chinese traditional ritual culture and festival culture in Japan, as well as its impact on Japanese society and economy, is beneficial to arouse Chinese people's awareness of the significance of protection and inheritance of their traditional culture, and can gradually enhance people's cognition and recognition of Chinese traditional culture. This paper is also supposed to have some reference value for individuals and the whole society in their efforts to inherit and spread China's excellent traditional culture. At the same time, through the study of the impact of traditional ritual culture adult ceremony on Japanese society, we will have a deep understanding of Japan, and promote mutual trust and mutual learning between the two countries. It can also enhance China's international cultural communication with other countries.

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A Study on the Development of Spanish in the Philippines

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[Abstract] *This paper examines the evolution of Spanish in the Philippines. Spanish has played an important role in Philippine history since its colonization by Spain in the 16th century. By looking retrospectively at its historical importance, its creolization as Chabacano (the only Spanish-based Creole in Asia), as well as its decline and apparent revival in this Asian archipelago, we envision the future of Spanish in Asia.*

[Keywords] *Spanish; the Philippines; Chabacano; Cervantes Institute; Asia*

Introduction

Spanish, the second most spoken language in the world in terms of native speakers (Instituto Cervantes, 2018), is widely used in the American continent. Moreover, it cannot be ignored that Spanish has played an important role in the Philippine history. For a long time, Spanish remained as the administrative language in the Philippines, all legal codes were written in Spanish, and even during the Filipino literature's brilliant epoch, many literary works were written in Spanish. Its importance began to fade away with the concession of the Philippines from Spain to the United States. In 1976 Spanish was no longer the official language and by 1987, it even stopped to be a mandatory curriculum in Filipino colleges (Guijo, 2005, p. 34; Colán, 2006, p. 78). Looking into the evolution of Spanish in the Asian archipelago, we attempt to examine the possibilities of its revitalization. The examination is developed by analyzing Chabacano – Spanish creolization, as well as reflecting on the current learning and teaching situation of Spanish. Particularly, our observation about the future of Spanish in the Philippines is closely related with its development in Asia. This study departs from looking into the Spanish in the Philippines to map its future expansion in big Asian countries like China.

The History of Spanish in the Philippines

As language vividly reflects social processes, to understand Spanish in the Philippines, it is relevant to examine the Spanish colonization in Asia. With the arrival of the Spaniards led by Fernando de Magallanes in 1521, the Philippines became a Spanish colony. In terms of governance, this archipelago belonged to the Viceroyalty of New Spain (Virreinato de la Nueva España), whose capital was located where Mexico City currently is, while it responded directly to the Peninsular Metropolis of Spain. The Spanish influence on the Philippines can be perceived in many aspects: the name of the Philippines, which was given in honor of the Spanish Prince Felipe, the use of the “peso” as a monetary unit (the “peso” is still commonly used in a great number of Hispanic countries), and especially, the spread of the Catholic religion, which made the Philippines the only Catholic country in Asia.

As we recognize the deep marks that Christianization has left on the country, we must also accept the following reality: the hispanization (hispanización) in the Philippines was not like the process in Latin America, since “the Spanish language never took root among the indigenous population nor did among the majority of mestizos” (Lipski, 1987, p. 210). Actually, Spaniard colonizers did not apply the same policy to popularize the language in the Asian colony. Spanish was mainly used in religious occasions and used as a legal code among the high social class. In addition, the number of Spaniards in the Philippines at that

time was very small, less than 6000 people (Romero, 2002, p. 146; Guijo, 2005, p. 34), an eighth of the Philippine population (Guijo, 2002, p. 138). As a result, the contrast in population proportion made it difficult to spread the language. Regarding the reason for the low presence of Spaniards, many studies attribute it to the large geographical distance. For that, I also would like to add the economic factor, because compared to the Latin American lands, the Asian islands were more sterile, without many natural resources. This may have caused a lack of interest on the Spanish side, given that the drive for European expansion outward consisted of seeking a larger market and greater access to raw materials.

The strong presence of Spanish in this Asian country lasted until the War of 1898, when Spain ceded the Philippines to the United States. During the American domination, Spanish remained as the administrative language. Later, in 1976, Spanish had to share the recognition as the “official language” along with English and Filipino. Then, after 1987, Spanish ceased to be a mandatory course but an optional one in the Filipino educational institutions (Guijo, 2005, p. 34; Colán, 2006, p. 78).

Chabacano: The Creolization of Spanish in the Philippines

Despite the fact that hispanization in the Philippines was not as intense as it was in America, Spanish also suffered creolization “before the new and exotic reality with which its speakers live, they bring with them a linguistic variety detectable from the very beginning of contact with the archipelago” (Figueroa, 2000-2001, p. 51). Among all the aspects of the Spanish contact with local languages, what is particularly interesting is its encounter with Chabacano (also called Chavacano), a mixed Hispanic-Filipino language based on the Spanish spoken in the Philippines. “Like many other creole languages, the name Chabacano itself stems from a derisive Spanish term meaning clumsy, ill-formed, and vulgar” (Lipski, 2001, p. 120). Currently, Chabacano is spoken mainly in the southern Philippines, including Zamboanga del Norte, Balisán, Cavite, Cotabato, Davao, and Tawi tawi. The Chabacano refers to “all varieties of Philippine Creole Spanish” (Lipski, 2001, p. 123) and it has about 600,000 speakers (Guijo, 2005, p. 34). They identify with the mixed language of Spanish and have even launched a request to spread Chabacano to the entire country. As Lipski indicated, a *Círculo Chabacano* informal group has tried to revive the language, and some events sometimes contain poems or sayings in Chabacano (Lipski, 2001, p. 149). The Filipino poet Eliodoro Ballesteros dedicated a poem entitled *El Chabacano Caviteño* “The Chavitan Chabacano” on the occasion of the inauguration of the *Círculo Chabacano Caviteño* in 1964 (El Neptuno Azul, 2001). We quote here a fragment of the poem with the translation into Spanish by the Spanish linguist Antonio Quilis:

(1) Nisos el mana heraldo di esti local dialecto qui ta anuncia na mundo bajo el brillo del sol, como

(2) un herencia santo, grandioso y nuay depecto, compuesto del lenguaje tagalo y español. Desde tres

(3) cientos años di convivencia grato qui ya tini Cavite cun el Conquistador, ya naci el chabacano qui

(4) nisos cada rato ta platica cun gusto, cun orgullo y honor.... Cun nisos ta haci zorra di esti nisos

(5) idioma polqui esti, dici, un idioma di español pilipit pero para el di Cavite el chabacano es aroma

(6) concentrao na su hueso y hasta na su litit. El mana istranjero qui tiene mana tienda na esti nisos

(7) *ciudad pol puelza ta aprindi el chabacano, para evita el contienda cun el mana cumpradol, cuando*

(8) *ilos ta vindi.... Siguru ustedes sabi qui entre nisos paisano ta usa su dialecto cuando ilos ta platica,*

(9) *ya ansina debi niso usa el chabacano cun nisos compoblano mas qui dondi encuentra.... El sable*

(10) *chabacano no siguro tan malo para el qui ta quida na esti nisos ciudad; esti no un renucia del inglés*

(11) *o tagalo y hasta del castellano na esti moderno edad (YouTube, 2001).*

(Translation in Spanish: Nosotros somos los heraldos de este local dialecto, que lo anuncian al mundo, bajo el brillo del sol, como una herencia santa, grandiosa y sin defecto compuesto por las lenguas tagala y española. Desde hace trescientos años de convivencia grata que tuvo Cavite con el conquistador, nació el Chabacano que nosotros continuamente hablamos con gusto, con orgullo y honor...Se burlan de nosotros por este nuestro idioma. Porque, dicen, que es español corrompido. Pero para los de Cavite el chabacano es aroma, concentrado en sus huesos y hasta en sus nervios. Los extranjeros que tienen tiendas en nuestra ciudad por fuerza aprenden. El chabacano para evitar disensiones con los compradores cuando venden...A lo mejor ustedes saben que, entre nuestros paisanos, usan su dialecto cuando hablan. Y así, nosotros debemos usar el chabacano con nuestros compueblanos donde quiera que los encontremos...El saber chabacano no sea quizás tan malo para los que viven en esta nuestra ciudad. Este no supone una renuncia del inglés o del tagalo, y hasta del castellano en esta moderna edad).

From these verses, one can read the pride that the author feels for his first language, the only Spanish-based Creole in Asia and one of the oldest existing Creole languages in the world with a history of more than 400 years. By comparing both languages, we can also observe some characteristic features of this ancient Creole language. The lexical level is where the most obvious similarities between Chabacano and Spanish happens, and it is clearly demonstrated, within our cited text, in the words *mundo bajo el brillo del sol* “world under the shine of the sun” (Line 1), *herencia* “inheritance” (Line 2), *orgullo y honor* “pride and honor” (Line 4), etc. Actually, 91.77% of the lexicon of Chabacano comes from Spanish (Quilis, 1995, p. 298; Colán, 2006, p. 82). On the grammatical level, we can easily notice in Chabacano the lack of agreement between the adjective, the pronoun, the article and the noun, neither in terms of gender nor in terms of number. Examples are *un herencia santo, grandioso* by *una herencia santa, grandiose* “a holy, great heritage” (Line 2), *el Chabacano qui nisos cada rato ta platica* (Line 3-4) and *cuando ilos ta vindi* (Line 7-8) corresponding to *el chabacano que nosotros cada rato lo platicamos* “the Chabacano that we always speak to each other” and *cuando ellos venden* “When they sell” in Spanish. Sometimes the morpheme “mana” is used to indicate the plural form, such as in *nisos el mana herald* “We are the heralds” (Line 1) and *el mana istranjero* “the foreigners” (Line 6).

When listening to the recitation of the poem published on the internet, we noticed some phonetic characteristics that are manifested in the following: the conservation of the phoneme /ɲ/ as /n/ in Spanish: caviteño and the seseo that is typical in Chabacano as in the south of Spain since most of the first Spaniards in the Philippines were from Andalucía, southern Spain. Another aspect is that the accent mark is not used but the words are pronounced the same as in Spanish, for example *armonia*. Given the evolution of /u/ into

/o/ in Spanish, as in *llenu* < *lleno* “filled” and *cun* < *con* “with,” we hypothesize the possibility of the evolution of *agora* < *ahora* can be: *agora* < *agra* < *aura* < *ahora* “now.” Furthermore, “the phoneme /h/ is realized as a deaf laryngeal; also the Spanish /x/ phoneme melts: [hugá] *jugar* “play” and [hente] *gente* “people.” Sometimes, the old Spanish aspiration is preserved: *jablá* [hablá] --hablar “speak,” *jacé* [hasé] –hacer “do” (Quilis, 1995, p. 295). Despite the great similarity between Chabacano and Spanish, it will be difficult to promote its usage since Chabacano speakers occupy only a small percentage of the Philippine population. In addition, most of the speakers reside in remote areas or separate islands, which makes it even more difficult to spread the use of Chabacano.

The Status Quo of Spanish in the Philippines

Unlike the situation of Chabacano speakers, Spanish speakers live in urban cities and generally come from the upper class, but they also represent a very small group. The 1990 census indicated a figure of 2,657 inhabitants whose mother tongue was Spanish (Guijo, 2005, p. 34). By now, this number has certainly decreased. It is also not possible to rely on the young Spanish speakers to recover the importance of Spanish in the Philippines. They speak a type of Spanish that lacks agreement like the Chabacano we analyzed above. Lipski confirmed that “among the last generation of Spanish speakers, there are occasional agreement mistakes, especially the nominal gender, which is not supposed to have occurred in previous generations” (Lipski, 1987, p. 213). This is due to, according to Lipski (1987), “the lack of practice and the hermeticity of Spanish-speaking families, who make little use of the Spanish language outside the very narrow family circle” (p. 213). However, in addition to the family factor, we must also consider the external factor--the study of the language.

The current situation of the study of Spanish in the Philippines is precarious. On the one hand, the scarce existence of Spanish-speaking Filipinos determines the limited number of studies on Filipino Spanish, and on the other hand, “most of the works that seek to describe the Hispanic-Filipino linguistic situation are actually oriented towards the incorporation of Hispanism to indigenous languages, or to Hispano-Creole dialects. There has even been the distortion of confusing the Chabacano with the legitimate Spanish that is still spoken in the Philippines” (Lipski, 1987, p. 210).

Regarding the teaching of Spanish in the Philippines, since the approval of new constitution in 1986 in which it ceased to be an official language, compulsory teaching of Spanish has been legally abolished, and college students are no longer had to study Spanish in order to graduate (Bautista, 2008, p. 19; Guijo, 2006-2007, p. 165.). So far, the decline of Spanish in the Philippines is becoming more noticeable. The Filipino Spanish scholar Erwin Thaddeus L. Bautista has collected the data of students enrolled in Spanish at the University of the Philippines, the only institution that offers academic credits for the Spanish courses. During the 1999-2000 school year there were only 3,199 students, and by 2003-2004 school year it had fallen to 2,552 students, representing a decrease of 20% in 4 years (Bautista L, 2004, p.58). This decrease reveals less interest from the new generation in studying Spanish. Another factor could be the quality of Spanish teachers in the Philippines as the lack of qualified teachers is a problem that has existed for some time in the Philippines. As Bautista (2008) affirmed, “the teacher who is not well trained can kill the student’s interest. This was what happened during the time when Spanish was a compulsory course. Due to the shortage of qualified teachers, anyone who spoke Spanish became a teacher. It was natural that due to lack of pedagogical ability his teaching could not yield the maximum result” (p. 21).

Another reason for the decrease in the study of Spanish may be due to the teaching materials. According to the study made by Carlos U. López in 1971, the Departmental Order of the Ministry of

Education stipulates the program for the teaching of Spanish and specifically for the advanced level, it says textually: “Spanish 4-N Philippine Literature in Spanish (Selected Writing): The course includes the literary works for renowned Filipino heroes, scholars, writers, and poets, especially those of Rizal and Mabini.” Attached is a list of 16 Filipino authors with works selected by the Ministry. Instead of having literary value, we believe that the Ministry was attempting to impose a patriotic response among the students. Since they had already read the same lessons in Tagalog or English, they would hardly have much enthusiasm to reread them in Spanish. López (1971) also observed that “language laboratories were non-existent and texts, sometimes exact copies of texts used in the United States” (p. 104).

The establishment of the Cervantes Institute (Instituto Cervantes or IC for short) in Manila in 1994, only three years after the foundation of IC headquarters in Spain, has greatly changed the circumstances of Spanish in this Asian area (while the IC in Beijing was established in 2006). To promote the teaching of Spanish in the Philippines, the Spanish government, the financial and institutional sponsor of the IC, has become more active than the Philippine authorities in promoting the Spanish language. Current statistical data on Spanish in the Philippines are rarely found in the Philippine reports but all are listed in the IC publications, including data on the status of the general survey of Spanish throughout the Philippines as well as on the development of the IC itself. According to the statistics published by the headquarters of the Instituto Cervantes, shown in figure 1, the IC of Manila in 1995 had 1014 students, in 2006 there were 2076; and for the year 2016-2017 there were 3000 students enrolled (Instituto Cervantes, 2016-2017, p.211). The doubling of the increase in the number of students in the IC in Manila makes it the one with the highest enrollment among all ICs in Asia.

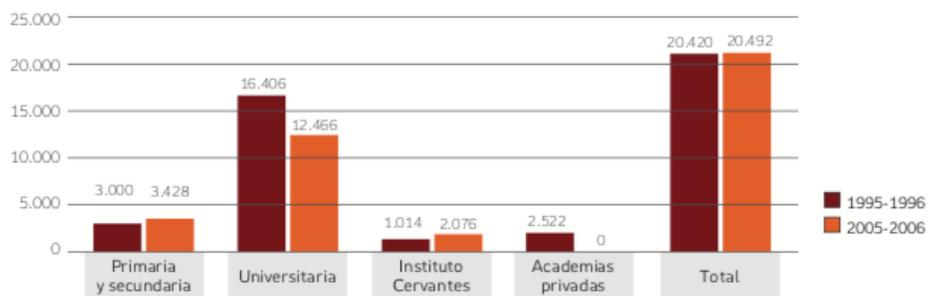


Figure 1. Evolution of the Number of Spanish Learners in the Philippines (1995-2006) (Galván Guijo, 2006-2007, p. 164.)

Despite the remarkable achievements of the IC, as shown in the figure above, we must be aware that the growth in the number of learners of Spanish at the IC does not change anything about the decline of academic teaching of Spanish in universities. As indicated in the same figure, there were 16,406 students learning Spanish at universities during the 1995-1996 period and only 12,466 students during the 2005-2006 period. This shows that currently fewer and fewer university students take Spanish as an academic course and that more and more people are learning Spanish in an informal setting, possibly driven by professional need and the prospects of better job opportunities. The then director of the IC in Manila Javier Galván Guijo (2005) said:

Filipinos are noticing that Spanish is a useful language, knowledge of which offers them new opportunities in the world of work. The job offers of “call centers” currently have a special pull: the salary of a job in these companies can be up to 20% higher if the employee knows Spanish, in addition to English. Speaking Spanish can guarantee Filipinos a job in

the United States, which remains a Mecca for many of them (2005, p. 34)

In addition, we note that during the 10 years of great efforts made by the IC, the total number of Spanish students in the Philippines remains the same, without being greatly affected by the decline in the study of Spanish in Philippine institutions of higher learning. Compared to their ancestors, the Spaniards nowadays pay much more attention to these Asian islands because, in my opinion, they are beginning to understand the geographically strategic meaning of the Philippines for the interests of Spain in Asia.

Conclusion

As argued in this paper, Spanish has lost its important role in the Philippines due to a complex of historical-social reasons. While in this former colony, Spanish has been experiencing decline, the Philippines is a representative of Asian countries where more demand for Spanish has begun to emerge. One piece of evidence is that “the center of Manila has consolidated its role as a regional leader by coordinating the Cervantes Classrooms of Southeast Asia, as well as the management of the Diplomas in Spanish as a Foreign Language (DELE) in the Asia-Pacific region” (Instituto Cervantes, 2004-2005, p. 104). Another more direct manifestation can be seen in the theme of the Sixth Congress of the Asian Association of Hispanists: “The Present and Future of Hispanic Studies in the East”, a conference hosted in 2007 by the IC in Manila (Sino ELE monográficos, 2013, p. 3). In 2009, it organized the first Congress of Spanish as a Foreign Language in Asia-Pacific, and published a wide selection of the papers presented at this Congress written by researchers and Spanish professors from Japan, China, Vietnam, Malaysia, Australia and the Philippines (Robisco García, p. 8). While it will be hardly revitalized for the Spanish to be revitalized in the Philippines, we believe the study of Spanish in Asia will continue to grow and expand. The Congress of the Asian Association of Hispanists has been organized every three year and each time, in a different Asian city each time (the most recent one was supposed to be held in Korea but has been postponed because of Covid-19). Spanish learning is gaining popularity in big Asian countries like China, where Spanish is one of most popular majors in universities, and starting in 2022 it will be a course in Chinese high schools (Ministry of Education of the People’s Republic of China, 2019). The current development of Spanish in Asia may be related to the increasing Asian presence in Latin America, a subject to be discussed in future studies.

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A Research on the Multi-Modality Path of Intercultural Communication in Terms of Dance in the Era of Media Integration

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[Abstract] Dance is an ancient art form, and the inheritance and development of the dance culture is also an indispensable part of the construction of soft power of the Chinese culture in modern society. In the era of media integration, the traditional way of the intercultural communication of dance can no longer fully meet the practical needs of a national cultural strategy and external communication of the dance culture. In the process of the intercultural communication of the dance art, there are still communication barriers such as differences on understanding of cultural identities, a narrow audience and limited communication channels. Therefore, this article applies the multi-modal theory of communication and social semiotics to analyze the multi-modality of visual sense auditory sense, the tactile sense and other aspects in the intercultural communication of dance, thinking about how to break the various blockages in the intercultural communication of dance in the era of media integration, and trying to explore the effective path of the intercultural communication of dance.

[Keywords] media integration; dance; intercultural communication; multi-modal; the path

Introduction

“Media Integration” is to make full use of the media carrier, among which radio, television, newspapers and other media that have both commonalities and complementarities, was integrated comprehensively in terms of manpower, content, publicity to achieve “resource sharing, content integration, publicity and integration of interests” of the new media (Zhuang, 2009). The emergence of media makes information spread more rapidly and efficiently, so that the world’s cultural and artistic exchanges and communication becomes more frequent and convenient. The dance culture, as one of the most primitive physical cultures of mankind, is one of the common cultures of human beings in the world. At the same time, because the development of dance culture has strong regional characteristics, each country has its own unique dance culture. However, the current situation of intercultural communication of dance art is not very optimistic. The traditional methods of intercultural communication of dance can no longer fully meet the current needs of a national strategy and the foreign exchange of dance culture. Many scholars have begun to gradually explore various possibilities of dance communication. On this basis, this paper starts from the current situation of intercultural communication of dance, and analyzes the existing problems in cultural understanding, audience radiation, and communication channels, etc. Secondly, from the perspective of multi-modality theory, this paper analyzes the visual, auditory, tactile and other modes in the intercultural communication of dance. Finally, combined with practical communication cases, the author tries to explore the multi-modality communication path of dance cross-cultural communication in the era of media integration.

Analysis on Current Situation of Cross-cultural Communication of Dance

In the report on the 19th National Congress of the Communist Party of China, Xi Jinping pointed out that we should strengthen cultural exchanges with other countries under the principle of “taking the initiative and swallowing anything and everything” (Jiao, & Zhao, 2020). The cross-cultural communication of Chinese dance is one of the essential carriers to enhance the international discourse power of Chinese dance, to promote the spread of Chinese culture and art, and to maintain the feelings of China overseas. Guo Lin draws on the theory of human geography on the dissemination of cultural space, discusses the type of cultural spatial communication by taking dance as an example, and points out that geographical environment, social change and nationality and education are important factors affecting the spread of cultural space (Guo, 2011). He Yangto Meiziren and Zhang Wei took the cross-cultural communication of Chinese folk dance as the object and explored the possible fields of dance cultural exchange among many countries and the new directions of the future development of Chinese folk dance from the perspective of dance culture (He, & Zhang, 2018). Based on the creation perspective of the educational culture and artistic value of dance as the research orientation, Lv Siyi analyzed the current Chinese dance art in the creative aspects of various problems, and come up with corresponding solutions from aspects of public aesthetics, creative subject selection, development of modern technology and others (Lv, 2019). Through research related to dance communication in recent years, it is found that many researchers have gradually begun to explore a variety of possibilities for dance communication.

Barriers to Cultural Understanding of Cross-Cultural Communication of Dance

In the process of cross-cultural communication of Chinese dance, cultural differences among different countries have formed obstacles in the process of understanding. Oriental aesthetics believe that dance (traditional dance) should strictly follow the program. Take the Song Dynasty team dance as an example, there is a fixed three-stage; the team would usually read a set of fixed words before the song and dance started; when the music played, the team danced with the music, the team danced with singing at the same time; the team always danced in the procedure of the “dance – poem – song”, which was the essential characteristics of the Song Dynasty team (Yuan, 2004). However, for western aesthetics, this art form is hard to understand, and this cultural difference also lead to westerners’ prejudice and bias toward Chinese traditional dance art. At the same time, design of the Chinese classical dance costume has characteristics of ancient Chinese traditional costumes and the specific makeup style applied to it depicts the characters, which may make it difficult for some Westerners who have never been exposed to Chinese culture.

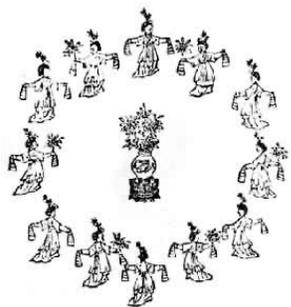


Figure 1. Team Dance in the Song Dynasty (Sina, 2014)

The Narrow Range of Target Audience of Dance Cross-Cultural Communication

Dance performances, abroad for exchange overseas, attract a majority of Chinese students and local Chinese. As a small group, the locals come to see dance performances for fun, not real cultural communication. Therefore, how to attract local people to understand the traditional Chinese dance and open up foreign markets is a problem that needs to be considered in the process of the cross-cultural communication of Chinese dance. In addition, the different economic development levels of different regions also make them treat new foreign things differently. In rich areas people are usually willing to understand different cultures, and to experience the integration process among different cultures. But in the relatively economic backward areas, people are often too busy for living, with no time to contact and understand new things.

Limited Communication Channels of Dance Cross-Cultural Communication

There are some restrictions on the cross-cultural communication channels of Chinese dance. With carrying out the strategy of “One Belt and One Road”, the spread of Chinese dance highlights its important significance and historical mission. Taking the “Celebration of the 25th Anniversary of China-ASEAN Dialogue” in July 2016 as an example, the Indonesian dance “Attracted by Bali”, created and performed by Guangxi Arts University, was presented and praised on the stage of the China-Indonesia dance exchange. “Attracted by Bali” is just one of the many dancing works exchanged between China and ASEAN (Shang, 2018). In addition, there are many excellent dancing works that have continually emerged, and more outstanding dancing works were carried out overseas for cultural exchange. Although, under the background of “One Belt and One Road”, dance works exchange abroad more frequently than in the past, there is seldom extensive foreign media coverage, only with dance professionals who can get the performance information. When some of the works are touring abroad, sporadic reports in the relevant media are difficult to promote spread of dance culture.

Multimodal Analysis on Cross-Cultural Communication of Dance

Modality is the social and cultural resource for physical media to represent communication of the submerged meaning, which has been shaped by the society as the time goes (Kress, & Van Leeuwen, 2001). Multimodality is the application of hearing, vision, touch and other feelings to communicate, through language, images, sounds, movements or other means and semiotic resources (Zhang, 2009). Modality can be achieved by one or more media. A system that uses only one modality is called mono-modality, and a system that uses two or more modalities is multi-modality. With the rapid development of information technology, and the help of multimedia and other means, more kinds of modalities have emerged. So, modality is usually no longer in a single form but a combination of two or more modalities.

Multi-modality has become normal in human life and their communication (Wang & Wang, 2015). Multi-modality integration can improve the broadcasting effect to some extent, because it has a rich content of expression and could integrate the sign systems according to different expressing purpose, as integrate a variety of signs and meanings.

Text Visual Modal Analysis

According to the China Book Publishing Database (2016-2020), a total of 1361 books (Cnpub, 2020), covering dance development history, dance critics and studies of local dance, were searched with “dance” as the keyword. Searching on Amazon International Publication Literature with the keywords of “Chinese dance”, it shows 11 entries (Amazon, 2020). The above data are preliminary statistics, no detailed text

filtering and repetition rate detection were carried out. However, there are fewer books on dance culture spreading. However, it's beneficial for the Chinese dance culture to "go out" when these Chinese characteristics of the books spread to overseas markets. In a derivative search of the books, the author searched 167 books of "Curious George Dragon Dance" (CGTV 8x8) among "Curious George's Series" which is a "dragon dance" animation short film broadcast on CGTV (China International Television) and then published in the version of books. It is the vision modality as the core of the cross-cultural communication of dance art, providing us another way of thinking.

The above preliminary statistics show that the international circulation of dance books is significantly less than the domestic number, and it may be more concentrated on Chinese native language readers as the target. What's more, cross-cultural dance spreading output strength is short, the spreading effect is significantly imbalanced, and its dissemination effect still has a larger space to improve.

Analysis on Integrated Media Audio-Visual Modality

In the era of integrated media, people's social communication is no longer limited to face-to-face interpersonal communication, so the rapid flow of information urges people to adapt to faster social communication. For example, networks cover the whole population, wide use of smart phones, QQ, WeChat, Weibo and other social network methods gradually have taken over the people's mind as a social communication center. At the same time, the rapid rise of short videos has enabled users all over the world to post their own original short videos, and a new set of social media has played an important role in cross-cultural communication.

Cross-cultural spread of dance art by short videos. In China, short video dance communication through targeted topics, such as "Han clothing culture" with the ancient-style dance has achieved a good spreading effect. For example, the short video fragment of the Chinese classical dance "Satire on Fair Ladies" gained more than 1.85 million likes (Tik Tok, 2019), while the original classical dance short video "Don't You Know" also gained 220,000 likes (Tik Tok, 2019). These short dance videos have attracted many people to imitate them. During cross-cultural spreading of dance, such works are quite rare. As the saying goes, art has no borders. The wonderful dance with cultural connotations coupled with targeted topics introduced with customs in and abroad, through the short video spread among different countries on the Internet, is not only an image display of a cultural power, but also a reflection of national cultural self-confidence.

Cross-cultural spreading of dances on social media. Foreign social media, represented by Instagram, is a social app that runs on the mobile set, sharing pictures and videos taken at any time in a quick and fun way (Baidu, 2018). At the same time, there are notifications, comments, likes, reposts and other communicating functions, so that a large number of users could interact by using them. On Instagram, users can see current situation of dance abroad, among which there are some excellent dancers training environment, training methods, display of excellent works, providing a way of cross-cultural communication of foreign dance art. At the same time, it inspires us on thinking about cross-cultural communication of dance in domestic.

Cross-cultural spread of dance by documentary film. Dance drama is usually staged in the theatre, which is a traditional way of artistic appreciation and communication. Most of the people who enter the theatre are dancers, and most of the audience are professionals or dance lovers. At the same time, the audience is not allowed to take photographs or video during the performance in order to prevent them from infringing the copyright of the works. Although it makes sense, to a certain extent, it reduces the spreading

materials, and limits the range of spreading. However, the spread of dance documentaries has made up for this deficiency. Take the dance drama documentary “NUO Fate” made by Beijing Dance Academy as an example, it is a derivative of the dance “NUO Emotion”, which makes this dance successfully gain more attention in the theatre as well (Cheng, 2018).

While ensuring no spoiler, “NUO Fate” provides material for dance’s spreading, and shows the dance work to the public through the documentary. It is helpful for the dance sneaking into people’s life and vision and exploring the potential audience for the dance. In addition to the spreading of the content of itself, the documentary “NUO Fate” also won the “Golden Laurel Award” at the 4th China International Micro-Film Exhibition, a Gold Award of The Houston International Film Festival Remy Award, and participated in the 46th American Dance Video Festival and Exhibition at Lincoln Center in New York. Some foreign media also reported on the relevant content (Cheng, 2018). To a certain extent, this has expanded the spread of the dance “NUO Emotion”, and at the same time, it also provides a possible way for the cross-cultural communication of dance.

Analysis on Tactile Modality

In the process of cross-cultural communication of dance, tactile modality is a form of communication modality with characteristics of ontological. Dance is an art about the body. Dancers express their thoughts and emotions through their bodies, so that good works can be expressed through the body of the actor, to gain the resonance with the audience. Professor Lv Yisheng, from Beijing Dance Academy, once said that the body is the logical starting point for researching on dance aesthetics in his book *Dance Aesthetics* (Lv, 2011). It can be seen that body is the most basic objective material support for artistic expressing of dance. In the process of cross-cultural communication of dance, tactile modality has a unique advantage in this respect, which is mainly reflected in two aspects: first, the observation and experience in the workshops, and second, the traditional teaching mode of "examplng and teaching face-to-face" in the process of dance teaching.

Analysis on observation and tactile experience in cross-cultural dance workshops. During the cross-cultural communication of dance, there are many troupes or artists as individuals in the form of workshops communicating among different cultures. In the process of communication, on the one hand, students can observe the dance expressions among different countries (culture), and on the other hand, they will also participate in the workshop performance, during which there are practical physical interactions, an effective way to enhance the communication effect. Among all of the cases of cross-cultural dance observation and experience, there are many at the Beijing Dance Academy. For example, Adi Simsin and Riol Tawari, Israeli modern choreographers, once visited Beijing Dance Academy for exchange activities. The event was organized in November 2017 by the Bureau for External Cultural Relations Ministry of Culture and was undertaken by International Cooperation and Exchange Office and Creative School of Beijing Dance Academy (Li, 2017). The two lecturers, from the Israeli Modern Dance Choreography Master Class, visited the Beijing Dance Academy for exchanges. They conveyed the essence of teaching philosophy and creating methods, with the theme of “The Present Situation and Trends of Modern Dance Creation in Israel”, through seminars, workshops, and films.

As two well-known Israeli choreographers, they first told the students about their creative ideas and workflow, and then began a practical interactive session. Israeli experts interacted with students in workshops while interacting physically with them. All the attenders in the workshop, whether sitting together in groups or interacting in practice, had physical contact. Dance is an art about body, even in the

case of different language speakers meet, they can still express their creating ideas through body language. Physical contact closes the distance between people, and also strengthens concept of dance creation.

An analysis on the tactile modality of “examplimg and teaching face-to-face” in cross-cultural dance teaching. Cultural exchanges around the world are becoming more frequent, and the art of dance is no exception. In the process of cross-cultural communication of dance, besides cross-cultural dance performances between countries, dance teaching has become an important part of cross-cultural communication of dance. In the past five years, the Beijing Dance Academy has selected dance teachers to go to Confucius Institutes every year to spread Chinese culture and Chinese dance by teaching dance and other means, according to the relevant documents from Hanban Office (Bda, 2018).

In his book *Dance Pedagogy*, Professor Lv Yisheng makes it clear that the teaching method of art of dance is a traditional way of “examplimg and teaching face-to-face” (Lv, 2011). Simply speaking, in the process of teaching, the teachers first use clear and accurate language to describe the movements, and then the teachers need to set examples themselves, so that the students can understand how to do it correctly. When the teachers set the examples, the students first imitate the teacher’s movements, among which there will be something incorrect that needs the teacher to correct in time. Therefore, the traditional dance teaching naturally achieves better results by physical interaction. From the perspective of tactile modality, the teaching method of “examplimg and teaching face-to-face” is the characteristic and a teaching mode of ontology of dance art. As a consequence, physical interaction is the default law that occurs naturally during dance teaching. From the point of view of cultural communication, this tactile modality can promote communication between people and reduce language barriers in the process of cultural communication, so as to achieve better communication results.

An Analysis on the Multimodality Path of Cross-Cultural Dance Communication

Build Multi-Modality Picture Content of Foreign Books about Dance

The continuous progress of modern science and technology has given birth to the integrated media form, and the audio-visual mode in the integrated media era has a broad domestic and foreign market. Cross-cultural dance communication requires us to expand the number of dance monographs, translations and teaching materials, to issue audio-visual books and e-books to expand their book types, and to pay more attention to the content, form and other aspects of audio-visual mode design and planning when facing foreign readers, in order to enhance the effect of cross-cultural communication. Especially on the basis of traditional language and text signs, we should pay more attention to the integrated multi-modality design of text, illustrations, colors, fonts and other factors in books, with both Chinese and foreign language dance academic monographs to graphic dance albums, and dance drawings, etc., so that professional content would be more understandable, which reduces the difficulty of reading and understanding, improves the target audience's reading interest and viewing, and foreign readers would understand Chinese dance culture much more easily.

Expand Communication Channels of Integrated Media from the Point of Audience-Centric

Expand mobile app reach from the point of audience-centric. The rapid flow of information has forced people to adapt to faster ways of socializing. Dance is an ancient art form, which has existed in peoples’ lives since the primitive period. From sacrifice, indoctrination, appreciation to fitness, we can see that although the art of dance is ancient, it also is continuously changing with times. It is necessary to protect the traditions and keep pace with the times. Classical dance work “Satire on Fair Ladies”, hot on the short

video platform, not only preserved the tradition and Chinese culture, but also expanded more potential audiences at home and abroad. “Satire on Fair Ladies” is a fragment from the Chinese classical dance drama “Du Fu”. After being popular on the Internet, the original dance drama “Du Fu” first went out of the country and was performed in Cheonan City Art Center Theater of South Korea in June 2019, which made “Du Fu” popular again (Zhao, 2019). Therefore, good cooperation between excellent dance works and suitable Internet mobile applications, makes this ancient and traditional art on the ride of integrated media, by which there is an advantage of multi-channel, helping to expand the potential audience, and to promote the cross-cultural spreading the art of dance.

Expand communication channels of cinematography of dance from the point of anthropocentric. The spreading of dance film and television is one multi-modality channel of dance culture communication. Combined visual and auditory, dance film and television works were produced and spread to special groups of people according to the characteristics of audience groups. Because the current dance film and television market is not very broad, we can take the “different way to save the problem” strategy that, first, open the the domestic market and cultivate an audience with a certain aesthetic ability; second, continue to expand foreign markets. “Start from the Children” is view that has been acknowledged by a lot of domestic research on the spread of the national culture. We should promote to young children tailor-made spiritual and cultural products - music and dance animation, such as song and dance youth series, children’s drama series, and Barbie Princess, etc. Influence on young people is of great importance. At the same time, derivatives of dance dramas, such as documentaries can also attract audiences for overseas dance theatre markets.

Strengthen Multi-Modality Form of Dance Teaching in the Masters’ Workshops

The tactile mode is in line with body-based art - dance. Since dance is an art of body, in the process of cross-cultural communication of dance, we can give full play to its characteristics of tactile modality and strengthen the communication among multinational masters’ workshops. In the process of communication, we can use the media multi-modal communication channels to attract more audiences to participate. In addition, in the process of cross-cultural communication in forms of workshops, through the multi-modality way of information exchange, the art concept would be better carried out. As mentioned before, the visits of modern Israeli choreographers to Beijing Dance Academy enabled them to convey their artistic ideas through teaching experiences and films, in addition to traditional lectures. The combination of various modality, with the difficulties in language, can achieve better communication and spreading effects (Li, 2017).

In addition, the interaction of dance teaching between colleges is also a part of the cross-cultural communication. The students of dance majors in colleges in various countries are the backbone of the dance industry in the future. If the students are involved and impressed by the period of cross-cultural teaching interaction in campus, they also sow the seeds of hope for the prosperity of the cross-cultural communication of dance art in the future. In the teaching process, the “examplifying and teaching face-to-face” mode, with physical contact, closes the distance between teachers and students, and at the same time, closes the distance between countries and cultures. Because of the special mode of dance teaching, starting from the human body itself, to feel the physical culture of different countries, is also a unique way of cross-cultural communication of dance. This teaching method of tactile modality provides the theoretical and practical basis for the cross-cultural communication.

Conclusion

In the integrated media era, compared with the traditional media era, dance art cross-cultural communication is facing greater challenges and opportunities. Through the analysis of multi-modality of cross-cultural dance communication, this paper tries to put forward the construction of multi-modality picture and text content of dance foreign books about dance, to expand communication channels of integrated media from the point of anthropocentric, and to strengthen the multi-modality form of dance teaching in the masters' workshops, so as to provide references for the cross-cultural communication of dance.

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Research on Strategies of Innovation and Entrepreneurship Education in Universities against the Internet Plus Background

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[Abstract] With the rise of Internet plus and innovation and entrepreneurship education, innovation and entrepreneurship education in universities in China will become a new educational concept and talent training mode. At present, innovation and entrepreneurship education has become a necessary content in the education and teaching of colleges and universities, which is very beneficial to the cultivation of innovation and entrepreneurship talents and the promotion of students' employment ability, so it is necessary to carry out innovation and entrepreneurship education effectively. Based on the background of "Internet plus", this paper analyzes the necessity and difficulties faced by colleges and universities in building diversified innovation and entrepreneurship education modes, and explores the strategies for building diversified education modes in universities and colleges for reference.

[Keywords] strategies; innovation; entrepreneurship education; internet plus

Introduction

With the advent of the Internet plus era, the Internet has been widely used to foster innovation and entrepreneurship in various fields, education in particular. While mastering professional knowledge at school, college students are always willing to try new things and meet new challenges, which further calls for innovation and entrepreneurship education. In this process, the application of the Internet plus concept in education can broaden the way of entrepreneurship education, promote its innovative development, and create a new normal for innovation and entrepreneurship education. Therefore, it's imperative for colleges and universities to adapt to the trend of social development, reform the mode of innovation and entrepreneurship education, promote its development in the direction of diversification, provide students with diversified innovation and entrepreneurship methods, actively call on students to participate in innovation and entrepreneurship activities, and make it become the backbone of promoting the development of current society. Currently, many scholars and educators focus on analyzing the imperative to develop innovation and entrepreneurship education in this new era, but very often fail to come up with concrete strategies to facilitate its development. This paper is intended to delve into this research topic from a more comprehensive perspective. Based a diagnostic analysis of its problems, it puts forward corresponding strategies for tackling the different problems in the process of promoting innovation and entrepreneurship education in the Internet plus era. It first generally introduces the current status of innovation and entrepreneurship education against the Internet plus background. Then, it analyzes its problems in the process of promoting it from six different aspects. Thirdly, it proposes different strategies to improve innovation and entrepreneurship education against the Internet plus background. Finally, it summarizes the research value, significance and points out possible enlightenment for scholars and critics in this field.

Overview of Innovation and Entrepreneurship Education in Universities against the Internet plus Background

With the increasing demand for innovative and entrepreneurial talents in the society, it has become an important teaching task and a key content in the cultivation of college students to effectively carry out innovative and entrepreneurial education in current college education and teaching. In a broad sense, innovation and entrepreneurship education includes not only school education, but also social education. In terms of school education, it aims to cultivate talents with entrepreneurship qualities and innovation personalities in the process of education and teaching, so as to cultivate their entrepreneurship and innovation abilities, in order to promote their employment after graduation; As far as social education is concerned, it is to cultivate social groups with entrepreneurship and entrepreneurial ability (Chen, 2020). Innovation and entrepreneurship education is a new education concept and talent training concept, which meets the needs of the society for talents under the background of a market economy, and can make higher education and talent training achieve more satisfactory development results. Against the current Internet plus background, it also has a great impact on the development of innovation and entrepreneurship education in colleges and universities. It can make the content of innovation and entrepreneurship more abundant, and the effective application of Internet technology also makes the traditional education mode and personnel training mode change, which is very beneficial to the effective development of innovation and entrepreneurship education in colleges and universities. But at the same time, it also brings severe challenges to the innovation and entrepreneurship education in colleges and universities. Teachers need to study more deeply on innovation and entrepreneurship education. First, we should combine Internet plus characteristics and advantages to achieve a better development of innovation and entrepreneurship education, and then achieve the cultivation and cultivation of talents in innovation and entrepreneurship education, so that the needs of innovative and entrepreneurial talents in society are met.

Problems of Innovation and Entrepreneurship Education in Universities against the Internet plus Background

In the process of exploring educational reform, colleges and universities will also form their own education mode in line with their own characteristics. High-quality talented groups of college students in today's society should be ahead of the society and become the leaders of social innovation. The cultivation of entrepreneurial ability is the key for college students to be committed to entrepreneurial success. Although entrepreneurship education in colleges and universities in China has registered remarkable achievements in strengthening students' entrepreneurship and promoting entrepreneurship enthusiasm, there are still some problems in the innovation and entrepreneurship education mode of college students.

Lack of Understanding of Innovation and Entrepreneurship Education

Most of the entrepreneurship education in colleges and universities is still in its infancy, and few institutions of higher education now take entrepreneurship education as a required course into the talent training program. Although some colleges and universities have set up elective courses for entrepreneurship education, they have not given credit recognition. Some colleges and universities that have set up entrepreneurship courses only give explanations at the level of entrepreneurship awareness, and they have less involvement in the methods and paths of entrepreneurship ability training, which is related to the inadequate allocation of teachers and the lack of practical experience of entrepreneurship teachers (Xu, 2020). The main reason to cultivate the entrepreneurial ability of college students in entrepreneurial education is not well understood, so that most college students do not understand the specific content and

connotation of entrepreneurship. In a random survey of college students in Jilin Province, it was found that the vast majority of college students have not participated in the study of entrepreneurship courses, and those that have participated in the study of entrepreneurship courses, don't think they have gained anything. This is a difficult task for universities in the Internet plus background to carry out innovation and entrepreneurship education.

Lack of Awareness of Innovation and Entrepreneurship

Some colleges and universities have not had a deep understanding of the importance and necessity of innovation and entrepreneurship education. School leaders still regard improving the employment rate of student groups as the key education goal, and use innovation and entrepreneurship education as an auxiliary way to cultivate students to adapt to work, so as to ensure the smooth employment (Xu, 2019). Most teachers attach great importance to the explanation of professional knowledge, and attach great importance to the teaching of professional courses. However, for the innovation and entrepreneurship courses, they regard them as "idle classes", explaining knowledge only for the purpose of completing the educational tasks, and they are unwilling to invest time and energy in the in-depth study of the course content, resulting in the floating of innovation and entrepreneurship course teaching in the form. At the same time, for individual students, most have a high degree of satisfaction for employment, and their future development plan has not been carefully designed. In addition, most college students are not interested in innovation and entrepreneurship education, they lack self-confidence, and they are not positive enough to open innovation and entrepreneurship education in schools. To some extent, the deviation of this concept reflects the weak cognitive awareness of innovation and entrepreneurship education of university leaders and college students.

Simplification of Training Mode of Innovation and Entrepreneurship Education

The research on the cultivation mode of college students' innovation and entrepreneurship abilities is the most important content of college students' innovation and entrepreneurship education. The research on the mode is conducive to the development and reform of innovation and entrepreneurship education, as well as the exchange and promotion of innovation and entrepreneurship education in colleges and universities. The cultivation of college students' innovation and entrepreneurship ability must be based on continuous improvement, enrichment and improvement in the training mode. However, in the current entrepreneurship education, the training mode is relatively single; on the one hand, the curriculum is not rich enough, the class hours are few and the practice opportunities are lacking, and on the other hand, the content and teaching methods are not flexible enough. Most teachers still stay in the teaching methods of lecture and indoctrination, which to a certain extent, limits the students' understanding and thinking of innovation and entrepreneurship education.

Lack of Scientific Curriculum System for Innovation and Entrepreneurship Education

At the level of innovation and entrepreneurship education, the curriculum system is lacking systematicness and continuity, and the content level is mostly limited in the knowledge of teachers' explanation of the foundation and theory of entrepreneurship. However, when it comes to the business operation mode, development status, future trend, market entry barriers and other information that students must know in the early stage of entrepreneurship, most of the innovation and entrepreneurship courses cannot include all due to the nature of the school and the personal experience of teachers, so that they cannot provide students with relatively sufficient reference materials and relatively clear direction on information retrieval. College students have certain theoretical knowledge of their own professional levels, but few can be fully used in

entrepreneurial activities. The main reason for this situation comes from the lack of science in the curriculum system of innovation and entrepreneurship education in colleges and universities (Lu, 2019). At present, many colleges and universities focus on the cultivation of students' ability and knowledge, arrange fewer hours for innovation and entrepreneurship courses, and the connection between practice and theory courses is not reasonable, which makes it difficult for students to effectively improve their innovation and entrepreneurship ability.

Lack of Teachers for Innovation and Entrepreneurship Education

Innovation and entrepreneurship education involves a wide range of fields, and requires teachers' knowledge and ability reserve, teaching and practical experience. On the one hand, teachers should guide students' innovation and entrepreneurship practice, and on the other hand, teachers should guide students to establish a correct concept of entrepreneurship. At present, most of the innovation and entrepreneurship teachers in colleges and universities lack practical experience and have not obtained the qualification of special entrepreneurship education and training. They are usually held by the relevant teachers of management or directly by the teachers of the relevant departments of employment. Their understanding of innovation and entrepreneurship mostly lies in the level of theoretical knowledge, lagging teaching methods, single means and lack of the "scholar type enterprise" required by the society. There is a serious shortage of innovation and creativity among entrepreneurs and entrepreneurs.

Lack of Innovation and Entrepreneurship Practice in College Students

In recent years, many innovation and entrepreneurship competitions have been set up between education departments and universities, but most college students only compete because of the competitions. Most of the work in the competitions are "quick finished products" pieced together by participating in competitions (Zhang, 2019). There is a lack of research on market conditions, and the works created after in-depth consideration are very rare. After the selection and award of the diversified innovation and entrepreneurship competition, it did not continue to complete high-quality entries, and also turned the entrepreneurial ideal of students into reality. In addition, most of the current competitions are called for by the government. Colleges and universities are responsible for organization and planning, and the support of enterprises is insufficient. To some extent, this phenomenon has a negative impact on the implementation of innovation and entrepreneurship education in practical education activities. Because of their own interests and other factors, some enterprises do not have in-depth cooperation with universities, and students have less opportunities to participate in enterprise practice. It is difficult for teachers to introduce the problems they may encounter in their future work when they participate in practical activities in schools. These factors lead to the lack of practical exercise of college students and hinder the development of their corresponding ability of innovation and entrepreneurship.

Strategies of Innovation and Entrepreneurship Education in Universities under the Internet plus Background

Set up a Modern Innovation and Entrepreneurship Education Concept

In order to make the innovation and entrepreneurship education of universities get satisfactory results, the first thing to note in the Internet plus era is to establish a modern educational and teaching concept and to strengthen it. As a teacher of innovation and entrepreneurship in colleges and universities, we should strengthen the understanding of the requirements and needs of innovation and entrepreneurship education in the new era, and strengthen the investment in this aspect, so that the implementation of innovation and

entrepreneurship education has an ideal teaching basis. Meanwhile, teachers need to fully understand the characteristics of the Internet plus era, and realize the advantages and functions of Internet technology in innovation and entrepreneurship education, so as to focus on the application of Internet technology in practical education and teaching. On this basis, we can make the development of innovation and entrepreneurship education activities have the ideal technical support, and promote the innovation and entrepreneurship education to get satisfactory results. The cultivation of innovative and entrepreneurial talents will be better realized.

Cultivate Innovative and Entrepreneurial Thinking through Diversified Means

As the key to carrying out innovation and entrepreneurship education in colleges and universities, it is necessary to strengthen students' innovative and entrepreneurial thinking. On the one hand, we should pay attention to the construction of teachers. "Teachers' ability is positively related to the construction of education model" (Zeng, 2020). Therefore, colleges and universities should arrange professional teachers to teach innovation and entrepreneurship courses for students, and arrange full-time teachers and assistants for innovation and entrepreneurship courses. Teachers of innovation and entrepreneurship in colleges and universities should have some experience in entrepreneurship and innovation, and have some connections with enterprises, so as to improve the innovation and entrepreneurship thinking of schools and students. On the other hand, we should make use of diversified educational means. The author of education can use the Internet as a tool to transmit information for students, so as to cultivate students' innovative and entrepreneurial thinking and ideas. The past education mode is hard to satisfy the demand of Internet plus. Multimedia technology, as the main means of education in Internet plus society, can give full play to its advantages, so that students can develop innovative entrepreneurship thinking while accepting innovation and entrepreneurship education.

Choose Proper Online Modes for Innovation and Entrepreneurship Education

To better meet the characteristics of the Internet plus era, we need to select and apply the online innovation and entrepreneurship education mode in the process of innovation and entrepreneurship education in universities. On the one hand, it is necessary for teachers to use the Internet to actively realize online distance education, to achieve education and teaching through the network, and to break through the time and regional restrictions in traditional teaching. In addition, using the relatively new entrepreneurial practice projects on the Internet, guiding students to carry out entrepreneurial practice training according to these projects, through entrepreneurial practice training, so that students' innovation and entrepreneurship practice ability can be effectively improved, which can also make innovation and entrepreneurship education get satisfactory results. In addition, teachers can also contact the founders of enterprises through the network, who will guide students and share entrepreneurial experience, so that students can enhance their understanding of innovation and entrepreneurship, and on this basis, make innovation and entrepreneurship education achieve more satisfactory results.

Construct Corresponding Online Courses for Innovation and Entrepreneurship Education

With the development of the Internet plus era, in order to improve the quality and efficiency of education and realize more ideal training of innovative and entrepreneurial talents in the process of innovation and entrepreneurship education in colleges and universities, another important thing to note is to build an innovative and entrepreneurial network course. In the actual education and teaching process, the relevant teachers need to combine the characteristics of the internet and the requirements of innovation and

entrepreneurship education to build the relevant online courses, so as to make the innovation and entrepreneurship education curriculum system more perfect (Lei, 2019). In terms of the construction of online courses, teachers need to pay attention to the combination of textbook knowledge related to innovation and entrepreneurship education with the Internet, so as to realize the networking of textbook knowledge, and need to collect relevant innovation and entrepreneurship education contents in the network, and reasonably integrate these contents, so as to form a relatively complete classroom system, so as to provide scientific cooperation for students' innovation and entrepreneurship education the foundation and guarantee of reason.

Build Diversified Curriculum systems for Innovation and Entrepreneurship Education

Construction of diversified innovation and entrepreneurship curriculum systems can be carried out from two aspects. First, design diversified education links. The design of educational links should be oriented to diversified development. Teachers should draw up courses that meet the social requirements and regional economic progress according to the individual situation of students, so as to avoid the phenomenon of blindly referring to the education mode of other colleges and universities. At the same time, we should realize the concept of running a university, integrate skills education and innovation and entrepreneurship education, and cultivate students' professional ability and basic knowledge. Secondly, extend the path of extracurricular education. According to the characteristics of college students, colleges and universities can pay attention to and explore the different requirements and development goals of student groups for education mode, and then practice individualized teaching. Through the teaching of entrepreneurial experience to college students by experienced entrepreneurs, we can promote the development of innovation and entrepreneurship education mode.

Build Diversified Practice Platforms of Innovation and Entrepreneurship

As an important part of college students' participation in social practice and training, the construction of diversified innovation and entrepreneurship practice platforms can present students' innovation spirit and entrepreneurship practice abilities. Innovation and entrepreneurship practice platform include offline and online platforms. On the one hand, the online platform is the premise of building a diversified innovation and entrepreneurship education mode, that is, information technology. It can provide timely, comprehensive and efficient guidance and services for students by using online platform, so as to integrate high-quality education resources of the school. Therefore, the online platform is the main place for innovation and entrepreneurship practice platform. At the same time, we can use the innovation lab to simulate the real workplace environment. By using the advantages of the Internet platform such as visualization and remote interaction, students can truly be in a more real environment and fully understand as well as master the capabilities required for entrepreneurship. On the other hand, the offline platform, which refers to the physical platform built in the design life, can provide students with a place to participate in entrepreneurial practice. The construction of offline platform depends on the cooperation among schools, enterprises and governments. Although offline platform construction needs high cost, it has very significant educational effect and can promote the formation of campus culture. Through the innovation and entrepreneurship practice platform, students' entrepreneurship ability and innovation spirit can be strengthened, and collaboration between students' entrepreneurship team and government can be promoted, so as to participate in social practice.

Establish a New Method of Innovation and Entrepreneurship Education

The renewal of educational technology is gradually accelerating the Internet plus background. Using advanced information technology to carry out entrepreneurship education will make education more vivid, broaden students' vision of entrepreneurship and make their entrepreneurial thinking more rational and mature (Chen, 2019). First, the innovation of teaching methods in the first classroom. In order to improve the interest and attraction of entrepreneurship education, we should make a detailed and layered teaching plan, and organize various teaching forms such as "cooperative", "rotating lecture" and "scene" in the micro class or flipped classroom. The second is the innovation of teaching methods in the second classroom that extend extracurricular education. Colleges and universities should make innovative use of new media publicity, news promotion, special literary and art activities and other carriers, and implant typical cases of entrepreneurship into manageable carriers, such as campus radio, electronic screen, campus network, etc. so as to enrich students' extracurricular time and guide students' entrepreneurial ideas and ideas in a subtle way. Third, the fragmented coverage of entrepreneurship education. Fragmentation here refers to the promotion of entrepreneurship education content based on special themes after students get up in the morning, before going to bed and other life and entertainment time, or through inviting students to participate in relevant competitions and conferences of entrepreneurs, and through professional training and guidance, so that students can complete the improvement of entrepreneurship literacy at any time, and at the same time create a strong entrepreneurship education atmosphere for college students.

Dynamically Update the Contents of Innovation and Entrepreneurship Education

Under the background of Internet plus, the content of traditional entrepreneurship education in universities and colleges can no longer meet the needs of social employing units or innovative and entrepreneurial economy. Therefore, it is necessary for colleges and universities to take the initiative in the innovation of entrepreneurship content and establish a new era of dynamic innovation. One is to innovate the carrier of teaching content, that is, to build a new platform. The second is to innovate the channels to obtain the teaching content, that is, through the establishment of entrepreneurship education research team, dynamic attention to the new problems of entrepreneurship education, regular invitation of entrepreneurs into the campus, invitation of corporate executives to open a forum, to meet the needs of students for different levels of entrepreneurship experience content. Third, we need to optimize the basic services of entrepreneurship education. That is focusing on special groups, opening up green channels for students with economic difficulties or disabilities, and implementing precise policies so that these groups can get more guidance on the content level of entrepreneurship. In addition, we should do a good job of stage employment analysis for students at different stages, especially for students leaving school, provide professional entrepreneurship content resources, and achieve continuous service line.

Conclusion

The promotion of innovation and entrepreneurship education in colleges and universities conforms to the requirements of social development. It is an inevitable trend to promote national innovation and progress, the main path to strengthen the comprehensive quality of college students, and the main presentation of colleges and universities for regional economic services. Therefore, colleges and universities should continue to explore and improve innovation and entrepreneurship education mode according to their own characteristics, so as to equip talents with innovation and entrepreneurship ability for the development of the country. It should be noted that the Internet plus era can really facilitate colleges and universities to guide and help students to start their own business practice, and enhance the team spirit and direction of

entrepreneurship education. To better promote innovation and entrepreneurship education, this paper finds that current innovation and entrepreneurship education is often hindered by lacking innovative and entrepreneurial understanding, awareness, scientific curriculum system, qualified instructors, real-life practice, and appropriate training modes. To tackle these problems, this paper proposes to set up a modern innovation and entrepreneurship concept and cultivate innovation and entrepreneurship thinking through varied means, select proper online modes and construct feasible online courses, build diversified curriculum systems and practice platforms, as well as establish a new method and update its content in a timely manner. It's sincerely expected that this research shall provide new ideas and methods for the characteristic construction of entrepreneurship education in colleges and universities, and promote and drive the standardized development of entrepreneurship ability training of college students. It is also hoped that this research can shed some light on the studies of scholars and education specialized in this field by offering specific strategies to promote innovation and entrepreneurship education based detailed analysis of its existing problems.

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An Analysis of the Relationship between English Film Appreciation and English Expression

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[Abstract] Film is a distillation and reproduction of current and past real social life, and a prospect and imagination of future life, and it becomes the preferred way to improve English expression. Film language is a body that carries the living state and social life and thinking ways of one country. How to improve the English expression through the appreciation of the English film is always a field that researchers research. This paper makes an in-depth study of the relationship between English film appreciation and the improvement of English expression.

[Keywords] English film; input hypothesis; affective filter hypothesis; constructivism; theory of interest; English expression

Introduction

For decades, English has been the universal language of the world, and it still is (Chen, 2012; Wen, 2012; Shi, 2014). From international trade to international communications to international negotiations or cooperation in dealing with the global affairs, it is still one of the official languages of the United Nations. Nearly all countries in the world make English the main foreign language in universities. It is the same in China, but there is not a satisfying end. About five decades ago, students learned English in middle school, but for nearly two decades, it has been learned in pupil school or even in nursing school. Students spend lots of time and money to learn English (Zhang, 2019), but they are only good at grammar and testing, not on work. So, how to learn English well is most difficult and challenging without being in a native speaking environment. Chinese scholars and professors have recreated teaching methods or applied theories to practice verifying effectiveness of theories to try to find out ways to aid students in improving their English ability. Most research is based on one theory or combines two theories together to test the effectiveness or the limitation of the theories. For example, during the past three decades or so, the research focusing on the relation between Krashen's "language acquisition" and English learning is up to more than five hundred, analyzing the effectiveness or the limitation of Krashen's "language acquisition" in different aspects of English learning, including the research only on the Input hypothesis and the Affect Filter Hypothesis.

Research results are full enough to be taken as standard in all learning aspects. Research based on the constructivism to research the effectiveness between the Input hypothesis and Affect Filter Hypothesis and English learning is much less, up to less than fifty articles. Articles are based on the combination of theories of Constructivism, the Theory of Interest to test the effectiveness of learning English based on the theory of Affect Filter Hypothesis, and Input Hypothesis is not more than 10 articles.

The above incomplete statistics are based on the CNKI online by writer. This article is through the combination of the Constructivism and Theory of Interest to test the relation between the appreciation of English film and Input hypothesis and Affective Filter Hypothesis according to the standard Common European Framework of Reference for Languages: Learning, Teaching, Assessment (Liu, & Fu, 2008) (

hereinafter referred to as CEFRL-LTA), prepared by the Council of the Europe Committee on Cultural Cooperation in Education.

Theoretical Framework

Krashen's Language Input Hypothesis, the Theory of Affective Filtering

In 1982, American linguist Krashen put forward language theory known as “The Monitor Theory”, consisting five hypotheses, among which the Input Hypothesis and the Affective Filter Hypothesis are the core (Krashen, 1982). In the mid1980s, Krashen' theory was introduced into China, and then Chinese language scholars and researchers began to study it and put it into practice to test the effects on teaching for English learners (Xu, 2011).

Language acquisition is produced by comprehensive information. Students first encountered lots of easy-to-understand actual words, then know the meaning of the words through context and situation. In this way, sentence structure and grammatical rules in communicative language are naturally learned (Krashen, 1982). The Input Hypothesis holds that input is the first requirement for language acquisition, and language input must be “comprehensible” (Krashen, 1982). We can basically understand Krashen's Input Hypothesis in this way: only the language recipients understand the language input well, and language quantity and language quality are the guarantee of language input; then the acquisition of our language will naturally occur (Krashen, 1982). Here we need to emphasize the language input must be real and meaningful, and, meanwhile, it should be guaranteed quantitatively.

According to the Krashen's Language Input Hypothesis, we know that the acquisition of language will produce corresponding effects and influences only in a real context; otherwise it will become ineffective, and the language learning will be useless and not meaningful, and it would be a disaster for the language learner who spent so much time and money and spirit to learn the language. Krashen also makes it clear that there is a non-intellectual element between the recipient and the environment that is subject to emotional constraints, and Krashen calls the non-intellectual barrier element “emotional filtering (Krashen, 1982). The so-called “emotional filtering” is an unconscious process that controls the language input and the language understanding and language absorbing of the recipient is exposed to (Light, & Spada, 1999). Krashen's “emotional filtering hypothesis” emphasizes the important influence of emotional factors, including motivation, confidence, and anxiety on our acceptance of foreign languages. This can be combined with the Theory of Interest. We always believe that interest is some kind of automatic input.

Theory of Interest

For Dewey, “Interest is a unified activity” (2005). The fundamental meaning of the word “interest” is to concentrate because of the recognition of its value and its being absorbed in an activity. “Interest makes sure there is no distance between the individual and the material and results of his actions, in which interest is the symbol of their organic unity” (Dewey, 2005). According to Dewey, interest is first and foremost active and projective. For anyone, to be interested in something is to positively relate to that thing. As for concerning the explanation of “interest,” the academic researcher believes that interest is some kind of the positive, tendentious, and selective attitude and emotion generated by individuals with specific things, and based on some kind of the activities and human objects (Dewey, 2005). As is known to all, we have a strong desire and inclination to get close to the things or activities we're interested in or that attract us, and it is showing positive emotion positively or giving priority attention to it and exploring it actively. In a word, interest is a kind of special activity with strong emotion, which gives people a positive and rich spirit

(Dewey, 2005). In terms of receiving language, interest can help recipients focus the attention to acquire information and stimulate the recipient to complete the goals creatively and with high quality because they are passionate about learning the language.

Constructivism

Constructivism is an important branch of cognitive learning theory, and it came from linguist Jean Piaget's Cognitive Development Theory and linguist Lev Vygotsky's Social Construction Theory (Piaget, 1984). Based on the Constructivism Theory, the field of education has brought a series of profound changes that have resulted in the formation of the Situational Learning Theory and other related theories (Huang, & Zhong, 2020). The Situational Learning Theory emphasizes the importance of acquiring practical experience for learning. Based on the Situational Learning Theory, learners enter the corresponding situation to engage in practical activities. This kind of knowledge can help learners understand or construct new knowledge and solve problems in specific situations (Yang, Y., & Chang, 2010).

As we all know, knowledge is a meaningful construction completed by the recipient under a certain economic and social background with the help of others or the assistance of equipment and the use of necessary learning materials (Yang, W. & Xiong, 2011). The equipment and devices mentioned here refer to multimedia computers or networks, etc., and the necessary learning materials can be movies, videos, documentaries, books, or magazines, etc., and with the help of social interaction and reconstructing resources and knowledge chains (Piaget, 1984). With the continuous progress of high technology and the popularization of internet education, the Constructivism Theory is showing its strong vitality now, and exists in a kind of vigorous form. Constructivism Theory should be constructed by requiring the joint participation of teachers, receivers, equipment, and various resources and by encouraging the receivers to carry out exploration independently and actively; this can achieve learning goals ideally.

Through Appreciation of English Films to Promote English Expression Ability

Choosing the Learning Materials

Our discussion and research are based on the movies. A movie is an indispensable entertainment and leisure activity in people's life after work. It can help people better lives and work by its melodious melody, beautiful theme songs, complex relationships between characters, action and expression, pictures, and, sometimes, the imaginative ending. The most important thing is that, to a certain extent, the film is an enrichment and a reproduction of current and past real social life, or a prospect and imagination of a future life; it carries a kind of culture and living state in a certain period time in a country, so it is a good way to learn more history and culture of the country. Language will develop and change with the development of social economy; old words will disappear, and new words will appear, including the thinking way, the living habits, and the relationships between people. The vitality of film language is more conducive to language learners. So, English film appreciation becomes the preferred way to improve English expression for people who want to.

Research Based Constructivism and the Language Input Hypothesis and Theory of Affective Filtering and Theory of Interest

One of the films chosen for discussion is *Wall-E*. Not only the plot of the movie, but also the extreme sharp contrast between the two robots makes the film so much successful. The cute image design and the rescue of our earth plot of the story arouse the love of people; especially, the pure love between two robots awakens

the strong desire of the audience for a better life and the longing for pure love hidden for a long time in our hearts. It is the common sense of audience aroused by the film. When the captain of *Wall-E* sees the video, he says to himself, "Where's the blue sky? Where's the grass." All the words have deeply touched the audience's inner, arousing the cherish and love for life, and meanwhile, the environmental protection has since become the responsibility and mission of every audience. This kind of positive emotion will make the audience appreciate it until to the end with a relaxed feeling. In a sense, loving the movie is a kind of interest, and, as a result, the audience will enjoy the movie and appreciate the language with a great interest and an intense feeling that unconsciously arouses the nerve center of our brains and makes the language input actively and unconsciously; the nervous emotion filtering occurs, also, naturally and without any intention or concentration on purpose to learn English well. It is considered as a task as usual as before, no matter the words, but also the intonation of English and Western social communicating skills or life habits and living customs. All these are the best factors for constructing a chain that helps promote language learning during the whole process,

Improving English Expressing Ability through Experiments

We did an experiment for two years with freshman to prove the relationship between appreciating English films and improving the English communicating ability. First, we did some tests for the freshman only of their communicating ability according to *CEFRLTA*). We used one group of two hundred at level ALTE1 and one group of two hundred in level ALTE2. Each year, four hundred in the experiment in the two levels and the other four hundred students in same level, but just regular learning in class without more activities. The four hundred students, except for regular learning in the class with the teaching table of the school, were assigned regularly original English movies to see, which interested them very much. We assigned them tasks with tutoring. For the movie they chose, they had watch at least two or three times with Chinese words on the screen to learn the plots of the movie know almost every detail of the movie, even remembering some of the wonderful lines of the characters.

We let them try to translate some funny lines or the segments they are interested in, at least two thousand words for each movie. In the second stage, they watch the movie with English words on the screen instead of the Chinese words several times; they write the English words they have already written down in Chinese. Then they were asked to understand the words used in the conditions, meanwhile making a contrast between the words they had translated and the English words by the native speakers, which they had written down for the same segment. They were allowed to appreciate the subtle difference between the different words they used and understand the habitual usage of idioms in different situations.

One of the movies they had chosen, *Wall-E*, is directed by the famous Andrew Stanton. There is a conversation between the captain and the keeper. The captain says, "So then we are not going to earth." The keeper replies, "Negative." As a fact that all the attendants translated this as "No, we can't." It is very straight and rigid and strange somehow to the English native speaker. As for foreign language learner, everyone knows there is a contrast between negative and positive emotions, but they neglect the positive attitude and negative attitude. In Chinese, the explanation of negative is referred to the motion. It is difficult or impossible for learners to use this word when we mean "no." Another example is that when the captain heard the familiar song, he said, "I know that song," and the students translated the words like this: "I've heard that song or I had heard the song" without any exception. But the speaker used a common and simple word "know," not "heard," because the students said the song only can be heard with the ear. So, how to learn the accurate and idiomatic expression of the English language and how to use the correct words to

express the exact meaning without misunderstanding is most difficult for English learners because they don't know how to use words correctly, even though they have a large vocabulary and are good at grammar and testing .

After two years, we give the attendants another test about the English expression, also according to the standards of *CEFRL-LTA*. The result of the experiment made a satisfying ending. The English expression ability of all the attendants improved so aggressively to the upper level, ALTE2 and ALTE3, much higher than the contrast group of students, most of whom are still at level ALTE1 and ALTE2; only a very small number have moved to ALTE3. There is a sharp contrast between the experiment groups and the contrast group.

Appreciation of Western Culture and Local Customs through English Movies

In *Wall-E*, when EVA brought back plants, the captain saw the video, and said, "My buddy, we could get our region recolonize." (Brothers, welcome back to the earth). When the manager of AXION did not want the captain to lead the crew back to the earth, he said in the video, "I am afraid we've gonna have to cancel" Operation Recolonize. The words "region" and "recolonize" shows there is a sense of "great country" in American culture. Language is the carrier and the embodiment of culture. By watching and appreciating English movies, we can learn about the culture and history of Western countries and enhance our understanding of the differences between China and Western cultures, which, in turn, will promote the learning and expression of English. Language is the carrier and embodiment of culture, reflecting language, culture, customs, and other social cultural phenomena, including the thinking way of one country, as a mirror. Film is the bond and bridge connecting different cultures and different countries during the globalization. The display of film art is the most intuitive and direct means to improve cognition. The lines of the captain show Americans' feelings of great power. Therefore, the film language is an inevitable way for people to learn English and improve English expression through the English film appreciation.

Conclusion

Constructivism theory emphasizes the importance of the necessity of the real situation. It insists that our knowledge network can be constructed actively and effectively only under the profound influence of real social and cultural background (Piaget, 1984). Krashen's theory of language input holds that input is the first requirement for language acquisition, and language input must be "comprehensible" (Krashen, 1982). For the materials chosen, the two theories hold the same views; the materials only from life can be real, acceptable, and understandable easily without any doubt. The affective of Krashen's Filter Hypothesis also holds that the language absorbing process is an unconscious process. The Theory of Interest makes the point that the recipients must be interested in materials.

English movies are just the materials that can satisfy all the requirements of Constructivism, the Input Hypothesis, the Affect Filter Hypothesis, and the Theory of Interest with attractive story plots , vivid pictures, and melodious music that provides distinct visual effects and a very intensive appeal that easily arouses the audience's great interest and enthusiasm; all that is very helpful for them to accept more language knowledge naturally, without any pressure or anxious feeling, which is filtered unconsciously. Somehow, the learners learn English visually. Above all, referring to the standard of CEFRLTA, the experiment, through the combination of Constructivism and the Theory of Interest, proved the effectiveness of Input hypothesis and Affect Filter Hypothesis in learning English, and then proved the relationship between the English film appreciation and English expression from a new angle. The research will help

students or other people learn English well in a highly efficient way with a lower investment of time and money, and it proved that the appreciation of English film can make great contributions to the improvement of English expression ability.

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Reorienting College English to Serve National Development Strategies – A Needs Analysis to College English Education in China

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[Abstract] College English education aims to cultivate qualified and skilled talents to meet national strategy needs. Over the forty years of opening-up and reform, the development of College English education is in correspondence with national economic strategies. The development of globalization and proposition of strategies such as “The Belt and Road Initiative” puts forward higher and higher requirements for talents. The top talents in the future will be international talents who need to master professional knowledge, at least one foreign language, as well as international rules and international outlook. Therefore, according to international talent standards of China, ESP will be important teaching contents, not just basic English teaching. In the future modular courses such as basic English modularity, ESP modularity, academic English and foreign literature and culture, etc. will be listed and students can select the course modularity according to their interest and requirement.

[Keywords] College English; national strategy; talent need; future of CEE

Introduction

With the development of the globalization and strategies like “The Belt and Road Initiative”, the demand for high-quality skilled talents has increased rapidly. The purpose of College English education is to train these talents. Therefore, the demand for talents reflects that there is a certain relationship between College English education and the social needs. Since China’s reform and opening up, public English has begun to recover, the national economy has begun to recover and enter the stage of rapid development, and social needs are also changing. In order to meet the needs of society, College English education is constantly improving. Thus, we can find the relationship between social needs and College English education. Having a certain understanding of this relationship, we can understand the current social demand for talents. When there is a need, changes need to be made to meet these needs. Therefore, based on the analysis of national strategy and social needs, some suggestions can be put forward for the future development of College English education in China.

At present, there are many research studies on College English education, but most are based on the analysis of the current situation of College English curriculum and the syllabus of College English curriculum over the years to set requirements for College English educators. Only a few of them use the principle of demand analysis to study and analyze the demand for talents. And in research based on the principle of needs analysis, most place emphasis on putting forward suggestions on the development of College English teaching. But in this passage, we focus on the adaptation of College English education to social needs in previous periods and puts forward the specific needs for high-quality talents.

Overview of the Rationale for Needs Analysis

On one hand, Neoclassical Economics, a school developed from classical economics, states the value of an object depends on how much it is needed. Therefore, the more an object is needed, the more valuable it is. Philosophically speaking, whether its existence is valuable lies on how much it is needed by people and society. College English refers to English courses for college students except for English majors and aims to help them gain basic English skills which are combined with their specialized skills to better collect information, improve learning ability and meet needs for economic development and international communication of China. Thus, the existence of College English education in China is reasonable and valuable because it meets social and national needs for development. And on the other hand, in the society of commodity economy, anything useful can be regarded as commodity; according to theories of commodity, the amount of supply depends on producers, while customers are responsible for demand and needs, and supply changes in accordance with demand and needs. That is to say that if the demand and needs increase, the supply increases, and if the demand and needs decrease, the supply decreases; and this supply-demand relationship can be used in cultivating talents according to social needs, when the social needs for some kinds of talents increase, the aims of education should be changed accordingly to meet the needs. Just as no medical intervention would be prescribed before a thorough diagnosis of what ails the patient, so no language teaching program should be designed without a thorough needs analysis (Long, 2005). Different from the English major which aims to cultivate talents with excellent linguistic skills and humanistic quality, the main goal of College English education in China is to provide composite talents with outstanding communicating ability in English and professional knowledge of other majors. Therefore, College English education plays an important role in the national development. To better meet social needs and cultivate more qualified and skilled talents, it is vital to analyze needs for talents based on needs of the national strategy at present and development of College English education in the future. In the next part, the important relations between College English Education in China and the social needs will be presented.

Relations among National Strategies, Talent Needs and CEE

To study the important relations between College English education in China and social needs, it is necessary to look backward to its development over these years. There have been a lot of research on developing process of College English education in China since the opening-up and reform in 1978, and “three stages” is one of the most popular perspectives. According to Wang Shouren (2018), the developing process of College English education can be divided into three stages: the recovery stage (1978-1984), the steady development stage (1985-2001), and the reform stage (2002 to now).

In the first stage, since the Third Plenary Session of the Eleventh CPC Central Committee in 1978, the negative effects of the Cultural Revolution have been eliminated, and economic development has been the center of development strategies of China. In particular, the strategy of opening-up and reform was officially proposed, which provided great opportunity for the recovery and development of Public English (former name of College English) education. According to data from *Total Import and Increasing Speed of China from 1982-2012* from the National Bureau of Statistics of China, total imports increased from 200 billion dollars in 1982 to almost 1.9 trillion dollars in 1984-1985 – nearly a 9.5 times increase. It can be concluded from the data above, that economy and import trade in China increased rapidly in the recovery stage, and to better conduct the growing import, talents with necessary English skills for translating foreign technology and introducing foreign products were in needs; and according to the supply-demand

relationship, social needs for this kind of talents increased, so the aim of Public English education should have been changed and adjusted to meet the needs. In August 1978, to meet needs for development, a forum of foreign language education was held (Li, X., 2019), and after discussion of nearly two weeks, general requirements of foreign language education were concluded: paying attention to both English major and Public English education to equip more and more talents with English skills, in order to meet new social needs. In the meantime, discussion results of the forum also consisted of improving the quality of teaching foreign languages, compiling textbooks, and updating teaching equipment.

In the recovery stage of Public English development, the entire country tried best to recover and develop the economy, thus translators, especially those who translated foreign technology and products, were in need. What's more, in this period, students' English skills were deficient, and equipment for teaching English was not enough. As a result, reading was the most important teaching objective of Public English to cultivate talents with outstanding reading and translating skills.

In the second stage, China entered a new period of socialist modernization and economic development, which needed a number of higher-quality talents. In 1987, there were some new policies and measures to encourage export and limit import, along with advantages of some currency appreciations in the international market, new beneficial developments happened to China's import and export trade. At this stage, total export increased by 27.8%, and total import increased by 0.7% compared with the last year (Xiang, 1988). At the same time, there were some changes in the export structure, especially manufactured goods, mechanical and electrical products, and new and high-tech products, which will be illustrated by the following tables.

Table 1. The Total Export and Export Structure from 1985 to 2001 (National Bureau of Statistics of China, 2017)

	Total Export (100 million dollars)	Primary Products (%)	Manufactured Goods (%)	Mechanical and Electrical Products (% in MG)
1985	273.5	50.5	49.5	6.1
1990	620.9	25.6	74.4	17.9
1995	1487.8	14.4	85.6	29.5
1998	1837.1	11.2	88.8	36.2
1999	1949.3	10.2	89.8	39.5
2000	2492.0	10.2	89.8	42.3
2001	2661.0	9.9	90.1	44.6

Table 2. Export of New and High-tech Products from 1985-2001 (National Bureau of Statistics of China, 2017)

	High-tech Products (% in MG)
1995	6.8
1998	11.0
1999	12.7
2000	14.9
2001	17.5

As we can see from Table 1, total export increased by nearly 10 times up to 2001; export of manufactured goods and mechanical and electrical products increased steadily every year, while the export of primary products declined almost 5 times. And in Table 2, the export of new and high-tech products increased gradually every year. That is to say, that science and technology's role is more and more vital for China's trade, which cannot be achieved without effective communication with foreign countries and regions.

Therefore, Public English became an important course, teaching methods and syllabus were updated to meet social needs. In the previous stage, the main teaching objective was reading, which was in accordance with needs of social development at that time. While as the development of modernization, economy and opening-up, reading skills were not enough, and there were a number of discussions on whether listening, speaking and writing should be added into teaching objectives of College English that is changed from Public English in 1985. For example, according to a research on social needs for technology English in 1984, 77.9% of participants thought that they needed to improve ability of listening and speaking English, and 64.05% of participants expressed their needs of writing in English (Chen, et al., 1984). In 1999, teaching objectives were systematically stated as: cultivating students with outstanding reading ability, certain listening, speaking, writing and translating ability, making them exchange and communicate information in English, improving their humanistic quality, to meet the needs of social development (Huangbin, 2002). It can be seen that reading is still the most important, although other four objectives have been attached importance. In this stage, College English education developed steadily, and apart from reading, other objectives including listening, speaking, writing and translating were also added into syllabus, to equip talents with higher level of English skills so that they can be qualified for needs of society and economic development.

In the third stage, with the development of globalization and the proposition of reform and opening-up, China has strengthened the relationships with other countries and regions in the world, and especially after attending WTO, China has been tied together with those countries and regions in economy and trade. For global trade, China is not only a supplier, but also a market. In 2009, China was the top one of export countries, and top one of trade countries in 2013. According to *Total Import and Increasing Speed of China from 1982-2012*, the gross trade of China accounted for 1.9% in 2000, which increased to 11.4% in 2017. 33 countries regard China as their first destination of export, and 65 countries' first import destination is China (National Bureau of Statistics of China, 2017). That is to say that China plays a more and more important role in global economy and trade, and to better communicate with foreign countries and regions, a large number of talents who are skilled in English and specialized in economy, finance, technology, business, and law, etc., are in urgent need. The teaching objectives should also be changed according to the increase of social needs for this kind of talents. Therefore, teaching objectives of College English should focus on application ability including listening, speaking and writing, and pay attention to reading and translating at the same time. In 2002, the reform of College English education in China started in response to social needs and development.

What's more, the proposition of "The Belt and Road Initiative" in 2015 aimed to change products export into technology export. For example, Chinese enterprises invest and build companies abroad, helping these countries with their construction of infrastructure, setting up sales centers and so on. These changes result in the need for composite talents with outstanding specialized knowledge, and English skills in application and communication. And those talents need to master international rules, such as international business rules and contracts, international laws and local laws in some countries, etc. After proposition of "The Belt and Road Initiative", the need for composite talents increased rapidly, and there are three examples as follows.

The first example is research on the need for English in 12 scientific research institutions, and 65% of all of the positions need English skills. The three most necessary skills are shown in the following table.

Table 3. Need for English in 12 Scientific Research Institutions

	Number	Average	Ensemble Average	Standard Deviation
Academic English reading	12	4.2	3.2	0.52
Academic English writing	12	3.0		0.37
Academic English speaking	12	2.4		0.52

It can be concluded from the table that those institutions need talents with professional and academic English, skills of academic reading and writing are the most important for doing research and academic exchange.

The second example is research on the need for English in 15 enterprises and public institutions concerning foreign affairs, and 70% of the total positions need English skills. The three most necessary skills are shown in the following table (Chu, 2016).

Table 4. Need for English in 15 Enterprises and Public Institutions concerning Foreign Affairs

	Number	Average	Ensemble Average	Standard Deviation
English listening and speaking	15	4.5		0.72
English reading and writing	15	3.2	3.4	0.71
English translating	15	2.4		0.69

It can be seen that in enterprises and public institutions concerning foreign affairs, the need of English skills are higher, such as, outstanding speaking and writing ability, ability of communicating with foreign customers independently, ability of business negotiation, and ability of reading business documents.

The third example is about legal English, a new branch that appeared in response to social needs for legal talents concerning foreign affairs. According to relative data, in China, there were less than 20 lawyers who could deal with arguments and conflicts in WTO in 2013, and 79% lawyers concerning foreign affairs haven't joined any international lawyers organization, so qualified lawyers with outstanding English skills are in urgent need now. According to a research on situations of lawyers concerning foreign affairs in China, 58% of participants have provided legal services in the United States, and 42% in Hong Kong; in addition, 82% of those participants handle foreign legal affairs in English, but 85% of the law firms that take part in the research possess less than 25% lawyers who are qualified for foreign legal arguments (Lengshuai, et al., 2017), thus the new branch of laws+English is necessary, and social needs play an important role in development of education. It is vital to cultivate talents of laws with excellent English skills to study foreign laws and deal with foreign legal affairs in English. Therefore, education of foreign languages in different periods depends on national strategies and social needs at that time.

The Social Needs for Talents at Present

From the previous data, the export trade of China has changed from exporting low value-added products like primary goods to export high value-added products such as mechanical and electrical goods; the construction of infrastructure in foreign countries and setting up companies needs a large number of composite talents in field of engineering, business, law and so on; increased trades along with the "Belt and Road" need talents with effective communication skills and specialized knowledge. At present, the society needs talents who are good at not only basic skills and literature knowledge in English, but also specialized talents who can work and research directly with English in fields of science and technology, such as new

engineering, new medicine, new agriculture and so on. With the rapid development of artificial intelligence and improvement of translation machine, professionals depend less and less on language. However, as science and technology are updating, and society is developing, subjects need proper adjustment and reorganization to better meet national and social needs, and College English education needs renewal to help students gain English skills that are necessary for them to keep pace with advanced science and technology, work and research directly in English, and strengthen their confidence to communicate in English.

College English education in China has made great achievements, while under the new background of development and social needs, some changes needed to be made. At present, College English education homogenizes with basic English courses of English major, and repeats teaching methods of English education in middle and primary schools, which go against the social needs for talents with abilities and skills of professional learning and higher-level communication (Zuobiao, 2018). Some suggestions for future development of College English education in China based on the national strategy and social needs will be discussed in the following section.

Future Development of College English Education in China

Nowadays, because of the diversification of social needs and market development, especially the need of “The Belt and Road Initiative” for top talents, College English education in China should take into account of needs of different industries, set various teaching objectives (different objectives in different colleges, and different teaching levels within a college), and adapt a new model of cultivating talents: specialty + English, which can be explained as “the teaching of English for a clear utilitarian purpose” (Mackay, & Mountford, 1978) or English for specific purposes (shortened as ESP). There are many kinds of English for specific purposes according to social needs, such as English for civil servants; for policemen; for officials of the law; for dispensers and nurses; for specialists in agriculture; for engineers and fitters (Halliday, et.al., 1964). The new teaching model provides students with skills for learning, which can help them listen and understand English academic reports, communicate in English in science and technology conferences both domestically and abroad, discuss and defense in English in professional seminars, and excerpt in English in reading reports (Lu, 2011); the skills mentioned above are basis to gain professional knowledge, communicate in higher-level, possess international view, and participate in international affairs and competition for talents needed by the society and the country. The new model of College English education can be constructed from three aspects: teaching materials, teachers, and teaching methods.

The essence of the teaching materials for the new teaching model exists in authentic discourses and events. According to Morrow (1977), an authentic text is a stretch of real language, produced by a real speaker or writer for a real audience and designed to convey a real message of some sort. Teaching materials for the new teaching model should be organized on the basis of authenticity. Authentic texts are those which have not been written specifically for the classroom (Hyland, 2006). There should be exclusive English learning materials for each major because languages of different professional fields differ greatly from each other, and no adaptation or abbreviation should be adapted during the process of compiling teaching materials so that students can learn from authentic English materials for their majors. For example, for science and engineering majors, the language of English materials is brief and accurate, and when students perform experiments, the language they use to record data and procedure is unique and different from other majors; while for law major, the language of English materials is precise and solemn, and students need to

learn from authentic materials so that they can read law works and use their professional knowledge accurately. Apart from texts written by English native speakers, there should also be texts written by non-English native speakers to help students read and understand international periodicals more conveniently.

Students need to learn with the help of teachers, therefore, lots of qualified teacher must be trained to realize the new teaching model, and they can be called as ESP teachers. Generally speaking, the ESP teachers are similar with others in job nature; while they are special to some extent, because they teach in English not their mother tongue, and what they teach to students covers professional knowledge and meets special needs of different majors. Teachers should pay more attention to cultivate students with ability of gaining and analyzing information both literally and verbally, and this kind of teaching method focus on skills not linguistic knowledge. ESP teachers must try their best to improve students' ability of professional learning, research and work (Cai, 2016). In addition to outstanding English skills, ESP teachers should also possess professional knowledge of other majors. For example, if students' major is journalism, ESP teachers should have a good knowledge of journalistic English and organize teaching procedure under the knowledge background of this major, to help students be qualified for relative works, such as journalists concerning foreign affairs. And to better meet needs of teaching, ESP teachers should keep learning and updating necessary knowledge.

The traditional teaching method of College English focuses on vocabulary, grammar and translation, and it is dominated by teachers. However, the old method cannot meet social needs today and it should be changed into students-centered teaching model that is guided by teachers. ESP teachers can play many roles in class, such as course designers, materials developers, researchers, evaluators and classroom teachers (Dudley-Evans, & John, 1998). The new model makes students subjects of the class. Teachers organize the class by arranging tasks to students and guiding their participation, and finally, asking them to show their results in the class. The most important thing is not to teach by one teacher, but to encourage students to actively finish tasks, and then they can learn from teachers' remarks and comments. Therefore, this kind of teaching method can help students actively learn English building tight relations between their major and English, and by finishing task independently or in group, students can form a good habit of doing research, discussing and solving problems.

Because of the economical, political, cultural, social and diplomatic development of China, and the complication of international environment, social needs for talents to promote economy growth, ensure and improve people's lives, strengthen culture communication, solve conflicts, and deepen the domestic and international development increase rapidly, and according to supply-demand relationship, the supply of talents should be increased and adjusted. So, education objectives of English should aim in cultivating various kinds of composite talents. For example, with the development of "the Belt and Road", more and more talents from China go abroad to attend infrastructure construction, therefore, talents with skilled English and specialized knowledge of engineering and construction are in urgent need. With the deepening of international trade, conflicts may happen during communication or negotiation, and so to protect the rights and legal benefits, talents with English skills and law majors are also in need. Teachers are vital for the entire process of cultivating talents, so to cultivate composite talents with English and specialized skills, teachers with professional knowledge of education, English skills, and specialized skills such as engineering, laws, literature or other majors are in urgent need. Therefore, the curriculum design and talent cultivating model should be updated in colleges and universities. For example, a multi-level teaching model can be adopted, that is to say, colleges and universities can design and arrange an English curriculum according to different social needs and students' aims of learning English, such as business + English courses for students

who want to work in field of international business, and engineering + English courses for those who want to work in field of overseas engineering construction. And in the future, students can choose any kind of College English courses according to their own aims and needs. By this kind of reform, both teaching and learning can get maximum efficiency. In addition, changes in teaching objectives and key points in College English Education in China may also lead to some changes in learning abroad. It is well known that there are two basic elements may affect learning abroad: domestic and foreign environment. For the domestic environment, students want to go abroad to gain fluent and skillful English, and further study their major, and nowadays, College English Education in China is developing to cultivate composite talents with necessary English skills and professional knowledge to meet needs for economic and social development, and this may affect the number of students who go abroad to enhance their English skills and specialized knowledge. And for the foreign environment, expenses are important to think about to go abroad for further study. So if there is still no fall of expenses, there may be decline in the number of students going abroad. Therefore, social needs not only provide directions for development of College English Education in China, but also affect English study abroad.

Conclusion

What is mentioned above covers the analysis of important relations among national strategies, social needs for talents, and College English education and suggestions for future development of College English education in China. Firstly, in order to meet the needs of “The Belt and Road Initiative” and social development for the talents, the general trend of College English is unalterable and it is becoming heterogeneous course group with a variety of different curriculum modules, such as basic English, ESP, literature, linguistics and culture, etc.. Secondly, College English teaching materials should keep up with the time. Thirdly, College English teachers should also change their teaching methods and module, such as teachers as guider and students as center in class, artificial intelligence assisted instruction.

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The Modular Grammar Test Database: Solving a New Challenge in College English Online Teaching and Learning

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[Abstract] Grammatical incompetency occurs at various levels of English teaching and learning, yet this stark reality is largely concealed by the assumption that English grammar can be automatically generated or internalized, thus posing a new challenge to online English teaching and learning which rely heavily on the ability of English information browsing, gathering, processing, analyzing and comprehension. Therefore, this essay constructs an online modular grammar test database to solve this new challenge.

[Keywords] test database; question bank; online self-study; grammatical internalization

Introduction

On-line College English teaching and learning are faced with a new challenge posed by grammatical inadequate proficiency which is deep-rooted in the traditional English teaching and planning. Actually, this inadequate proficiency occurs to students at various levels ranging from primary school students and permeating up to post-graduates, and it hinders a large number of them from effective English online learning which rely heavily on the ability of English information browsing, gathering, processing, analyzing and comprehension (Sui, 2013; Ma, 2016). However, this stark reality is largely concealed by the assumption that English grammar can be automatically generated or internalized through language communication, and such misconception leads to either conventional overemphasis on recitation of grammatical rules or obliviousness of grammar in College English Teaching, Both hinder students from fast browsing over long sentences, easier comprehension of online reading passages, and outputting correct sentences and logically coherent writing. On either occasion, both teachers' online materials and students' online learning process will be greatly thrallled as students suffer from low-paced information gathering, incoherent understanding, and writing of sentences and passages in the course of online learning.

The problems posed above have less been surveyed and studied academically, and only a couple of related rather than focused-on research papers can be found so far. Sui Xiaobing made an empirical study on web-based English teaching and pointed out the problems caused by students' lack of information processing ability (2013). Li Juan pointed out that grammar problems hamper English reading (2014).

The Plight in College English Grammatical Teaching and Learning

Grammatical inadequate proficiency has already made itself widely felt in various levels of English teaching and learning. However, many teachers and researchers either assume that grammar can be automatically generated or internalized through English listening, speaking, reading, writing, or that students have already formed systematical grammar knowledge before entering college. Thus, little focus has been laid on grammar teaching and researching, let alone the establishment of online grammar projects.

On the one hand, it is hard to set up off-line English grammar courses among the college English curriculum because the teaching periods allocated by university administration for college English are quite

limited. On the other hand, when encountered with discourse reading and composition writing, a large number of students complain about their lack of grammatical proficiency and the lack of effective way to improve such ability. Indeed, there are only few grammatical materials and learning projects for students to find solution with. Even if there are, they are either in the form of grammar textbooks which are too sophisticated and scholastic for students to learn efficiently, or in the form of online MOOC which does not provide efficient and high-level grammar courses.

For instance, when searched with keyword “grammar” on the website of <http://moocs.unipus.cn>, only two grammar-focused course were presented, namely “Practical English Grammar” and “Technology English Grammar”. The former (Fu-man Duan, et al., 2020) was provided by the Inner Mongolia University and the latter (Gang, & Ma, et al., 2020) by the Xi’an University of Electronic Science and Technology. Although these two courses provide detailed grammatical rules on nouns, pronouns, adjectives and adverbs, and tenses, etc., for beginners, they lack higher-level grammar information, that is, the discourse grammar information such as organizational coherence, compound sentence patterns, thematic analysis of paragraphs and passages, etc. Therefore, even though MOOC has attracted great attention in recently years, research on online English grammar teaching and learning have been ignored not contributed to , etc.

It is undeniable that effective grammatical learning and application still remain an integral part of students’ language abilities, and a series of problems deep-rooted in their grammar acquisition and application have long been plaguing students’ language learning and performance, among which the fragmentation of grammatical knowledge, the fossilization of grammatical mistakes, the lack of contextual logical thinking, and the unmatched grammar ability compared with writing and reading abilities, etc., all are noticeable in students’ composition and passage comprehension process.

The Establishment of Modular Grammar Test Database

To solve these problems, we use the constructive method to establish an online modular college English grammar test database which can be applied both to English online teaching and to students’ online self-study. Theoretical and practical experiences are drawn from internationally-authoritative English proficiency and aptitude tests, especially Scholastic Aptitude Test (SAT) and American College Test (ACT) whose academic value and authority have been soundly-based on years of world-wide application and recognition as either college/university entrance examinations or qualification certificates to enter college in America, Canada, most European countries, Japan, Singapore, etc.

This Modular Grammar Test Database (hereafter referred to as MGTD) is a modulated, contextualized, logical, and systematic one, through which a systematical grammar knowledge can be gradually constructed step by step by students’ internalization and application of acquired information. MGTD contains one diagnostic and four modular sub-test databases. Among the latter four test sub-databases, the form of test questions gradually changes from single sentence to multiple sentence, and then from single paragraph to multiple paragraphs, and finally from single passage to a complete set of multiple passages as a model test. In these four test sub-databases, the first and the third are equipped with both detailed grammar teaching handouts and matched exercises for each grammar key points explained in the handouts, so grammatical teachers can consolidate any unit into their own teaching process or assign them to students for online self-study. The second and the fourth are not only aimed at the consolidation of acquired knowledge from the first and the third ones through practices and tests generated from them, but also designed with the goal of student’s self-generating unlearned rules all by themselves through deduction after practicing and self-correcting. No matter what forms these databases are used for, they can easily be

integrated into grammar-related reading and writing courses and self-study, which can effectively help students at all levels to progressively establish a systematic and internalized grammar knowledge system, and finally facilitate faster and easier comprehension of English long sentences and passages as well as better performance in English writing.

As for those students who use the MGTD, they can use the diagnostic test to know which grammatical units or grammatical problems they suffer most and then focus on that unit/problems. Or they can directly skip the diagnostic test database and use the following entire set of database step by step. In such way, they first classify grammatical key points into units under the guidance of user instructions and e-format grammatical handouts, and then internalize such knowledge through online practices and actual tests and exercises which are separately sentence-based, paragraph-based, and passage-based, thus self-constructing a grammar cognitive system that can adapt to their own learning in a time-saving and efficient way. Online learning/teaching time-periods can be flexible and adjustable according to difference purposes or teaching aims, and that will not affect or undermine the effectiveness of grammatical learning.

Diagnostic Grammatical Test Database

The diagnostic test sub-database is composed of 100 multiple-choice questions which are both single-sentence-based and multiple-sentence based. Mainly aimed at pinpointing the weaknesses in basic grammar for students with under-satisfactory language abilities, this sub-database offers identification of grammatical key-points related to each question, so that the students, after finishing diagnostic test, can accurately pinpoint their weaknesses, such as confusion of tenses, misuse of pronouns, inability to use punctuation properly, etc.

Then, based on the overall understanding of students' grammatical weaknesses, teachers or students need to allocate time periods for each grammatical modules in the first fundamental sub-database which includes modular grammar key-points such as punctuation, pronoun, coherence between subject and predicate, etc. For those modules that they perform unsatisfactorily, they can devote more time to learn and do exercises, and for those otherwise, they can either skip over or just read the rules explained in the e-form handout to find out whether there are some grammatical rules mis-understood or forgotten.

The following italicized part are two sample questions and explanations extracted separately from diagnostic test, Section I, II and III:

Part I Questions:

1. *Edgar Allan Poe's poem "The Raven", partly inspired by a talking raven in the novel Barnaby Rudge by Charles Dickens.*

(A) NO CHANGE

(B) *Edgar Allan Poe, whose poem "The Raven" was*

(C) *A poem by Edgar Allan Poe, "The Raven," which was*

(D) *"The Raven", a poem by Edgar Allan Poe, was*

2. *By attempting to replicate ancient objects and structures using only techniques and materials that were available in the past, scholarly insights are gained as to how the items were actually made.*

(A) NO CHANGE

(B) *what are gained by scholars are insights into*

(C) *insights are gained by scholars on* (D) *scholars gain insights into*

Part II Explanation and Key Points Identified:

1. *Key answer: D*

The key-point is the coherence between the subject and the predicate.

Explanation: Choice A makes the sentence lack a predicate, and “partly inspired” can only act as modifying structure for the noun phrase “Edgar Allan Poe’s poem ‘The Raven’”, and so there will be no predicate for the sentence. Similarly, Choice B and C both lack predicate because “was” is used as the predicate for the clause led by “whose poem...” rather than as the predicate for the main sentence’s key structure. For Choice D,

2. *Key answer: D*

The key-point is the coherence between the modifying part and the subject of key sentence.

Explanation: “By attempting ...in the past” is the modifying part, and so the subject of kernel sentence structure should be the one that can conduct the action of attempting to do sth.

Fundamental Grammatical Test Database

The fundamental test sub-database contains single-sentence and multiple-sentence grammatical questions in the form of multiple choices. Mainly aimed at providing grammatical guidance and practices to those students who suffering from grammatical uncertainty, confusion and mistakes. This sub-database includes altogether 7 modules respectively corresponding to kernel sentence structure, punctuation, modifying pattern, parallel and comparison structure, tense, pronoun, coherence between subject and predicate.

Each module is composed of two parts. Part I is a grammatical teaching handout which presents grammar rules, exemplar sentences, typical mistakes and analyses. These basic rules are presented in a laconic way – mainly focusing on how to memorize fast and applied easily – rather than in a theoretical and linguistic way. This is why they are followed by several single-sentences containing typical mistakes and pitfalls that are extracted from students’ papers and compositions.

Part II offer questions that test the key points explained in Part I, as well as detailed analyses for each question and wrong choices. In such way, students can apply their newly-acquired knowledge to practice, thus internalizing rules related to that key point. According to the frequency of mistakes’ occurrence, questions are divided into 3 parts: the first group offers a question bank to test the key points that occur more than 20 times among all the 200 students’ composition samples (High-frequency Questions), and each question is followed by key answers and detailed explanations. The second group offers questions related to key-points that occur 10-19 times among all the 200 students’ composition samples (Low-frequency Questions), but these key-points and rules are intentionally left out of Part I, so that students need to discuss in groups or make surmise individually about what are the key points tested and what are the rules based on their newly acquired knowledge from Part I. Such inferring process can help review and generate new knowledge. The third group of questions offers a bulk of exercises and only key answers are provided afterward so that students to practice and review fast.

The following is a sample extracted from “The Parallel and Comparison Structure Module” and it contains Part I “Rules & Tips” and Part II “Questions & Explanation”:

Part I Teaching Handout

---Rule 1: *Paralleling structure is the combination of two similar structures in the level of words, phrases, or sentences, and conjunctive words are needed for such combination.*

---Tip: *the following can serve conjunctive words (listed by not all included)*

and, but, or, both...and, not...but... not only...but also..., neither...nor... either...or... from...to... between...and... the more...the more...

---Pitfall that happen with high-frequency:

e.g.: According to scholars, T.S. Eliot's poems are more powerful than his early career as a writer. (Underlined: illogically paralleled)

Part II Question Bank

---Question 1. *Espresso, a type of coffee brewed by forcing pressurized steam through finely ground dark roasted beans, is known not only for its strong taste but also because of its significant caffeine content*

A) NO CHANGE (B) but also that it has (C) but also for its (D) also for its

---Key answer: C ---Explanation: *the kernel structure is "Espresso...is known...", and the conjunctive phrase is not only... but also". Only Choice C makes an parallel.*

Intermediate Grammatical Test Database

This database is based on single paragraph and multiple paragraphs, mainly targeted at those students who suffer from poor reading performance due to the lack of proper comprehension of grammatical logic in paragraphs. It contains four discourse grammatical modules, namely, logic within one paragraph and one short passages, necessity of adding or deleting sentences, passage structure, theme, etc. Grammatical and context logic serve as the core in the course of database designing so that grammar knowledge can be acquired while reading paragraphs at discourse level rather than being confined to single sentences in a traditional way. This combination of grammar and discourse is inspired by the designing of SAT and ACT test, particularly in the "Writing and Language Test".

The following is a sample extracted from module of "Inner-paragraph Logic" with Part I (explanation & tips) and Part II (paragraph-based questions) presented:

Part I: Teaching Handout

How to find the theme/topic sentence and the supporting evidence

In most cases, the topic sentence of one paragraph is placed in the beginning or ending, depending on whether the paragraph is structured in an induction or deduction way. Sometimes it appears in the second or third sentence when the beginning one serves as an introductory, transitional (from the previous paragraph), rhetorical question-style opening.

Part II Question

[1] *His fine brushwork conveys detailed street-level activity: a peanut vendor pushing his cart on the sidewalk, a pigeon pecking for crumbs around a fire hydrant, an old man tending to a baby outside a doorway. His broader brushstrokes and sponge-painted shapes create majestic city skylines, with skyscrapers towering in the background, bridges connecting neighborhoods on either side of a river, and delicately painted creatures, such as a tiny, barely visible cat prowling in the bushes of a park. To art critics and fans alike, these city scenes represent the innovative spirit of twentieth-century urban Modernism. [...]*

1. Which choice most effectively establishes the main topic of the paragraph?

- A) *Kingman is considered a pioneer of the California Style school of painting.*
- B) *Although cities were his main subject, Kingman did occasionally paint natural landscapes.*
- C) *In his urban landscapes, Kingman captures the vibrancy of crowded cities.*
- D) *In 1929 Kingman moved to Oakland, California, where he attended the Fox Art School.*

Key answer: C Explanation:

The first sentence is the topic of this paragraph, “His fine brushwork conveys detailed street-level activity...”, and the omitted part here are examples to show how detailed his brushwork conveys: street-level activity. The second sentence describes city scenes and the last sentence makes a summary. So the answer is C, with keyword “urban landscapes” and “crowded cities” included.

Advanced and Actual Test Grammatical Test Databases

The third consists of ten passage-based modules, each with 20 passages and multiple choices based on them. It is targeted at those students who have already acquired systematical grammar and logical comprehension of how to analyze and read paragraphs coherently and logically. Through this databases, students can deeply understand the function of grammar in a logical way and on a discourse basis, that is, grammar can facilitate the analysis of long sentences, understanding of paragraph structure, and the comprehension of entire passage, all of which are indispensable to English reading and writing.

The fourth database consists of 20 tests extracted from the actual tests of SAT and ACT “Language and Writing” tests during the past 3 years, among which the first 10 tests, each with 44 questions in 4 passages, need to be finished within 35 minutes, and the other 10 tests, each with 75 minutes in 5 passages, need to be finished within 45 minutes. They can serve either as practices for grammatical and reading speed improvement, or as formative or grammatical proficiency tests.

Conclusion

Grammar teaching and learning is far more sophisticated and crucial for most collegiate students in China than they have been assessed by college English research and curriculum planning during the past 20 years. However, far less than enough attention has been paid to it for both teachers and researchers, and so the author constructs the Modular Grammar Test Database to offer remedy for such problem. Through phased teaching and learning online, students can form systematic grammar knowledge and apply them to discourse understanding, thus ultimately internalize such knowledge to benefit their reading and writing abilities.

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A Look in the Mirror: Reflection on the Implementation of a Speaking English App from the Perspective of TBLT

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[Abstract] The teaching and learning of spoken English have been confronted with challenges and chances among the changing environments, along with the development of technology and the subsequent appearance of speaking English apps. An innovative breakthrough for oral English learning and teaching, speaking English apps have gained popularity overnight with significant progress and unique learning experiences. However, an implementation of a speaking English App, FIF spoken English system, among first-year university students in a Chinese university, comes with both strengths and weaknesses, asking for considerations on the adaptation of speaking apps. Task-based language teaching with technology sheds light on the theory and practice of speaking English apps on the way from behaviorism to interactive cognitivism. Tasks can serve as tools to integrate resources in speaking English App and foster a context for human-computer-interaction, which shows a new direction for further research.

[Keywords] spoken English; speaking English App; task-based language teaching

Introduction

Second language (L2) teaching and learning in the past decade has been undergoing considerable changes with arguments over learning outcomes, among which the most challenged is the acquisition of spoken language. Spoken language plays a vital role in language philosophy and daily communication and, to a certain extent, it is the language. Structuralism considers spoken language a construct with top priority, starting experimental studies on the oral language of American Indians, which claims that spoken language is the language and written language is the signals to record it down (Wei, 2003). When L2 learning turns to focus more on practical language use, more attention is paid to the acquisition of spoken language, in literature and classroom practice. As a result, spoken English becomes a hot topic for ESL education, particularly in China, as an essential means of communication that takes up the top place in shaping international talents, language talents, and professional talents (Wei, 2015). However, with these high chances come significant challenges to the teaching and learning of spoken English, especially over the dissatisfaction on the learning results of oral English among Chinese learners. The poor performance of Chinese students in BEC (Business English Certificate) oral assessment, generally with a passing rate of less than 50%, shows poor oral English competence due to a lack of practice and skill training (Li, 2003) and practical factors of a foreign language context. The acquisition of Spoken English is universally considered a hard nut to crack as it is challenging to explain and imitate the process of “acquiring” oral language (Yang, 2006) due to the unsolved secret over mechanism on oral language. Given the unfortunate learning result of Spoken English in traditional methods, more needs to be done for a breakthrough in oral English teaching and learning, in theory, pedagogy, and classroom practice. The high chances emerge with development on digital technology, which brings forward innovative ways of language learning and teaching taking advantage of the internet, social media, and apps, among which speaking English app distinguishes itself in fostering oral language.

This paper first makes an introduction to the circulating speaking English apps, followed by an experimental project on the implementation of a speaking English app in a Chinese university. Then, it investigates and analyzes issues concerning the application of the speaking English app for language learning, before bringing forward with the suggestion to incorporate task-based instruction with speaking English apps. Finally, suggestions for future work are made with implications for the designing of speaking English apps.

Speaking English Apps

The past decade has witnessed the widespread adoption of digital technology in L2 teaching and learning inside and outside the classroom in various hybrid forms of blended learning. Language teachers and students are progressively taking advantage of different new technologies to support their exploration in L2, for example, “writing on a word-processor, communicating via electronic mail, reading and searching for information on the web, doing language tests, and meeting with native and non-native speaking peers and collaborators with the aid of text, audio and latterly video” (Thomas, & Reinders, 2010, p. 6).

Among these new tools, the Language Learning app, mainly speaking English app (hereafter as Speaking App), stands out with the support of smartphones and the internet. The app is an application or software program that runs on a smartphone. It can be found and downloaded in “My apps” in the Google Play Store, App Store for Android in Amazon, and the App Store for Apple iOS devices. Language Learning App is a means of M-Learning, a part of CALL in a broad sense (Egbert, 2004). As one of the areas “unknown and in need of exploration” with “brief enough to be well-documented” CALL history, M-Learning and App find no traces in Ken’s “Eight CALL Application” but a small section of Personal Digital Assistants (PDA) (Beatty, 2005, p. 2). Although an awkward situation in theory research, however, with the popularity of smartphones around the world, the Language Learning App has sprung up overnight, winning ESL learners at a quick pace. The App integrates text, pictures, and video, audio, animation, and games, rebuilding the target language environment vividly for L2 practice, which makes it a revolutionary breakthrough in language learning with individual experience. In other words, the App is “not just a software program, but a platform, a moveable and portable platform, which opens a new window for English teaching and learning as another individual classroom” (Chen, 2016).

Therefore, the Speaking App has become dramatically prosperous in China (Zhang, et al., 2010) with the growing number of Internet users and smartphone users. Various speaking Apps have popped up in China, among which some famous names are Aboboo, Speaking Max, LAIX (Ying Yu Liu Li Shuo), and FiF Spoken English Training System, as well as I Card English, English Dubbing Show, and Funny Dubbing. In addition, there are apps for oral communication online with other users, such as Hellotalk and Pop On. The popularity of the Speaking App has a high number of users, with 35,000 registers and 5,000 active users daily for I-Card English (Song, 2015). For LAIX (Learning + AI + unlimited potentials of X), the number is over 30,000,000 on its official website (Chen, 2016) and it reached 17,970,000,000 on March 31st, 2020, for accumulated registered users. The FiF Spoken English training system finds its traces in over 1,000 universities in China.

The Speaking APP provides a unique experience of learning oral English, overcoming common issues around Spoken English teaching and learning in China, such as distance from the target language and culture with few exposures to the target language (Liu, & Jackson, 2007), short of class time, the teacher-oriented class (Wu, 2006) as well as other typical problems in a foreign language context, such as, the unwillingness to “open mouth”. The Speaking App has abundant and authentic materials in the target

language, bringing forward learning beyond the geographical limit, time limit, and identity limit (Duo, & Wen, 2015). The App in this field generally falls into two categories, an oral English training pattern or situation simulation pattern. The former turns to provide materials in a systematic way to train learners' oral English, focusing on pronunciation, vocabulary, sentences, and typical conversations. The latter creates a simulation of real-life activity in a vividly virtual context with situational conversations, aiming to improve learners' oral communication close to language use in the real-world.

An Implementation Project of a Speaking English App in a Chinese University

On the application of the Speaking App and its effects on university students, a project was carried out in a Chinese university in 2016. The project was among 3,565 first-year university students and conducted October 12th through December 19th, 2016, in their first semester at the university. When the students started their ESL courses, they were introduced to the FIF spoken English system and encouraged to use it in daily life for oral practice. The FIF system employs a game-playing pattern with different levels for learners to “climb up”, in which the learning of oral English is divided into language items one after another for practice. Only after a learner finishes and passes a basic level can he or she gain access to a higher level.

Statistics show that by the end of the project, the overall study time was over 1,000,000 minutes with a total of 302,509 assignments. For those active learners who had daily practice over 5 minutes, the accumulating number was 65,763 person-time, and the number of active participants every day reached 607. For students' involvement, a three-day online speaking competition was held from December 20-22, 2016, and attracted 712 students from 75 different programs.

The introduction of the Speaking App among first-year university students has shown positive effects generally on students' involvement, as well as self-autonomy in oral English learning and practice. It successfully drew Chinese students' attention to oral English and, to a certain extent, woke up the feeling of speaking English, after the long practice of learning “dumb” English in primary school and middle school. The effects were particularly apparent for students from certain areas in China who have never tried speaking English before.

However, a close look at matters concerning hardware, software, and technology in the project presented something worth considering for a successful implementation. The first issue was hardware access to a computer or a mobile phone. With 100% smartphone popularity among university freshmen and potential access to a computer in the library and other public facilities, the hardware did not seem to be an issue in the implementation. Interestingly, there was a general favor of smartphone usage over the computer, possibly out of convenience and fragment learning. As far as brands of smartphone concerned, there were no reports or complaints over different results due to different brands of smartphone, suggesting that the brands did not hinder learning. Second, was internet access. It is generally workable for most students, although there were complaints about slow internet speed in a small portion of participants in separated time. The third issue was concerned with technology, among which speech recognition singled out with complaints about slow response and lots of “unrecognized” speech and misrecognition.

The interviews and students' feedback, though limited in numbers, presented the perception of participants in the practice. For the process of practicing oral English with the FIF spoken English system, both teachers and students found the user-friendly operation convenient and showed a general welcome attitude to practice speaking with the App. The climbing pattern, in one way, pushes students to practice by themselves and achieve a certain self-autonomy. Problems arose around the materials and the models of language practice, besides concerns over the disturbance and frustration with technology issues. There were

complaints about insufficient resources in the database for language practice and the mono pattern of practicing speaking. A general focus was on the training activities, which fell into listening and repeating in general. As a result, student gains from the practice mostly centered around improved English pronunciation, clarified language chunks, and a better mastery of sentence patterns, as well as a much familiar feeling with English. Both teachers and students ask for interactive communication with the support of technology to facilitate speaking English.

Generally, the overall evaluation of this project reveals that the infrastructure is adequate to provide support for the implementation. In the meantime, it is suggested that a successful implementation may be guaranteed with open access to hardware, high-speed internet, and sound technology. For participants, however, there were more different responses. The first-year students showed an active attitude to use the APP to practice English speaking, as a new experience at first, and once they were familiar with the program, they quickly switched from it to traditional classroom learning. It seems that the attraction effects of English APP can only lasted for a short period. Therefore, long term effects may depend mainly on the learner's discipline, self-autonomy, and the possible incorporation in the teaching curriculum. A good case in point was the number in the voluntary participation of competition (712 students) that was a bit close to the number of active participants every day (607 students).

The designing of activities was another critical issue. A typical response was the lacking of interaction and communication in practice. Most learning activities are "listening", "repeating", "reciting" and "dubbing" with a focus on imitation, similar to typical practices in the traditional speaking English classroom and those routine activities in most Speaking APPs. It seems that the practice of oral English is just a shift of location, from offline to online. These activities tended to be a "simple combination of technology rather than a full fusion of technology and SLA theory" without prominent breakthrough (Chen, 2016), "stuck in a behaviorist rut" and "offering a behaviorist model of instruction [...] easy for computers to do". (Beatty, 2005, p. 73). The speaking Apps are still following the behaviorism "repeat" and "dictation", far away from interactive communication in practice, calling for further research.

A Look at Speaking App from the Perspective of Task-based Language Teaching

These issues in the project ask for reflections on the implementation as well as the designing of the Speaking App, which may find its way in Task-based Language Teaching (TBLT). TBLT has become a famous phrase in the past several decades, with terms coined and concept developed since the documented record of Prabhu's (1987) experimental study in Bangalore India. The basic tenets of TBLT are broadly consistent with SLA research findings and with the cognitive-interactionist theory of instructed second language acquisition (Long, 2015). Different from previous practices, TBLT employs tasks that learners carry out with the target language, in which second Language learning becomes an explicit process of task completion and an implicit development of language skills (Prabhu, 1987). TBLT focuses on a communicated-center learning experience (Van de Branden, et al., 2009) and a "meaning primary" pattern (Skehan, 1996), adopting learner-oriented pedagogy (Nunan, 2004). It integrates theory and practices with research in an educational framework for the teaching of second and foreign languages, known as the first-ever research-based pedagogy (Ellis, 2003; Han, & Maeng, 2014).

The "acknowledged ascendancy of task-based approaches" draws attention to TBLT with technology or CALL (computer-assisted language learning), in popularity of "global forms of technology-mediated communication" "from laptop computers to mobile phones, from Global Positioning Systems (GPS) to social networking sites" in the world around 1.5 billion people (Thomas, & Reinders, 2010). Together with

the move in CALL from “an earlier ‘structural’ or ‘behaviorist’ phase, through ‘communicative’ CALL to a third ‘integrative’ stage” during the last twenty years (Thomas, & Reinders, 2010), TBLT with technology provides a direction for Speaking App and other language learning apps.

The behaviorist rut in the Speaking App may find a way out in TBLT with technology, as much work in this field follows interactionism in SLA, which “hypothesizes that negotiation-of-meaning sequences support learning” with comprehensible input, feedback and opportunities to self-correct (Ellis, 2010, p. xviii). Under the influence of interaction, TBLT in CALL generally are devoted to developing tasks for interaction and communication in the vividly virtual world or the real world of online communication to engage learners in meaningful and collaborative activities (Gruba, 2004). For example, “the unique technology-mediated tasks” for learners’ engagement in language acquisition (Chapelle, 2001), and the ‘pedagogically controlled tasks in (Evans, 2009, p. 22). Tasks claimed to promote interaction with the real-world relatedness fall into two categories, tasks with situational authenticity and tasks with interactional authenticity (Ellis, 2003, p. 9; Wu, 2018). The former refers to the simulation of real-world activities, serving as rehearsal of regular communication in daily life, which reflects the close relationship between learning and future communication based on the sociolinguistic philosophy. The latter provides contexts that may not exist in the real world for interactions but with real-world authenticity. Tasks in this way are the vehicle for interaction and language acquisition and language communicative competence, based on psycholinguistic theory.

What is achieved in tasks and technology shows that tasks can be well-designed and incorporated in Speaking App to help learn speaking English step by step and foster learners’ ability and competence. Interactive tasks can replace monotonous activities derived from traditional education philosophy. Artificial Intelligence, digital audio, audio analysis, and speech-recognition technology may make HCI (human-computer interaction) possible, while Big Data and Cloud Computing provide possibilities for computer instruction. With tasks, all these can be integrated into a holistic approach for speaking learning.

Conclusion

Speaking App provides an innovative means for oral English teaching and learning, as an excellent example of how technology changes education. The widespread belief in learning speaking English with apps shows a natural tendency for learners to explore new means in L2 learning. The new technology makes learning a much more exciting and vivid experience with audio, video, and speech recognition. Learning goes beyond limits of time and location, as well as teachers' instruction. Computer-assisted instruction and assessment provide unlimited exposure and uncountable patience without the fear of “face-threatening”. However, what is found in the implementation project shows that “the new technology is not fully recognized from the perspective of language learning” and “the concerning SLA theory is not fully explored for new technology” (Chen, 2016). While the short-term attraction for Speaking Apps can be found, the long-term effects should be well studied, especially with the fading effect of freshness. Examples from the implementation among first-year university students ask for more work to be done over the substantial attractiveness. Besides, more research needs to be conducted on the design and setup of learning materials and resources to bring learners from repeat to reproduction, and from imitation to creation. In this respect, TBLT, with its theoretical research and practical application in CALL, provides a future direction to make speaking App better. Tasks from TBLT can serve as practical tools to organize learning activities in the Speaking App to promote the instructed communication, leading the learning in App from behaviorism to an interactive approach.

While the effectiveness of the Speaking App can be found among university freshmen, more need to be done as “not all learning contents and learning activities are suitable for mobile devices” (Liu, & Ge, 2004). The application of mobile learning to language acquisition should consider features of technology and the needs of SLA teaching theory and practice for learner’s convenience and efficiency (Li, 2009), for example, the appropriate tasks in speaking Apps. The effectiveness of speaking App is not only just a technology issue within CALL but a fundamental concern in SLA over ways to language learning. The integration of TBLT and tasks in speaking apps, based on interaction and communication, may benefit learner's creative language development and provide a way for future practice in language learning with technology.

Notes

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Analysis of Attributive Errors in Business Chinese and its Enlightenment to Teaching

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[Abstract] Based on the actual corpus of foreign students' classroom speeches, this article classifies the attributive errors of foreign students in China and summarizes the characteristics of business Chinese attributive errors. Through careful observation, this author explored the causes of attributive errors, including subjective and objective reasons. According to the attributive errors of business Chinese learners, some suggestions are provided for business Chinese teaching.

[Keywords] business Chinese; attributive Errors; teaching; spoken language

Introduction

The attributive is a very important sentence component in Chinese, which is difficult for foreign students to learn, both in general Chinese and business Chinese. Attributives have the effect of adding literary charm and clear explanation to the Chinese expression of foreign students, so that foreign students can express more accurately when they are studying business Chinese. At present, scholars' research on business Chinese is mostly focused on business Chinese discourse, and teaching. There are relatively few studies on business Chinese errors, particularly on business Chinese attributive errors. Not many research results have been learned. There are only some articles about errors in general Chinese attributives. Luan Zhaojun (2014) studied redundant and incomplete attributives in official documents, which pointed out that redundant attributives lead to repetition, unreasonable, and impractical results. The lack of attributives results in mismatched words, unclear sentences, imprecise meaning and ambiguity. Wang Yali (2017) analyzed the "help" and "meet" errors and the reasons for the errors. Pan Yuyao (2020) analyzed the omissions, additions, misordering and misgeneration of the word "good" and found that the substitution type had the most errors. In addition, the article also discussed the reasons for the errors, including the negative transfer of the mother tongue, the generalization of the target language, the teaching material, teacher and the learning environment. Wang Xiaoyan (2016) analyzed the single attribute of "的" into omission, incorrect addition, incorrect generation, and wrong order, and summarized the reasons for the errors. From the above literature, the advantages of this article are to analyze the attributive errors of foreign students in business contextual dialogues and cover a wide range of attributive errors. The research for this article selected business Chinese class speech exercises of North China University of Technology and transcribed them into a text with a total of more than 60,000 words. Based on the real corpus, the author extracted the attributive errors and described the characteristics of attributive errors in business Chinese classroom output of foreign students in China in the form of case analysis, explored the reasons for attributive errors and put forward some targeted teaching suggestions, hoping to provide certain references for business Chinese teaching and acquisition research.

Attributive Acquisition in Business Chinese Learning

There have been many research results on syntactic errors. For example, Zhou Xiaobing (2004) started from the standard mathematics category in the book “Introduction to Teaching Chinese as a Foreign Language”, dividing errors into five categories: incorrect addition, omission, misplacement, incorrect generation, and mixed. Liu Xiangyou (2012) analyzed the grammar of Chinese as a second language in the book *Error Analysis of Chinese as a Second Language*. The section on single sentence error analysis includes the analysis of single sentence grammatical errors with different parts of speech as predicates, including the classification of missing, positional error, mistaken addition, omission, and improper use.

Therefore, based on the syntactic classification of the above scholars, this article divides the attributive errors into three categories: word order errors (hereinafter referred to as “wrong order”), redundant errors, and missing errors. According to statistics, there are 22 attributive errors in the corpus. The error rate results are used to judge the overall distribution of attributive errors. Different types of attributive errors have different distributions. Among them, there are eight wrong order errors, with an error rate of 36.36%; nine redundant errors, with an error rate of 40.91%; five missing errors, with an error rate of 22.73%.

Attributive Word Order Errors

Huang Borong & Liao Xudong (1991) mentioned that word order errors are referred to as improper word order. There are seven categories: attributive and head dislocation; attributive and adverbial dislocation; adverbial and complement dislocation; adverbial and head clause dislocation; sentence adverbial dislocation.

The attributive misordering error in this article refers to the wrong order between the attributive and sentence components. There are two types of attributive errors in this article: the first is the single attributive word order error in the sentence. If it is corrected, the position of the sentence components needs to be exchanged for correction. This kind of attributive wrong order includes attributive and predicate word order errors, attributive and object word order errors, and attributive and adverbial word order errors. The second is the word order error among multiple attributives in a sentence.

Wrong Word Order Errors of the Attributive and Predicate

After statistical corpus, there are three errors in the word order of the attributive and predicate, such as:

Example 1. 它一种是很特别、非常好的产品。

(Translation 1: It a kind is very special, very good product)

In Example 1, “是” is a verb as a predicate; “一种” is a quantifier, which should be used as an attributive in the sentence to modify the object “产品” in the sentence. The correct word order expression of this sentence should be: 它是一种很特别、非常好的产品。

Wrong Word Order Errors of the Attributive and Object

There are two errors in the word order of the attributive and object in the corpus. One of the attributives is the first-level attributive and the object in the main sentence. Another error in the word order of the attributive is between the attributive in the prepositional phrase and its object. For example:

Example 2. 还要对资料新的进行分析。

(Translation 2: also need to data new analyze)

In the above Example 2, “对...” is a prepositional phrase, which is used as an adverbial in the sentence. In this prepositional phrase, “资料” is the object of the preposition, and “新的” is the attribute used to modify

“资料”。It should be the adjective used as the attributive first, and the noun used as the object of the preposition after the noun.

Wrong Word Order Errors of the Attributive and Adverbial

If there is only one attributive or adverbial in the sentence, the grammar of the sentence will be relatively simple. But if both appear, sometimes the order of the attributive and adverbial is wrong. In the corpus, the word order errors of the attributive and adverbial have appeared twice. Therefore, when the attributive and adverbial appear in a sentence at the same time, a word order error is caused. This also reflects that international students have not yet firmly grasped the word order of attributives and adverbials and need more consolidation exercises in this area. For example:

Example 3. 我们今天早上麦总还有副总经理都说了。

(Translation 3: We this morning manager Mai and vice manager both said)

In Example 3, “今天早上” is the adverbial of time. “我们” is used to modify the attributive of “麦总”, so “我们” should be put together with “麦总”, so the order of “我们” and “今天早上” should be interchanged to be correct.

Wrong Word Order Errors Among Multiple Attributives

The attributive is a very common component in Chinese. In addition to the subject, predicate and object when foreign students are just learning Chinese grammar, the attributive should be a little easier to understand. But if multiple attributive terms appear together, certain rules must be followed. Zhu Dexi (1982) believed that the combined attributive should be placed before the adhesive attributive. Liu Yuehua (1983) believed that restrictive attributives should be placed before descriptive attributives. Huang Borong & Liao Xudong (1991) also explained the sequence of multiple attributives. Zhou Xiaobing and Lei Yu (2018) pointed out the error characteristics of many Chinese attributives, and analyzed the reasons for the errors, mainly including negative transfer of mother tongue and generalization of target language rules. Wei Bo (2013) analyzed the errors of many Chinese attributives of foreign students and found that attributives have the most wrong order errors, and also analyzed the reasons for the errors. Liham (2020) analyzed multiple attributive errors of Arabic learners in Chinese and found that misordering errors are the most common. In summary, multiple attributives are generally arranged from outside to inside in the basic order of possession-time-location-quantity-nature-material-attribute-scope. In the corpus, there is a word order error between multiple attributives. For example:

Example 4. 在中国我们在中国, 公司、业务、额开展五年了。

In Example 4, “在中国” is a prepositional phrase that expresses a place and is used as an attributive in the sentence. “公司” is a noun. In this sentence, it expresses the affiliation relationship and serves as an attributive; “我们” also expresses the affiliation relationship and is also used as an attributive to modify the “company”. When there are multiple layers of attributives in a sentence, the order of arrangement should be that the first layer is the words indicating the relationship of ownership, and the second layer is the words indicating the location. In the first layer of attributives that express the affiliation, this example sentence is composed of two words. The pronoun “我们” that expresses the affiliation should be mentioned first, and then the noun “公司” modified by this pronoun. Therefore, “我们” and “公司” should be used together. So the correct word order of this example sentence should be: 我们公司在中国.

Attributive Redundant Error

Attributive redundant error refers to the redundant component of attributive in the sentence. Regarding the errors of redundant components in sentences, the current domestic research on the errors of redundant components of sentences has many research results. A lot of research is about superfluous adverbials. Some scholars study the errors of adverbs. There are some studies on predicate redundancy too. There are also some results that are redundant with attributives, but there are few articles that only analyze the redundant errors of attributives. Instead, they include attributive redundant errors (or mistakenly added errors) when studying the errors of attributives such as in Luan Zhaojun (2014), and Feng Miao (2017), etc.

Example 5. 谢谢你们贵公司的款待.

In Example 5, “贵” is a respectful word, referring to things related to the other party. Therefore, repeat with “你们”. It can be seen from the sentence that it is expressing gratitude to the other company, and it is used in a business situation dialogue. Therefore, using “贵” is more polite than using “你们”, so “你们” is redundant.

Attributive Missing Error

Attributive missing error refers to the lack of attributive elements in a sentence. There are not many studies which only focus on attributive missing errors, and only some studies on attributive errors include the types and error analysis of attributive missing errors, such as Luan Zhaojun (2014), Wang Xiaoyan (2016), and Feng Miao (2017). For example:

Example 6. 这是我们经销过的资料.

In Example 6, “这” is the subject; “是” is the predicate; “资料” is the object. “我们经销” is a subject-predicate phrase as the attributive. The object of “经销” should be “产品” instead of “资料”. “产品” is used to modify “资料”. Therefore, the object “产品” in the sentence is missing.

Analysis of the Causes of Errors and Teaching Suggestions

Causes of Attributive Errors

Negative transfer of mother tongue. Under normal circumstances, students will suffer from the negative transfer of the mother tongue and cause errors in the process of learning a second language. Therefore, the negative transfer of mother tongue is a problem that will inevitably arise when foreign students learn Chinese. When studying Chinese, foreign students have made errors caused by the negative transfer of their mother tongue.

Target language generalization. After studying some Chinese, international students use their own understanding of language rules to express new expressions based on their own knowledge and language usage rules, and without a firm grasp of the target language. This is one of the reasons for the attributives errors caused by the generalization of the target language in this article.

Environmental factor. The students are speaking in the classroom for oral practice, which may cause the students to have attributive errors due to insufficient preparation of the international students; In addition, the psychological reasons of international students may also cause attributive errors.

Suggestions for Business Chinese Teaching

This article analyzes the attributive errors in the business Chinese oral practice of foreign students from three aspects: the word order, redundancy and missing errors, and then explores the reasons for the

attributive errors in business Chinese spoken practice. Based on the research in this article, the author puts forward some suggestions for business Chinese teaching for international students in China, including the following points:

1. In teaching, teachers should understand the situations in which foreign students are prone to attributive errors. It is necessary to accumulate diligently, record the errors that students are prone to appear, and foresee students' learning difficulties in advance. Targeted summary the attributive errors of foreign students, to reduce the interference of negative transfer of the students' native language to the acquisition of attributives by foreign students.
2. Find out the knowledge that international students seem to understand but not understand, and add exercises to the uncertain knowledge of students, so that students can understand a variety of business Chinese scenarios, so that students can truly speak and use the target language; Reduce the errors caused by the generalization of the target language, especially in attributive errors.
3. To guide students to use effective learning methods and strategies. To urge students to do a good preparation to understand business Chinese knowledge and business Chinese communication scenes.
4. In the class, if students encounter attributive errors, teachers should correct them in due course. This will not only deepen the students' wrong impression, but also deepen the students' impression of the target language and help students to master the target language.

Conclusion

Attributives are a difficult point in business Chinese oral practice, and foreign students often make errors. The attributive errors in the business Chinese oral exercises for foreign students in this article are mainly reflected in the wrong order, redundancy, and missing. Among them, the number of redundant errors is the largest, followed by the wrong order, and the least is missing errors. Investigating its reasons, there are subjective and objective reasons for the attributive bias. In the teaching, we should consider these situations that may affect students' attributive errors and adopt corresponding teaching methods and strategies to minimize the students' error rate. In the future, we should continue to pay attention to the study of business Chinese errors and make active explorations.

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The Interface between Language Teaching and Culture Teaching during the Teaching Chinese as a Foreign Language

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[Abstract] Cultural teaching can gradually penetrate the teaching of Chinese as a foreign language. The three aspects of Chinese semantics, construction, and pragmatics can be reflected in the deep cultural connotations of Chinese people communication conventions, lifestyles, thinking modes, and values. Cultural conventions can also promote the acquisition of Chinese characters, phonetics, semantics, grammar, and pragmatics. Culture teaching and language teaching can be integrated with each other. Culture covers language knowledge and skills, and language knowledge and skills reflect culture. Finally, we can achieve a deep integration of culture teaching and language teaching.

[Keywords] language teaching; cultural teaching; interface issues

Introduction

In the teaching of Chinese as a foreign language, foreign students often ask questions about the use of language, such as, Chinese people seldom use “hello” to say hello in their daily life, but many textbooks will choose “hello” as the content of the first lesson. In addition, the kinship in Chinese is very detailed, while in English it is not so detailed. And Chinese people always ask, “how many people are there in your family?” but they don’t ask these questions in English. etc. In cultural teaching, teachers often encounter the embarrassing situation where cultural teaching becomes cultural experience or a cultural lecture. The emergence of the above problems may force us to think about whether the cause of some linguistic phenomena is attributed to the cultural aspect, and whether our cultural teaching can incorporate certain elements of language, so cultural teaching does not simply become a cultural experience of the body and mind. This paper firstly defines and distinguishes the objectives of culture teaching and language teaching respectively; secondly, it explains and explains how to integrate culture teaching into language teaching; thirdly, it makes a more detailed description of language teaching in culture teaching; finally, this paper points out that language teaching cannot be separated from culture teaching, and culture teaching cannot be separated from language teaching. Therefore, how to combine the two is worth doing more research.

Objectives of Cultural Teaching and Language Teaching

Before trying to explain how language teaching and cultural teaching can be deeply integrated, the study needs to clarify the objectives of culture teaching and language teaching. The goal of language teaching is to enable learners to master the language knowledge skills, that is, the language ability of listening, speaking, reading and writing; The goals of language teachings are helpful for learners in giving the knowledge skills of a language that include the ability for listening, speaking, reading and writing skills; on the other hand, the goals of cultural teaching are broader. Generally speaking, it includes letting learners understand Chinese culture. It is to promote Chinese culture, to allow learners to accept and consciously practice Chinese culture; again, to inherit Chinese culture, and to let Chinese excellent culture spread among learners. The “cultural teaching” of Chinese as a foreign language is divided into two parts: “teaching of cultural factors of Chinese as a foreign language” and “teaching of cultural knowledge of Chinese as a

foreign language”. Zhang Ying (2006) defined and explained these two parts. She pointed out that the culture involved in the former exists in the language form and belongs to the cultural elements of language. “Teaching Chinese Cultural Elements to Foreigners” has the responsibility for teaching of “cultural elements of language”. Its teaching content and scope is limited compared to the “language” field. The language of teaching is to “remove” obstacles in language understanding and use. This kind of teaching is essentially a teaching of “language skills” or “communicative competence”; while the teaching of cultural knowledge in “foreign Chinese cultural knowledge” is more than the language form, and the teaching content is greater than “the cultural elements of language” scope. The teaching purpose is to “overcome the difficulties that may arise in communication in order to enable smooth intercultural communication.

We believe that no matter how the two parts are defined, they all are bear an important task – the ability of intercultural communication. The most fundamental goal is to improve the learners’ ability of acceptance, understanding and use of Chinese language. Therefore, Bi Jiwan and Zhang Zhanyi (1991) further proposed the development of communicative competence as the goal of teaching Chinese as a foreign language is not a complete concept and put forward the concept of “intercultural communicative competence”. Now more studies have realized that “intercultural communicative competence” is a kind of ability that is not acquired naturally with language learning. It also needs cultural teaching to acquire it.

Integration of Language and Culture Teaching

After the goals of teaching have been determined, we need to find the interface between cultural teaching and language teaching. Zhang Zhanyi and Bi Jiwan (1991) clearly stated that “the best mode for teaching Chinese as a foreign language is the integrated teaching of language and culture, infiltrating and melting cultural teaching into language teaching”. Scholars have already proposed the integrated teaching of language and culture, but have encountered many problems in its implementation, mainly including: first, the complexity of cultural connotations, and what kind of culture can be integrated with language, there is no consensus; the second, different Scholars still have objections on the “cultural factors” and “cultural knowledge”. The third is that the “cultural outline” has not yet been clarified, and the theoretical system of cultural teaching is not complete enough to fully guide and support the entire cultural teaching. Especially for the study of “cultural syllabus”, scholars such as Chen Guanglei (1994), Lin Guoli (1997), and Zhang Ying (2004; 2009) have come up with many ideas and explorations for the establishment of “cultural syllabus”, but no agreement has been reached so far. Fourthly, in Chinese teaching, it is difficult to combine the two in specific teachings due to the influence of textbooks, teacher level, student level, teaching environment and other factors.

Although the specific connotation of the “cultural syllabus” has not yet been reached, cultural teaching involved in the second language teaching is mainly those deep cultures that affect communicative conventions, lifestyles, ways of thinking, and values, not formal culture. Therefore, grasping this part of the content can help us better find the interface between cultural teaching and language teaching.

Cultural Connotation in Language Teaching

Language learning cannot be separated from cultural learning. Language teaching can transition from the study of language knowledge and skills to the interpretation of Chinese culture, so as to further understand Chinese society, Chinese thought, and Chinese custom culture. Cultural differences are caused by contrasts. The three aspects of Chinese semantics, construction, and pragmatics can reflect Chinese communication rules, lifestyles, ways of thinking, and values.

Semantic Culture

Semantic culture is the cultural content and cultural psychology embodied in the semantic system of a language. It can be subdivided into two parts “word meaning culture” and “sentence meaning culture”. “Word meaning culture” refers to a kind of cultural content beyond the ontological meaning of words which contained in some or certain types of culture. Mr. Zhang Zhigong (1988) pointed out: “The vocabulary of words carries the national culture, social norms, and even the psychological characteristics and thinking habits of people who use this language.” For example: Chinese and Chinese relatives are often divided into subdivided terms and can be divided for “immediate” relatives and “collateral” relatives, they can be divided into further maternal and paternal relatives. Everyone in the family has a fixed title, which is obviously different from the English. In English, a brother and brother are brothers; a sister and sister are sisters; an “uncle” can refer to both paternal and maternal relatives. This kind of relative appellation is obviously different from Chinese, because it is a patriarchal society since ancient times. This patriarchal system uses the kinship of paternal kinship as the criterion to distribute various inheritances (including ruling power, wealth, land closure) In order to establish a system of hereditary rule. It is precisely because of the implementation of the patriarchal system that this kind of clan relationship is very obvious, so it is necessary to make a clear distinction in the title of relatives.

Word sense culture represents cultural symbols, and similarly, the culture of sentence meaning also contains cultural connotations beyond the meaning of the sentence. In Chinese textbooks, the sentence “How many people are there in my family” usually appears. Some Western students count their pets as writers during the practice process, but students who have been affected by the traditional Eastern Confucian culture didn’t appear because the Chinese civilization developed from the farming civilization. From the thousands of years the Confucian culture has followed through a special emphasis on the patriarchal hierarchy. The family is the most important unit of this system, so that the entire country is composed of it. The family makes a family, the family evolves into a clan, the clan evolves into a nation, and the nation is composed of nations; in this social structure, each level of small organization, and each organization has a core of power to lead this organization, the family has parents, patriarchs in families and clan; emperors in the country. As Mr. Liang Shuming (2005) explained: “(In Chinese society) the state melts into society, and society blends with the state. The state is confrontational, but the society is not, and the world concept is born. In the diagram he draw the four-level social structure of “individual-family-group (country) – world”. He believed Chinese people give value to “family” and “world”, and therefore, China’s interpersonal relationship has formed an obvious “different order pattern”.

Language Construction Culture and Thinking Mode

Language is the product of human cognitive activities. Language ability has also a part of human cognitive ability. Its production, development, and transformation is related to human subjective cognition, the perspective of observing things, the mental image schema, mental space, cognitive models, typicality and metaphors, etc.

In the expression of word order and paragraphs, modern Chinese often adopts a way of “from big to small”, “from the table to the inside”, and “from cause to effect”. When describing the position of space and time, the large and easy to identify parts are always placed in the front of the sentence, and the small, unrecognizable part is always placed in the last part of sentence. Lu Jianming (2013) exemplified the differences between Chinese and English using “east”, “west”, “south”, and “north” to express composite orientation, and pointed out that the orientation relationship between east, west, south, and north is the

simplest space for human beings. Recognized that in determining this most basic orientation, the sun and moon are the easiest references to look for. Therefore, “East” and “West” should be the basic orientations, while “South” and “North” are secondary orientations referring to the “East” and “West” orientations, and the combination order for the composite orientation of Chinese and English expressions is completely opposite. The reason is that the cognitive strategy of Chinese is that the reference point precedes the target, while English speakers generally aim at the target before the reference point. This difference in cognitive thinking is also reflected in Fang’s expression:

Chinese: (in) + Y + position word + + X

Example: (在) 湖中的亭子 (Pavilion in the lake)

English: X + preposition + (position word) + Y

Example: a pavilion at the center of the lake (transferred from Lu Jianming 2013)

According to the above example, the reference point in Chinese often precedes the target, while in English the target usually precedes the reference point. It can be seen the syntactic structure that is not arbitrarily, autonomous to a considerable extent, and its appearance is usually caused by factors other than syntax, such as cognition, function, and pragmatics. Linguistic typologists analyzed the both Chinese and English are SVO-type languages, but the performance of modifying the core words is completely opposite. English language is a modifier after the core, but Chinese language is a modifier before the core.

This paragraph of sentences reflects the Chinese people’s way of thinking from intuition to abstraction. This way of thinking is also reflected in the way of people communicate that is always a few words of humiliation before they start talking about key issues.

Pragmatic Culture, Lifestyle and Values

The social convention in culture is the way of survival for the whole nation, and once it has developed, and once it is produced, it has obvious stability and continuity. The emergence of this type of social convention don’t emerge through accidentally or arbitrary, it is a product of conforming to the society of the times. Yi Zhongtian (2002) stated this kind of convention not only can regulate the way of life of a nation, but it is also the way of communication in the industry. The pragmatic functions of discourse can be roughly divided into greetings, invitations, praises, apologies, rejections, inquiries, requests, orders, suggestions, and so on. Every discourse function is restricted by the whole society’s cultural and customary conventions.

For example, while teaching greetings, we generally use “hello” as a greeting and “Hello” in English. But we can find that the “hello” greeting is rarely used among acquaintances. We are less likely to use this greeting method with our family, relatives, friends, etc. Instead, they often use the “Have dinner?”, “Where are you going?”, “What are you doing?” as greetings.

The main function of a greeting is to draw the attention of the other party, eliminate the alienation in interpersonal relationships, and try to establish a friendly relationship between the two persons. The differences in the above greeting methods are mainly reflected in the applicable objects and occasions. Among greetings, the “hello”, “hello” and “teacher” greeting methods are mainly used for the first time to meet or the social identities of both parties. Use it when there are differences, and the occasion is more formal; and “Have you eaten?”, “Where are you going?”, and “What are you doing?” greetings are often used in close relationships or informal occasions. The relationship of using objects is also close.

Due to these differences in identity and occasion reflect the characteristics of Chinese stranger society and acquaintance society. Zhang Kangzhi (2008) pointed out that the interpersonal relationship in acquaintance society is a kind of free and thin interpersonal relationship that is based on kinship and

geography, which is characterized by customary trust. In this acquaintance society, the communication objects of both parties are familiar people. There is a tacit agreement in interpersonal relationships. This tacit agreement has customary conventions. This sense of familiarity and tacit understanding does not require the two parties which air close from the distance but continue to maintain on this basis. The stranger society is just the opposite. This is a huge social network structure. It is characterized by contractual trust. Interpersonal relationships are based on contracts. Interpersonal relationships can be a kind of free and dense interpersonal relationships. This kind of interpersonal relationship includes cooperative trust (Zhang, K., 2008). Communicative parties need to use “hello”, “hello teacher”, “hello classmates” greetings to establish a new and close interpersonal relationship between the two parties with a long distance and establish this kind of interpersonal relationship, the two parties try to build a sense of trust in cooperation.

Language Factors in Cultural Teaching

Human cognition is based on human’s classification of the world. This activity is constrained by human cognition, cognitive needs, and objective reality. The formation of human language skills. In cultural teaching, research is based on the combination of language and culture. Based on culture, it expands from surface culture to the study of language knowledge and skills. It can enable us to better understand language from a cultural perspective and understand the pronunciation of a certain language. Vocabulary, grammar and other national characteristics, to promote the learning of Chinese characters, phonetics, vocabulary, and word order.

Cultural Activities Promote the Acquisition of Language Skills

In the early social life of human beings, after the formation of language, due to the need of information to be transmitted across time and space, the symbols of recorded languages were gradually created. Before these symbols of the recording language, there have been three ways of memorizing: knotting notes, rock paintings and carved deed notes. These three ways of memorizing were also gradually bound to language symbols, and gradually became the symbols of recording languages. China emphasizes “same origin of calligraphy and painting”. As a kind of hieroglyph, the writing source of Chinese characters came from rock painting notes. However, this “integration of calligraphy and painting” as a means of information transmission was not efficient and effective. Because this “integration of calligraphy and painting” lacks a unified standard meaning. The content drawn by everyone is similar, but the meaning behind it may be not the same. This meaning is difficult in the understanding of others and cannot be passed on well. It is easy to be misunderstood. Second, this record symbol does not have a corresponding language symbol, so it cannot be completely enough “my hand write my mouth”, and therefore, it cannot accurately convey the meaning you want to express. It is this inconsistency of “shape, sound, and meaning” that has resulted in the inability to simply record the language with a pure rock art memo, and therefore cannot accurately transmit information. Therefore, the formation of words generally requires three conditions:

1. A certain symbol must have a relatively fixed form of recognition;
2. It has the meaning commonly agreed by the use of such symbol groups;
3. It has a phonetic form corresponding to.

The shortcomings of the rock paintings made way for recording language that has to develop forward, giving birth to the formation of two major languages in modern society: phonetic text and hieroglyphics. The phonetic text itself is meaningless. It simply records the language, and it records how the language pronounces the text. This way of recording speech according to the characteristics and methods of human pronunciation can completely record the language. But the consequence is that once the user of a certain

language does not exist, the written words in that language are meaningless and cannot be interpreted. Hieroglyphs take a different approach, developed from Rock paintings. There is only a meaningful correlation between symbols and language, and there is no phonological correlation. This recording method is compatible with the thinking and cognitive characteristics of the community that uses this kind of literal symbols. The origin and development of Chinese characters also explain this characteristic. During the evolution of Chinese characters, in order to facilitate the recording, the complexity of Chinese characters needs to be reduced. Therefore, Chinese characters gradually become abstract from image, but this abstraction is not endless. Many abstract lines require higher costs for language users to identify and use. Therefore, it is necessary to choose a balance between the two. Modern Chinese characters are the final result of a compromise between the two.

Chinese characters are also influenced by writing and typesetting habits during the formation process. During the Yin and Shang dynasties, fortune-telling people memorized the tortoise beast bones burned with fire from top to bottom and from left to right. This fire-torched tortoise shell and animal bone often had vertical cracks. Combining the habit of drawing with the right hand of people, it created the top-down order of writing and typesetting of Chinese characters. In the Han Dynasty, writing materials were mainly bamboo slips. The arrangement of bamboo slips on top of each other would be more convenient for transportation and preservation of bamboo rolls. Therefore, the typesetting of Chinese characters also continued the top-down writing habits. This writing and reading habits created the characteristics of Lishu flat.

The order for Chinese character typesetting is from top to bottom, and the writing order of individual Chinese characters is from left to right. Chinese characters are affected by this writing order in the formation, and the writing order of Chinese characters is also used as a basis for writing. That is, the order between Chinese character strokes is correlated, not a disordered combination. Therefore, when we carry out the cultural activities of calligraphy teaching, we can teach the students various calligraphy styles and methods, so that students understand each Chinese character has a change in priority and echoes the next Chinese character. It is no longer an isolated writing symbol a stretch of momentum. This extension of the writing process is also the manifestation of the stroke order of our Chinese characters. When many students write hooks, they often cannot tell whether they should be hooked left or right. Through the experience of calligraphy, they know whether to hook left or right and it is related to the beginning of the next stroke writing. If the next part starts from the left, then the hook changes to the left. If the next part starts from the right, then the hook goes to the right. The knowledge of calligraphy and the knowledge of stroke order of Chinese characters can better help students master the stroke order of Chinese characters.

The Expression of Culturally Rich Language

The research results for modern cognitive psychology and cognitive linguistics show that language is a product of human cognitive activities and a tool of cognitive activities. The formation of the meaning of language symbols is the result of categorizing and conceptualizing the world in which humans live. Semantics arises from the human cognitive process, and semantic ambiguity arises from the categorization process. Human cognitive activities are carried out in a certain cultural background and influenced by national culture. Therefore, through the analysis of human cognitive activities, from the generation process of language symbols and their meanings, we can see the inherent and organic connection between language and culture.

Brooks (1971) distinguished four levels of cultural teaching: (1) the treatment of family dining tables, classrooms, playgrounds, homework, housework, letters, games, parties, parades, and festivals; (2) cultural

proverbs treatment of close-ups of thought and action reflected in proverbs, sayings, pictures and photos; (3) expressing “regret” and “tragedy” in the target culture (4) Attempts to conduct a comprehensive analysis of culture (Transferred from Zhang Ying, 2009). Although Brooks distinguished cultural levels, in actual cultural teaching, we can find that these concepts are difficult to completely separate. Festival activities include celebrations of harvest, memorial of the dead, and family reunions, etc. Festival activities have their unique cultural vocabulary and cultural sayings. It is impossible to teach festival activities without talking about festival activities or cultural treatment without cultural analysis at all.

In fact, all cultures have some special linguistic symbols. These linguistic symbols may be language words or expressions. In cultural teaching, these language symbols can be highlighted to achieve the richness and accuracy of language learner expressions. For example, in cultural teaching, we often discuss traditional festivals-Spring Festival, Mid-Autumn Festival, Lantern Festival, Qingming Festival, Dragon Boat Festival and so on. In addition to the custom conventions in these cultural festivals, there are also a large number of festival vocabulary and festival expressions. When teaching cultural content, we can extract these things to enrich the language learners’ expressive ability.

For example, during the teaching of the Spring Festival activities, there will be specific holiday vocabulary: New Year, Chinese New Year, dumplings, rice cakes, Chinese New Year dinner, red envelopes, Spring Festival couplets, reunion, happy days, blessings, good luck, good luck, congratulations to the new jubilee, and family fun, etc., sentences Some proverbs and sayings often appear in China: after the Laba is the year; congratulations on getting rich, and the red envelope is brought; the year is not counted as the first month; These festival culture vocabularies are extracted and used as an important foundation for Chinese learners to further improve their language use ability.

Conclusion

Language is not only a carrier of culture. Language has multiple attributes, but the essential attribute is humanity. Language teaching does not have to be separated from cultural teaching. Similarly, cultural teaching does not need to be completely separated from language teaching. Culture focuses on describing the patterns and characteristics of understanding the world. Attention to the surface of society, history, economy, politics, etc. turned to the comprehensive pursuit of deep cultures such as thinking, concepts, cognition, and spirit.

Language teaching and cultural teaching are integrated with each other. Language is inherent to the expression of the culture. As a means of communicating values, beliefs and customs, it has an important social function and fosters feelings of group identity. It is the means by which culture and its tradition and shared values can be conveyed and preserved. Language lessons do not only train language skills in listening, speaking, reading, and writing. Cultural teaching also does not simply provide cultural experience. Culture covers language knowledge and skills. Language knowledge and skills reflect culture.

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Factors Influencing ESP (English for Specific Purpose): Teachers' Professional Development

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[Abstract] The problems occurring in ESP (English for specific purposes) teaching have aroused the interest and attention of the teaching staff at home and abroad. A large amount of ESP research can be found, and the research questions about ESP need analysis; the questions about ESP teaching conditions, the difference between ESP and EGP, and the ESP curriculum, etc., can be seen more often than not. ESP teachers' professionalism is still a question seldom discussed or researched, so this is what this paper attempts to analyze. To do this, various strategies have been used: questionnaires and interviews that survey the needs of students and teachers, the ways teachers have improved their professional competence, and teachers' expectations for outside support. From the research, it is reported that teachers' professional development is based on motivation and hard work of the teachers themselves, the scientific and efficient training (or studying program) arranged by teachers' professional development departments or related administrations, and a positive, friendly social atmosphere in which teachers can be given more time and space. The success and realization of the aim of ESP teaching is based on the improvement of the ESP teachers' professionalism, which neither the English teachers nor the teachers with related subjects can accomplish because they are not strong in specific subject, linguistic competence, or proper teaching approaches. To address the problem depends on both teachers themselves and the supporting administrations in and out of universities.

[Keywords] *ESP; ESP teachers; professionalism; education*

Introduction

EGP (English for general purpose) has existed in the university a long time, but, after years of practice, some problems have occurred. For instance, EGP cannot meet the needs of society for working communication or making business (Cai, 2004). That's the reason ESP has become a necessary subject of study, to satisfy the new trend and need. Currently, knowledge of specific English both for communication and the academy is in great demand in the market. Many universities have tried to replace EGP with ESP, though there are still problems. The expectations for ESP and the actual outcomes are quite different, which has increased tension. One of the intriguing problems is that ESP is the professionalism of the ESP teachers, and addressing this problem can lead to the scientific solution for ESP teachers' education to improve ESP teaching efficiency. There are an immense number of studies that target ESP, but only a few of them consider ESP teachers' development as a major research question. Some related papers have taken one specific subject to study, such as ESP teachers development, but they don't give a complete picture of ESP teachers' professionalism. This paper will focus on ESP teachers' professionalism in the context of ESP teaching; the study is from ESP teachers to ESP teachers and for ESP teachers, which makes the research more specific and highlighted. In the first part of the paper, the definition of ESP will be given and followed by the purposes of ESP teaching, which determines the direction for implementing this project of dealing with teachers' ESP professionalism. A conclusion is given in the paper's last part.

Literature Review

ESP is English for specific purpose; business English, legal English, and medical English are such examples. The definition of ESP came up early and began to flourish in the 1960s abroad. It changed from special English into specific English with the theory development. To make clear what ESP is, its essence, and its exact definition is a major research question during this time. The stylistic analysis came into sight in the 1980s, and a variety of new questions were raised (Cai, 2012). ESP research made in the English-speaking countries is different than in countries where English is taken as a foreign language, and the research result can't be taken directly or applied. It is necessary to focus on the ESP research practiced in some non-English speaking countries. In China, ESP research developed fast after the 20th century and focused more on empirical study and less on theory. ESP would go further if the research at home and abroad can be combined to enhance their strengths and avoid the weaknesses.

ESP study can be generally divided into the following stages in China: from the 70s to 80s, the appearance of ESP study and the focus were on the relationship between ESP and college English teaching, but it didn't go on smoothly because of the lack of ESP need in the period. After the 90s, China developed quickly and became involved more in the world market; to the contrary, the ESP talents were found far from enough (Deng, & Rong, 2013). ESP teaching came into people's sights and was taken as important thereafter. Some scholars, for instance Cai Jigang and Qin Xiubai, showed concern for the education of ESP and the ESP teaching that enlivened ESP teaching all around China (Zhang, & Xue, 2015). The most popular topics concerning various aspects of ESP teaching are the need analysis, curriculum design, current condition analysis, teaching staff qualifications, and ESP practices. Some problems still exist, even though ESP research has been considerable. The related ESP empirical study was taken as significant, but the essence of ESP was discussed less, and ESP teachers' professionalism concerned merely a few (Huang, 2018). However, ESP outcomes depend on the quality of ESP teachers, so the ESP teachers' professional development should be paid more attention to.

Aspects for the Enhancement of ESP Teachers' Professionalism

Need Analysis

ESP talents have become a great need since China became involved more in the world business. While EGP aims at improving students' linguistic competence, it cannot meet the need of the market for people with English proficiency and specific subject skills, which is what ESP focuses on. Education changes with the needs of market and society (Zrníková, 2015). ESP is welcome, especially among students for whom the EGP can't motivate their study desires and the English that can help them in the job market, intercultural communication, and academic improvement, although this has become the best choice (Cai, 2010). There are many relevant researches about ESP need analysis; this research shows that there is high ESP need and expectation, which proves ESP teaching is crucial and necessary (NÄfdrag, & Buzarna-Tihenea, 2017).

ESP Teaching Practice

ESP has been practiced in many universities, including all the universities in Shanghai. It was carried out earlier in the technical colleges for their specific subjects (travel, for instance) referring to more communication in working places. ESP courses differ from one university to another in terms of different subject features, students' English grades, and the quality of the teaching staff. There are more ESP courses in the 211 out of 985 universities than other ones for the reason that they are faced with more need, better

students, and better faculty. In other universities, ESP courses are simply for the best majors or the best students. ESP development is not in balance or systematic.

Current Problems of ESP Teaching

Some problems still exist, though there have been experiences of ESP teaching, such as the ESP curriculum, teaching references, teaching staff, and evaluation, etc. The position or aims of ESP in the general teaching system or for the subject was not fully understood or studied before being practiced, which caused some problems. The feelings of no gain or low efficiency can be found among students and their English competence far from the need of work or market. ESP textbooks of different qualities lack varieties for different majors or levels of English students. Take the medical English books as an example. There are types of such books available, but they differ both in content, system, and degrees; even some mistakes have been found in some of them. This may cause problems during teaching or studying, and it is difficult to make student-tailored textbooks for most of the universities. The ESP evaluation is also a problem. All in all, the most important factor influencing the ESP effect is the quality of the teachers. There are two kinds of teachers joining ESP teaching, the English teachers and the teachers of the target subject with high English proficiency. The papers referring to the advantages or disadvantages can be collected a lot, but the scientific way they cooperate still lacks practice and detailed study. That's why studying ESP teachers' education or their professionalism remains a question that needs to be addressed.

ESP Aims and ESP Professionalism

ESP is English for specific purposes, and can be divided roughly into two types – EOP (English for occupational English) and EAP (English for Academic purpose); they can be further divided into EGAP and ESAP. EOP is practiced in most of the technical schools for specific subjects, such as business English or travel English. EOP emphasizes the practical use of English for communication in the working field and the spoken English and cross-cultural communication competence is given more importance. EAP is for academic communication and research, aims to improve students' spoken or written competence in research presentation, listening to academic lectures, taking part in international academic conferences, reading English journals or reports, writing papers, etc. EGAP or EGSP differs in their academic English for general or specific subjects. To generalize, ESP is to make students ready for the needs of the job market or further study, and it asks for teachers with corresponding abilities and efficiencies, which is the point of ESP teachers' professionalism. To make ESP in teachers' education effective and efficient and to make clear the purpose of ESP teaching are the initial and significant steps.

Relationship between ESP Aims and Teachers Professionalism. ESP aims and ESP teachers' professionalism are closely related. To make clear what ESP aims at is the first project facing ESP practice, and to decide the way to implement ESP teachers education (Jackson, 1998) is necessary. If it is for the improvement of occupational linguistic competence, the teachers' education should focus on the linguistic acquisition itself and enhance their related working experiences in the field. If it is for the progress of English academic abilities, it would be more complicated and complex. EAP is the choice in most universities at present. EAP teachers are expected to require the knowledge of not only English but their specific subject; it should focus on paper writing, journal reading, and research thinking, which cannot be achieved without systematic and scientific study or training (Marshall, 1991). ESP teaching was mostly undertaken by English teachers with strong linguistic competence but little knowledge of the target subject. However, this doesn't mean that there is no problem if the teachers have related subject background. The

only difference is the different training program for teachers' education. All in all, whatever project is embarked upon, making clear the ESP aims and making the ESP teachers' education relevant to aims count most.

Strategies for ESP Teachers' Professionalism

From the Prospective of ESP Teachers as an Individual

ESP teachers themselves indicate they should positively develop their professionalism and accomplish the change from general English teachers to ESP teachers (Jing, 2010). They should have the ability to study themselves and study all their lives. Their professional development depends on their inner motivation, as well as outside support. Professional training before ESP teaching was mainly finished by the teachers themselves and supported by the hard-working atmosphere, having immense studying resources. etc. The work done by the individual with a strong sense of responsibility and thirst for knowledge couldn't change the teaching efficiency as a whole and partially influence the teaching outcome. But ESP teaching is a new and different subject; it combines the knowledge of two subjects into one, which asks the teachers to design a set of studying projects, and the teachers' education department is responsible for supplying a scientific training program (Gao, 2012).

ESP was mostly targeted for the important majors in the universities at present, which gives a chance for ESP teachers to study these subjects. The courses related to the subject are available, and coworkers with profound, related knowledge can give ESP teachers guidance, or they can cooperate during teaching. In addition to the knowledge of English and the target subject, the choice of teaching method should be given equal importance. Some teachers who stay long in the EGP teaching must be introduced to the difference between EGP and ESP teaching; teachers who never received any training for teaching know little about teaching strategies. Take paper writing in EAP teaching as an example. It is a genre-based approach and is frequently mentioned and has proved to be effective, so it is the PBL approach in medical English teaching. Besides, ESP teachers should be familiar with authoritative journals, their writing styles, major research questions, and trends; then the teachers can be truly instructive in this field. The fact is, most English teachers in universities lack research competence and interest; inferior general subjects are without any or have few research experts, no abundant research resources, and no financial support from the administration department. There are few teachers with doctorates in most common universities, which is one of the reasons that cause a shortage of research competence or research thinking. Different factors attributed to the current problems can be addressed by the enhancement of diplomas and establishing research team. Only the teachers who motivate themselves can make changes and make ESP teaching a success.

From the Perspective of the Administration Department

The role the administration department or the university plays in the improvement of ESP teachers' professionalism and cannot be neglected. Whereas the training activities supplied by such departments are not popular among teachers because the projects or lectures are not based on the needs analysis from ESP teachers. It means the administration should give more surveys before giving training courses. The ESP teachers can be supported by giving them a chance to study from or visit to the universities with qualified ESP outcomes. More lecturers can be invited to give guidance or make cooperation, more financial support for the ESP teams can be given, textbooks compiling, database usage, and more bonuses in promotions, etc.

The cooperation between different departments should be encouraged and strengthened to make ESP teaching more specific and subject- tailored.

From the Perspective of Society and Education Science

College English reformation, similar to other reformations, follows the regularity of beginning, developing, and maturing. ESP came up without ready-made ESP teaching staff and should be given more time and patience when anxiety and critics are plentiful in education. The ESP teachers should be given more time and support to prepare themselves fully for ESP teaching. Only in a harmonious and generous environment can they build up their sense of professionalism and professional identities, which are the basis for the ecological development of ESP. ESP is a trend, but not the only trend for college English reformation. To seek quick success and instant benefits or utilitarianism should be avoided in education. The regularity in education science should be respected and followed, but should not follow the popularity at random. Specifically, the time, condition, need, and ways to practice ESP teaching or ESP teachers' education should be based on abundant preparation and surveys. Only in this way can ESP teaching and ESP teachers' professionalism develop efficiently for the benefit of the whole ecological education system.

Implication and Conclusion

To improve ESP teachers teaching efficiency, it is necessary to improve ESP teachers' professionalism. Some teachers have realized the importance of changing from a general English teacher into an ESP teacher and embracing the trend, adopt change of college English aims, and explore ways to improve teaching competence. Some ESP teachers have enhanced their skills both in language and related majors, but there are still many ESP teachers or EGP teachers still wondering how to convert their role from EGP teachers to ESP teachers, how to design a self-study program, and how to cope with the new challenges and problems. In this paper, some ideas are given for ESP teachers' professionalism, including the necessity to motivate the ESP teachers' inner drives, to supply scientific ESP teachers education programs, and to establish a friendly and tolerant education atmosphere. Among them, the first one is undoubtedly the most significant, a high sense of responsibility, development of learning skills and lifetime learning habits, and will decide the achievements of ESP teachers' professionalism. This will be one of the focuses in later ESP studies and the subsequent study of this paper. In reality, some related studies on the program and outcome of teachers' self-education has been practiced and highlighted, but they are few and not systematic. Meanwhile, the specific and effective strategies supplied by the teachers' development department still needs further research in order to make a practicable project applicable to all ESP teachers. ESP teachers' professionalism research and study refer to many aspects, some of which have been discussed in this paper and will give some help for future related study, but there is still a long way to go.

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Intellectual Styles and Problem-based Learning: A Systematic Review

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[Abstract] As the interactive effects between intellectual styles and problem-based learning (PBL) are increasingly recognized, their relationship draws more and more attention. Although relevant research is growing, no systematic reviews of studies on the role of PBL in style development have been conducted to date. Among the various constructs of intellectual styles, learning styles and thinking styles are most investigated in this systematic review. However, the results of individual empirical studies were inconsistent and inconclusive. This article systematically overviews the research (1956-2020) on the malleability of styles in PBL context. This literature review shows that various style measurements on different style constructs may indicate inconsistent research findings. In considering the interactive effects between intellectual styles and PBL, further research on the role of constructivist learning approaches in enhancing style development is needed to fully realize the potentials in promoting style development in a PBL learning environment.

[Keywords] intellectual styles; problem-based learning; learning styles; thinking styles

Introduction

It has been five decades since the emergence of the problem-based learning (PBL) pedagogical approach adopted in medical science education. During the 1980s, PBL was introduced from North America in medical science, accepted as an instructional approach in medical schools across North America and in Europe (Savery, 2006) and followed by the medical faculty at McMaster University in Canada (Boud, & Feletti, 1997). Intellectual style is a general term of various dimensions of styles, such as learning styles, thinking styles or FDI (Field-Dependent-Independent), etc. Based on much empirical research that investigates the role of PBL constructivist learning environment in style development, the current study reviews the relationship between different style constructs and the PBL learning approach to provide a historical, developmental picture of their interactive impacts in this systematic review. Given the potential interactive correlations between intellectual styles and PBL, this systematic literature review presents the link between intellectual styles and PBL teaching approach from 1956--2020. In particular, learning styles and thinking styles are specifically focused on in the reviewed articles based on the search results. The aim of current systematic review is to emphasize the interactive effects of styles and the constructivist-oriented learning and teaching environment.

Research Method

A widely recognized database (web of science) was used to conduct a comprehensive, computerized database search of full-text English articles. In order to maximize the search results on the studies linking different styles with PBL, two sets of keywords as a reference, two sets of screening processes were involved. The key words on diversified style models or constructs (quoted in Zhang, 2013, p. 190) were all included and combined with such key words as “PBL” OR “problem-based learning” OR “learning environment” OR “construct* learning”. The sets of key words were listed below: the first set of keywords was as follows: pertinent style labels: (“cognitive style*”, “learning style*” OR “thinking style*”, “intellectual style*” OR “teaching style*” OR “learning approach” OR “study approach” OR “learning pattern” OR “learning preference”) AND (“PBL” OR “problem-based learning” OR “learning environment”

OR “construct* learning”); the second set of keywords (general style term) included the following: (style*) AND (“PBL” OR “problem-based learning” OR “learning environment” OR “construct* learning”).

Cook and West’s approach (2012) suggested principles by which to conduct systematic reviews in medical education and provides guidance on the screening and classification process of reviewed papers. The selection process in this systematic review is demonstrated subsequently. The PICO (the Population, Intervention, Comparison and Outcomes) model (Cook, & West, 2012) was adopted in addressing the focused questions. To review the literature of intellectual style linked with the PBL learning environment, the research questions addressed in this review are as follows:

1. What is the relationship between intellectual styles and the PBL learning environment?
2. What is the malleability of intellectual styles in a PBL learning environment over time?

Eligibility Criteria

In accordance to the PICO guidance, the eligibility criteria for the selection of the reviewed studies is set. Regarding the population, there are no restrictions on learners’ ages or gender. Both positive and negative research findings were involved. Published peer reviewed journal articles are selected. The database provides evidence to address the research questions along with the grey literature.

As a result of search process, 224 peer-reviewed journal articles emerged (first set of keywords:141 and second set of key words: 83). An initial screening reading resulted that 49 of 51 might be relevant to the research topic. Full texts of 10 of 51 articles were located and reviewed. Four articles directly addressed the second research question, which converged on two style constructs: (1) learning styles (3 publications) (2) thinking styles (1 publication). Four articles reported empirical studies on the change of styles in the PBL context over time, which is also appropriate in this systematic review. Techniques of snowballing were adopted in the search process, and the final 10 peer-reviewed journal articles were included in the final review (Figure 1).

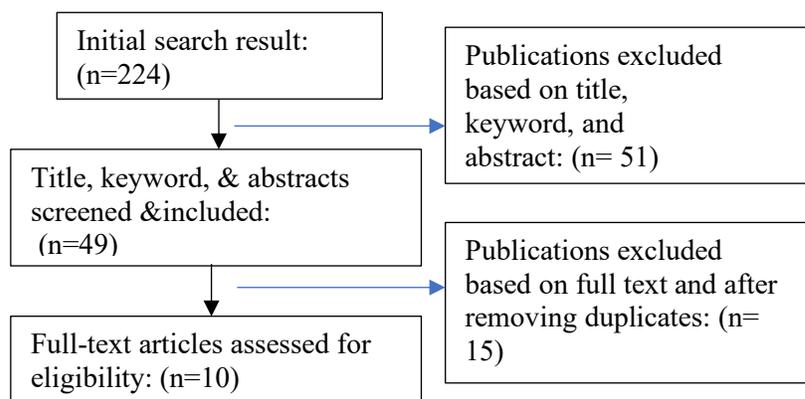


Figure 1. Flowchart of the search process

To further refine the search results retrieved from separate databases, article title/keywords/abstract was selected on the initial search stage. In light of the PICO inclusion standards, the titles and abstracts of retrieved papers were first filtered and rated. Reviews and commentaries were excluded. The screening process figure demonstrates the database search method and standards, as well as the final number of selected studies for systematic review (N= 10). In accordance with Cook and West’s approach (2012), key information (i.e., author, year, research design, research purpose, findings) for selected journal articles was

covered. Narrative or quantitative pooling was adopted to analyze the results, and synthesis was reported in an attempt to address the research questions.

Results and Discussion

In addition to the cross-sectional investigations on the linkage of styles with PBL, longitudinal studies on the malleability of intellectual styles in PBL context were conducted to reveal the trajectory of style mobility over time. Based on Zhang's (2013) review on the malleability of diversified style constructs with and without interventions, the current review revealed the 1956-2020 development of pertinent research topics. The following section consists of two parts to address to the two research questions.

Table 1. Reviewed Journal Articles

No.	Title	Findings
1	Using learning styles to evaluate first-year pharmacy students' preferences toward different activities associated with the problem-based learning approach	Convergers>Assimilators & Accommodators (positive) > Divergers
2	Problem-based Learning Strategies Using Multiple Representations and Learning Styles to Enhance Conceptual Understandings of Chemistry	Conceptual understanding: 1. PBL with MR > PBL strategies only 2. Visual style > verbal style 3. learning style no statistical significance on conceptual understandings
3	Problem-based learning as a facilitator of conceptual change	1. PBL > lecture & self-study group on immediate post-test & delayed post-test after 1 week; 2. PBL can increase the likelihood of conceptual change
4	Learning Styles in a Collaborative Algorithmic Problem-Based Learning	PBL contribution to learning styles: improving the quality and sustainability of learning, group collaboration and communication
5	The effects of inquired-based learning and learning styles on primary school student, conceptual understanding in multimedia learning environment	1. differences (IBL & direct instruction strategy); 2. conceptual understanding difference (visual & verbal) 3. sig. interaction:(IBL & direct instruction strategy)+(visual & verbal)
6	Web-mediated problem-based learning and computer programming: Effects of thinking style on academic achievement and attitude	PBL: Elaborator & Extrovert ss > Integrator & Introvert ss
7	Effect of students' learning styles on classroom performance in problem-based learning	Active ss > reflective (independent study more)
8	Evaluating the impact of problem-based learning on learning styles of master's students in nursing administration	Learning style change post PBL: the accommodator group (fewer < 38%), & the converger (34%) group: unchanged.
9	Pharmacy students' learning styles before and after a problem-based learning experience	Sig. change of learning styles: Mean score: avoidant increased/participant decreased (p <= 0.05)
10	Impact of the problem-based learning curriculum on the learning styles and strategies of medical students at the University of Transkei	1.PBL positive effect on the learning styles of the ss, especially the black ss; 2. PBL effects: reduce: individual achievement & fear of examinations & learning pathologies, especially for improvidence and globetrotting; Increase operation learning & versatile learning & syllabus boundness

RQ1: What is the Relationship between Intellectual Styles and PBL Learning Environment?

Various preferences on PBL tutorial activities. Students with different learning styles may show various preferences on different PBL tutorial activities. For instance, in the reviewed articles, students with four learning styles (measured by Kolb's Learning Styles Inventory) showed different preferences on PBL tutorial activities among first-year pharmacy students (2000-2001 academic year) (Pungente, et al., 2002). Convergers showed the strongest preference on PBL activities, while Divergers showed the lowest level of preference. Assimilators and Accommodators with positive responses showed a medium level of preferences in between Convergers and Divergers. Yagci (2018) conducted empirical research on the preference of PBL among 41 students with different learning styles (measured by the Scale of Thinking Styles) in one Turkish public university in an online PBL learning environment (Moodle platform) and found that the Elaborator and the Extrovert students have a more positive view on PBL than the Integrator and the Introvert.

Interactive effects between PBL and learners with different style preferences. Bilateral interactive influence of intellectual styles (referred to as learning styles and thinking styles in the reviewed articles) and PBL learning environment is shown. In addition to the different preferences of PBL activities for students with different styles, PBL also shows its interactive effects on style development. Similar to PBL, inquiry-based learning (IBL) showed differences in conceptual understanding in multi-media learning environments among primary students when compared with direct instruction strategy. Significant interactions between different learning styles (visual and verbal) and learning strategies (IBL and direct instruction strategy) were also reported.

Students with different learning styles may perform differently in PBL settings. Active students are reported to be more adaptive to PBL activities, such as group discussion or using reasoning and problem-solving skills, than reflective students, who are more adjusted to independent study and frequent sharing in group discussion (Alghasham, 2012). Iputo (1999) reported positive effects of PBL on learning styles (measured by the short version of the Lancaster Inventor of Learning Styles). It is a four-year longitudinal study of PBL community-based curriculum among 140 medical students (falling to 106 by 4 years). Change of learning styles referred to their decrease (individual achievement and fear of examinations and learning pathologies, especially for improvidence and globetrotting) and increased use (operation learning and versatile learning and syllabus boundness). Comfort, et al., (2003) reported PBL's association with thinking styles (function, forms and levels of thinking) in a cross-sectional study among dental students. Comparison of thinking styles was conducted with first year (least level of exposure to PBL) and senior students (greater exposure to PBL). Higher-level use of Type I thinking styles was witnessed among first-year students (more executive and monarchic and anarchic ($P < 0.05$) and less global ($P < 0.05$)).

Rq 2. What is the Malleability of Intellectual Styles in the Pbl Learning Environment Over Time?

Malleability of intellectual styles in a PBL context over time was evidence-supported in the reviewed articles. Different spans of longitudinal studies (one semester, two consecutive semesters, or four years) were conducted to investigate the style change trend. Particular style dimensions showed a dynamic development (increase or decrease) trend over time. PBL was reported to foster the conceptual change in the topic learning of Newtonian laws in comparison to lectures and self-study groups (Loyens, et al., 2015). The contribution of PBL to learning styles in a social network was reported in terms of improving the quality and sustainability of learning, group collaboration, and communication (Amira, et al. 2019). Baker et al., (2007) investigated learning-style (Learning Style Inventory (LSI-II) measurement) change over two

consecutive semesters among 29 MSN (Master of Science in Nursing) students and found out change occurred over time in the PBL context. There was unchanged status of the Converger group in pre and post PBL revealed, but the Accommodator group decreased its use from 38% in the pre-PBL phase. Similar significant change of learning styles was reported (Novak, et al., 2006). Second-year pharmacy students showed increased use of avoidant learning styles and decreased use of the participant learning style (measured by Grasha-Reichmann Student Learning Style Scale) over one semester of PBL learning experience.

Discussion

A quantitative research approach was widely adopted among different age groups from primary students to masters degree students among various sample group sizes (range from 29 to 157 participants) in the reviewed articles. Questionnaires on style preference and PBL activity performance were widely adopted. Factorial experimentation with the quasi-experimental design, or T-test, and covariance analyses were utilized for data interpretation and analysis. Little qualitative research was used to investigate the relationship between PBL and different dimensions of intellectual styles. Thus, limited research on in-depth exploration of why students shift or change particular aspects of learning or thinking styles was conducted.

In addition, cross-sectional or longitudinal studies were presented in the reviewed journal articles. Regarding the longitudinal research, different time spans were involved, such as 5 weeks, 10 weeks (6 problem status), one semester, two consecutive semesters or four years. Comparative studies of style change over pre-, post, and delayed post PBL were involved. PBL that was developed in medical science has been widely used in various disciplinary areas, such as mechanical engineering (chemistry), laws, algorithmic courses in computer science, and nursing administration or pharmacy disciplines. Both course and curriculum levels of PBL practice were reviewed in the articles among the wide range of areas on different educational levels (Indonesia, Canada, or Turkey).

Significant interaction effects between intellectual styles and PBL were reported in the reviewed articles, which referred to PBL contributions to intellectual style development and preference of learners with different styles to PBL learning activities. Most studies focused on PBL contributions to learning styles (60%) and less research was done on the malleability of intellectual styles (40%). Conceptual change and understandings were reported to be enhanced in the PBL context among students with different learning styles. However, few gender differences on intellectual styles in PBL context were shown in the reviewed articles. This indicates that both female and male learners with different styles share similar preferences on PBL tutorial activities, and no differences were revealed on intellectual style change over time in the PBL learning environment.

A wide variety of style measurements and time spans in longitudinal research resulted in divergent research findings. Positive significant interactive effects between PBL and intellectual styles were empirically supported. However, no cohesive style measurement instruments were adopted, even for learning styles such as Kolb's Learning Styles Inventory, Felder-Soloman's Index of Learning Style (ILS), Felder-Silverman's model of learning styles, the Learning Style Inventory Questionnaire, Grasha-Reichmann Student Learning Style Scale (GRSLSS), the short version of the Lancaster Inventory of Learning Styles, and the Scale of Thinking Styles. The wide range of style measurement standards may cause divergence in data interpretation, misunderstand educators and scholars, and be hard to reach a consensus on the interaction relationships between PBL and specific intellectual styles. Empirical longitudinal studies over different time spans (from five weeks to four years) may contribute to

interpretations of the extent of PBL on particular intellectual styles for students with different extents of exposure to PBL. It might be another reason for the different research findings in the reviewed articles.

Due to the diversity of style measurement instruments, different research findings were shown in the reviewed articles. For learning style dimensions, Convergers showed the most preference on PBL tutorial activities, followed by positive responses by the Assimilators and Accommodators. Divergers showed the least preferences. Students with active learning styles were more adapted to group work and more skillful in reasoning and problem-solving skills (Pungente, et al., 2002). On the other hand, reflective learners showed their preference for independent learning as active learners and tended to be frequent prior knowledge sharers in the group discussion (Alghasham, 2012). Accommodators tended to decrease their use of the PBL context over two consecutive semesters (fewer than 38% on post-PBL stage) and no change of converger learning styles were revealed (Baker, et al., 2007). Use of avoidant learning styles increased, while use of participant learning styles decreased over one semester of PBL learning experience (Novak, 2006). For thinking styles measurement, the Elaborator and the Extrovert showed their more positive views on PBL learning than the Integrator and the Introvert (Yagci, 2018). The empirical research findings presented a comprehensive picture of the interactive associations between PBL and a wide range of style dimensions. Even though no paralleled comparative interpretations could be reached since there were no comprehensive aggregable style constructs measured in the reviewed articles, it presented general interactions between PBL and different dimensions of style constructs.

Conclusion

Based on the previous literature review ranging from 1956 to 2020, malleability of intellectual styles in the PBL context was further investigated and proved in different cultures and populations. The positive relationship between intellectual styles and PBL was proved, and their interaction effects were evidence supported. Among various dimensions of intellectual styles, learning styles were most investigated, and a few studies focused on thinking styles. Various instruments were adopted to measure the change or divergent preferences of particular styles. It might be one reason for the different interpretations of research findings. Either significant associations or non-significant relationships were revealed among different populations from different disciplinary domains in PBL context. A few longitudinal studies focused on the malleability of style change. Significant changes of intellectual styles were further proved for both thinking styles and learning styles. However, limited timespan, the number of participants, and style dimensions make it hard to generalize about various research contexts. Echoing the previous literature reviews on longitudinal research of style change with interventions, learning environment, scenario planning, reading strategy training, and clerkship practical training were further proved to induce variables to style change. As previous literature showed, change of style constructs was not straight forward or linearly developed. Stability and fluctuations also existed in individuals on pre- and post PBL stages. Unexpected findings and phenomenon may emerge due to the complicated nature of style dynamics.

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Liberal Education and Course Ideology: A Study on Course Ideology in College English Education

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[Abstract] *In the context of the national demand for ideological education and curricula reform, this paper offers some suggestions on course ideology in College English curriculum from three aspects: “rationale,” “content,” and “methodology.” English teachers at colleges and universities are supposed to carry out well-planned activities for college students to impart to them knowledge and skills, cultivate lofty ideas, and build moral character. Through those activities, the educated can be fostered to serve society, and the self-confidence of our political system can be realized through the whole process of English teaching, which reflects the essence of education itself.*

[Keywords] *course ideology; College English education; course design; educational system*

Introduction

College English is an indispensable part of the undergraduate program for all the majors in Chinese tertiary education, and it is directly related to such important issues as whether our national strategy could be effectively performed and whether qualified college students capable of international communication can be cultivated. In recent years, great changes have taken place in the teaching objectives of foreign languages due to the national demand; since the Eighteenth National Congress of the CPC held in 2012, the Central Committee has set the fundamental task of education to “cultivate people by virtue.” From 2013 to 2019, Chinese President Xi Jinping made a series of important addresses on “virtue and moral cultivation” at the tertiary level, stressing that ideological and political cultivation should stand out throughout the whole education process so as to strive for a brand-new development of higher education in China (Xi, 2014; Xi, 2017; Xi, 2018; Xiong, 2020). Therefore, faced with the new situation and new requirements, College English reform is supposed to go hand in hand with the “ideological and political reform” and integrate such liberal qualities as ideology and morality, family and national feelings, international vision, cultural awareness, and critical thinking into every phase of education so as to achieve the goal of “three complete education” (Xi, 2016). In this paper, the author intends to conduct a study on integrating ideology education into College English education from such aspects as “rationale,” “content,” and “methodology.” The research questions are as follows:

1. Should ideological ideas be taught in College English classes? Should course ideology be added into College English curriculum?
2. What kind of contents can be taught as course ideology?
3. How should ideological elements be integrated into specific College English courses?

Rationale: Course Ideology, To Teach or Not to Teach

The orientation of English education is the cultivation of people’s minds through the teaching of the English language. As President Xi says, “Language is the key access to culture. Language is root of life, heart of culture and beauty of civilization” (Li, 2018). While the English language serves as a major tool for

international communication, it carries world thoughts and world culture. The latest edition of *Guidelines for College English Teaching* points out that college English education is of great significance to promoting the coordinated development of college students' knowledge, ability, and comprehensive quality (Cai, 2019). The comprehensive quality here includes not only ideology and logical thinking, but also cultural cultivation and international vision, which is in line with the "course ideology requirements" for higher education put forward by the education reform. Therefore, college English teachers should combine the ideological and political education with the curriculum design, so as to cultivate the all-round developed talents who are erudite and discerning with lofty ideas and thoughtful mind, so as to realize the educational goal of "cultivating people by virtue."

On the other hand, there has been a long-lasting debate over the "humanistic" or "instrumental" orientations, as well as the "general" or "specific" purposes of college English education. As for the debate on orientation, the "humanistic" viewpoint can be summarized into the following three aspects: (1) criticism toward the "instrumental" view (Zhang, 2003; Yang, 2004; Ren, 2007); (2) reasons for the importance attached to the humanistic English education (Luo, 2002; Xu, 2007; Qian, 2000; Yuan, 2011); and (3) approaches to the realization of humanistic education in college English teaching (Zhang, 2003; Ge, 2009; Jia, 2010). The "instrumental" viewpoint, on the other hand, mainly comes from Cai Jigang (2007; 2010a; 2010b; 2011). Cai makes a distinction between English education and English teaching, believing that although English educations are supposed to help improve humanistic quality and comprehensive cultural accomplishment, English teaching should pay more attention to the acquisition of a language for a certain purpose or skill; otherwise, English teaching may lose its most important value. What's more, Cai argues that college English teaching should be more practical and targeted to students' respective majors. Third, Cai distinguishes English majors from non-English majors. Although the two voices sound "tit for tat," they are not "completely opposed." Therefore, in recent years, there has been another voice of "double emphasis" (Cheng, 2008; Wang, 2011; Ding & Jiang, 2015), which suggests that it is possible to realize "humanistic" and "instrumental" development together through a kind of appropriate curriculum design.

Along with the "humanistic" or "instrumental" orientation debate is the dispute over the "general" or "specific" purposes of college English education. One view is that college English education should emphasize a solid foundation of college students' language learning and aim to improve their scientific literacy, critical thinking, and cross-cultural communication, with interdisciplinary elements. For that purpose, it is necessary to offer some basic English courses to cultivate students' liberal arts quality and lofty character (Xu, 2007; Yuan, 2011). The purpose of English teaching should return to its humanistic nature of language and realize the shift from simple instrumentality to humanity (Hu & Sun, 2006). However, another view argues that college English should highlight the instrumental nature of using English to obtain scientific and technological information, which society has been worrying about in terms of the lack of such ability among college students (Cai, 2019). So far, with the spread of the e-version of *Guidelines for College English Teaching* (2017), it is generally accepted that college English education has both "general" features and the "specific" ones, as well. The teaching objective of college English is to cultivate college students' ability to learn and exchange professional information in English and to enhance their ability of English communication and critical thinking in terms of scientific literacy and academic fields so that they will be able to effectively use English in their major study, research, and future work and in order to meet the needs of national, social, and personal development.

At present, the *Guidelines* have not been fully implemented due to the fact that our national requirement for foreign language teaching has been changing to meet our national strategic demand and

personal fulfillment. In that case, the integration of “course ideology” into college English education not only promotes the coordinated development of “humanity” and “instrumentality,” but also highlights the perfect combination of “general” and “specific” purposes, which, together with other courses, is conducive to cultivating people with lofty ideas and noble moral characters fit for a civilization with high degree.

Ideological Content: What is Supposed to be Taught in College English Classes

On August 14, 2019, the general office of the CPC Central Committee and the general office of the State Council issued the “Opinions on deepening the reform and innovation of the ideological and political theory course in the new era” (State Council, 2019), which was in line with President Xi’s speech at the general education conference (Xi, 2018) and his other keynote speech (Xi, 2019) at the symposium with teachers of ideological and political theory. The “Opinions” document deeply analyzes the new situation faced by the ideological and political theory courses in China from five aspects, expounds the great significance of the ideological and political courses, points out the direction, and puts forward new requirements for the teaching staff to fulfill their tasks in the future. The fifth point of the “Opinions” clearly points out that educators need to consider the different characteristics of primary, secondary, and tertiary education in establishing a curriculum with compulsory courses and selective ones. Moreover, colleges and universities should focus on Xi Jinping’s socialist ideology with China’s characteristics in the new era to design the curriculum and set up a series of selective compulsory courses, integrating such contents as CPC history, Chinese history, history of reform and opening up, history of socialist development, constitutional law, and traditional Chinese culture into the framework.

Accordingly, the content of ideological and political courses needs to be adjusted. We must adhere to Xi Jinping’s socialist ideology with China’s characteristics in the new era to foster a new generation with sound values and ethics. Focused on political identification, patriotism, moral cultivation, legal awareness, and cultural accomplishment, education should be promoted systematically in such aspects as Marx’s theory, socialism with Chinese characteristics, Chinese dreams, socialist core values, the rule of law, labor, mental health, and excellent traditional Chinese culture. Teachers are called for careful planning of the teaching content according to students’ cognitive patterns in different learning phases so as to reflect different characteristics; graduates emphasize more on inquiry-based learning, while undergraduates pay more attention to the theoretical learning. To sum up, it is necessary for us teachers to integrate Xi Jinping’s socialist ideology into the academic inquisition, and to think about the specific ways to influence the students at colleges and universities.

Methodology: How to Integrate Course Ideology into College English Teaching

The issue is well worth considering. In this section, the author intends to break the ice and make some general suggestions mainly from the following three dimensions.

Revision and Update of the College English Teaching Program and Syllabus

To work out the college English teaching program with “ideological and political” characteristics, revision and updating were done. Faced with the general requirements of integrating Xi Jinping’s new Chinese socialist ideology into the textbooks, the classroom, and the mind, and along with the urgent need for ideological and moral education of college students in China, college English courses must carry out ideological and political innovation together with other courses in order to figure out methods to transform theory into virtue so as to better guide the ideological and political education and improve the scientific

standard of Party building and moral education at the university. In order to highlight the characteristics of college ideological and political and moral education, all the courses included in the curriculum syllabus should be revised and updated according to the constantly higher requirement of fostering talents. Through the revision of the syllabus according to the teaching program, the ideological teaching objective can be clearly projected.

Development of the Teaching Platform and Resources

Paying attention to the teaching of ideological content, teachers need to think of weaving the sound value and ethics into every specific course through the process of English learning. They can adopt multimedia teaching and learning resources as the means to cultivate students' lofty ideas. On the basis of the existing teaching platform and resources of courses, teachers will continue to improve the multi-level (primary goal, higher goal, development goal) and multi-modal (online and offline; input and output of audio and video, etc.) teaching resource system; in addition, teachers also need to continue to build "online demonstration classes" and "online micro courses" with "ideological and political education" as the feature subject. Teachers in each course group are organized to compile school-based teaching resources with "course ideology" emphasis, and to include such elements as socialist core values, Chinese excellent traditional culture, traditional virtues, social morality, professional ethics, family virtues, and personal morality into the teaching materials. By infiltrating ideological and political education into knowledge, experience, and activities, teachers are supposed to enhance students' awareness of the state, the rule of law and social responsibility, and, thus, advocate the scientific spirit and realize the "three complete education."

Exploration of Evaluation Patterns

The moral consideration is to be added into the original evaluation framework of each course, which is based on the grading system of "College English proficiency." To be more specific, teachers need to add the "moral" dimension into the grading framework and add the weight of "moral" score in the final evaluation results. With the test as the means to foster talents, the existing "Teaching—Listening—Testing" college English learning mode is broken, and the multi-modal curriculum resources and practice week schedule are available for autonomous learning instead. On the other hand, public speaking and writing practices are also good output approaches to evaluate students from a more comprehensive aspect. Hence, the diversified process evaluation pattern is formed, which combines online and offline teaching and practice, oral tests and written examinations, practical use, and personalized guidance so as to foster well-rounded talents with "erudite, thoughtful, discerning and noble" characteristics to meet the demand of national development and capital construction, through multi-level interaction and by assessing students' values and moral integrity from what they say, write, do, and feel.

Implications and Conclusion

In conclusion, in accordance with the new situation, the establishment of a college English education system characterized by "ideological and political" cultivation, the research of the teaching theory stressing the "integration of professional thinking and ideological education," the formulation of an ideological College English Curriculum Syllabus and the planning of teaching and practice approaches targeting at the learning characteristics and objectives of Chinese college students will help solve the present problem of "ideological and theoretical lag" and "moral unawareness" (Xiong, 2020) in the current college English teaching reform. To improve and perfect the ideological and political system of college English courses and to infiltrate the ideological and political education into the knowledge, experience, and activities have

contributed to a specific education path suitable for the development of college students to improve their moral quality and capacity of theoretical study.

According to the national and social requirements and the general pattern of the physical and mental development of the younger generation, English teachers at colleges and universities carry out well-planned activities for college students to impart knowledge and skills, cultivate lofty ideas, and build moral characters. Through those activities, the educated can be fostered to serve the society, and the self-confidence in our political system can be realized through the whole process of English teaching, which reflects the essence of education so that, therefore, is a meaningful attempt to explore the specific and practical path to achieve the goal of education, which is well worth making great efforts as far as we college English teachers are concerned.

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A Research on the Cultivation of Innovative Japanese Talents in Yantai Private Universities under the Background of the Transformation of Driving Forces

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[Abstract] With the replacement of old growth drivers with new ones, this paper analyzes the existing disadvantages and gives some countermeasures from different angles, such as teaching model, curriculum system, teaching methods, school-enterprise cooperation, evaluation mechanism, and teacher construction combined with successful experience. They are expected to prompt the cultivation of innovative Japanese talents in response to the present situation of Japanese majors training in private colleges and universities in Yantai.

[Keywords] cultivation; innovation; Japanese talents; transformation; driving forces

Introduction

To build a modern and powerful country in an all-round way requires the conversion of new and old momentum. To realize the continuous transformation, innovation must be accelerated. Talents are the main body of innovation, and they are the direct driving force for technological innovation and economic growth. Colleges and universities are the main places for cultivating talents, especially private colleges and universities focusing on cultivating application-oriented talents, which have delivered a large number of outstanding talents for the development of society.

As to the talents trained, Cheng Jing said that the talents training models are different because of the different colleges' level and types (2003, p. 31). According to Sun and Yang, innovative foreign language talents are not only essential for regional economic development, but also of great significance for regional economic sustainable growth and social sustainable development (2007, p. 304). Qin Mingwu, et al. (2018), however, composed some opinions about the issues of Japanese talents trained, which can offer the author a good view to analyze the situation of the Japanese talents trained in Yantai. However, when it comes to the training mode of innovative Japanese talents (foreign languages plus professional innovative talents) in Yantai, there are few examples that can be used for reference.

The author studied on this topic in this essay. First, this paper studies the employment situation of Japanese graduates in Yantai and the talent demand of Yantai enterprises. Then, this paper investigates the current situation of training Japanese talents in private colleges and universities in Yantai. Finally, this paper summarizes the experience of other colleges and universities. This paper studies the innovative talent training mode of private colleges and universities in Yantai under the background of the replacement of old growth drivers with new ones in order to train excellent talents who promote the adjustment of economic and industrial structure in Yantai and then serve for the construction of major projects of the replacement in Yantai.

Japanese Talents Demand and Training Situation in Yantai

In the context of the transformation of new and old kinetic energy, what is the employment situation of Japanese-speaking talents in Yantai? What kind of Japanese-speaking talents are needed by Yantai

companies in trade with Japan? With these questions, the author successively carried out a series of investigations on Yantai's trade enterprises with Japan, and discussed the construction of Japanese majors and talent training models with the leaders of Japanese majors in Yantai Nanshan College and other private colleges, then sorted out the information obtained. The employment of Japanese graduates in Yantai, the situation of talent demand and the current situation of Japanese talent training in private universities in Yantai will be introduced respectively.

Employment and Talent Demand for Japanese Majors in Yantai

Judging from the results of the survey, except for a small number of Japanese majors who are admitted to postgraduate studies, most of the students choose to stay in Yantai for local employment and mainly work in Japanese enterprises that export foreign trade clothing or auto parts. Their jobs are generally relatively simple, mainly doing things such as daily interpretation, translation, foreign trade merchandise, daily phone answering, mail processing, and so on. As far as enterprises are concerned, the requirements for Japanese talents in Yantai enterprises have changed from being able to communicate in Japanese to having requirements for all aspects of Japanese talents. It can be summarized as follows: one must have a solid foundation of Japanese and high ability to use Japanese; one must understand Japanese native culture and Japanese corporate culture; one must have team spirit, good coordination ability, and an enterprising spirit; one must have relative stability instead of job hunting frequently.

Present Japanese Talents Training Situation in Private Colleges in Yantai

As we all know, private colleges and universities have become an important base for training innovative talents because of their strong autonomy, flexible school-running mechanism, and close contact with the market. However, some private colleges and universities have some problems, such as unclear training concepts, imperfect basic conditions for running a school, weak teachers, and so on, which restrict the cultivation of innovative talents. Through the investigation, it is found that some private colleges and universities in Yantai mainly have the following problems in training Japanese talents:

The teaching mode is relatively backward, and the traditional spoon-feeding teaching method is still adopted. For example, many Japanese intensive reading teachers now simply requires the recitation of words and grammar, the retelling of texts, etc.; the evaluation of students' Japanese proficiency is mostly measured by the level of intensive reading, which will inevitably lead to excessive learning of words and grammar. Paying more attention to it, but not paying enough attention to other practical disciplines, is not conducive to the reasonable construction of interdisciplinary knowledge (Zhang, 2013).

In terms of courses, there are too many hours of Japanese intensive reading and too few other practical courses. The teaching method is simple, so that many colleges and universities cannot make effective use of multimedia teaching and cannot make the teaching process vivid. Because the teaching process is too boring, students cannot fully participate in teaching activities, and cannot fully stimulate enthusiasm for learning. The evaluation system is not comprehensive enough. Taking the final written examination as a single examination form can only one-sidedly evaluate the students' mastery of the basic knowledge of Japanese, and it is difficult to reflect the students' practical ability and innovative ability.

It can be seen from the above that there are some problems in the training of Japanese talents in private colleges and universities in Yantai, such as backward teaching modes and few practical courses, which is obviously not conducive to the cultivation of innovative Japanese talents. According to the actual situation, the innovative Japanese talents needed in Yantai should be innovative talents with a close combination of

foreign language and professional and general knowledge (Tan, 2014). In other words, graduates trained by colleges and universities should not only have solid Japanese listening, speaking, reading, and writing skills, but also be proficient in at least one professional knowledge related to local enterprises in Yantai; also, they should be able to organically combine Japanese and professional knowledge in work practice, dare to explore, and actively contribute to the development and conversion of enterprises.

Countermeasures for the Innovative Japanese Talents in Private Colleges in Yantai

Then, the experience of other colleges and universities is summarized, combined with the characteristics of Yantai enterprises and Japanese majors to put forward some countermeasures for the training of innovative talents. First of all, as to the Japanese education in private colleges and universities, we should keep in mind that the training goal is application, and we should understand that the training mode of applied Japanese talents should pay more attention to practical application. The specific measures are as follows:

The Change of Education Idea and the Reform of Teaching Mode

Change the traditional concept of education and attach importance to the cultivation of innovative talents. The standard of cultivating talents in colleges and universities should be those who have both ability and political integrity and innovative ability. The task of modern education and teaching is not only to impart book knowledge to students, but also to pay more attention to the development and cultivation of students' intelligence. Therefore, we must put the cultivation of students' innovative ability in an important position. The educational thought of the integration of quality education and professional training, the transfer of knowledge and the cultivation of innovative ability, and the integration of teaching and scientific research should be formed among teachers (Meng, 2019). Encourage teachers to devote themselves to scientific research, rigorous scholarship, and the courage to innovate, guide students to set up innovative consciousness and innovative thinking, and require students to be not only lean from books but also facts so as to make students become the main body of the talent training mode, form a vivid situation in which teachers and students learn from each other, actively explore and conspire for innovation, and cultivate students' innovative ability.

Reform the Outdated Teaching Model

Some courses can be implanted with a student-centered flipped classroom model, which can fully arouse students' enthusiasm for learning. For example, courses such as Japanese intensive reading, Japanese culture, and Japanese profiles, and so on, can appropriately adopt flipped classroom (Pan, 2019). The advantage of this model is that in class, teachers no longer blindly explain all aspects, but pertinently explain important, difficult points, and easy-to-make mistakes; words and grammar are no longer spoon-fed by teachers, but teachers guide students to give full play to their subjective initiative to think and then digest and absorb; the teaching goal is no longer just to pursue the just improvement of language ability, but the improvement of all kinds of comprehensive abilities. Through this form, students' autonomous learning ability and learning enthusiasm will be greatly improved. At the same time, students' language expression ability and teamwork ability will also be improved in an all-round way. In addition, we can also make use of the resources of the school to hire famous teachers from outside the school or from overseas to give lectures and academic reports on the frontiers of Japanese to the students so as to expand the students' knowledge and broaden their horizons and to achieve the goal of training high-quality and innovative Japanese talents.

The Adjustment of the Course System and Reform of the Teaching Content

Strengthen the reform of teaching content. Some courses in the basic stage had better be organically combined with the contents of the Japanese proficiency test, such as listening classes, the second semester of the freshmen and the first semester of the sophomore and try to choose the listening materials of the second grade of the Japanese proficiency test as the teaching content. The extensive reading class can choose the reading questions of the Japanese proficiency test as the content, and the grammar class can choose the grammar questions of the Japanese proficiency test as the teaching content (Zhang, 2013). The advantage is that the content is novel and purposeful so that students are exposed to the content of the Japanese proficiency test in advance, which is also good for improving the passing rate.

Adjust the curriculum system and enrich the teaching content. The integration of the curriculum will enable students to acquire other knowledge and innovative ability while mastering Japanese professional knowledge. First of all, the curriculum system should appropriately strengthen the study of major courses, which includes Japanese intensive reading, Japanese culture, Japanese audio-visual, and other related courses. Second, we should make full use of the school's advantageous disciplines and resources to set up optional courses for students to study. Optional courses can include optional courses for this major, the whole school, and some general courses (Chen, & Wang, 2011). Optional courses have strong practicability so that students can choose relevant courses on their own according to their hobbies and future employment directions. Through systematic study, understanding, and mastering the basic knowledge of a certain discipline, the frontier of development and its role in enterprise or social life can enhance the competitive strength of employment in the future.

Full Use of Multimedia Resources and Promotion of Feedback Evaluation System

Effective use of multimedia and other modern teaching means and resources, effective use of related databases and digital platforms. For example, according to the different contents, some of them are suitable for students' pre-learning by themselves, and some are suitable for students' extended learning after class, such as using all kinds of MOOCs and micro-classes on various network platforms (Qin, & Yao, 2018). The characteristics of this kind of resources are that the explanation is generally vivid with both auditory input and visual input, which is better than boring reading learning. In addition, some Japanese dramas, animation, and other film and television resources are conducive to situational teaching and can mobilize students' interest in learning while cultivating the students' sense of language.

Establish a scientific and sound feedback evaluation system. In order to establish the mode of cultivating innovative talents, we should bring the evaluation of comprehensive ability into the teaching evaluation system and improve the proportion of practical ability in the overall evaluation, move from simply evaluating the advantages and disadvantages on the basis of performance to paying attention to academic achievement, and pay attention to the comprehensive ability (Qin, & Yao, 2018). Specifically, for freshman and sophomores, we can increase the ratio of the evaluation of basic courses in the total score, reduce the ratio of final exam scores, and set the ratio of peacetime and final scores to 1:1 or 3:2, which can effectively guide students to paying attention to the accumulation of basic knowledge rather than simply to cope with the final exam; this will lay a solid foundation of Japanese language in the lower grades. At the year of Junior and Senior, we should appropriately increase the proportion of usual grades, such as translation and small papers, to evaluate the students' learning effect reasonably. In this way, students can lay a good language foundation and cultivate their ability to analyze and solve problems.

The Educational Combination of Schools and Enterprises

Set up an off-campus practice base by combining the universities and enterprises. Different enterprises have different emphasis on the demand for talents, so the cultivation of innovative Japanese talents needs the close combination of universities and enterprises. This kind of school-enterprise cooperation can take many forms, such as building an internship base, teachers going to the enterprise for on-the-job training, and enterprise personnel going to the school to publicize and introduce the enterprise's requirements for talents, and so on (Tan, 2014). The off-campus internship base can effectively make up for the shortcomings of students' lack of practical work experience, enable students to deepen their understanding, and further consolidate their professional knowledge of Japanese; at the same time, they can experience the real Japanese corporate environment and corporate culture. We should further strengthen our practical working ability and be fully prepared in terms of behavior and employment psychology. Thus, it lays the foundation for entering the society to go to work after graduation and completes the role transformation quickly and smoothly; it provides a practical guarantee for realizing zero-distance connection with enterprises.

Run schools jointly in all directions through multiple channels. Learn from the experience of joint training of talents at home and abroad, especially among Japanese universities, and jointly run schools with universities in Yantai or any other places so that the resources of colleges and universities can be utilized thoroughly; at the same time, we can also carry out international joint talent training programs with Japanese universities, enrich and improve 2 + 2, 3 + 1 and other talent training models, of which the 2 + 1 + 1 model is the most recommended (Tan, 2014). Because most of the Japanese students began to learn Japanese with no foundation, they studied in domestic universities for the past two years, laying a good foundation for Japanese, and then went to Japanese universities for a year in their junior year to study the major they were interested in; then they returned to China as seniors to practice in domestic enterprises. Put what they have learned in Japan into practice.

The Construction of a Contingent of High Quality Teachers

Strengthen the construction of the contingent of teachers needed in training of innovative talents in Japanese. To cultivate innovative Japanese talents, we must have a team of high-quality teachers with complete knowledge structure and strong sense of responsibility. The Japanese language institute should, through the coordination of the relevant departments of the school, prefer to accept "double-qualified" and "undergraduate Japanese plus professional doctor" teachers with practical experience in the introduction of new personnel (Li, 2018). In addition, excellent teachers who are good at Japanese and have other professional expertise should be hired as optional teachers to provide students with a high-level and multi-disciplinary Japanese teaching environment. Only by having a team of high-level teachers can we ensure the effective implementation of the innovative talent training model.

Conclusion

At present, society has entered a stage in which knowledge is power and innovation brings development. Innovative talents have become the main force in promoting the rapid development of the social economy. Private colleges and universities are an important part of higher education in China, which plays an important role in training applied and innovative talents. This paper integrates the needs of companies in Yantai for Japanese talents and the problems of private universities in Yantai in cultivating innovative Japanese talents, combined with the excellent experience of other private universities, and it proposes some countermeasures. It is hoped that the private colleges and universities in Yantai can change the traditional

educational concept, combine the characteristics of the Japanese majors, base their efforts on the local economy of Yantai, constantly explore and innovate, optimize the curriculum, highlight the characteristics of the specialty, and further deepen the teaching reform to contribute to the cultivation of high-quality, high-level innovative Japanese talents.

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Problem-based Learning Assessment in Business English Education

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[Abstract] With the increasing popularity of the Problem-Based Learning (PBL) approach in business English education, how to measure the learning outcomes has become a growing concern of PBL scholars. Integration of formative and summative assessment formats is found to be the main PBL assessment method. This article synthesizes the various formats of PBL assessment of individual learner's contributions to group progress and evaluations on PBL learning outcomes (disciplinary content knowledge, metacognitive development, and problem-solving abilities). Further research on the washback effects of PBL assessment is needed to promote the constructivist active learning and enhance learner's engagement in the PBL learning process.

[Keywords] business English education, problem-based learning, PBL assessment and evaluation

Introduction

With the increasing recognition in different disciplinary domains on various educational levels, problem-based learning (PBL) originated in medical education in the 1950s. PBL assessment of PBL learning outcomes increasingly draws scholars' attention. A wide variety of methods has been adopted in assessing the effectiveness of PBL from conventional written exams to new modes of assessment, such as formative assessment (performance-based assessment and portfolio assessment). Knowledge transferring ability in the problem-solving process emerges as the critical issue in PBL assessment (Segers, 1997). In this study, social constructive theory frames the PBL curriculum design that is in line with business students' beliefs and use of learning strategies (Zhao, et al., 2017). Innovative and appropriate PBL assessment rubrics are developed to highlight the washback effects of evaluation to enhance better engagement of student PBL learning process. The assessment and evaluation measurements in business English education aim to be aligned with the ultimate teaching purpose of problem-based learning. Standard-based PBL assessment should be developed and echo the PBL teaching purpose. This paper, first, integrates PBL assessment principles with learning in according to the teaching objectives to particular standards and outcomes. Second, it shows PBL assessment's role in facilitating students' understanding of their performance. Third, it presents open-ended assessment tasks may increase students' anxieties. Therefore, a well-developed rubric of evaluation in PBL context could decrease students' concerns along with appropriate and regular scaffolding support from facilitators. Students' learning processes could be effectively monitored by referencing standard-based PBL assessment.

PBL Assessment and Evaluation

PBL assessment results mirror the learners' progress while engaging in problem solving activities. Learning disciplinary content knowledge and obtaining pertinent problem-solving abilities are the essential learning outcomes of the PBL teaching approach. Both dimensions should be examined to ensure that students gain benefits in the PBL learning process so that they have a clear idea what they have learned in addition to what they have already known. Learners are responsible for the mastery level of the content knowledge obtained during the engagement of the problem-solving process (Savery, 2006). The academic achievement could be assessed in the traditional pencil and paper test formats. While multiple flexible measurements of the transferring problem-solving abilities could be used to serve the PBL teaching purpose. The skills

developed in the PBL context include problem-solving skills, self-directed learning skills, and cooperating skills in group work. The development of these skills might not be comprehensively and thoroughly examined in one single measurement. Regular process-oriented and multiple ways of examinations should be adopted to provide a more rational picture of skills.

Evaluation in PBL is crucial to determining the directing progression in PBL courses. PBL assessment completes the self-regulation learning process and reflects the metacognitive skills. Various dimensions should be assessed in accordance with the PBL teaching objectives and learning outcomes, such as disciplinary content knowledge, individual contributions to group work, capability enhancement, and more. Post-experience in PBL learning is essential for learners to reflect upon their learning process and check their learning outcomes. The process of self-reflection helps learners to evaluate whether they have constructed new knowledge during the problem-solving process and whether the learning strategies and skills adopted in learning process are effective or not. All facets of learning process are examined, monitored, and evaluated by learners themselves (Barrows, 1988). The conclusive analysis on what has been learned from the post-experience debriefing process is essential in each PBL learning cycle (Savery, 2006). The principles and concepts are thoroughly discussed in the group, and what has been learned is summarized in the evaluating process.

The assessment in PBL context consists of each complete PBL learning cycle and curricular unit, which could be conducted in various forms of self and peer assessment in class (Savery, 2006), which could be integrated to be adopted in the PBL context. Content evaluation could be assessed in the form of exams or writing reports. Performance-based assessment, as one regular form of learning evaluation in the PBL context, could be used to assess the disciplinary content knowledge and metacognitive skills etc. In addition to academic achievement, students' cooperative working ability to obtain a common, shared goal could also be assessed in the PBL context. Student portfolios and regular account of group progress could be used to measure individual contributions and group achievement, which could be maintained in a weekly record of individual contributions to the group and what the group accomplished collectively.

PBL Assessment in Business English Curriculum

Reviewing the assessment form in the PBL learning approach, formative and summative assessments are the basic formats in PBL business English education context. Both facilitator and students could be assessed with respect to the teaching and learning effects. Formative assessment is process-oriented that is regularly conducted (weekly/monthly/at the end of each problem learning cycle) and aims to provide immediate constructive feedback and suggestions for adjustment and modification (Barrow, 1985). Grades on the evaluating process performance should be low-stake in contrast to the summative assessment grades.

Knowledge-based and process-based assessments specific to the targeted profession could be conducted after each problem-solving practice and curriculum unit. The process-oriented evaluation aims to measure individual learner's growth and contributions to the group decision-making and the students' learning process towards the learning goals, which should be regularly scheduled and in line with the knowledge-based examinations. Students should be responsible for gaining knowledge outlined by the curriculum design, and in turn, measurement of the regular monitoring learning process should ensure learners will benefit from the PBL curriculum design. In viewing the examining format, students should be assessed on being able to identify the knowledge gap between their prior knowledge and their new knowledge. They should articulate what they have learned in the PBL instructional process. PBL assessment should be integrated as a part of the PBL implementation process and conducted at the end of

each problem-solving cycle and curriculum unit; the ultimate goal is to strengthen the self-reflective learning format and learners' metacognition skills. The assessment should be coincident with the reflection features of mastering knowledge (Savery, 2019).

Due to the nature of the PBL process-oriented learning approach, expected criteria for class performance assessment should be clearly stated in the initial stage of the PBL learning cycle. For instance, engagement of learning activities should be assessed, such as the full involvement, equal participation of individual learners, posting frequency in an online forum and the quality of responses and more. The overwhelming list of PBL learner assessments may wear out the evaluator and be hard to maintain. Therefore, a systematic and brief matrix of assessment rubrics should form the conceptual framework in the area of PBL learner assessment.

Group performance assessment aims to assess students' contributions to the group decision-making. It is suggested that the combination of peer process feedback with reflections has positive effects on students' perceptions of the group progress (Phielix, et al., 2011). Group productivity should be assessed based on the evaluations of their final response to the problem, such as a written, viable solution report or an oral group presentation. The oral presentation process could be recorded and videoed for any further vetting or review purpose. Since the PBL emphasis on the cooperation and peer teaching, caution should be taken for peer assessment to avoid breaking a harmonious and supportive learning environment. Peer assessment of teaching contributions is encouraged instead of learning accomplishments to create a learning cooperative environment (Albanese & Hinman, 2019).

Even though PBL encourages group work, individual student performance should also be assessed and graded to facilitate the group dynamics and self-directed learning productivity (Ballantyne, Hughes, & Mylonas, 2002). Individual performance assessment could be obtained from multiple sources as well, such as the facilitator, peers, and students themselves. Considering many conflicts of interests may arise on the self-assessment, self-assessment should only be taken as a reference and not be calculated into the final performance grade. Given the overwhelming list of assessing aspects, standard measuring instruments with focused features are proposed to record students' development and growth; these are composed of two types of questions (multiple choice or Likert-type questionnaire questions and open-ended narrative question on self-reflections or comments) or electronic portfolio records (Nendaz, & Tekian, 1999). Individualized grades tailored for assessing each student's performance in the PBL learning process is suggested to be delivered in the ultimate summative assessment, considering individual contributions and achievement (Albanese, & Hinman, 2019). Furthermore, in order to track students' development in the formative assessment, objective tests are also suggested to be adopted as one PBL assessment format, since the tests could cover wider content knowledge, and students could get immediate feedback that identifies their knowledge gaps by reviewing the standard reference answers (Albanese, & Case, 2016).

In contrast to the formative assessment that is low or no stake for real-time constructive development, summative assessment is at medium or high stake for future evaluation use of educational modification and resource allocations (Albanese, & Hinman, 2019). In the summative assessment, the measuring reliability and validity are critical matters in delivering grades. The reliability refers to taking as many measuring data samples as possible and the validity focuses on summative measures (Albanese, & Hinman, 2019). Due to the cooperative nature of the PBL learning approach, a competitive assessment system may not be correspondent with the PBL philosophy. The grading system should be aimed at encouraging students. Depending on the learning objective, the weighing of each assessment form could be different. Equal weights are suggested to be delivered in most PBL grading systems (e.g. 50% for the combination of

formative measures and 50% for summative assessment). However, if growing competence is the learning objective, greater weight should be given to the summative assessment. A composite of measurements is suggested to include for the summative assessment of the PBL curricula, such as evidence-based longitudinal recordings of group and individual student performance and standard profession-related licensing examinations. With comparison of a complex validating procedure of designing a well-structured test format, essay writing may be an alternative to summative assessment. Two graders are required to complete the essay-writing assessment to achieve the internal consistency of the grading. Nendaz and Tekian (1999) describe the PBL assessment methods in detail. Case and Swanson (2001) introduced the method to develop qualified PBL items and compared the advantages and disadvantages of multiple assessing approaches in an online manual.

PBL Assessment Design in Business English Curriculum

In business English curriculum, a composite process-oriented formative assessment and ultimate summative assessment is adopted. This research deeply explores one case study of business English language curriculum in one tertiary-level education institute. In this PBL curriculum design, two modules on corporation and career planning, including a series of problem cycles, are involved. The application of formative and summative PBL assessment formats is practiced and studied in this business English language curriculum.

Constructive comments and feedback from multiple sources of facilitator and peer students are available at the end of each tutorial session. Formative assessment is conducted at the end of each complete PBL learning cycle. Learners are graded based on each problem-solving process performance. For instance, the business English language curriculum consists of two modules with sequential PBL learning cycles scheduled in each module. Therefore, students are assessed by formative assessment in each problem cycle and one final summative assessment based on the PBL learning performance as a whole.

Table 1. PBL Business English Curriculum Assessment Map

Corporation	Corporation Organization	Formative Assessment	Portfolio (Group& Individual)
		Summative Assessment	Oral Presentation
	Corporation Profile	Formative Assessment	Portfolio (Group& Individual)
		Summative Assessment	Essay
	Corporation Investigation	Formative Assessment	Portfolio (Group& Individual)
		Summative Assessment	Report
Employment	Career planning	Formative Assessment	Portfolio (Group& Individual)
		Summative Assessment	Oral Presentation
	Interview	Formative Assessment	Portfolio (Group& Individual)
		Summative Assessment	Mock Interview
	Resume	Formative Assessment	Portfolio (Group& Individual)
		Summative Assessment	Resume

Various measuring assessment formats are designed in the business English curriculum, including formative assessment at the end of each tutorial and summative assessment in each module unit (see Table 1). Considering the cooperative learning nature of the PBL philosophy, the peer assessment on learning achievement is not included in the formative assessment. Instead, students are encouraged to facilitate each other's learning and deliver constructive comments for further improvement.

In the first corporation investigation module, a narrative investigation report is the main format of summative assessment. Mock interviews and resume writing are the main formats of summative assessment. Various constructive feedbacks are designed as the formative assessment formats, such as the establishment of portfolios on individual reflections and group performance, facilitator's real-time comments, and peer students' evaluations. The PBL learning processes involved in the business English language curriculum are recorded for further assessment reviews. To achieve the reliability and validity of the PBL learner assessment, both static data on individual and group reflections and dynamic data on live video observations are collected to provide a tailored constructive formative assessment for modification and to deliver evidence-based grades for students' performance. Low-stake formative assessment and high-stake summative assessment are implemented. Membership issues should also be another concern to formulate a dynamic peer assessment system. It could be addressed in another section on team enactment, dynamics, and productivity.

The design of summative assessment format has taken the learning objectives of linguistic competence development and mastery of disciplinary content knowledge into full consideration, which includes various measurements of oral presentation, written reports and video directions. The various assessment forms of oral presentation and video shooting aims to evaluate content knowledge along with linguistic skill acquisitions. Corresponding online and offline learning resources are provided. The understanding of learning materials encoded in aural and written inputs could be evaluated based students' oral presentations and written reports at the final stage of PBL learning cycle.

There are a series of PBL learning cycles in two modules of corporation and career planning. In the first module, there are three sequential sub-units, including the corporation introduction, profile writing, and investigations. The first PBL learning cycle deals with the learning issue of introducing a company in an oral form; an ill-structured problematic company introduction drives the first PBL learning process. Oral presentation about the problem's solution is presented as the summative assessment. Student portfolios on group performance and individual reflections are collected.

In the second PBL learning cycle, students are supposed to search materials to address the problem. Reading abilities are developed in the self-directed learning phase. To cater to the learning issue requirement of writing an effective corporation introduction, the outline, including background information, product introduction, and culture values, should be identified in the students' written report when the summative assessment is conducted. Based on the first two cycles of the PBL learning experience, students are supposed to conduct field research by visiting companies and integrating prior knowledge in the first two units and finishing a complete investigation report, including the corporation organization, historical development, brand development, and future trends. The summative assessment of the third problem cycle takes previous formative assessment into account. Equal weight is given to each unit's summative assessment, and students are graded only on the final summative assessment.

Similar assessment procedures are followed in the second module of employment. Students could conduct research based on online and offline video and reading learning resources. In the first problem cycle of career planning, an oral presentation is the main form of summative assessment. In the second problem cycle of interview, a new form of summative assessment is developed by students who are supposed to video an authentic interview role-playing process as a response to the ill-structured interview case or phenomenon. In the summative assessment in the last problem cycle, individual student resume writing is evaluated to address the problem of how to revise a problematic resume sample. Since deep engagement is critical in PBL learning, resume preparation caters to fresh graduates' personal interest.

Therefore, the interview acting and revision of resume editing are considered as the summative assessment form.

Conclusion

In the current study, integration of low-stake formative assessment and high-stake formative assessment is designed in accordance with the learning goals of business English curriculum. Various forms of formative assessment are designed, such as the establishment of students' portfolios, a questionnaire or open-ended questions, which attempts to monitor students' learning process and maintain group dynamics. To provide a more comprehensive picture of PBL learning outcomes, product-oriented summative assessment could complement the process-oriented formative assessment formats. It may include assessment on learners' disciplinary content knowledge, academic achievement, knowledge transferring ability, or problem-solving skills. Mixed use of PBL learning outcome measurements could facilitate its learning process, and further washback effects on learning and teaching could be investigated in future studies.

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A Research into the Systematic Evaluation of the Quality of College English Teaching

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[Abstract] *With guidance from constructivism, the theory of multiple intelligences, and the BOPPPS modes of teaching, this thesis aims to offer some inspiration to participants in the reform of English teaching that is currently under way in China's colleges by making an analysis of several major concerns in making assessment of classroom English teaching. Key topics are discussed herein that are duly considerations in making systematic assessment of classroom teaching of English in colleges, such as what should be focused on in making assessment, who ought to be authorized to make evaluation, what criteria should be followed in making proper evaluation, and what procedures are needed before reaching sensible conclusions. It is then proposed that systems of evaluation indicators be specified regarding opinions of three parties, that is, the evaluation made by students, the evaluating comments made by educational experts and the classroom teachers' fellow faculty members, as well as the retrospective evaluation made by the classroom teachers themselves. Systems of indicators thus specified and adopted, which can help make evaluations more scientific, more sensible, and more comprehensive, will genuinely serve the purposes of enhancing the quality of teaching and of contributing to the development of the teaching faculty.*

[Keywords] *college English teaching; quality evaluation; theory of constructivism; theory of multiple intelligences*

Introduction

College English Curriculum Requirements, which was issued in 2017 by the Ministry of Education of the People's Republic of China (MEPRC, 2017), points out clearly that overall evaluation of college English courses ought to be made pertaining to all phases of the English courses, that all methodologies and instruments ought to be combined for evaluating English teaching, and that a coordinated relationship ought to be maintained between internal evaluation and external evaluation, as well as between formative evaluation and terminal evaluation. The documents anticipates that, in this way, focus will be expected to be shifted from terminal evaluation of the outcome of English courses, which has been generally preferred before, to formative evaluation of the English course that is supposed to promote the development of English courses.

Generally speaking, overseas research into the assessment of the quality of English teaching mostly focus on such aspects as who is to be authorized to make assessment, the practicability of making assessment, and the purposes of evaluation, while the indicators of assessment do not enjoy much concern in research overseas. By contrast, research into teaching English as a foreign language began in later periods in China than abroad. Besides, despite the beneficial exploration that has been made by many college teachers and experts, there are still problems to solve, such as the failure of assessment indicators to embody the features of foreign language courses, the partiality in selecting the makers of assessment and the inflexibility of the methodology of making assessment.

This thesis starts with a discussion of the main problems that occur in the system of evaluation for the quality of college English teaching, and then the author makes clear some theoretical foundations on which

a system of assessment can be set up, after which the author attempts to initiate a system of classroom teaching quality assessment that could be more considerate of the features of college English courses, a system which stresses the all-perspective assessment from the view of students, from teaching experts, from the classroom teachers, and from their peers. In such a system of assessment, qualitative and quantitative methods are combined.

Problems in Current Evaluation of College English Teaching

Failure of Indicators to Express the Features of the English Course

In most of the colleges and universities, a certain uniform set of indicators are currently adopted that are generally applicable for evaluating the quality of classroom teaching of all the subjects offered in the curricula, and the problem is that there is a lack of subject-specific criteria for evaluation. That is, there are not particular systems of indicators of teaching activities that are designed with consideration of the particular features of particular courses (Yang, & Nie, 2010). Besides, too much attention is paid to such common indicators as the objectives of teaching, the coverage of lectures and the methods of teaching in the evaluation of the quality of classroom teaching. English courses are about language, and emphasis in English teaching is laid on developing the students' competence to use language for communication. The indicators commonly adopted for evaluating the quality of classroom teaching; therefore, they tend to be too general to serve the purpose of making overall and sensible evaluation of the process and the effect of classroom teaching of college English (Hu, 2004).

The Limitation of the Parties to Make Assessment

Assessment of classroom teaching is made in most cases of college English classes by the students that attend class and by the educational experts that are participants in the daily supervision and management of the teaching faculty, while the teachers that perform teaching do not normally have a say when evaluation of their performances in classroom teaching is made. No doubt the students are the most significant party to make evaluation of their teacher's performances, and comments made by the students are preferably worthy of being referred to in making assessment of the teaching process, for they are the audience during the whole process of teaching and the participants in the whole process of learning organized by their teacher. On the other hand, the evaluation and comments made by students can be subject to the influence of certain personal and impersonal factors, and it is necessary to reach more sensible conclusions by combining the students' opinions with the viewpoints of the educational experts, of the teacher's fellow members of the faculty, and of the teacher himself. Then, the quality of the teacher's classroom teaching would be reflected in a more faithful and more convincing way.

Partiality of Criteria for Evaluation

In the majority of colleges and universities nowadays, a uniform set of criteria are conformed to for making assessment of classroom teaching of all courses, and rating sheets are used which bear scores that are given by a certain authorized body to make comments on and express assessment of the teachers' teaching performances. Then calculation, statistics, and analyses are made to come to official evaluating conclusions. Such statistics and analyses are normally easily done, but the procedures involved turn out to be too rigid, and without the combination with a process evaluation, the results thus gained will fail to work as a comprehensive representation of the quality of classroom teaching. This current research, therefore, bases its discussion on a survey and an analysis of the current situation of college English teaching and attempts

to establish a more reasonable and more convincing set of evaluation criteria that have been worked out by taking into consideration the particular features of classroom teaching of college English.

Theoretical Foundation for Establishing College English Teaching Evaluation Systems

With guidance from *College English Curriculum Requirements*, which was issued in 2017 by the Ministry of Education of the People's Republic of China (MEPRC, 2017), and with a view of the status quo of the reform of college English teaching and that of evaluation of classroom teaching of college English in China, this current research attempts to work out an all-around set of criteria for making more sensible evaluation of the classroom performances of college English teachers.

Discussion will be made in accordance with the learning theory of constructivism, the theory of multiple intelligences, and the BOPPPS modes of teaching, and the discussion will involve key questions such as what should be focused on in making assessment, who ought to be authorized to make evaluation, what criteria should be followed in making proper evaluation, and what procedures are needed before reaching sensible conclusions.

The Theory of Constructivism

In the learning theory of constructivism, priority is given to the construction of context, emphasis is laid on the interaction between the instructor and the students, students are encouraged to do discovery learning by themselves and have collaboration among themselves, and it is crucial to inspire the students to get them motivated for academic pursuit and learning. It is also important to awaken students' creativity and innovation, and students should become increasingly responsible for their learning (Brooks, 2005, p. 11). According to the theory of constructivism, the instructor changes his role from being the center and director of classroom activities to being a facilitator, a helper, and promoter while the students are making attempts to construct meanings. In making evaluation of the teacher's performance in classroom teaching, therefore, the criteria ought to be changed into a set of new standards, according to which decisions are made about the teacher's teaching according to whether he plays his new role well enough in creating a context and image that is helpful, with students' construction of meanings, in getting the students more interested in and fully motivated for learning and in helping the students to gain better understanding and awareness of basic concepts and theories.

The BOPPPS Modes of Teaching

Promoted in Canada's British Columbia Institute of Technology, the BOPPPS modes of teaching aim to increase the consciousness and sensitiveness of students in receiving multiple-dimensional teaching, seeking to help learners to benefit to the utmost from diversified classrooms (Wang, 2007, p. 15). In the BOPPPS modes of teaching, the conveyance of the objectives of teaching is emphasized, and the teacher ought to make clear to students before class such things as what goals are to be achieved in the period of class and what problems ought to be solved, thus ensuring that both the teacher and his students are quite clear about what to do during the class meeting. In the BOPPPS modes of teaching, the teaching process includes six phases and indicators, and they are bridge-in, anticipation of the outcome or objectives of teaching, a pre-test or pre-assessment, participatory learning, a post-test or post-assessment, and a summary of the teaching process (Xu, 2000, pp. 50-70).

The Theory of Multiple Intelligences

The theory of multiple intelligences, put forward by Howard Gardner, an American psychologist, differs from traditional theories of intelligence because it frequently stresses that intelligence is multiple, that there are more than one aspect of intelligence, that intelligence occurs and ought to be examined in particular cultural contexts, that intelligence varies from person to person, that intelligence grows during one's experience in life, and that each aspect of one's intelligence can be developed (Gardner, 2004, p. 10). In order to give full play to the students' multiple intelligences, the teacher during the process of teaching ought to show genuine recognition of the multiple intelligences and the full competence of individual students. Then the teacher ought to make designing and planning of his teaching in accordance with the theory of multiple intelligences, thus improving the effect of his teaching and making contribution to the over-all development of students. Since the design of teaching and the process of teaching are multiple, the criteria for making evaluation of the quality of classroom teaching ought to be equally multiple. That is to say, there ought to be more than one aspect of the teaching process that deserves evaluation, more parties ought to have a say in making evaluation, the evaluation ought to be made with more objectives and a wider coverage of factors that influence the quality of classroom teaching, and more approaches to and more manners of evaluating ought to be initiated (Echevarria, & Kristin, 2006).

Establishment of College English Teaching Evaluation Systems

In *College English Curriculum Requirements*, which was issued in 2017 by the Ministry of Education of the People's Republic of China (MEPRC, 2017), quite many significant points are clearly stated. For instance, a section of the document puts it this way:

The evaluation of college English courses ought to involve such parties as the special institutions in the field of college English teaching, the educational managerial departments, teachers, students and the employers in the community. The teachers and students ought to be main parties responsible for the evaluation of the English courses, and they ought to take an active part in attempts to make evaluation of teaching, including their own evaluation and reflections of their process of teaching and process of learning. (MEPRC, 2017)

In view of this, the coverage of evaluation ought to vary when it comes to different persons to make evaluation. In a new set of indicators for making evaluation of the quality of classroom teaching of college English, multiple parties ought to be authorized to make evaluating comments and judgments. Besides the evaluating opinions of the students, which has enjoyed priority up to now, there ought to be opinions of the educational experts, comments that are made by the teacher's colleagues, and assessment that is made by the teacher himself.

Evaluation by Students

When students make evaluation of their teacher's performance, they usually find their focus on his attitude towards teaching and his proficiency in giving lectures, and, in most cases, they think of the teacher's mindset about teaching, the coverage of his lectures, his mastery of skills in giving lectures, the methods he uses, and the effect of his teaching attempts. The teacher's attitude towards teaching tasks and his mindset concerning the teaching process can be evaluated by students when they think of whether he maintains frequent communication with them and whether his lectures turn out to be informative, impressive, and inspiring. When students attempt to make evaluation of the coverage of the teacher's lecture,

they base their opinions on their judgments about whether he has made orderly arrangement of the teaching process, whether he has decided on proper emphasis in his lecture, and whether his teaching is closely related to their practice and experience.

When the students attempt to make assessment of the teacher's proficiency in professional knowledge and skills, they consider whether he is able to be brief and vivid in using language. When students want to make evaluation of the teacher's methods and techniques in his teaching, they make judgments about whether his lecture is interesting as well as instructive, whether they enjoy a positive atmosphere for learning in class, and whether he has done well in dealing with the difficult points and the emphasis, whether he has been concise and brief in his generalization and in his discussion of unimportant items. Then when they attempt to make evaluation of the effect of the teacher's teaching, they base their opinions on their judgments about whether he has been giving priority to the development of their ability to use language.

Evaluating Comments by Educational Experts and the Teachers' Peers

When educational experts and the teacher's fellow faculty members attempt to make evaluation of the teacher's performance in classroom teaching, they focus on the teacher's attitude towards teaching, his ability to do his job, and his proficiency in teaching. Thus, they will normally take into consideration the teacher's arrangement of classroom teaching activities, his motivation of students, his maintenance of the students' concentration, his coverage in his lectures, the techniques, skills and methods he uses in class, his attitude towards his teaching and the effect of his teaching. In deciding on the quality of the coverage of the teaching process, they consider whether the teaching process has been informative and original, whether the teacher has accepted inspiration from up-to-date thoughts, whether he has absorbed and introduced up-to-date achievements in up-to-date disciplines, whether he has been accurate in giving his lectures, and whether his teaching is done in accordance with the requirements of the syllabus.

When they need to make evaluation of the methods and techniques that the teacher uses, they think frequently of whether he has been good at stimulating the students' interest in learning and at motivating students to seek academic growth. The expert judges focus on whether he is able to awaken students' interest in the English language and motivate them to learn English with their attention directed to the preparation of their ability to use the language for inter-personal and cross-cultural communication.

And when the experts are making evaluation of the teacher's attitude towards his task and mission of teaching, they make judgment about whether he shows a rigorous attitude towards his academic dedication, whether he shows reliable consistency in his academic pursuit, and whether he shows modesty by listening to comments and remarks from others in order to make improvement of his teaching.

Retrospective Evaluation by the Teachers Themselves

When the teacher has a say in making evaluation of his own teaching, he normally focuses on the teaching activities he has had his students involved in, and he makes judgments about quite a few aspects, such as his conception and design of his teaching process, the coverage of his lecture, the progression of his teaching, the relationship he has maintained between himself and his students, and his reflections on his teaching (Robinson, 2001, pp. 40-56). When the teacher attempts to make evaluation of his own design and planning of his teaching, he pays much attention to whether his design and his planned activities has worked well to help students to be more skillful and more competent to use the English language for communication on both inter-personal and inter-cultural occasions. When the teacher attempts to make an assessment of the

coverage of his lecture, he usually makes reflections on whether the knowledge he covered in class has been suitable for the cognitive ability of the students.

When it is time to make evaluation of the process of his teaching, the teacher normally concentrates on whether he has been able to maintain flexibility in designing the teaching activities in response to the call of what he has to cover in classroom discussion. When the teacher sets out to make judgment about his relationship with his students, he reflects on how well he has done in class to show respect to the unique personality of individual students and to cherish encouragement and appreciation of the students' independent thinking, self-reliant discovery, and personal opinions. When the teacher looks back on his reflections on his teaching, he most probably makes assessment of whether he has taken initiative and been active to have reflections and whether he has been modest by readily listening to comments and remarks from his students, from his fellow faculty members, and from the educational experts and judges before making improvement of his teaching. A new set of criteria for making evaluation of the classroom teaching of college English ought to be worked out by combining qualitative evaluation and quantitative evaluation. The course of college English is one about language, and some factors during the process of teaching can be quantitatively examined while some other factors, such as the teacher's and the students' emotions, their state of mood, and their attitudes, cannot be quantitatively assessed. It is necessary, therefore, to try other means of evaluation and collect more sufficient and all-around information about the teacher's performance in classroom teaching and his fulfillment of his mission. For instance, interviews of all sorts can be held and so can symposiums of teachers and students.

In this way, all-around evaluation will be made concerning the quality of the teacher's classroom teaching, and the evaluation thus made can be expected to help the teacher to make further improvement of his teaching performance and further progress in his fulfillment of his mission. Then, such evaluation will be of greater significance to help improve the quality of teaching.

Conclusion and Inspiration

Conclusion can be made from the analysis above that the system of indicators for evaluation of college English teaching ought to have several features.

1. An all-around set of indicators for assessment ought to cover more than the conception of teaching, the teaching materials, the teaching methodology, the teacher's personality and career ethics, and his efficiency in finishing the teaching process. Significance is attached to the evaluation made by students in such systems of evaluation.
2. By referring to the evaluations made by students and the evaluating comments made by educational experts and fellow faculty members, the teacher can find inspiration and basis of decision-making when he attempts to make reflections on his teaching behavior, make adjustment of his teaching tactics, seek improvement of his teaching methods, optimize the coverage of his lectures, decide on a more sensible pace of his teaching process, or choose more suitable teaching facility and aids.
3. An all-around set of indicators for assessment means an all-around set of criteria for and better approaches to the evaluation of teaching processes, and by adopting such more sensible criteria and approaches, evaluation of teaching can turn out to be more objective and fair, for the disadvantage of turning to the same criterion for evaluating different members of the faculty would be avoided.

4. In an all-around system of assessment of classroom teaching, the students' language learning process is closely examined, properly controlled and justifiably assessed, and this will help students to take a more positive attitude towards their studies, have more confidence in their ability to learn, get more interested in language learning, and become better motivated to learn in face of new tasks of language acquisition. Thus, the students' more active individualized habits of learning will be developed, and their competence for self-reliant learning will be improved.

An all-around system will allow due consideration of indicators of all the significant factors that influence the quality of teaching, and when it is established and adopted for making evaluation of the quality of college English teachers' classroom teaching, it will work in more than one facet of the teaching routines, inspire more than one view of the teaching attempts, and have positive effect on the quality of the teachers' teaching activities. Such an all-around system of assessment will then help to make all-around, objective and justifiable evaluation of the quality of college English teaching, which will help the teachers of college English to get better motivated, more active and more steadfast to meet challenges of their teaching career.

All-around, objective and justifiable evaluation of the quality of college English teaching will become part of the teacher's information for reference, and it will prove helpful when the college English teacher starts to follow a more sensible direction towards success in his teaching career, or when he makes timely reflections on his teaching experience to locate problems, to work out solutions, to find chances of improvement, and to make modification of his methods and manners of teaching. In this way, all-around, objective and justifiable evaluation will help the teachers of college English to gain improvement of their teaching techniques and skills, as well as their career ethics and academic competence, thus resulting in the improvement of the quality of college English teaching in general.

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ARCS Motivation-Based Study on the Micro-Lesson Teaching Practice of College English

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[Abstract] The instructional design of a micro-lesson should follow certain rules to meet the requirements of teaching. From the perspective of learning motivation, a pyramid model is proposed for the instructional design of College English micro lessons. Based on the ARCS motivation theory, this model makes the micro-lesson design always pay attention to students and stimulate their interest in learning. Considering the fragmented learning method of micro lesson and the vocabulary teaching practices of College English, the motivation-based group teaching strategy of the micro-lesson is developed to help students build a systematic knowledge structure. ARCS theory runs through the instructional design and teaching strategies of the micro-lesson. Then, the students' driving force for learning the micro-lesson is enhanced and the teaching effect is improved.

[Keywords] ARCS Motivation Model; micro-lesson teaching; college English

Introduction

Micro-lessons generally refer to structured video teaching resources that present fragmented learning content or extended materials with the help of the multimedia technology and information technology. Its main function is to help English teachers supplement their own courses according to their own progress or repeatedly display important and difficult points. Now, with the continuous development of mobile internet technology, the fragmentation of learning has been accepted by the majority of students. Micro-lessons have already become a new teaching aid and method and have been becoming the focus of teaching reform and research. After empirical research on the actual application of micro class in College English teaching, some researchers found that micro lectures are, indeed, an effective teaching aid, but there are various problems in its application to College English courses, such as the poor making and loose integration with flipped classrooms. If we want to achieve the ultimate goal of effective teaching, we need to strengthen the teaching principle of "student-centered and learning-centered" to finally achieve the teaching objective of improving students' ability to use English (Zhang, & Yang, 2017). On the other hand, compared with traditional courses, a micro class has higher requirements for the maintenance of learners' learning motivation.

The research shows that the ARCS model can help learners maintain learning motivation and promote learning transfer by drawing their attention to learning objectives and constructing the link between the prior and new knowledge in a short time (Liu, & Zheng, 2015). The latest research achievements of ARCS, especially the research on integration of the ARCS model with teaching, provides new ideas for motivation strategies for foreign language learning (Yu, & Wang, 2015). On the basis of the above research, taking College English vocabulary teaching as the background, this paper discusses the motivation-based group teaching strategy of micro lesson and the motivation-driven model of designing college English micro lesson to stimulate learners learning motivation.

Problems in the Instructional Design of College English Micro-Lessons

As the important carrier of the teaching content, micro-lessons being a new teaching method fit the characteristics of College English learning very well. Its design and development are attracting more and more attention from college English teaching researchers and front-line teachers, and the related research and practice results have emerged in an endless stream. However, following the widespread application of College English micro-lessons, some problems present themselves:

1. Micro-lessons usually last eight to ten minutes. How to teach a complete knowledge point in such a short time is a challenge.
2. Micro-lessons should be designed around the teaching objectives (Yang, 2016). At the same time, a successful design should also take into consideration how to attract students' attention, stimulate their learning motivation, and make the teaching content more interesting in a short time.
3. A good design of micro-lessons depends on the skilled use of multimedia and the flexible application of computer technology.
4. The fragmentation style of micro-lessons makes for unsystematic learning, and micro-lessons play an assistant role in College English teaching. Thus, how to construct a systematic teaching system of micro-lessons around the teaching objectives and requirements is still a hot issue for further research in micro-lessons of College English. This can help students systematically acquire knowledge through the fragmented micro-lessons.

The above problems cannot be solved perfectly by a method or a strategy. Since micro-lessons can be effectively applied to College English teaching, we can partly solve these problems by better designing better micro-lessons (Chen, 2017). This, in turn, can promote the further development of micro-lessons in College English teaching. Therefore, this paper probes the design of College English micro-lessons based on the motivation-driven theory.

Pyramid Model of Micro-Lessons Design Driven by Learning Motivation

The ARCS Motivation Design Model was proposed by Keller, Professor of Psychology, at the University of Florida, USA. This model provides an effective way for educators to study how to stimulate, promote, and improve students' learning motivation in teaching activities, and also lays a solid theoretical foundation for its systematic and scientific application in the teaching process. The model in Figure 1 contains four categories of motivation: attention, relevance, confidence and satisfaction.

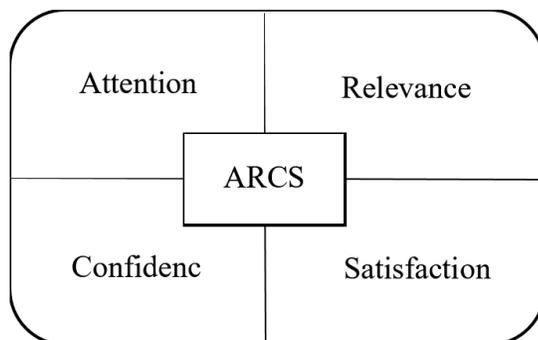


Figure 1. ARCS Motivation Model (Liu & Zheng, 2015)

Attention means that when teaching new knowledge, teachers should create some conditions for stimulating students' senses in order to arouse their interest, help them maintain their attention, and finally form a new construction between old and new knowledge. That is, attention is a prerequisite for all teaching activities. Only by arousing students' attention can the follow-up teaching and learning process be carried out more effectively. Relevance, the second category, provides a bridge between the new knowledge and what students already know. It can encourage students to participate actively in learning and help them feel that they can meet their own needs when participating in teaching activities. To design efficient classes for all students, teachers should find out students' original cognitive levels, analyze students' needs, and construct the relevance. The third one, self-confidence, is concerned with the students' motivation to try to solve problems encountered in the process of learning. Lack of it may lead to students giving up halfway or losing interest in learning. Some of teachers' duties are to encourage students, cultivate their self-confidence, guide them to successfully complete teaching tasks, and achieve certain learning objectives. When the outcomes are consistent with their expectations at the end of learning, students are filled with joy and satisfaction, which is their driving force to keep on learning (Zheng, 2020). Therefore, in the process of teaching, teachers should create scaffolds to enable students to achieve certain degrees of success and experience a sense of achievement after completing learning tasks.

Based on the ARCS motivation design model, the teaching design of College English micro-lessons are discussed. As far as the design is concerned, the order of attention, relevance, self-confidence, and satisfaction must be followed, and the adoption of corresponding teaching methods can ensure the maintenance and improvement of students' learning motivation. Figure 2 shows the motivation-driven pyramid model of designing College English micro-lessons.

Learning Assessment Positive Feedback Achievement Sharing	Satisfaction
Confidence Encouraging Success Expectation	Confidence
Goal Orientation Level Matching	Relevance
Perceptual Attraction Inquiry Guidance Paying Attention to Changes	Attention

Figure 2. Motivation-Driven Model of Designing College English Micro Lesson

Motivation of attention is especially related with the beginning of micro-lessons. In this phase, the main content of instructional design is guidance. For College English teaching, the first is perceptual attraction, which can arouse students' interest in learning. Then, it goes to inquiry guidance to stimulate students' motivation for further learning. Finally, attention change is adopted. A single teaching method can make students tired of learning, but the changed way can keep drawing students' attention. In the stage of perceptual attraction, teachers can make use of video, music, poetry, or famous sentences, etc., so as to catch students' attention immediately. In the following stage of inquiry guidance, teachers' words are the guide to directing students' attention to what will be learned in the micro-lessons. By means of pictures,

slides, body movements, and so on, the teaching method should be changing constantly to draw students' attention to what they are learning.

In the second phase of motivation, relevance and target orientation require that the knowledge points explained in the micro-lessons are what students are thirsty for. Level matching requires that students' original knowledge should be taken into account in the design of micro-courses and that the degree of difficulty is acceptable to most students. Too simple or difficult knowledge points are not suitable. The design of teaching content is the focus of this stage. In College English vocabulary teaching, for example, the micro-lessons can start from explaining the root, then expand to synonyms, and, finally, identifying several synonyms. In this way, the relevance motivation will have experienced an upward spiral from the simple to the complex.

In the stage of self-confidence motivation, after a short time of explanation, students should be inspired with confidence by such techniques as verbal encouragement or simple questioning, etc. Video is widely used in micro-lessons, and the great weakness is the lack of interaction. Thus, it is necessary to give students appropriate verbal encouragement. As for helping students pay enduring attention to learning, the expectation for success can increase their confidence and get them to have more expectations for completing their study. At this stage, "read after the movie lines" can be included in the design.

Satisfaction motivation stage is the end of teaching design. Evaluating or summarizing what students have learned in micro-lessons can consolidate the learning effect. Different from classroom teaching, positive feedback is designed in the summary stage of micro-lessons. Furthermore, "share in learning" should be taken into consideration. This may let students feel more satisfied. For instance, by sharing the colorful meanings of English vocabulary in different situations, students can come to know the pragmatic meanings of words and the inappropriate use of them that may lead to embarrassing jokes. Such a design can not only relieve students' pressure, but also stimulate their sense of achievement in learning.

Based on the motivation-driven pyramid model of designing College English micro-lessons, the motivation categories of attention, relevance, self-confidence, and satisfaction are the focus of design, and different ways are adopted at different stages to improve students' interest in learning and to stimulate their motivation for continuous learning. This way of designing micro-courses also provides guidelines for refined course content, offers a theoretical basis for designing scientific and reasonable teaching processes, and helps teachers choose teaching methods.

The micro-class of College English is often used in fragmented learning. Thus, it is hard for students to learn English systematically, and this is also one of the weak points of micro-classes. In order to improve this problem, the teaching strategy of the micro-class is discussed here on the basis of the ARCS Motivation and the cognitive rules of College English learners.

ARCS Motivation-Based Group Teaching Strategy for English Micro Lesson

Teaching strategy is an organic part of teaching design. The plan of teaching procedures and the specific teaching measures need to be formulated to achieve teaching objectives and meet the cognitive needs of students in a specific teaching situation (Yang & Zhang, 2020). With College English vocabulary teaching as a scenario, the ARCS Motivation-based teaching strategy of the micro-class is discussed. Due to the short learning time of a micro-class, the teaching strategy is to organize a series of micro-classes to complete a learning goal, which will help students learn vocabulary more systematically. The different micro-classes can be divided into three types: fragmented learning, related learning, and extended learning. As for the

vocabulary teaching strategy of the micro-class, a group of micro-classes form a complete learning system from fragment learning to related learning to extended learning:

1. The micro-class of fragment learning focuses on the teaching of the meaning and usage of English words. This process is mainly concerned with the types of motivation of attention and confidence. According to the ARCS Motivation theory, in vocabulary teaching, it is necessary to create a lexical context for students to stimulate their interest in learning. This will also make them feel willing to accept the challenge and complete the task of vocabulary understanding or memory in a certain period of time. In the short period of a micro-class, the basic knowledge of vocabulary can be effectively grasped.
2. The micro-class of related learning concentrates on the memory of synonymous or same root words. This process is mainly concerned with the types of motivation -- attention and relevance. In the vocabulary instructional design, the final effect of vocabulary teaching is determined by the design of vocabulary association. In this micro-class, the vocabulary teaching is all around associative memory of the same root. The students' understanding and application of vocabulary are carried out in a specific context, which is conducive to the students' better command of vocabulary, facilitating them to understand and discriminate different words through high-frequency vocabulary or root evolution. At the same time, this micro-class helps students associate the vocabulary in fragment learning and avoids the fragmentation of knowledge.
3. The micro-class of extended learning centers on the flexible use of words in different contexts. This process is mainly concerned with the types of motivation, satisfaction and relevance. After the previous micro-lessons, the existing learning resources of students are developed, including their attention, understanding, and liking for vocabulary. In the process of extended learning, the micro-class will develop various learning resources and tasks related to the learned vocabulary. Then, students' interest in learning can be stimulated by the intervention of these extra-curricular resources, and their satisfaction of learning can be improved through the completion of tasks.

The structure of learning strategies is shown in Figure 3.

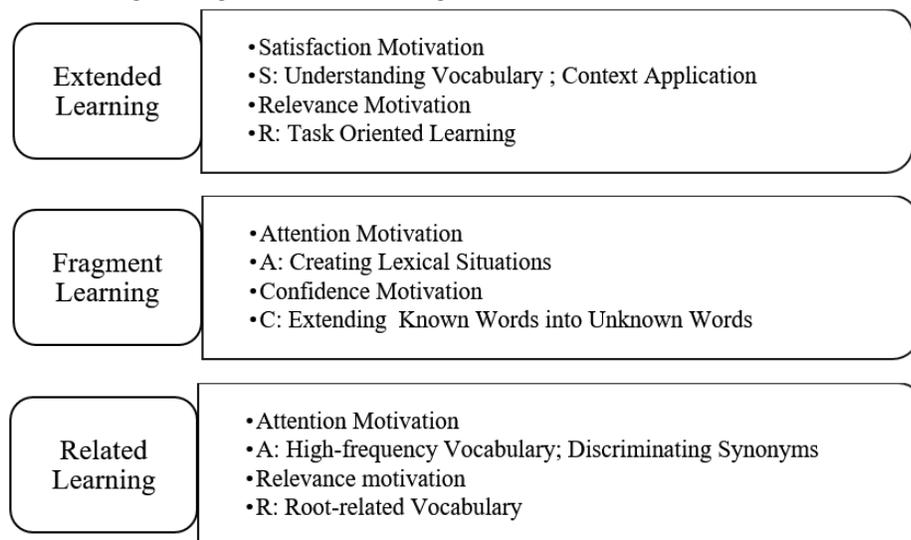


Figure 3. ARCS Motivation-based Group Teaching Strategies of English Vocabulary Micro Class

Through the ARCS motivation-based group teaching strategies of the micro-class, the fragmented vocabulary teaching is systematized. Learning in a micro-class is no longer a piecemeal learning, but purposeful and planned. The ARCS Motivation Mode is the center of the whole micro-class and the starting point of teaching strategy design.

Implications and Conclusion

Considering the characteristics of College English learners, the micro-lesson is a widely used teaching aid. In practice, however, the presentation form and fragmentation mode of a micro-class brings some problems to students' English learning. Therefore, on the basis of teaching practice, the instructional design, and teaching strategies of micro-lessons are explored from the perspective of the ARCS Motivation Model:

1. The instructional design of the micro-lesson should follow certain rules. In the light of teaching practice and characteristics of College English learners, the instructional designs of micro-lessons based on the ARCS Motivation Model is discussed.
2. The motivation-driven pyramid model of designing the College English micro-lesson proposed in this paper can stimulate students' interest in learning and maintain their attention throughout the whole micro-lesson with the help of various teaching methods. This pyramid model provides a practical way for the instructional design of the College English micro-lesson.
3. College English learning should be systematic, rather than being fragmented. In order to make the micro-lesson teaching more systematic, this paper explores an ARCS Motivation-based group teaching strategy for English micro-lessons. Through fragmented learning, relevance learning, and extended learning, the group combines the scattered micro-lessons organically to form a systematic teaching system.
4. This strategy has been applied in College English vocabulary teaching, and good teaching effects have been obvious. So, the group teaching strategy of the micro-lesson has certain practical significance for the development of College English micro-lesson teaching.

Based on motivation, the micro-lesson teaching can greatly arouse students' interest in learning and create a learning situation conducive to their understanding and use of knowledge. At the same time, different teaching methods are used to stimulate students' relevant learning motivation so as to stir up their positive emotions. Thus, students can change their passive learning into active learning and greatly improve their enthusiasm for learning. Based on the ARCS motivation model, the micro-lesson teaching of College English takes learning motivation as the breakthrough point, gradually deepens the students' understanding of what they have learned, and, finally, achieve the purpose of better learning .

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Research on the Practice of Morality Cultivation in College English Teaching Based on Production-Oriented Approach

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[Abstract] Guided by Wen Qiufang's "Production-Oriented Approach," this paper attempts to apply the three-stage teaching process of the theory (Motivation-Enabling-Assessment) to implement morality cultivation in college English teaching. Combined with the hybrid teaching mode of the Internet teaching platform (THEOL), the purpose of this paper is to explore the effective ways to implement moral cultivation in college English teaching.

[Keywords] college English teaching; moral cultivation; production-oriented approach

Introduction

The fundamental task of higher education is to cultivate students' virtues and morality, while integrating morality cultivation in curriculum is a strategic measure to implement the fundamental task of higher education. To comprehensively promote the ideological and political construction of the curriculum is to guide the values in the teaching of knowledge and the cultivation of ability so as to help students shape the correct outlook on life and values (MEPRC, 2020). To fulfill the goal of holistic education, it is necessary for college English to conform to the development requirements of the times, accept new ideas, establish new goals, and explore new ideas that can deepen the development of educational concepts. Meanwhile, college English teachers should raise their own morality cultivation awareness, to improve competencies professionally, and pedagogically explore effective ways to integrate ideological and political elements into college English teaching and classroom activities. Therefore, under the guidance of the main teaching ideas of "production-oriented approach," the paper attempts to explore the effective way to integrate ideological and political elements into the curriculum teaching content and classroom teaching design so as to establish a substantial, accurate and orderly curriculum content and cultivate students' practical application ability of English.

Morality Cultivation in College English Teaching and POA Theory

College English is a basic compulsory course for non-English majors. It is a quality education course for students to broaden their knowledge and improve their comprehensive cultural quality. It has both instrumental and humanistic courses. College English teaching should not only pay attention to knowledge imparting and ability training, but also value shaping, cultivate students' national feelings, international vision and responsibility, enhance national consciousness, spread Chinese culture, and tell Chinese stories.

At present, domestic researchers' research on morality cultivation in college English teaching mainly from the following aspects: the necessity and the meaning of morality cultivation in college English teaching; the effective way of implementing morality cultivation in college English teaching from the aspects of curriculum connotation construction, teachers' ideological and political literacy, and expansion of ideological and political education achievements; applying theories from linguistics, foreign pedagogy, and cross-cultural perspective to guide morality cultivation in college English teaching practice. Until now,

there have been relatively few researches applying the “production-oriented approach” (POA) to design ideological and political teaching practice. This study attempts to explore a teaching strategy based on the core teaching ideas of POA to find out the feasible way of integrating moral cultivation in college English teaching.

The background of POA is to solve the problem of “separation of learning and using” of domestic middle and advanced foreign language learners, and it is a theory focusing on language output. Over the years, the theory of POA has been continuously developed and perfected, and a teaching theory with Chinese characteristics has been constructed. Currently, many domestic experts, scholars, and first-line teachers are thinking and exploring the POA theory, and the research is mainly carried out from the aspects of teaching curriculum design, teaching effect, and comparison with traditional teaching methods. For example, Zhang Wenjuan (2015), Qiu Lin (2017, 2019), and Sun Shuguang (2017) applied POA to the actual teaching curriculum design, verifying the feasibility and operability of POA in practical application; Qi Pin, Shi Xiaochun (2016), and Zhang Wenjuan (2016) use a combination of quantitative and qualitative research methods to study the impact of the application of “output-oriented methods” on learners’ output and output ability; Deng Hailong (2018), Bi Zheng (2019), Tang Meihua (2020) compared the “output-oriented method” with the “task teaching method” in terms of teaching philosophy, teaching process, and teaching evaluation; the research results show the advantages of the “output-oriented method.”

The predecessor of POA is “output driven hypothesis” (Wen, 2017). Its core idea is that “taking output as the guidance of teaching activities, learners process input materials in the teaching process of “teacher as the intermediary” so as to achieve smooth output. Therefore, all classroom activities are aimed at achieving “output.” This paper attempts to take POA as the theoretical guidance and take the new standard college English as the research object. Starting from the whole teaching process, this paper explores the ideological and political elements in the teaching unit and designs the teaching unit activities in order to explore the effective ways to implement the “ideological and political” elements in college English.

The Practice of Morality Cultivation in College English Teaching Based on POA

The teaching process of POA is divided into three stages: “motivation-enabling-assessing.” In the motivation stage, teachers set up scenarios and guide students to complete the output task, which stimulates learners’ desires to learn when the output encounters obstacles; in the enabling stage, teachers help students carry out selective learning to help them complete the output tasks; in the assessing stage, teachers evaluate the students’ output (Wen, 2015). These three processes are the basis of teaching design and practice and the guarantee of effective output. The design of the teaching activity needs to integrate ideological and political elements into the teaching process invisibly and effectively to achieve the teaching goal of cultivating morality and people through effective input. The paper takes *New Standard College English 1 (An Integrated Course)* (henceforth *New Standard*) Unit 4 Text A, The Pickle Jar, as an example to apply the teaching process “motivation-enabling-assessing” of POA to integrate moral cultivation points into college English teaching.

Analyze the Theme of Unit and Explore the Morality Cultivation Points in the Text

To clarify the theme of the teaching unit provides a clear direction for the effective mining of ideological and political elements. Through the ideological and political points of the unit, set the output goal and ask the students to complete the learning goal in the form of speaking or writing. The compilation and design of the *New Standard* fully reflects the organic unity of humanistic and instrumental English curriculum.

Each unit includes ideological and political education points. The theme of Unit 4 Text, A, *The Pickle Jar*, is about love, gratitude, happiness, self-sacrifice, and a sense of family responsibility, which can help cultivate students' moral values and enhance their sense of family and social responsibility.

Teaching Objectives and Task Design

Teaching objectives are divided into language, culture, and education objectives. The ideological and political elements in each unit's language goal mainly explain the basic vocabulary, grammar, and rhetorical devices. In the process of explanation, Chinese culture and currently hot words can be integrated. For example, when explaining the word "faith," the example sentence is "牢记初心使命, 坚定必胜信念, 发扬斗争精神, 增强斗争本领,"...*keep their faith in ultimate victory and boost their abilities of struggles.*" When explaining the word "strive," the example is 天行健, 君子以自强不息—*Just as heaven keeps moving forward vigorously, a man of virtue should strive continuously to strengthen himself.* The cultural goal is to cultivate students' ability of cross-cultural degradation and identify cultural differences. The integration of ideological and political elements into the curriculum can make a comparison between Chinese and Western cultures, which can stimulate students' national pride and establish cultural self-confidence. The goal of character education is to cultivate comprehensive talents who have solid English language ability, a broad knowledge of humanities and social sciences, excellent learning, speculation, creation, scientific research, cooperation and leadership, and international general talents with Chinese feelings and cross-cultural vision.

As to the design of output task, there are two factors that must be taken into consideration: one is the appropriateness of the input materials and output task design; the other factor is whether the output task is suitable for students of all levels (Cao, 2017). The output task is mainly from the two aspects of speaking and writing. The forms of the tasks include role playing, presentations, interviews, composition, journaling, and so on. The output task is set according to the theme of the text and the relevant ideological and political elements of the course.

Since the design of the *New Standard* is under the guidance of POA, the unit output task will mainly be reflected in the adaptation and adjustment of the existing tasks of the textbook. What the teacher needs to do is to adjust the difficulty of unit output tasks to suit the English level of students. The output task of *The Pickle Jar* is to write a brief description of family members. The requirements of the unit output task are as follows: 1) their name, age, character; 2) how well you get on with them; 3) any favorite or typical stories about them (Greenall & Wen: *New Standard English College English 1*, P72). Wen Qiufang (2015) pointed out that in order to reduce the difficulty and close the gap between input and output, the output task can be split into several sub-tasks. Therefore, there are two sub-tasks involved in this unit, writing and interview.

Task 1: Unit task on the textbook – writing a family description;

Task 2: (Higher requirement) – Interview students in the university on the subject of family values and family love. Through the output tasks of this unit, students can reflect on family concepts and values in China, widen their horizons, and develop their critical thinking skills.

Teaching Procedures

With the development of modern information technology, mobile technology and online learning resources gain great popularity in English teaching. The blended teaching mode breaks the traditional teaching mode and combines online and offline teaching activities to improve the quality of teaching. The following chart

is the demonstration of teaching procedure of Unit 4 Text A under the guidance of POA, which aims to explore the effective way to fulfil moral cultivation in college English teaching.

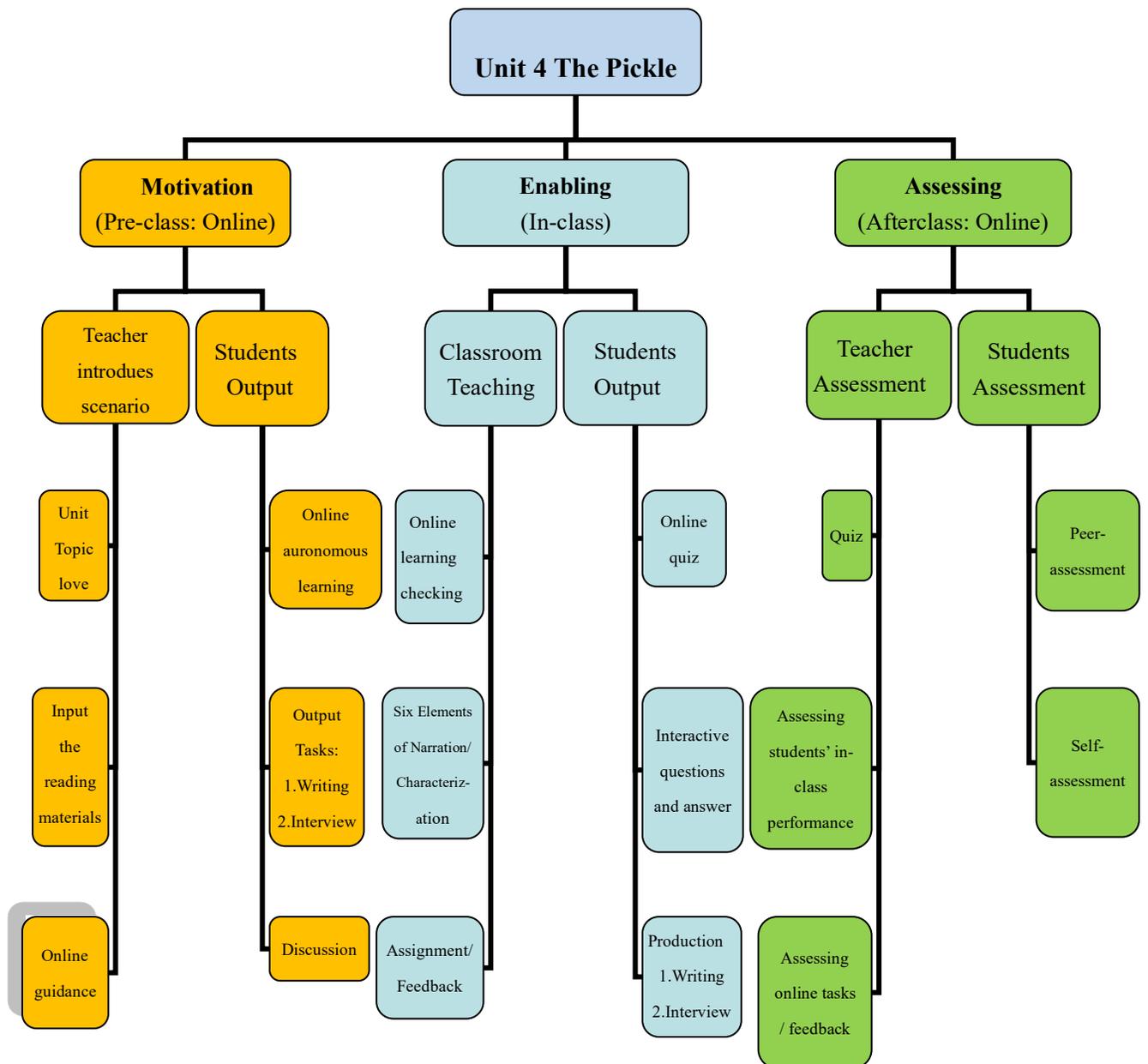


Figure 1. Teaching Procedures of Unit 4 Text A Based on POA

The specific implementation steps are as follows:

Motivation

Motivation is the starting point of unit output. “Teachers present communication scenes, challenge students’ language production ability, explain teaching objectives and output tasks, and stimulate students’ desire for output.” Before the class, the unit teaching content is imported with the help of the network teaching platform, and the students can choose materials freely to learn online before class, and generally understand

the unit task. Take the passage from *The Pickle Jar* as an example. The unit output tasks are writing a family description and conducting an interview. On the internet teaching platform (THEOL), the movie segment of “The Pursuit of Happiness” is provided, which leads to the theme “love” of the text. It makes students think about different types of love in life, leads to the ideological and political point – the fraternity of medical staff. Meanwhile, adding new words that correlate with Coronavirus. During the period of fighting the new Coronavirus, the theme of ideological and political education can reflect the “fraternity and dedication” of medical workers and people at all levels of society who are fighting on the front lines against the disease, reflecting the actual action of the Chinese people to work together and be brave, and to show the Chinese nation’s national feelings of helping each other in the same boat. Let students from the “small family” of love, sacrifice, be dedicated to the consciousness of the family and country, and enhance national pride.

Then ask students some questions to develop their critical thinking abilities: What kind of relationship did the son have with his father? Could you describe your father? In the big family of society, how can people work together to overcome the difficulties? Through the question to stimulate students to think about the theme of this unit, the setting of the problem is sublimated from the individual to the family, society, country, and, finally, back to the individual’s small home.

Subsequently, the platform provides videos and photos of medical staff taking care of patients so that students can understand that in our social family, it is the free payment of many of our relatives that makes us have a better life. In our small family, we need to care for each other, perform selfless dedication, and provide mutual care. In the big family of China, it is the efforts of many people to make us overcome the epidemic situation, cherish a better life, arouse students’ gratitude for the protection given us by the state, stimulate students’ sense of national pride, and achieve the goal of education. Through the task driven, let the students realize their lack of English expression and stimulate their interest in learning.

Enabling

Building a *scaffolding* in terms of output content clearly demonstrates that the purpose is to help students have communicative intentions and information to be expressed when outputting (Kellogg, 1996). Teachers play the role of *scaffolding* to help students carry out selective learning, excavate and screen relevant learning materials related to the theme of the text, and select the suitable learning materials for students. B Through the network teaching platform to build scaffolding, provide input materials that can help output task services, guide and assist students to select and learn input materials from the aspects of content, language form, or discourse structure. As students gradually understand the teaching process of POA, the “scaffolding” role of teachers is gradually weakened, allowing students to try to complete tasks independently and become independent learners. In the previous part, the output tasks are clarified as to write a family description and interview. The writing task can be divided into three subtasks: viewpoint, language, and composition structure. First of all, through the reading and discussion of the text, understand the main idea of the article, and arouse students’ thinking through questions: why was the writer favored by the pickle jar? What had the pickle jar taught the writer? What unforgettable experiences did you and your family have? In the passage, the writer’s father selected him on the values of determination, performance and faith. The teacher will provide a template for the structure of the article and the main content of the writing. Second, as the related reading materials about the six elements of narration and characterization has been released on the online learning website (THEOL), students will identify the six elements of narration and the characterization in the text with the help of teacher in the classroom teaching.

At last, after class, students need to complete an online quiz about the six elements of narration and characterization, apply the writing techniques they have learned to complete the unit output tasks, and submit the composition online.

Assessing

The assessing method of this course is teacher-student cooperation evaluation, namely teacher-student collaborative assessment (hereforth TSCA). “The evaluation objects of TSCA are products completed by students outside of class, including written products (such as composition, translation, research reports, etc.) or oral products (such as oral reports, interviews, debates, etc.) (Wen, 2016).” The TSCA evaluation system is a new measure to deal with the problems of the POA theory system. It is also a supplement to teacher evaluation, students’ self-evaluation, peer evaluation, and automatic scoring. The output task of Unit 4, *The Pickle Jar*, is interview and writing.

The planned class hour is one class hour. First of all, find out the typical samples of medium quality products that can be changed and evaluated; second , based on the teaching objectives, teachers should review the realization of teaching objectives in the samples, one by one, and mark the selected key points pertinently; third , according to the teaching objectives, the whole evaluation task is divided into several small tasks, each of which is based on the individual participation of students’ test; group discussion; teacher-guided communication; teachers participate in mutual evaluation; and then use machine evaluation. Through the method of general survey and spot check, the teacher understands the students’ evaluation performance and the realization of teaching objectives, recommends 2-3 excellent works for students to learn and appreciate; in addition, teachers prepare students’ evaluation materials; finally, according to the key points and difficulties of evaluation, appropriate exercises are compiled to help students solve the common problems in TSCA.

Conclusion

Under the guidance of the theory of POA, the teaching design to implement morality cultivation points in college English is carried out in the form of “motivation-enabling-assessment.” Teachers analyzed the theme of teaching unit, excavated reading materials for students, and set scenarios. The teaching of language knowledge and skills is naturally and closely combined with the ideological and political elements of the course so as to achieve the purpose of the fundamental task of higher education--to cultivate students’ virtues and morality. It also proves the feasibility and operability of POA in the teaching design of moral cultivation in college English. In the future teaching, the author will continue to study the effective ways to implement the moral cultivation in college English class, not only to transfer language skills, but also to integrate ideological and political education into English teaching.

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Mobile Foreign Language Learning in the Information Age of Education

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[Abstract] In foreign language learning under the network environment, teachers and students are directly faced with the transformation of teaching and learning methods from face-to-face classroom teaching to distance teaching, and the transformation of student-centered teaching mode, the change of teaching content, and teaching design based on specialty content and course ideological and political content. It is a constant reminder of how to capture the essence of education and create more spiritual wealth while enjoying the benefits of big data.

[Keywords] Internet; big data; foreign language learning; mobile learning

Introduction

Since the 1960s, computer-aided foreign language teaching centers have been established in China's universities, including autonomous language learning centers. In recent decades, in response to the call of foreign language reform by the Ministry of Education, Chinese universities have established their own autonomous language learning centers (Li, & Li, 2020). There is a lot of research on autonomous foreign language learning through autonomous language learning centers, and autonomous language learning started very early in foreign countries. However, with the advancement of technology, smart phones have entered millions of households, and the phenomenon of university students using only mobile phones is very common. Under the current situation of the new Corona pandemic, the development of online education is in full swing, and mobile foreign language learning using only mobile phones is becoming more and more common; however, the research on mobile foreign language learning is still insufficient. With the development of the Internet and other high-tech industries, the popularity of the internet in people's lives has also greatly improved.

This paper first analyzes the relationship between mobile learning and foreign language learning in the context of big data on the Internet, that is, the opportunities and convenience that the Internet brings to foreign language learning. Second, it analyzes various forms of the realization of mobile foreign language learning in the era of educational information. Finally, it analyzes the advantages and influence of mobile foreign language learning, the influence and help of mobile foreign language learning on students' actual learning life, its role in improving learning efficiency and autonomous learning ability, and its complementary role in traditional education.

Opportunities for Foreign Language Learning in the Context of Big Data

In today's society, the form of education is diverse; the most intuitive is the transformation from classroom face-to-face teaching to distance teaching. At the same time, under the application of multimedia, the subject of education is not limited to teachers, and the object is not limited to students but more to the public to spread more diverse ideology. This is equivalent to always reminding us that while enjoying the convenience brought by big data, we should learn how to grasp the essence of education to create more spiritual wealth. In the field of foreign language teaching in China, the research of mobile informal learning is still in its infancy. The current research focuses on the feasibility of applying mobile technology to

informal learning and the construction of learning mode. Xi Jing (2020) believes that the domestic research in the field of mobile learning and teaching began in 2008, the research heat of the past decade has continued to increase, and the research focus was quite extensive, including mobile technology, teaching mode, autonomous learning, flipped classrooms, and other aspects. Zhou Chenrui, Sun Zhong, and Shen Haijiao (2015) analyzed the effect of using social software after class on primary school students' oral ability. Yin Yilan (2013) thinks that Wechat public platform can promote CET-4 learning; Li Yanping (2012) made an empirical study on the new mode of podcasting assisted listening teaching; Zhou Yun (2012) researched the teaching mode of using microblog tools to promote college oral English.

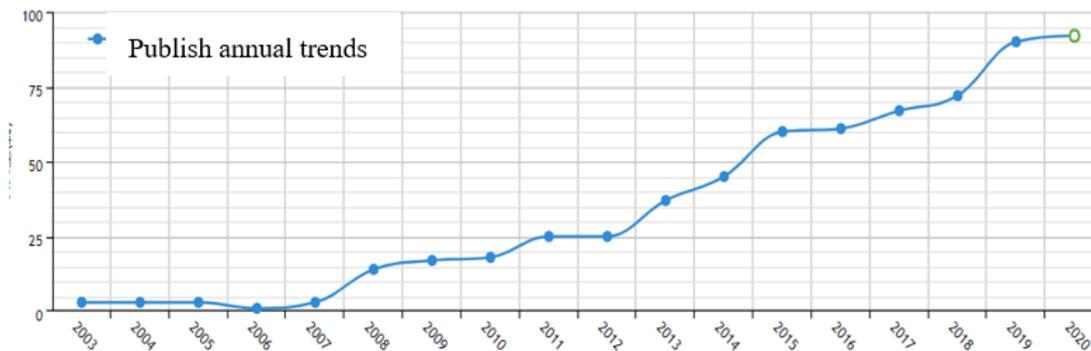


Figure 1. Papers on Mobile Learning Published on CNKI from 2003 to 2020

By searching CNKI with the keyword “mobile foreign language learning”, the author found that 582 papers on mobile learning in foreign language discipline were published from 2003 to 2020 (Figure1). From the number of papers published, it can be seen that the attention to “mobile foreign language learning” has gradually increased since 2010. In the published papers, this paper discusses the keyword ranking of the published papers, among which the top 18 keywords are as shown in Figure 2. From the statistical data, the focus and key words of the papers published from 2003 to 2020 mainly focus on the mobile foreign language teaching mode, teaching resources, learning methods, the learning environment, and so on.

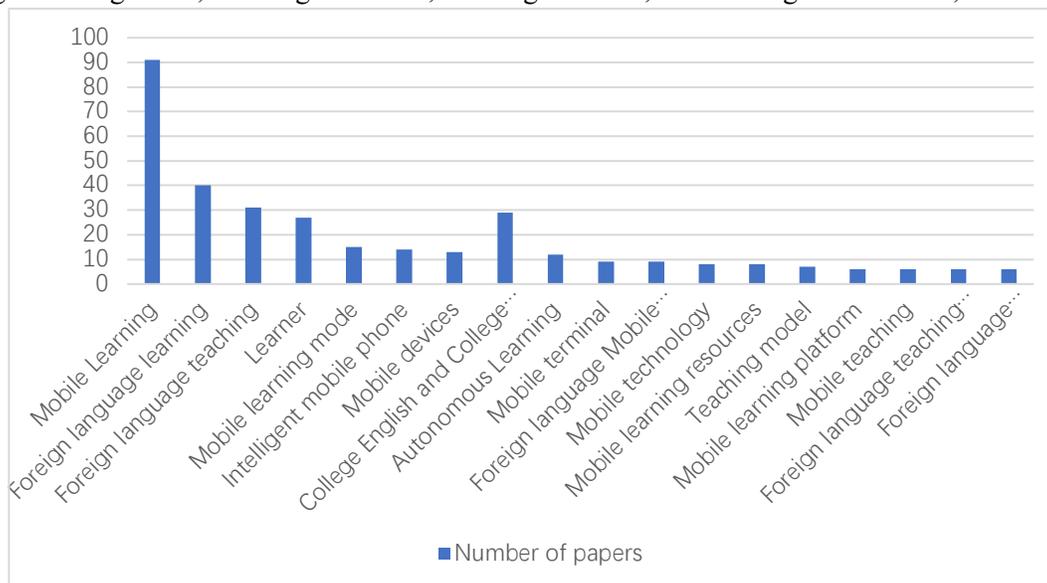


Figure 2. Focus of Papers on “Mobile Foreign Language” in CNKI from 2003 to 2020

For foreign language learners, the integration of knowledge under the Internet is more comprehensive and efficient than that of foreign countries and traditional books, which greatly meets the demands of students' multi-channel foreign language learning. With the popularity of two-dimensional code scanning learning and paperless clients, foreign language learners have more autonomy. In the era of big data, learning is more convenient and faster than in the traditional era, and it is interesting. With the Internet as the link, foreign language people are not only the information receiver but also the information sender. The cross regional and cross-cultural communication with "people" as the main body expands the level of education and speeds up the pace of cultural input and export between countries.

The Feasibility of Foreign Language Learning Under Big Data

Liu Xin (2018) defined the learning behavior of using various mobile devices in people's hands with the help of the Internet environment as mobile device based autonomous learning, which can improve learning efficiency, enrich learning content, and strengthen teacher-student interaction. Henri Holec (1979) also defined mobile device-based autonomous learning as using mobile devices and network learning resources; students can carry out autonomous learning tasks at anytime and anywhere on campus.

In the environment of big data, foreign language learning with the Internet as the medium is particularly rapid. The informatization of foreign language education has gone beyond the level of establishing foreign language education websites and providing foreign language resources, and has begun to provide online platforms. Compared with other subjects, foreign language education is more interactive and participatory. It is suitable for online communication and instant feedback between teachers and students, and it is easier to meet the personalized needs of learners in different countries.

Compared with traditional education, big data has the advantages of widespread and wide sources. Nowadays, the mobile phone APP and micro-blog WeChat have a very large influence. According to statistics, in May 2017, the number of monthly active WeChat users reached 980 million, and the platform of WeChat official account is increasing (Kong, 2019). People not only use WeChat to communicate with chats, but also use WeChat to do daily news and professional information. A certain amount of browsing can be said to say goodbye to newspaper news communication law and usher in the era of big data communication. Nowadays, there are also some mature apps specially used for foreign language learning so that scholars can brush words, memorize grammar, and read sentences at any time.

In the context of big data, resources can come from all over the world and can also be transferred to all directions. Then, it is convenient to integrate resources and present the most core and effective information for people. It can make foreign language learning more intuitive and directional. According to the different needs of foreign language students, they can browse different types of learning materials.

Using mobile phones and other mobile platforms for learning can, in a timely way, check the feedback of students' homework and practice and can more comprehensively understand students' current learning progress, learning status, learning effect, and shortcomings.

The Realization of Mobile Foreign Language Learning

Mobile foreign language learning can be carried out through learners' smart devices, such as smart phones, iPads, etc. At the same time, in order to make better use of mobile foreign language learning, the supporting use of learning platform is needed, such as the learning app used by most college students and teachers, which is a course of learning, knowledge dissemination, a management-sharing platform based on micro

service architecture, and a wisdom tree network learning and teaching platform supporting credit exchange across schools.

The most important feature of these online learning and teaching platforms is that they can be installed on learners' smart phones. Learners can learn at anytime and anywhere, not constrained by time and place. Second, teachers can also use mobile phones to easily upload online learning resources and construct curriculum resources. At the same time, they can connect with the school curriculum, changing the traditional teaching mode of relying only on the classroom in the past. Teachers can combine with specific courses to improve the teaching of the curriculum. At the same time, they can organize students to carry out group cooperation and discussion learning. Under the new situation, the relationship between teachers and students is closer, and the learning effect is better. However, no matter which way learning platform and learning software are used, they should be based on the design of the whole curriculum and the organization of the whole classroom. Without the leading role of teachers, student-centered teaching and learning cannot be realized.

Advantages and Influence of Mobile Foreign Language Learning

With the development of the Internet, as long as you have a mobile phone and can surf the Internet, you can capture many learning resources from the Internet, and the content is very rich, you can learn at anytime and anywhere. Most foreign language learners in China are faced with the problems of lack of authentic corpus and a real-time communication environment. However, Internet learning, such as mobile phone learning and computer learning, provides a large number of real language materials and an effective communication platform for the effective use of foreign language. It is a three-dimensional and vivid feature of language learning. It enables learners to accept various language skills, such as listening, speaking, reading, writing, and translation, which meets the needs of foreign language learners sexual emotional and cognitive needs. Internet learning, with its massive multimedia network resources and learner centered characteristics of autonomous learning, as well as its mobile convenience, effectiveness, interactivity, situational, and ubiquitous features, has obvious application advantages in foreign language autonomous teaching (Zhang, Z., 2009).

Internet learning is the supplement and expansion of traditional learning mode, which can fill the shortcomings of teacher-student communication, mutual learning, and situation creation, and it plays an indispensable role in cultivating autonomous foreign language learning.

The emergence of Internet learning has made up for the deficiency of classroom learning and in-class learning, making the extracurricular foreign language learning fragmented learning time flexible, and the interaction between teachers and students can be carried out at any time. Some studies have shown that college students in the Internet learning environment can significantly improve the effectiveness and efficiency of foreign language learning (Sun, & Song, 2014). Whenever and wherever possible, mobile phones can be read by Baidu search. The WeChat mobile public official account is very convenient. Anytime, anywhere, you can take out your cell phone to learn. The official account is rich and colorful. Not only does it have the latest news but also many articles, new words, and pronunciation, which are tagged out; this makes foreign language learners learn in a happy mood and can also enhance their interest in autonomous learning.

The characteristics of mobile foreign language learning are as follows: 1) Learning time and learning place are free. Learners can arrange their own time according to their own availability. They are not dependent on the learning time in class and are not constrained by time and place. They can study anytime

and anywhere. 2) Rich learning materials, learning content, can be flexibly selected according to their own knowledge level, especially suitable for foreign language learning, such as memorizing words, sentence patterns, and so on. There are many apps available. 3) It can improve learning efficiency. Students can use their fragmented time to improve learning efficiency. Compared with the traditional indoctrination education, this learning method can greatly improve the learning efficiency of students. 4) The communication between teachers and students can be more fully realized. The use of mobile tools in foreign language learning can, in a timely way, communicate and discuss with teachers and classmates, which can reflect the student-oriented and people-oriented teaching and learning methods.

Implications and Conclusion

Using mobile devices such as mobile phones to assist foreign language learning under the Internet can improve students' ability anytime and anywhere. Various forms of Internet make learning convenient and efficient. Through the above analysis, this paper draws the following conclusions. 1) Mobile foreign language has many advantages. It can provide a high-quality platform for foreign language learning, share various resources more quickly and diversely, and feedback data in time. Especially for foreign language learning, language learners can learn independently and explore freely in a relaxed language environment. Compared with traditional teaching, mobile learning has the characteristics of interest, convenience, and autonomy. Without teachers, it can also learn freely and selectively. Mobile foreign language learning can give full play to and highlight the dominant position of learners. 2) No matter what kind of learning software or learning platform is adopted to realize mobile foreign language learning, learners' autonomy needs to be further improved, teachers' teaching resources construction and communication with learners needs to be further improved, and teachers' teaching organization and teaching plans need to be further strengthened. In the future research, we will continue to pay attention to and explore the hybrid learning and blended teaching of "situational" mobile learning and classroom learning, which can not only improve the learning efficiency and effect of foreign language learners, but also cultivate the awareness of autonomous learning.

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Using Online Open Curriculum and Online Resources to Promote Teaching Patterns, Methods Reform, and Innovation and Practice

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[Abstract] *It is argued that online network courses and online network resources could assist and refresh the traditional classroom teaching and increase the input of special professional English-related knowledge to meet the needs of students in deep study, life, and future work. A new teaching mode to make full use of online open courses should be sought to improve the special major students' English listening, speaking, reading, writing, and translation professional abilities. Therefore, the purpose of this article is to improve adaptability and practicability of the students of different grades and different majors to the teaching resources and contents of different online resources, which are explored.*

[Keywords] *online open curriculum; teaching patterns; student-centered way*

Introduction

In recent years, the Ministry of Education has begun to advocate the integration of computers and the Internet into education. Nowadays, with the development of digital information technology, digital teaching means, and online open courses, as well as the utilization rate and frequency of online resources in schools, online courses are soaring year by year, especially in colleges and universities. The application of the digital Internet in education can not only improve educational thought, educational ideas, and perfection of the educational system, but can also upgrade the educational mode and improve educational method. According to previous studies, online teaching models and online resources have been implemented in some universities and colleges, but they are still teacher-centered and have not received the desired results, in part because of the influence of traditional teaching concepts. Online teaching resources have only become an auxiliary tool for teachers and have not used to their potential. Most of them are replicas of teaching materials and lack the characteristics of the times. Therefore, this article seeks to improve adaptability and practicability of the students of different grades and different majors to the teaching resources and contents of different online resources, which are explored (Chen, 2006).

Theoretical Support

The foreign research on the university classroom online teaching mode is earlier than in our country. The researcher has created some university online classroom teaching modes suitable for the student development from different angles; many application cases are worth our reference and thinking (Cotterall, 1995). With regard to academic monographs, Lei Zhengguang introduced the general situation, characteristics, and training process of the “dual system” teaching mode and its implementation in China in his first study of the German dual system teaching mode. As for the thesis, Li Ying and Wang Zhanying compare the liberal arts classroom teaching mode in China and Canada in a comparative study of the basic models of liberal arts classroom teaching; they analyze the advantages of Canadian university classroom teaching modes (Li, Y., 2016). Besides, there are also Liu En's teacher-student relationship model and enlightenment based on the tutorial system – taking British universities as an example (Li, & Zhou, 2008).

It is valuable to study the foreign classroom teaching models and draw lessons from their advantages, but these studies are more a general introduction of empirical articles and simple theoretical discussions that lack empirical research.

The Ministry of Education encourages the development and application and combination of computers and the Internet with daily applications; colleges and universities should actively improve the traditional teacher-centered teaching model (Li, & Zhang, 2014). They should actively, introduce online resources into the classroom teaching model and be combined with an online interaction model. The new teaching mode should be based on modern information technology, especially network resources, so that the teaching of university courses can use free resources, free time, and free places to a certain extent while fully meeting the individual and autonomous learning of learners. This can better encourage and monitor students' autonomous learning. In the process of tracking and evaluating students' language ability through relevant software and websites, teachers should encourage students to carry out regular self-evaluation and fully realize the teaching mode of "student-centered, teacher-assisted, online resource-based" so as to cultivate learners' comprehensive ability, autonomous learning ability, research, and innovation ability (He, & Li, 2009).

The Implements for Teaching Method

Specific Reform Elements

A teaching mode is actually synonymous with teaching activities and teaching methods. The purpose is to build and construct relevant theories to achieve teaching objectives. In other words, the teaching mode reflects the relationship between stable teaching and learning, aiming at improving teachers' teaching strategies and teaching methods and at perfecting the teaching process in a specific teaching environment. Combined with traditional teaching theory, it makes full use of online open resources and digital resources. In particular, the teaching mode of aerospace English is suitable for English learning in aerospace colleges and universities under the network environment. Many researchers and some teachers use computers to aid teaching, such as interactive whiteboards, network platforms, online resources, and other network development resources, to combine professional knowledge with practice and lead students to practice in traditional classes.

Actively Add the Link of "Online Resources" to the Traditional Teaching Mode.

The most important is the student-centered teaching links. Nowadays, there are several main forms of teaching in colleges and universities: teaching (lecture), tutoring (tutorial), and practice (workshop). The emphasis on student-centered, online resources is not to pay attention to what students "get," but to emphasize what students "have developed"; that is, a student-centered, high-quality teaching concept is to promote the professional and practical development of college students in the first place. Based on the traditional teaching materials and the latest online and offline resources, we actively build English teaching resources suitable for the characteristics of the aerospace major in our colleges.

Although there are few aerospace-related contents in traditional English textbooks, they can meet the needs of syllabus teaching; but, for the classroom with professional characteristics in our school, the shortage of resources and the old resources cannot arouse the students' strong desire to learn. Therefore, based on the traditional teaching materials, giving full play to the latest network resources and building teaching resources suitable for the professional characteristics and English level of aerospace students in our school have become one of the important contents of this study.

New Teaching Evaluation System is Found

Establish a teaching evaluation system and student evaluation system for the content of this teaching reform. The establishment of a teaching evaluation system and a student evaluation system is the last link of this teaching reform, and it is also a very important link. It is related to the effectiveness and feasibility of each teaching method, whether students get faster and greater improvement under the new teaching mode and whether teachers' teaching methods are more conducive to the development of students' majors and the needs of future practice.

A new student-centered and student-oriented teaching model based on solving and exploring professional problems is developed by combining all kinds of new teaching forms, such as flipping classroom, micro-classes, MOOCs and traditional teaching organic knots. Build a kind of English teaching resource, which is more suitable for our special specialty. The goal is to establish an objective and fair system of teacher evaluation and student evaluation, and to evaluate students' comprehensive English learning ability and English acquisition ability related to special majors from all aspects of listening, speaking, reading, writing, and translating. Actively broaden our school teachers' special professional horizons, strive to improve the level of teachers, and actively improve the flexibility and curability of teaching methods (Hou, & Sun, J., 2020).

Key Issues to be Addressed

Based on the digital teaching resources, the online open courses and online resources are integrated into traditional teaching, which actively encourages students to explore and develop the specialty of our school. Guide and cultivate students' autonomous learning ability through online open courses and network resources; develop students' ability to think independently, find problems, and solve problems through basic learning courses and micro-lessons; improve students' speculative ability by setting up open problems in aerospace English with professional knowledge, especially school characteristics; and increase students' ability of information search and inquiry through targeted presentation links, as well as understanding of professional characteristics.

Expected Goal

Optimize and upgrade the learning materials, increase the special major related English materials, select the learning content, improve the students' learning level, which is not high and the learning content, which is old, strengthen scientific research, and so on. Keep up with the trend of the times, actively and comprehensively, with the help of online resources from the Internet to select practical teaching materials and related grade examination materials, from listening, speaking, reading, and writing aspects of the choice of teaching materials that are in line with the development of the times and students' lives, learning needs, which will fully reflect the advantages of specialty characteristics. By collecting electronic and paper documents, consulting and sorting out the theoretical guidance related to this study, enhance the research direction and significance. Through the grading of teaching and the specialty demand of the characteristic specialty, the adaptability and practicability of the students of different grades and different majors related to the teaching resources and contents of different online resources are gradually explored.

Through the student-centered approach, with outstanding characteristics of the major, especially aerospace English-oriented all-round, three-dimensional teaching model reform to find out a set of objective and feasible teacher evaluation system and student evaluation system, establish online courses and network resources a related curriculum library, and improve the objectivity of students' performance and

characteristics of the professional practicality and scientific research. Through project research, we will gradually establish and introduce online network courses and online network resources to assist the traditional classroom teaching to increase the input of special professional English related knowledge to meet the needs of students in their deep study, life, and future work (Xu, & Jiao, 2012).

Research Method

Literature Method

Through the literature retrieval, to consult the related works, papers, periodicals, meeting records, and other related materials related to this project as the theoretical guidance of this study. Because the digital teaching environment is the essence of integration, information technology and subject teaching and the teaching process involve three stages: one is directly related to the classroom teaching of in-class stage, the other two are “stage before class” and “stage after class,” so from the highest level, the teaching mode of digital environment has only two objectives: integration of teaching and extracurricular integrative teaching mode (Li, 2020). Based on the multimedia teaching mode in class, its implementation environment is the multimedia projection classroom where the teacher carries on the teaching with the aid of prepared courseware (Xie, 2020). There are many advantages; for example, teachers can use sound, animation, video, and other ways of teaching, so as to achieve the intuitive presentation of teaching knowledge points so students can better understand. But it is difficult to realize the communication between teachers and students just because the students are watching and digesting the single-direction participation (Zhang, 2020). The teaching mode of modern colleges and universities can be explored in various ways according to different teaching objectives and teaching objects, and they can boldly use various teaching modes, such as cooperative learning, independent learning, teaching, discussion, role playing, and so on (Feng, 2020).

Experimental Research Method

The method is accomplished through making research plans, carrying out teaching experiments, recording data, analyzing data, and obtaining the result of teaching experiments. The function of creating a preset situation is to make the students have more profound feelings and experiences under specific teaching objectives and teaching contents, stimulate students' interest in learning, and focus students' attention on the teaching objectives and teaching contents of this class through the real setting of the scene before class or during class. At the same time, through setting the situation, it can guide the students to understand and explore the knowledge and concept deeply, and further consolidate the teaching objective and teaching content independently. Pay attention to the experience of teaching and learning, through the class perceptual knowledge and rational knowledge to rise to the theoretical acquisition.

Survey Method

Select different levels of students as samples, mainly through questionnaires and interviews, to investigate and research, grasp the relevant data information of various types of learners, and extract the first-hand data to support the research. The questionnaires and interviews mainly include those aspects: 1) How to understand learning-centered? 2) How to understand problem-based learning? 3) What are the requirements of today's society for graduates? 4) What opportunities have new media brought? 5) Have your comprehensive abilities and qualities been improved? In what areas? 6) What the differences between teacher-centered teaching method and student-centered? 7) What is the biggest change during your courses in the process of applying online resources?

Conclusion

The use of digital information is indispensable. The demand for the Internet in the teaching process also highlights that online development courses and online resources have become the fresh blood in the traditional classroom. Some educators advocated the combination of college courses and computer Internet, and added some online resources to traditional classes. This is the further development of traditional ideas, the innovation of traditional teaching mode, and the application of college English based on computer Internet input to autonomous learning so as to better guide students to understand learning goals and methods. At the same time, students can be tested and evaluated with some online resources. In recent years, the network online teaching in our country has gradually risen; many colleges and universities have set up the university English autonomous learning center with the network as the platform, which pays attention to the cultivation student English learning autonomy. More and more people emphasize the combination of network information technology and the actual classroom in the university, and highlight the educational application of information technology. Construction and introduction of the MOOC curriculum has attracted wide attention of teachers and students in colleges and universities. Appropriate introduction of MOOC education technology in the university network teaching mode, use of modern network information technology, and, according to the different conditions of students, develop a targeted personalized training program. In order to find out a more scientific online teaching program to guide teaching practice.

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Research on Raters' Consistency for TEM4 Writing Test Based on MFRM

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[Abstract] The rating of writing tests is influenced by various elements of the raters. This paper, mainly applying Many-Facet Rasch Model, analyzes raters' consistency in scoring the TEM4 writing test. The result shows that the consistency of the scorers is excellent, but the severity is different; the scoring interval is reasonable. Finally, some practical suggestions based on the research results are put forward.

[Keywords] MFRM; TEM4 writing; rater consistency

Introduction

Writing, as an important part of the English teaching, is characterized by high input and low output. In terms of the assessment methods of English writing alone, the traditional English writing teaching evaluation system is too singularly focused. In the classroom or test environment, the teacher scoring is generally used as the main or only mode of writing evaluation. Teachers often have to spend a lot of time and energy to evaluate student writing. Evaluation is an important part of the learning process (Johansson, 2014; Mahoney, 2015). Furthermore, just, fair scoring is influenced by many factors. A reliable score can provide diagnostic feedback for teaching and provide a basis for daily teaching decisions. The study is to evaluate the raters' consistency by analyzing the scores of teachers with quantitative methods in order to guarantee fairness of the subjective test.

Related Terms

Raters' consistency

The scoring credibility is influenced by various factors. The scorer is an important factor influencing the score result. Whether the scorer can maintain consistency in the scoring process affects the fairness of the scoring. Due to the nature of the writing assessment, the subjective judgments in the scoring are unavoidable. Therefore, many factors may cause different scoring results, such as the background and experience of the scorers' work, the individual's understanding and mastery of the scoring standards, and the expectation of the subject and the views, and attitudes, etc. (Baghaei, 2015).

Inter-rater reliability is the degree of similarity among raters. Do the raters score the same marks to the same scripts without influencing or being influenced by each other (Ping, 2009)? Intra-rater reliability is the degree consistency among the raters in the process of scoring the scripts.

Many-Facet Rasch Model

Researchers researching from the item response theory (IRT) view raised a variety of complex models for detecting rater effects. McNamara and Adams devised IRT models to deal with potential dependency among multiple ratings. (McNamara, 2000) Extensions of the conventional Rasch model has been developed to deal with multidimensional and multilevel rating data. Two-parameter IRT models allowed the researcher to apply a data-modeling way to measure rater effect (Wolfe, 1998).

Many facets of the Rasch Model originate in the simple Rash Model created by G. Rasch, a Danish mathematician, in 1960 based on Item Response Theory (Myford, & Wolfe, 2004). The model can be applied to analyze all kinds of subjective tests as an extension of a simple Rasch Model. McNamara and Adams (1991) indicted that MFRM is fit to evaluate the inter-rater consistency, severity/leniency, scoring criteria, and raters' bias. MFRM, analogous to an ANOVA-based approach, can establish a statistical framework to analyze the rating data, summarize overall rating patterns in terms of group-level rater effects for the raters, traits, and other variables. MFRM analyzes every facet independently to determine to at what level the various facets function. The many-faceted Rasch model measures the data with the log-odds of each transition between adjacent rating scale categories represented by one parameter denoting the level of performance (for rates), severity (for raters), and difficulty (for traits, and for rating scale categories) (Linacre, 1989).

Research Design

Research Question

How are the raters' consistency in rating TEM4 writing test?

Research Procedures

The study consists of three main steps:

1) **Participants.** One hundred and twelve sophomores from an university English major are selected for the writing test. They are required to finish the TEM4 (2018) writing task in 35 minutes. Among all the paper, 80 compositions are randomly chosen to be rated by five scorers.

2) **Rating approach.** Five raters with rating experience for TEM4 writing from university English major are chosen to score the 80 TEM4 scripts. The analytic approach is required. Rating criteria are same as the official rules including flexibility and appropriateness of language, accuracy and range of language, use of original information, main idea coverage, and information integration.

3) **Data collection and analysis.** The scores are collected and input into the computer. Then, MFRM is applied to analyze the data and gets the statistical data (presented below).

Results and Discussion

Overall Analysis

The MFRM uses a logit as the basic test unit. In the scale, 0 indicates an intermediate level. Above zero is represented by a positive number, and below zero is represented by a complex number. A higher number indicates a stronger candidate's ability and, the greater the number, the more stringent the scorer's rating. Table 1 shows the overall analysis for the rating. In the second column, 37 students are above the mean, the same below; six are equal to the mean, which reveals that the writing score is reasonably laid out. It indicates that writing ability of students can be differentiated carefully and the test is credible. From the third column, all five raters have accumulated around the value 0, indicating that the rating is satisfied and has no significant severity. All the raters can judge the students' ability objectively and justifiably according to the rating criteria.

From the fourth column, the criteria of using of original information lies in the middle, flexibility and appropriateness of language is obviously lower than the mean, and the other three are higher, showing that the rating standards are applied significantly differently. The best consistency among the raters is the use of original information. Flexibility and appropriateness of language is the easiest the rater granted the students. The raters take the accuracy and range of language most strictly, and students could get points for the most difficultly.

Table 1. Overall Diagram

Measr	+examinees	-raters	-criteria	Scale
16	+	*	+	+
15	+	*	+	+
14	+		+	+
13	+		+	+
12	+		+	+
11	+		+	+
10	+	***	+	+
9	+	**	+	+
8	+	****	+	+
7	+	*****	+	+
6	+	*****	+	+
5	+	**	+	+
4	+		+	+
3	+	**	+	+
2	+	***	+	+
1	+	*****	+	+
0	*	*****	* R1 R2 R3 R4 R5 * using of original information	* * *
-1	+	*	+	+
-2	+	**	+	+
-3	+	*	+	+
-4	+	*	+	+
-5	+	**	+	+
-6	+	****	+	+
-7	+	****	+	+
-8	+	****	+	+
-9	+	**	+	+
-10	+	*	+	+
-11	+	**	+	+
-12	+	****	+	+
-13	+		+	+
-14	+		+	+
-15	+	*	+	+
-16	+	**	+	+
-17	+	*****	+	+
-18	+	*	+	+
-19	+		+	+
-20	+		+	+
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-350	+		+	+
-351	+		+	+
-352	+		+	+
-353	+		+	

Inter-Rater Consistency Analysis

In order to check the internal consistency, the values of Infit MnSq and Zstd need be examined. The INFIT value shows the internal consistency of the scorer. When this value is between 0.5 and 1.5, it indicates that the internal consistency of the scorer is better; when this value is greater than 1.5, it indicates that the scorer score is inconsistent; when this value is less than 0.5, it indicates that the scorer's score is too concentrated. In Table 2, the figure of the Infit MnSq ranges from .75 to .98, indicating that the internal consistency is relatively modest, and the scores can distinguish the students with various ability. However, $R1|z|=3.6 > 2$ and MnSq of R1 (.75), revealing the relatively messy fitting degree of R1 compared with the other four, which shows that the R1's consistency is not appropriate. Ping Wang (2009) indicates that the inter-rater consistency always exists due to some unspoken reasons, such as hand-writing style, personal status, and tiredness.

Table 2. Inter-rater consistency

Infit		Outfit		Estim. Discrm	Correlation		N raters
MnSq	ZStd	MnSq	ZStd		PtMea	PtExp	
.87	-1.7	.83	-1.2	1.13	.95	.95	5 R5
.87	-1.8	.71	-2.3	1.17	.95	.95	2 R2
.98	-.2	.89	-.8	.96	.94	.95	4 R4
.93	-.9	.78	-1.6	1.11	.95	.95	3 R3
.75	-3.6	.58	-3.5	1.19	.95	.95	1 R1
<hr/>							
.88	-1.7	.76	-1.9		.95		Mean (Count: 5)
.08	1.1	.11	.9		.00		S.D. (Population)
.08	1.3	.12	1.1		.00		S.D. (Sample)

Severity Analysis

While scoring, the scorers are expected to be highly consistent, and the severity of the scores is not significantly different (Linacre, 1994). From the figure in Table 3, the fifth rater is .27 logits, indicating that he scored most loosely and students could get points easily. The most severe rater is R1 (-.46 logits). The other raters have no significant difference in severity. Overall, all the raters had appropriate self-stability and better self-consistent ratings. The score can be considered as more credible. Below the table, the separation ratio is 1.87, and the separation index is 2.82, which indicates that the severity of the scorer can be roughly divided into 3 different levels; the separation reliability is as high as 0.92, and $P = 0.00 < 0.05$. It shows that the scorers show different severity, which is similar to the prior study results, indicating that although the scorers have a good internal consistency, they generally show different severity.

Table 3. Severity Analysis

Total Score	Total Count	Obsvd Average	Fair(M) Average	- Measure	Model S.E.	Infit MnSq	-1.7 ZStd	Outfit MnSq	-1.2 ZStd	Estim. Discrm	Correlation PtMea	PtExp	N raters
901	395	2.28	2.19	.27	.14	.87	-1.7	.83	-1.2	1.13	.95	.95	5 R5
916	400	2.29	2.22	.14	.13	.87	-1.8	.71	-2.3	1.17	.95	.95	2 R2
918	400	2.30	2.22	.11	.13	.98	-.2	.89	-.8	.96	.94	.95	4 R4
927	400	2.32	2.25	-.05	.13	.93	-.9	.78	-1.6	1.11	.95	.95	3 R3
950	400	2.38	2.34	-.46	.13	.75	-3.6	.58	-3.5	1.19	.95	.95	1 R1
922.4	399.0	2.31	2.24	.00	.13	.88	-1.7	.76	-1.9		.95		Mean (Count: 5)
16.1	2.0	.03	.05	.25	.00	.08	1.1	.11	.9		.00		S.D. (Population)
18.0	2.2	.04	.06	.28	.00	.08	1.3	.12	1.1		.00		S.D. (Sample)

Model, Populn: RMSE .13 Adj (True) S.D. .22 Separation 1.61 Strata 2.48 Reliability .72
 Model, Sample: RMSE .13 Adj (True) S.D. .25 Separation 1.87 Strata 2.82 Reliability .78
 Model, Fixed (all same) chi-square: 18.0 d.f.: 4 significance (probability): .00
 Model, Random (normal) chi-square: 3.3 d.f.: 3 significance (probability): .35

Conclusion

The research applies the MFRM to analyze the raters' effect and reveals that the raters' consistency is excellent, but the severity or inter-consistency is varied; the scoring standard interval is reasonable, but the difficulty of individual items is not detailed enough; the raters' use of the standard needs to be strengthened. In other words, almost all the raters can grant objectively the scripts according to the scoring criteria and keep a steady level. However, among the raters, the significant difference on the individual criteria exists due to leveled grasp and comprehension. In order to guarantee the objective and accurate assessment of students' writing ability, the prior training for understanding the scoring criteria is advised for all the raters. All the raters should have the similar mastery for the scoring criteria to guarantee the inter-consistency. The scoring criteria should be designed and revised carefully for the purpose of easy operation.

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Computer-Assisted Grammar Teaching in the College Writing Class

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[Abstract] Writing is among the students' poorest areas in TEM-4. This article hypothesizes students' writing proficiency is closely related to their knowledge of grammar. To demonstrate the hypothesis, this author analyzed 60 compositions (chosen from the portfolio of Eastern Liaoning University) written by 30 freshmen (English majors) and their composition scores in the final examination by SPSS, which shows grammatical problems are the main problems of students' writing. This article aims to design some computer-assisted grammar teaching guidelines in writing classrooms under the guidance of the constructivists so as to improve students' writing proficiency.

[Keywords] computer-assisted grammar teaching; constructivism; on-line learning; peer response

Introduction

Writing is among the students' poorest areas in testing for the TEM-4. Students spend large amounts of time learning English, while their practical performance cannot satisfy both the students themselves and their social needs. There has been a long debate about whether explicit grammar teaching is useful or not. In this paper, the author first hypothesizes that students' grammar knowledge does function a lot in their writing. To illustrate this, she first chooses from the portfolios, 60 compositions written by first-year English majors of Eastern Liaoning University on two familiar topics, and then examines, classifies, and analyzes the grammatical errors and compares the errors with students' final composition scores by SPSS. The data analysis calls for the necessity of grammar teaching and learning. Finally, the author lays out a number of suggestions and guidelines for inclusion of grammar in writing classes.

Literature Review

In ELT in general, there is much lively debate about whether grammar instruction is a useful means of improving language ability. Krashen is, of course, a leading exponent of the idea that grammar instruction is not an important part of language acquisition, which is developed instead through massive comprehensible input of the target language (Krashen, 1999).

But it is possible to find greater support for the use of grammar instruction from those who are in some way opposed to Krashen's theories. Ellis, in particular, notes a number of studies that demonstrate how formal instruction can have a positive effect on learners' abilities and concludes that the answer to whether formal instruction works is a tentative "yes" (2006). One reason why it can work, he argues, is that explicit instruction is necessary for learners to be able to notice features in the input that they receive, which can then become part of their acquired knowledge. In an experimental study, Fotos (1993) finds that grammar instruction is beneficial in helping students notice specific features of texts. These authors were concerned with language improvement in general, but if formal instruction also enables students to notice specific features in texts, presumably this ability will also be of help when it comes to the process of editing work, although Fotos' article did not specifically examine whether students could notice incorrect features or whether they could notice features occurring in their own texts (Muncie, 2002).

Studies which have examined students' beliefs and expectations have consistently found that students have much more favorable attitudes towards grammar instruction than teachers and methodologists. Schultz (1996), for example, finds that, overall, students have a "strong conviction that grammar is useful in foreign language learning" and that in her particular case, 26% want even more grammar study than they were receiving. Of course, teachers should provide students with what helps them learn, rather than what the students think helps them to learn. However, this angle ignores the effect of student motivation in learning, and the very real possibility is that not taking learner beliefs about the importance of grammar instruction into account could affect students' trust in teachers and institution and, consequently, lower motivation (Schultz, 1996). All other things being equal, if students believe that the type of education they are receiving has positive effects on their learning, it stands to reason that this is preferable than the reverse case. The writer hypothesizes that students' writing proficiency is closely related to their knowledge of grammar. To illustrate the hypothesis, research is done as discussed in the next section. .

Research Design and Data Analysis

Subject and Material

Sixty compositions written by 30 first-year students (English majors) are chosen from the portfolios of Eastern Liaoning University. The author collects two compositions of each student, in which "University Life" is written at the very beginning of the term, and "My Father" is written at the end of the term. Students are told by the teacher to write, check, and modify their compositions carefully every time because the composition score is regarded as an indispensable part of the final exam. The students' composition score is collected, too, when they finish the first year's learning.

Data Analysis

These compositions had been annotated and commented on by the course teacher; they were annotated and commented on again before this article was written by the author. As a result, mistakes made by subjective factors were avoided. Then, a correlation (between grammatical errors and composition record) analysis was conducted with the help of SPSS 11.0.

According to the study, there are 331 errors (see Table 1) in the first composition in which syntactic errors account for 166 (50.2%); lexical errors account for 129 (38.9%); and other errors make up 36 (10.9%). There are 220 errors in the second one in which syntactic errors account for 128 (58.1%), lexical errors comprise 65 (29.6%), and other errors make up 27 (12.3%). Each composition makes an average of 8 errors, and the grammatical errors accounts for 295 (89.1%) and 193 (87.7%), respectively. Students did make progress in the term, but the problems are still on grammatical aspects.

According to the correlation analysis (see Table 2) conducted by SPSS, the relation between grammatical errors and the composition score is significant at 0.01 level, which is obviously bigger than 0.05, so the grammatical problems become the main obstacles that hamper the compositions from being understood and that students' writing problems maintain close ties with grammar teaching and learning. Grammar instruction remained a hot topic in the past and is still a controversial issue for both the teachers and students because they are not sure whether grammar should continue to be taught in college, especially when TEM-4 and TEM-8 reforms are being carried out.

This paper firmly believes that grammar should be continually taught in college English in order to meet different needs. In fact, EFL teachers have been making efforts to teach grammar for years, while they tend to concentrate heavily on traditional methods – presentation, practice, and production of discrete

grammatical structures; this does not reach its effectiveness, as what had been seen from the data analysis, one reason being that teachers find themselves searching unsuccessfully for an up-to-date methodology. This paper attempts to provide an effective way of grammar teaching and a learning method assisted by the development of science and technology.

Table 1. Error Analysis (A stands for “University Life”; B stands for “My Father”)

Classification	Total	Average	Percentage
Lexical Errors	A: 129	4.3	38.9%
	B: 65	2.7	29.6%
Syntactic errors	A: 166	5.5	50.3%
	B: 128	4.3	58.1%
Other Errors	A: 36	1.2	10.9%
	B: 27	0.9	12.3%
Total grammatical errors	A: 295	9.8	89.1%
	B: 193	6.4	87.7%
Total errors	A: 331	11	/
	B: 220	7.1	/

Table 2. Correlation Analysis of the Number of Grammar Errors and Composition Score

		COMPO	ERROR
COMPO	Pearson Correlation	1	-.611(**)
	Sig. (2-tailed)	.	.000
	N	30	30
ERROR	Pearson Correlation	-.611(**)	1
	Sig. (2-tailed)	.000	.
	N	30	30

** Correlation is significant at the 0.01 level (2-tailed). (COMPO stands for composition score)

Measures and Suggestions

The above research suggests that there is a need to include a grammar component in composition class; perhaps, this should only be undertaken in line with the following questions (Ellis, 2006): 1) What grammar should be taught to students? 2) When should grammar be taught to students? 3) Is it best to teach grammar when learners first start to learn an L2 or to wait until later when learners have already acquired some linguistic competence? 4) How should grammar be taught?

It is impossible to teach all grammatical structures in a writing class because of the limitation of time and the nature of grammar acquisition. Ellis indicates that the choice of grammatical structures to teach is controversial. “At one end of the continuum is Krashen’s minimalist position--grammar teaching should be limited to a few simple and portable rules; at the other pole is the comprehensive position--teaching the whole grammar of the target language.” It is obvious that either pole gains no foothold. The selection of grammatical content remains very problematic. Ellis (2006) advocated for basing selection on the known errors produced by learners. This paper holds that the selection of what to teach should depend on the

learner's stage of development. Grammar instruction should be provided along with the development of writing skills.

There are two competing answers to the second question. According to the first, it is best to emphasize the teaching of grammar in the early stages of L2 acquisition. According to the second, it is best to begin with meaning-focused instruction and introduce grammar teaching when learners have already begun to form their interlanguages. Ellis favored the second position (2006). The fact in China is that most of the college EFL students have been learning English for at least 6 years, and they have learned but have not acquired all the grammatical structures. The traditional grammar teaching detracts from function in the discourse; as a result, students learn grammar by rote, that is, the grammatical rules are not internalized to guide the students' real communication. This paper emphasized the continuous grammar teaching in writing classes in college English. How to teach grammar in writing class is the main issue of this paper.

There are two main ways of teaching grammar; one is intensive grammar teaching that refers to intensive focus on specific grammatical structures in a sustained period of time (which could be a lesson or a series of lessons covering days or weeks) concerning a single grammatical structure, or perhaps, a pair of contrasted structures (e.g. English past continuous vs. past simple); and the other is extensive grammar teaching that refers to instruction concerning a whole range of structures within a short period of time (e.g. a lesson) so that each structure receives only minimal attention in any one lesson. "It is the difference between shooting a pistol repeatedly at the same target and firing a shotgun to spray pellets at a variety of targets" (Ellis, 2006).

Constructivism and computer-assisted grammar teaching

This paper suggests that, in college English teaching, an extensive approach in writing class conducted with the help of computer and Internet is the first choice, but it does not mean that the intensive approach is not needed; on the contrary, "teaching marked structures intensively can help learners learn associated" (Ellis, 2006). In fact, computer-assisted writing instruction has been studied for years, while only a few people make enquiries about computer-assisted grammar teaching. As a result, it is essential to find a proper theory to guide grammar teaching and learning.

Constructivism

In most current theories, computer-assisted writing instruction and constructivism are wedded in "inseparable bliss" (Dave, 2002), so this paper attempts to combine grammar instruction in writing class with constructivism. Constructivism practitioners believe that "learning is ... a personal, reflective, and transformative process where ideas, experiences and points of view are integrated and something new is created – a view where teacher work is construed as facilitating individuals' abilities to construct knowledge" (Dave, 2002). Put simply, the focus of the classroom is no longer the instruction delivered by the teacher to the students, but the construction of knowledge manufactured by the cooperative effort of the class – students and teachers together.

According to the constructivists, students' grammatical knowledge cannot be instructed by the teacher, but they actively construct their own knowledge by anchoring new information to pre-existing grammatical knowledge. Besides, their learning of grammar does not occur in isolation. Students interact with the knowledge, the learning environment, and with other learners (Dershem, 2006). But this does not mean that teacher plays no role in the classroom; on the contrary, he takes on more responsibilities as a guide and a facilitator of grammar learning, but not an instructor. The constructivists suggests that the initial job the

teacher needs to do is to create authentic situations for the students, which are embodied in various activities in and out of the classroom.

Activity Design

A constructivist grammar learning setting differs greatly from the one based on the traditional model. The average traditional classroom tends to resemble a one-person show with a captive but often comatose audience. Classes are usually driven by “teacher-talk” and depend heavily on boring grammatical structures. Instruction in these classrooms is based on the idea that there is a fixed world of knowledge that the students must come to know. Information is divided into parts and built into the whole concept. Teachers serve as pipelines and seek to transfer thoughts and meanings to the passive student. There is little room for student-initiated questions, independent thought or interaction between students. The goal of the learner is to regurgitate the accepted explanation or methodology expostulated by the teacher (Caprio, 1994).

But in the constructivist classroom, the teacher becomes a guide for the learner, and the independent learner is intrinsically motivated to generate, discover, build, and enlarge his/her own framework of knowledge. Becoming a constructivist teacher may prove a difficult transformation, since most instructors are prepared for teaching in the traditional manner. To teach and learn grammar in writing classes under the guidance of constructivists, this paper attempts to design some activities that can be fulfilled by the students either in or out of classroom.

Throughout this paper, all references to writing and grammar teaching are based on the assumption that the classroom students learn in is a multimedia one, or students have their personal computer connected to the internet, and that the teacher and students set up their own email, blog or website and chat room, etc.

Groups and peer response. The instructors should first and foremost divide the class into groups of 4 to 6, and each group should include learners with different levels of English proficiency because “the classroom format that best accommodates constructivist practices is small groups, which offer these advantages: working in closer proximity to each other, taking responsibility in helping each other, look into each other’s eyes, and cue to conscious and unconscious body language” (Jewell, 1997). The small group arrangement also allows the instructor to employ peer response methodology. Chief among these advantages are the “sense of audience”; each group member is given three roles: coordinator, writer, and reader.

Grammar Files. This is one of the most important activities of grammar teaching under the guidance of constructivists. This activity must be based on the assumption that computers and the internet are available for students. Teachers should in advance build some grammar (both lexical and syntactical) files through inductive ways according to level of difficulty; a deductive way can be used if necessary on their own website. These grammar files are for students to learn when needs arise. They can work at their own speed at their own comfort level, and more proficient students can work ahead without wasting instructional time. When they finish one file, students simply open another of their choice. There is no need for students to open every file; they can choose the one according to their own needs. The advantage of the grammar file is its capacity for individualized instruction. The disadvantage of the grammar files is that it is rather difficult to decide which grammatical structure should be collected in the files. (This article tends to use the inductive method to design the grammar exercise. Students can build their new knowledge on the previous knowledge.)

On-line Chatting. Students can be required to go into their own chat room and chat with each other on a given topic, e.g., “an unforgettable day,” which asks students to use the past form to express

themselves. The teacher might chat with different students or just walk around the students to monitor what is being talking about. Both the teacher and students are permitted to correct the frequent errors. Grammar learning becomes an experience of chatting, which greatly arouses students' interest in grammar learning.

Read-around. The typical read-around follows this procedure: First, the class is divided into small groups. Then students' compositions are distributed anonymously to each group. All the members of a group read all the compositions within a subset by reading a composition, looking for grammatical mistakes, adding comments, and passing it on. Finally, students have discussions on the different opinions given by different students. The teacher only acts as a listener and an adviser if disagreement appears. Students become participants in the teaching process, but not passive receivers.

The electronic read-around (Jewell, 1997) follows much the same script. But instead of trading compositions, students trade computer screens by trading seats. At each new computer screen, students are able to add comments. Peer comments can be distinguished from the original writing by having commentators cast their comments in a different color (Dave, 2002).

Portfolio. The portfolio is a collection of a student's writing throughout the semester. The teacher might provide a checklist that outlines the minimum grammatical requirements for the portfolio. In addition, students are frequently asked to survey their semester-long writing production and evaluate both their own proficiency and the amount of progress they have made (Dave, 2002). The internet is well suited for generating portfolios because students continue to save their writing, probably to their own blog (students can visit each other's blog) as they progress; the production of a portfolio is inherent in the act of writing on a computer.

Grammar Teaching Process

The constructivism-based grammar teaching follows the following process: (1) setting goals and creating situations; (2) student-student and teacher-student interactions; (3) assessment of student performance. The following descriptions are meant to provide some key ideas.

Setting goals and creating situations. Constructivists think that learning should be guided by goals and students should learn in authentic situations. Setting goals means that teachers should consider the goals of the whole teaching, including each learning unit, so that the theme of the learning is determined to direct students to learn new knowledge. Students should also understand and be familiar with the aims of the course. The teaching program would be efficient if both teachers and students are purpose oriented. Creating situations means that the teacher should try to create authentic situations, which are relevant to real life and the theme of learning. For constructivists, creating authentic situations is a necessary presupposition of meaning construction.

To teach grammar in a constructivist's writing class, the teacher should set different goals for different stages of grammar learning according to students' needs, which can be known by the common errors appearing in students' compositions during a certain period, and by talking to students face to face or by e-mail, etc. The most important of all is that the teacher should create real-life situations as often as possible. How to combine grammar teaching with real-life situations is an interesting task that will be fulfilled with the help of computer and internet.

Student-student and teacher-student interactions. There is no place for interaction between teacher and students in a traditional classroom. The teacher dominates the whole class, explaining grammatical structures and writing skills, and the only thing students can do is listen and receive information passively, so gradually students lose interest in writing, to say nothing of the dull grammar.

Constructivists encourage both teacher-student and student-student interactions. Problem-solving activities, and task-based games are organized in the constructivist grammar-teaching classroom, which require students to finish tasks through cooperation and interaction so that students develop the ability to think critically and creatively; they master the language form, but also acquire communicative competence, enrich their experiences, and construct a sound knowledge structure.

Assessment of student performance. In the constructivist-learning environment, assessment is not separated from instruction. Kugelmass holds that assessment is a continuous process that drives instruction and is embedded in it. Furthermore, assessment does not end learning, but it provides information about what is necessary to continue learning. It is the portfolio that seems to hold the most promise for the assessment of grammar learning. The computer is well suited for generating portfolios, so students are frequently asked to survey their semester-long writing production and evaluate both their own proficiency and the amount of progress they have made. In addition, the teacher should note the common progress and problems, and then relate them to the whole class.

Conclusion

Grammar has held and continues to hold a central place in language teaching. The zero-grammar approach was flirted with but never really took hold. There is ample evidence to demonstrate that teaching grammar works (Ellis, 2006). The main limitation of this paper is that it lacks empirical research on some aspects, and the data collected is far from enough (due to of time); so, this paper suggests further empirical study be conducted to illustrate whether computer-assisted grammar teaching in college writing classes is effective or not for most of the Chinese students.

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The Construction of Engaged Translation Teaching from the Perspective of the “Learning Pyramid” Model

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[Abstract] The concepts of both engaged teaching and the “Learning Pyramid” model advocates application-oriented learning methods, which conforms to the typical feature of translation teaching. Therefore, constructing the engaged translation teaching from the perspective of the “Learning Pyramid” model to test the model’s validity is of great significance. It is proved that through variety of engaged teaching vehicles, the “Learning Pyramid” model can serve as an effective theory to guide the practice of translation teaching.

[Keywords] engaged translation teaching; “Learning Pyramid” model; application; validity

Introduction

“Learning Pyramid” Model and Engaged Teaching

As a modern learning method model, the “Learning Pyramid” model, proposed by American scholar Edgar Dale, has had a wide and profound impact on global education since its inception, and has been acclaimed as a classic in the field of education.

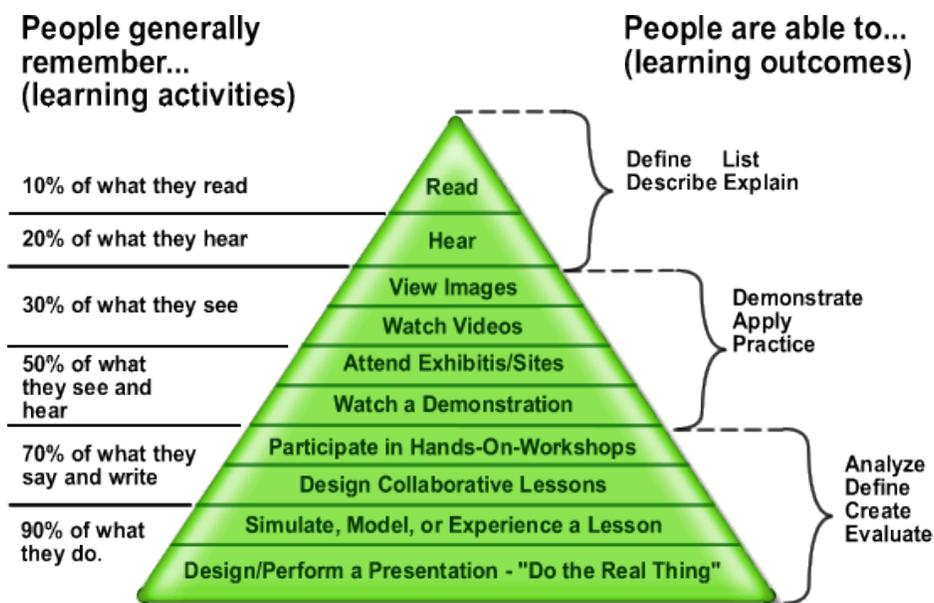


Figure 1. Learning Pyramid (Dale, 1954)

Professor Edgar Dale pointed out that several traditional teaching modes – such as lecture-listening, reading, audiovisual-watching and demonstration-watching – with an average retention rate of less than 30%, tend to be one-sided instillation and simplex communication, emphasizing passive acceptance by learners (Dale, 1954). While the teaching modes mainly focusing on multi-party collaboration and effective interaction – such as group discussion, practical exercise, and immediate application – with an average

retention rate of above 50%, highlight the characteristics of collaborative learning, active learning and participatory learning (Dale, 1954).

The purpose of engaged teaching is to allow all learners to actively participate in learning. It strives to guide all learners to actively participate in learning to gain experience, construct knowledge, form abilities, master methods, and experience emotions through participation, and finally form new values (Wang, & Chen, 2016).

Engaged teaching advocates students' learning as the core, emphasizing the equality of teachers and students and the active participation of students in the teaching process, and attaching great importance to the cultivation of students' learning habits, participatory ability and comprehensive ability, so that students can learn through cooperation, so as to achieve the purposes of exploring methods, accumulating knowledge, mastering skills, developing thinking, and innovating learning. Therefore, engaged teaching is more conducive to cultivating students' subjective consciousness, learning competence and cooperative spirit (Chen, & Ran, 2014).

It can be seen from the above that the methods of learning to achieve optimum effects defined by the "Learning Pyramid" model can all be attributed to the category of engaged teaching, and the close connection between them is self-evident.

Engaged Teaching in the Translation Discipline

The "Learning Pyramid" model fully appreciates the educational philosophy of "Learning by Doing", and advocates students' active engagement, coordinative cooperation and other application-oriented teaching models; In view of its close connection with the engaged teaching model, the research featuring the combination will highlight the highly relevant academic innovations and provide potential possibilities for the further development of the "Learning Pyramid" model.

At present, the distinguishing feature of the college translation teaching model is typically "teacher-centered" in that teachers often attach great importance to the teaching of professional knowledge of translation, but ignore the cultivation of students' translation ability, and graduates cannot adapt to and meet the needs of the translation market, resulting in serious structural unemployment. In short, translation teaching basically focuses on the passive learning and individual learning modes defined by the "Learning Pyramid" model. Therefore, the exploration of active and engaged teaching modes are yet to be deepened.

Engaged teaching is, theoretically, the deepening and development of behaviorism, corporativism and constructivism. It emphasizes subjects' participation, equal dialogue, and cooperative exploration. (Chen, & Ran, 2014) The above-mentioned characteristics make engaged teaching, when applied to the practical research of translation teaching, helpful to stimulate students' interest in learning, form a stable learning environment, and promote the development of students' personality, while the development of competence will greatly enhance students' competitiveness in the translation job market.

With the "Learning Pyramid" model as its theoretical basis, this study will incorporate the teaching modes of group discussion, practical exercise, and immediate application, all focusing on multi-party collaboration and effective interaction, into the engaged teaching of the application-oriented discipline of translation, to test the validity of this model in translating teaching, a perspective which has been seldom adopted by the previous scholars. After reviewing the relevant literature, two teaching reform measures featuring practice, namely, the "flipped classroom" and the translation workshop, will be examined, with the former specifically being comparative analysis mechanism based on final test scores and learning effect feedback evaluation mechanism based on practical activities of "Excellent Translations Appreciation and

Display”. What follows are the results and achievements after the implementation of the two measures, to a great extent verifying the validity of the “Learning Pyramid” model’s application in the engaged translation teaching.

Literature Review

Until now, under the title of “Learning Pyramid”, searches have been conducted on the China Knowledge Network (*www.cnki.net*), which has the largest amount of full-text information in the world, and a total of 105 search results have been obtained. While switching to the “keyword” search, we can get 80 returned results, most of which involve education.

The relatively influential domestic viewpoints are summarized as follows: Some scholars discussed the application of the “Learning Pyramid” model in the flipped classroom of College English, and proposed the specific implementation process before and during the class, which provided a reference for the application and practice of college English flipped classroom (Feng, 2016). Some scholars analyzed the existing teaching models of the flipped classroom based on the “Learning Pyramid” model as well as the connotation of the flipped classroom, and proposed a new mode of flipped classroom, combining the teaching case with the application of the flipped classroom mode for further analysis (Jiang, & Xu, 2014). Other scholars applied the model to the study mode of middle school subjects, for instance, applying it to the middle school examination paper review class, and exploring a teaching process and mode featuring application (Zhang, L., 2013).

As for the study abroad, most foreign scholars applied the “Learning Pyramid” model to the research of educational methods in specific fields or science and engineering disciplines, such as children’s education research (Adrian, & Lois, 2015), pedagogy research (Prouty, 2014), and calculus teaching (Thomas, 2013), but there are few discussions on the combination of this model and engaged teaching of translation.

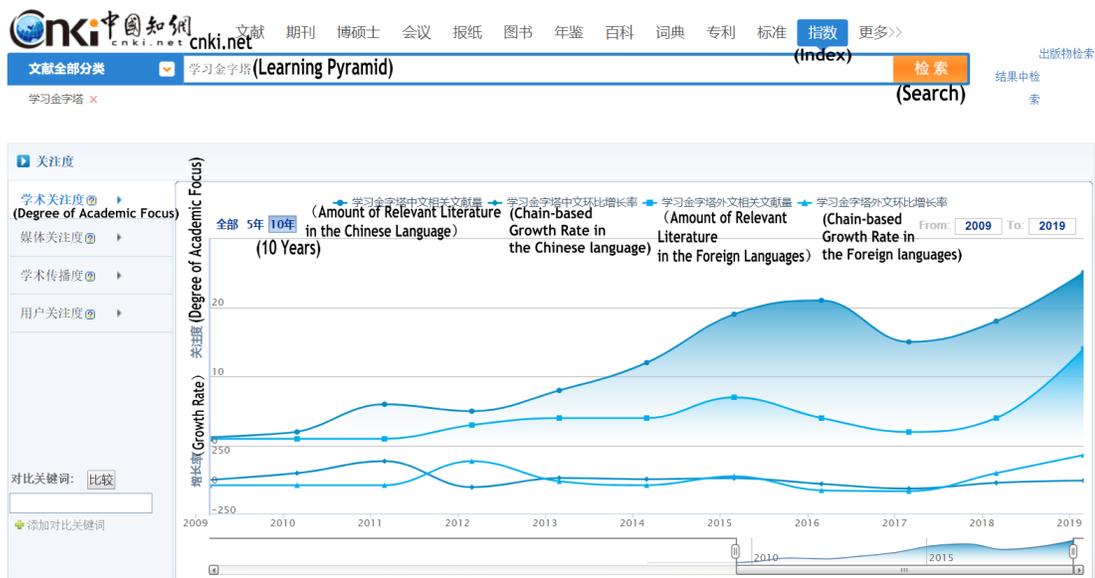


Figure 2. Degree of Academic Focus on “Learning Pyramid” Model (China Knowledge Network, 2020)

In summary, although the academic attention and academic dissemination of the “Learning Pyramid” model have gained increasing popularity in the past few years, both reached their peak in 2019 (as indicated

by Figure 2 above), the current domestic and foreign academic circles on the application of the “Learning Pyramid” model are mostly too general. Moreover, they also typically focus on the combination with flipped classrooms, while research on the combination of practical output-oriented skills for specific courses – translation, for example – is still slightly weak. In view of the close connection between “Learning Pyramid” model and engaged teaching, as well as the application-oriented features of translation discipline, an exploration of applying the model to engaged translation teaching will be conducted.

Teaching Reform and its Results

Engaged Translation Teaching Based on the “Flipped Classroom”

The engaged teaching mode under the “Learning Pyramid” model emphasizes the effectiveness of students’ active participation. By employing modern teaching methods such as micro-classes and online teaching platforms to create a “flipped classroom”, the focus of students’ exploratory learning is shifted from the classroom to the extracurricular, breaking through the time and space limitations of traditional classrooms, and fully motivating the enthusiasm and initiative of students to use multiple resources for self-exploration. Thereby, students can freely grasp the progress during the learning process, and use online tools to communicate with teachers or students in real time at any time, so that they can participate effectively. After the creation of the engaged translation teaching model based on the “flipped classroom”, its effectiveness and promotion value have been confirmed from the following two aspects:

Comparative analysis mechanism based on final test scores. Under the flipped classroom teaching model, formative evaluation has a prominent role, but summative evaluation is also needed to detect the degree of internalization of students’ knowledge. Based on the support of the information technology platform, students can directly score through online tests, freeing teachers from a large number of cumbersome scoring papers, and the platform can also provide more scientific and systematic evaluation results. Based on the situation of the author’s university, this project tracked the final test scores of the course “English Translation I” before the implementation of flipped teaching and the course “English Translation II” after it for summative evaluation.

The final test questions in these two courses are basically the same in type and difficulty, but they differ in phase: The final test questions in the former test the translation competence of juniors in the first-semester, therefore, the result is closely related to the original foundation of the students’ bilingual proficiency; while the latter tests the effect after one semester of flipped teaching. There are influencing factors of flipped teaching as well as translation competence and learning time.

Combining the improvement of final test scores with the difference in actual teaching effects, it is obvious that the unique advantages of the project-based flipped classroom teaching model oriented by translation practice are fully appreciated. The initial stage is based on pre-class tasks, which exercises students’ ability to search, filter and organize information; the application stage uses classroom group discussion and presentation as the basis, which improves students’ translating, thinking and public speaking skills, and stimulates their creativity and independence; the concluding stage is based on mutual assistance between teachers and students, highlighting the efficiency and results of classroom interaction. In the end, while the teacher-student and student-student relationship have been greatly improved, all points have been internalized, and students’ translation capabilities have also been greatly enhanced.

Learning effect feedback evaluation mechanism based on practical activities of “excellent translations appreciation and display”. With Mr. Zhang Peiji’s translation work of Selected Modern

Chinese Essays (Annotated Bilingual Edition, vol. 1-4, 2007/2012) as the object, the goal of the engaged translation teaching reform is to analyze translation skills and improve the competence of literary translation. Following a three-stage process, namely, from the initial stage (micro-class previewing, task clarifying, and pre-class preparation), to the application stage (class demonstrating and group discussing), and eventually to the final stage (difficulty explaining, and skill summarizing), the micro-class teaching and application-oriented teaching are subtly restricted within the framework of the new teaching model of flipped classrooms, effective feedbacks having been obtained, which promotes efficient mastery of translation skills, and also achieves synergy in translation teaching.

In a word, the results of the above two activities show that students have an overall good response to “flipped classroom teaching”, which not only promotes the development of students’ personality, transforming passive learning into active learning, but also accelerates the common progress of both teachers and students.

Translation Workshop Based on the Engaged Translation Teaching

The pass rate of CATTI (China Accreditation Test for Translators and Interpreters) translation test has been significantly increased. Basing on the “Learning Pyramid” model, the translation workshop, serving as an important way to create engaged translation teaching mode to improve students’ translation competence, has been established as a special teaching platform for practical translation, and has achieved significant success.

Since its establishment in 2018, the translation workshop has fully explored the positioning of its professional translation practice training and teaching platform, and strived to create an apprenticeship training model centered on practice. Through various kinds of application-oriented activities, such as training tasks, academic lectures, school-enterprise cooperation, etc., superior resources have thus been concentrated, highlighting the application feature, and achieving remarkable results. At the same time, the vigorous promotion of the CATTI translation test has greatly improved the exam-taking rate of English majors, finally advancing the pass rate of the test.

Conclusion

Through flipped classroom teaching experiments, students’ English-Chinese translation competence has been fully optimized and improved. A large number of flipping activities require students to participate, experience, explore, and summarize, and encourage students to practice and explore, learn and create effectively. Combined. With the deepening of teaching reform, the importance of flipped classrooms has become increasingly apparent.

While the flipped classroom teaching model with group discussion as the main feature fully implements the application-oriented learning model of “learning by doing” defined by the “Learning Pyramid” model, which motivates students’ learning enthusiasm to the greatest extent, it also tends to produce some unreasonable cases in the distribution of learning tasks. For example, some lazy group members refusing to do their share and shirking all tasks to other members not only violates the original intention of the task setting, but also fails to reflect the spirit of teamwork. Therefore, special attention should be paid to the number of team members in the task distribution process in order to specify the tasks, achieving one sub-task by each, and strengthening the monitoring of the completion of sub-tasks to get rid of laziness and perfunctoriness.

The establishment and successful operation of the translation workshop not only narrowed the gap between the translation knowledge taught by the school and the translation skills required for the job, but also cultivated the students' prospective translation professional capability. The static theoretical knowledge taught in the classroom has been transformed into dynamic translation experience through social practice, and the latter further refines the classroom teaching, effectively realizing a virtuous circle of theory connecting with practice. In short, the successful implementation of flipped classroom teaching experiments and translation workshop shows that the "Learning Pyramid" model is effective in creating an engaged translation teaching mode to enhance students' translation competence, and possesses significant practical effects and promotion value.

Despite the fact that the validity of the "Learning Pyramid" model applying to translation engaged teaching has been confirmed – at least in the study of the author's teaching case, further works are yet to be done. In the future, on the basis of the flipped classroom teaching model, the author will further expand the current teaching achievements, continue to explore the design and practice of the mixed teaching model from the perspective the translation engaged teaching to build a blended teaching model with its foundation on the concept of flipped classroom, which can overcome the drawbacks of traditional teaching model. By combining with flipped classroom teaching, it will provide students with greater freedom in learning and exploring more effective customized learning methods, give full play to the advantages of classroom teaching and modern online teaching, achieve complementary advantages, and finally work together to create a brand-new reasonable and efficient "teaching and learning" model.

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Research on the Cultivation of Cross-cultural Communication Ability of College Students under the Vision of Globalization

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[Abstract] With the development of globalization, cross-cultural communication activities are becoming more frequent, and the demand for cross-cultural communication talents is increasing. Therefore, it is very urgent and important to strengthen the cultivation of cross-cultural communication skills of college students. This paper focuses on how to strengthen the training of cross-cultural communication competence of college students in college English teaching and proposes methods and measures.

[Keywords] non-English major; cross-cultural communication; ability; training

Introduction

Research Background

With the development of civilization, science, and technology, the world has entered the orbit of globalization. More and more people need to work, study, and live in a cross-cultural atmosphere. The environment of cross-cultural communication has become more complex and diversified and has drawn more and more attention. There is a growing demand for cultural communicators. In order to meet the requirements, it is urgent to cultivate and improve a large number of people with cross-cultural communication ability.

Cross-Cultural Communication Ability

“Cross-culture” refers to the interaction of various cultures in communication (Peng, 2011). “Cross-cultural communication ability” is one of the most important subjects in the field of cross-cultural communication. Dodd (1998) held that cross-cultural communication ability is the ability to produce effective intercultural outcomes in a cross-cultural context. Chen Guoming (2009), a Chinese scholar, believes that cross-cultural communication ability is the expansion of cross-cultural communication ability with a special emphasis on the importance of the situational context, focus on the appropriateness and effectiveness of human interaction, the interaction between human and communication environment, and the cultural identity of both sides. The cross-cultural nature of the communicative context and the appropriateness and effectiveness of the communicative action are the commonness of the different definitions of the cross-cultural communication ability. Cross-cultural communication ability can and must be cultivated and developed in foreign language teaching, because it has many similarities closely related to foreign language teaching (Zhang, 2007).

Review of Foreign Studies on Cross-Cultural Communication

In 1959, Edward Hall published a book, *Silent Language*, which marked the birth of cross-cultural communication. Cross-cultural and cross-cultural communication abilities are studied widely abroad. Different experts and schools have different research methods and viewpoints. Byram (1997), based on language teaching and culture teaching, constructed a model of cross-cultural communication abilities. He

believed that the basis of successful communication lies in attitude, communication knowledge and communication skills. Samovar and Porter (2000) constructed the model of cross-cultural communication abilities, which has been widely adopted and quoted by scholars at home and abroad. Their model classified cross-cultural communication abilities into three aspects: motivation, knowledge, and skills. Gudykunst (1988) analyzed the basic elements of cross-cultural communication abilities, which provided a way for the assessment of cross-cultural communication ability. He put forward eight basic elements of cross-cultural communication ability: showing respect, intellectual tendency, empathy, cross-cultural communication ability, capacity, ambiguity tolerance, and communicative attitude.

Cross-Cultural Communication Research in China

Cross-cultural communication research began in China in the 1980s. At present, the research on cross-cultural communication in China focuses on five aspects: cross-cultural communication and foreign language teaching, cross-cultural competence building, cross-cultural communication and cultural comparison, cross-cultural mass media, and cross-cultural management and training (Hu 2010). The cross-cultural communication ability system includes four categories: the basic cross-cultural communication ability system, the affective and relational competence system, the plot competence system, and the strategic competence system (Jia Yuxin, 1997). Hu Wenzhong and Gao Yihong (1997) proposed that the cultivation of cross-cultural communication ability should be carried out in foreign language teaching from the micro, medium, and macro levels; the sociocultural competence, cross-cultural communication ability, and linguistic competence within the model are interrelated and mutually inclusive.

Yang Ying and Zhuang Enping (2007) put forward the idea of building a “four-in-one” framework for cross-cultural communication ability training, which is composed of “global awareness, cultural adaptation, knowledge transmission, and communicative practice”; Zhang Hongling (2007) put forward ten principles of cross-cultural foreign language teaching. Gao Yihong (2002) proposed the cross-cultural communication ability cultivation model centered on the cultivation of cultural awareness. Gao Yongchen (2008) and others studied the current situation of the cultivation of college students and cross-cultural communication ability and put forward the corresponding teaching strategies. It is not difficult to find that the study of cross-cultural communication ability by domestic scholars is obviously insufficient. On the whole, the domestic study is not clear; it is theoretical and systematic, and the research method is relatively singular, and the research object lacks the stage and the group characteristic to define. On the whole, the research on the cultivation of cross-cultural communication ability is difficult to be in proportion to the needs and importance of reality, both in breadth and depth and in quantity.

In short, the current research on the cultivation of college students’ cross-cultural communication ability does not conform to the scale of college foreign language courses, and the trend of reform, can-not meet the needs of college foreign language teachers and students’ study and research’ this is far from adapting to international intercultural communication (Zhou, 2016). Therefore, on the basis of the existing theories, we should set up a scientific and up-to-date culture-oriented goal of college foreign language education, enrich the teaching contents, renew the teaching methods and means, realize the cultural goal, and improve the students. It is of great practical significance to improve students’ cross-cultural communication ability.

Research Content

Based on the theories of language and culture and cross-cultural communication, this study integrates the theories of the cultural learning model and whole-body language teaching, starting from the significance of cross-cultural communication and cross-cultural communication ability to college students. According to the importance of cultivating cross-cultural communication ability in the process of intercultural communication. To explore the strategies of improving cross-cultural communication ability. It provides a reference for the deepening and development of college foreign language teaching reform.

Significance of Cross-Cultural Communication Ability

Cross-cultural communication ability refers to the process of communication between people of different cultural backgrounds. People from different cultural backgrounds can not only get to know each other culture, but also can introduce their own culture to each other; this kind of communication is truly cross-cultural communication. Cross-cultural communication includes interaction between different countries, cultures, races, and communities. The term “cross-cultural communication ability” usually refers to the ability of people from different backgrounds to interact with each other in a multicultural sense and to avoid pragmatic errors caused by the influence of a single culture so that successful communication can take place. Cross-cultural communication ability is a comprehensive and multidimensional concept. In addition to knowledge, there are also thought, behavior, emotion, and personality. Gao Yihong (2002) holds that cross-cultural communication ability includes language competence and sociocultural competence. Professor Hu (2010) summarizes cross-cultural communication ability in terms of intercultural awareness, intercultural sensitivity, and intercultural skills.

In 2007, China’s Ministry of Education States said that “College English is a subject guided by the theory of foreign language teaching. Its main contents are English knowledge and application skills, cross-cultural communication and learning strategies.” As can be seen, it strengthens the cross-cultural communication ability of college students and enables them to communicate effectively in their future study, work, and social intercourse, so as to meet the needs of the development of Chinese society and international intercourse. In view of the main contents and important goals of college English teaching, the cultivation of college students’ cross-cultural communication ability should run through college English teaching.

Problems of Foreign Language Teaching in College

Lack of Understanding in the Teaching of Cross-Cultural Communication Ability

At present, college students generally lack a correct understanding of cross-cultural communication ability. Especially under the influence of examination-oriented education and structuralism linguistics, there are some problems in college English teaching in China, such as light cultural knowledge transfer, lack of cross-cultural communication ability, and so on (Sun, 2020). Teachers adopt boring or unitary teaching mode in class, which, to a certain extent, neglects the important teaching link with which teachers should guide students to correctly understand language and culture. According to statistics, in college English teaching, quite a number of students acquire knowledge of foreign cultures mainly by means of movies, TV, and reading materials; it affects the cultivation of students’ cross-cultural communication ability.

Students’ Understanding of Foreign Culture is Biased

Under the influence of ethnocentrism, some students have a certain deviation in their emotional understanding of foreign cultures. Under the influence of ethnocentrism, college students often give priority

to the values and methods of their own group over those of other groups. Through a sample survey of college student, we can see that ethnocentrism exists in their mind, which hinders the improvement of students' cross-cultural communication ability.

Strategies for Enhancing College Students' Cross-Cultural Communication Ability

With the development of globalization, the traditional teaching mode, which only emphasizes the cultivation of language ability and neglects the cultivation of cross-cultural communication ability, cannot meet the demand of social development for talents. The following suggestions help to enhance the intercultural communication ability of college students:

Fostering Cross-Cultural Awareness and Strengthening Cross-Cultural Exchanges

Cross-cultural awareness is an important component of cross-cultural communication ability. Cross cultural awareness refers to the recognition of the world's multiculturalism and the recognition of cultural differences. Through cross-cultural awareness, we can better understand the target culture on the basis of accepting cultural differences, and carry out equal and effective cross-cultural communication. Therefore, cross-cultural awareness has a direct impact on the quality of cross-cultural communication, and it is also an important measure of whether the community is one of the criteria for communication. Therefore, in college English teaching, to cultivate and improve college students' cross-cultural communication ability, we must cultivate cross-cultural awareness first. Specifically, cross-cultural awareness has experienced the process of learning, perception, understanding, comparison, analysis, understanding, and acceptance. As college English teachers, on the one hand, we should take part in English teaching training, seminars, study abroad, cultural surveys, and other activities to raise our awareness, broaden our cultural horizons, improve our English levels, and improve cross-cultural communication ability in order to help college students through the teaching process to establish and improve cross-cultural awareness.

On the other hand, teachers should change traditional classroom teaching concepts, use modern teaching materials, and adopt modern teaching methods, such as comparative teaching method, communicative teaching methods, and task-based teaching methods to cultivate students' cross-cultural awareness and create a sense of reality. Teaching activities should stimulate students' interest in learning English, improve their perceptions, help understanding and identification of cultural differences, and cultivate college students' English thinking ability, thus realizing the formation and improvement of cross-cultural awareness.

Excavate the Quintessence of Teaching Materials and Highlight the Connotation of Cross-Cultural Communication

Textbooks are the carriers of language and culture and are an important way and means for us to realize the formation of intercultural communication awareness and ability. We must link Chinese and foreign cultural content closely with the language content of college students. "The students have a certain cross-cultural awareness and intercultural communication skills in the process of learning English and accumulating cultural knowledge." Currently, mainstream college English textbooks are no longer an isolated individual with a single knowledge, but a textbook that integrates the study of nature, science, literature, and cultural knowledge. The texts in the textbooks are almost all original texts, with various themes. The content covers political, economic, cultural, religious, architectural, geographical, industrial, agricultural, and other aspects of major countries all over the world. The information is large, rich, and interesting and can reproduce the culture vividly. Teachers should excavate the contents of the textbooks deeply and strive for the cultural

essence implied in the text. While explaining the difficulties of language and important words and chapters, it can also introduce historical culture, customs, and values. Then, the college English class will change the simple language communication and become an art appreciation class with a high appreciation of taste so that the cross-cultural communication ability of college students can be greatly improved.

Expand Classroom Teaching Activities, Cultivate Students' Intercultural Communication Behavior

Try to let college students practice various intercultural communication activities in the created scenes during the class; teachers can introduce some news, articles with novel content, and lively topics, as well as comments on social issues, changing the narrow language and cultural environment, and stimulate the interest and enthusiasm of college students. Teachers can also use ten minutes before class to guide students to make a brief report on cross-cultural communication, report to the whole class in a concise manner, and encourage students to use speech, essays, use pictures, forms, physical objects, etc. to obtain more vivid effects. Teachers can also organize experiential classroom activities, guide students to play specific roles, simulate real-life situations that use linguistic and non-verbal knowledge in cross-cultural communication, test what they have learned, and improve their behavioral abilities. In addition, teachers can consciously carry out some discussion activities on British and American cultural background knowledge in the content of the text and the newly occurring Chinese and Western cultural phenomena, guide the students to collect information, and then expand and introduce the content of the materials. Cultivate the inquiry spirit and cultural understanding of college students and enhance their cross-cultural awareness and ability.

Strengthening Implicit Teaching and Constructing Intercultural Communication Environment

Both explicit and implicit teaching are two important aspects of language teaching. Explicit teaching mainly solves the knowledge regulations and transmissions required to achieve the college English syllabus, while implicit teaching aims to improve language skills and language application ability. Intercultural communication ability training is practical, and a single classroom teaching is far from meeting the requirements of training. Therefore, to strengthen implicit teaching, create a cross-cultural language environment by means of various ways and methods, and create a colorful "second class," which plays an indispensable role in the cultivation of intercultural communication skills of college students.

Make full use of multimedia technology and create a cross-cultural language environment. To cultivate students' intercultural communication skills, we should overcome the limitations of English teaching in a non-English environment to the maximum extent and create an English language environment for college students. Modern multimedia has powerful interactive functions, showing the culture of Western countries, such as Britain and the United States, to students in a three-dimensional and vivid way. Teachers should make full use of multimedia technology, select some excellent English original films or teaching short films that reflect Western history, culture, and real life, or show the differences between Chinese and Western cultures and let the students get to know the Western countries, such as the United States, through vivid images, historical events, value orientations, cultural traditions, customs, and interpersonal relationships. At the same time, schools and teachers should also focus on developing network resources, guiding college students to make full use of the resources on the internet, and encouraging college students to use MSN and other media to communicate with foreign friends, thus promoting the cultivation of intercultural communication skills.

Enriching the second classroom activities, creating a cross-cultural communication environment, carrying out the second classroom teaching activities of college English, and incorporating them into the

process of college English teaching are effective ways to cultivate and improve the intercultural communication ability of college students. The activities of the second classroom should be carried out in a multi-channel, multi-modal, multi-angle, and multi-disciplinary manner.

1. It can hold a series of activities, such as cross-cultural lectures, Anglo-American literary works reading reports, English film appreciation reports, etc.
2. Correctly guide college students to use extracurricular time to read a large number of foreign newspapers, magazines, popular science articles, and literary classics and promote undergraduate students attention to accumulating knowledge about foreign cultural backgrounds, social customs, and social relations;
3. Organize college students' English information retrieval, English questionnaire surveys, English interviews, English drama performances, classroom English debates, English speech contests, English chorus competitions, and other extracurricular cultural practice activities;
4. To encourage university students to organize English salons, English street or English corners, knowledge contests, sports competitions, and other campus activities with foreign teachers or foreigners.
5. To organize cross-cultural exchange activities and Online "business, travel, virtual operation of studying abroad" activities. Put college students into a cross-cultural communication environment; let college students increase their knowledge of foreign cultures in counseling and activities; stimulate interest in learning, exercise cross-cultural communication skills, and weaken the influence of negative migration in the use of language, thus effectively improving cross-cultural communication ability.

Conclusion

In short, in the perspective of globalization, cultivating college students' cross-cultural communication ability is an important goal of college English teaching throughout a university's English teaching. We should attach great importance to it, explore the essence of existing textbook culture, innovate classroom teaching, strengthen hidden teaching, stimulate students' interest in learning, cultivate cross-cultural awareness of college students, and train cross-cultural communication skills of college students so as to meet the demands of the globalization and strength the competence of job-hunting.

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The Urban Writing of Beijing in English Versions of *Luotuo Xiangzi*

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[Abstract] *Urban writing of Chinese literary works is closely related to the city itself and writers as well as translators. Upon the completion of the writing and translating, the city tends to change one way or the other in a new context. The English versions of Lao She's Luotuo Xiangzi is a good case in point. The urban writing keeps changing over time.*

[Keywords] *the urban writing; Beijing; Luotuo Xiangzi*

Introduction

E. A. Nida (1964) stated, "Which unites mankind is much greater than that which divides, and hence there is, even in cases of very disparate languages and cultures, a basis for communication." His comment on the importance of translation has been widely accepted by scholars both at home and abroad. Paul Engle (Gentzler, 2010) summed up translation in the contemporary world as follows: As this world shrinks together like an aging orange and all peoples in all cultures move closer together (however reluctantly and suspiciously) it may be that the crucial sentence for our remaining years on earth may be very simply: TRANSLATE OR DIE. Therefore, translation does merit a much more central position and higher priority in human civilization and national growth.

In addition, literary translation, as a key part of translation, is performing its functions of enabling the world to have a better knowledge and understanding of China. Thanks to the increasing popularity of Chinese culture around the globe, the growth of Chinese literature translation has been gradually holding much more worldwide attention. Imaginary as some plots are, literary works, in a sense, are in a position to mirror some particular facts and the truth of a particular place at a particular time. In addition, in an interview, Carlos Rojas, famous American translator and sinologist, is of the opinion that the translation of literary works actually shows readers a medium through which they will be exposed to Chinese values, customs, traditional practices, feelings, and so on (Zhang, Q., 2019).

Generally speaking, cities, part of local culture, are in a better position to mirror the development of both economy and human civilization. Beijing, as the capital city of China coupled with the cultural and political center, has undoubtedly drawn increasing public and academic attention from all over the world thanks to the rapid growth of science and technology, as well as the fast development of the national economy. It has become the hot topic in many literary works. Speaking of literary works and writers devoted to Beijing, Lao She stands out with his novels based on Beijing, like *Lao Zhang's Philosophy* (1925), *Divorce* (1933), *Luotuo Xiangzi I* (1939), and so on (Ding, 2019). Although it is mainly concerned with something in the past, the novel *Luotuo Xiangzi* still appeals to readers with its unique local color, like winding lanes, delicious food, and so on. The relationship between cities and literary works, of course, including the translated literary works, is not static, but rather, dynamic. In other words, cities provide literary works with materials and space for imagination, while literary works add to the charm of cities with rich imagination. Besides, the latter tends to change with the development of the former.

Translation Studies and the Status of Translators

Admittedly, a better knowledge of the development of translation studies, the current situation of translation studies, and the translator's role will help us to focus not just on problems concerning translation theories as such, but also on ways in which the study of translation can be made productive and constructive for human civilization in general. The development of literature is inevitably connected with that of translation. In other words, the research of literary works is supposed to be conducted hand in hand with that of translation. As an interdisciplinary discipline, translation studies get much support from such fields as computer science, history, linguistics, philosophy, semiotics, so on and so forth, thus injecting new life and providing translation studies with multiple perspectives, and of course, in turn, it cross-fertilizes and enhances the healthy growth of other disciplines. As a matter of fact, translation studies have undergone rise and fall in their course of developments. In the early sixties, there were no translation workshops at all at institutions of higher learning in the United States. Translation was not given its due recognition and acceptance (Gentzler, 2004).

With the help of modern linguistic theories, translation studies began their linguistic turn, shaking off the shackles of research on empiricism. However, the equivalent-focused research, over-mechanistic and over-simplified, regarded translation only as a process of language transfer, and scholars employed linguistic theories to analyze and direct translation activities, but failed to see translation as more of an art than of a science. Accordingly, translators were reduced to secondary status. In other words, they were in a state of invisibility (Venuti, 2004).

Hence, a broader research approach was called for to enhance the development of the translation studies. Throughout the 1980s, the theory and practice of translation gained increasing attention. The focus was shifted from faithfulness and equivalence to the role of the translated text and that of the translator. Then, the 1990s saw the emergence of the cultural turn of translation studies. People have realized that translation studies cannot be confined within the linguistically oriented studies (Gentzler, 2004). Instead, the extra-linguistic study of translation should be included; i.e., translation studies should be placed into more extensive cultural contexts, including the political, historical and other cultural factors, which influence and restrict translators' freedom in the translation process. Thus, translation studies and the role of translators have undergone changes, from a marginal status to an indispensable part of translation.

Urban Writing

Richard Lehan (1998) puts forwards the relationship between the city and the text: city is also the source of intellectual excitement and challenge. In addition, he maintains that the city is an evolving construct by superimposing urban upon literary modes and vice versa. Jiang Shuzhuo, et al. (2003) defines urban literature as the literature about the modern urban life in the modern eyes with a focus on the characteristics of aesthetics embodied in its trend and changes of values, personality, and mentality of modern people. It gained its rapid growth at the flourishing time of cities. Many literary works about cities emerged in a large number. It's from 1980s that urban literature began to be studied as an independent literary form. Nowadays the research has reaped great achievements. It will make us awaken to our mission to the city and the culture. The research on urban literature in the West devotes much attention to imaginary and conceptualized "cities in literature instead of cities in our real life. It highlights the shaping force of imagination, recreation, and discourse on the real cities (Chen, 2006. p. 9). In the 1990s, urban literature gained such a rapid growth that it's not uncommon for it to be included in many authoritative and famous books about literary history (Liu, Y., 2019). Its connection with other fields, like social media, mass communication, economic system,

education, publishing houses, and so on, emerged as a new topic. Gradually, it exceeded the traditional urban literature in terms of subject matter and schools. People began to shift their focus from cities embodied by literature to the influence of literature on city discourse.

Urban literature is usually based on urban themes with the theory of reflection. It turns out to be more helpful in indicating the influence of cities on literature, as well as their interrelationship. Around the world, there are cities with unique cultural elements, like Paris, London, Rome, Shanghai, and Beijing, which have aroused the interest and sparked the imagination of writers, translators, reviewers, critics, and so forth. Such cities have been endowed with literary images with rich imagination. As a matter of fact, what we have accepted as the city image is the mixture of historical elements and literary imagination (Zhu, L., 2011).

Liu Lanlan (2019) tries to construct a perspective of understanding the city and architecture through urban literature, and look at the city and architecture through urban literature. She holds that urban and architectural space is not a simple material space. Instead, it is a place to display people's emotional feelings, a place of people's memory and spiritual origin, a presentation of people's lifestyle, and also the materialization of human and social culture.

Urban Writing of Beijing in *Luotuo Xiangzi*

Ding Jinnuo (2019) praised Lao She and considers him as the writer with the highest achievements in the field of urban literature and mainly analyzes the urban perspectives in Lao She's novels, including the background information, dialects and the change of Chinese literature. Likewise, Liu Yan (2019) thought highly of Lao She's novel with Beijing local color. She maintained that his novel is famous for the vivid depiction of the daily life of Beijing residents and the customs of the city. In the history of modern literature, few writers have insisted on describing the relationship between the city and its residents like Lao She. His novels almost always include all classes of people in the city. Therefore, it seems that he is talking about urban people. In fact, he is writing about culture. *Luotuo Xiangzi* is a typical example of the relationship of that kind.

Zhang Pingjin (2018) mainly focused on some issues in urban literature, such as the identification of cities, the relationship between the appearance and essence, the cities full of lust, history, and consciousness. Zhang Huiyuan (2013) pays more attention to the indigenization of the writing of cities, focusing on Chinese literature since the 1980s. He argues that that issue is of far-reaching significance. Only in that way can researchers explore the richness and variety of Chinese urban life and broaden the studies on the contemporary Chinese urban literature.

***Luotuo Xiangzi* and Its English Versions**

Luotuo Xiangzi, a masterpiece of Lao She, vividly describes the miserable life and the degeneration of a young rickshaw puller in Beijing named Xiangzi from a promising young man to an "evil", largely due to the immoral society. It is one of the most penetrating studies of Chinese society in the 1930s and the best work of its kind in modern Chinese literature. It has been studied by scholars both at home and abroad from diverse perspectives. Hence, it outweighs Lao She's other works in both content and style, which function as the key reason why I chose it as the subject matter in this paper.

In 1945, *Luotuo Xiangzi* was first translated by Evan King with the title of *Rickshaw Boy*, and later published in New York, which proved to be a best seller in America (Lu, Y. Y., 2008). Xiangzi, the protagonist in the novel, became the hot topic both in American's daily life and in the circle of literary research. Evan King's version was further translated into French, German, Swedish, Italian, Spanish, and

so on. Its second version was offered by Jean M. James in 1979, who maintained that it was the most important book in the history of modern literature to describe the life of the laboring class, and two years later appeared the third English version named *Camel Xiangzi* by Shi Xiaoqing. The year 2010 witnessed its fourth version was named *Rickshaw Boy* by Howard Goldblatt.

Urban Writing of Beijing

It's clear that the urban writing does not stay invariable over the time. Instead, it keeps changing with the time. And the English versions of *Luotuo Xiangzi* are a good case in point. In terms of plots, characters, dialects, and cultural factors, translators render the novel in quite different ways. For example, at the very beginning of the novel, Lao She gives a detailed description of different groups of rickshaw pullers on the basis of their ages and health conditions in more than 1,000 words, thus facilitating the reader's better comprehension of Xiangzi's final miserable conditions. However, no trace of this can be found in Evan King's version. Anyway, we can get some clues from the few lines before his version: "This complete edition is produced in full compliance with the government's regulations for conserving paper and other essential materials." As is known to all, shortly after World War II, the American government advocated and practiced thrift and frugality. Therefore, Evan King understandably made some changes in accordance with the government's policy at that period.

In addition, Lao She only mentions the topic of sex in passing, for we Chinese are so conservative as to consider it as a taboo. For instance, in Chapter Six, Xiangzi left Mr. Yang's house because he could no longer put up with that family. Depressed and embarrassed, he went back to Mr. Liu's factory, where he was seduced by the boss's daughter, Tigress. On the part of Lao She, he mainly focused Xiangzi's conflicting ideas, as well as the night scene. King exaggerated it by dividing paragraphs and adding more details. In Chapter Sixteen, Xiangzi thinks of his wife as a blood-sucker. King used about 70 words to elaborate this. Likewise, in Chapter Seventeen, King added more than 100 words to explain the book about sex. It is undoubtedly due to the sexual liberation movement at that time, which challenged traditional codes of behavior related to sexuality and interpersonal relationships and advocated freeing the personal self from the moral and legal sexual confines.

What's more important, Lao She's novel is mainly characterized by the sad ending in which Little Fuzi, the woman Xiangzi likes, commits suicide and Xiangzi is gradually reduced to a beggar, a good for nothing. In King's version, Little Fuzi is still alive, and they get together at last. In the post-war period, people longed for peace and reunion. Hence, a happy ending was what American people desired. In other words, King's ending meets the target readers' expectation.

Apart from plot additions, King added some characters. For instance, in Chapter Twenty-four, King adds one man called One Pock Li and a Ch'inghua girl student. Besides, at the end of his version, King arranges a meeting between Xiangzi and Boss Chu, owner of the brothel, which is intended to indicate Xiangzi's courage to fight against the authority and the advantaged group. Thus, Americans are likely to become more confident in making their dreams come true despite challenges and difficulties. Obviously, the translator adds something with American characteristics in his version to make it familiar to American readers. It became the bestseller of that year. Some other versions in other foreign languages are based on this version. Unfaithful as it is to the original novel, it contributes to the wide circulation of the great novel and the popularity of Lao She.

In comparison, Jean M. James has given a relatively complete and faithful rendering, as he mentions in "A Note on the Text and the Translation" (James, 1979, p. vi). "This new translation omits nothing and

alters nothing. Some small additions to the text have been made whenever necessary to clarify terms and allusions which the non-Chinese reader will not understand. This method is the least obstructive to the flow of the narrative and does supply the supplementary material necessary for clarity of meaning.” However, to some extent, he fails to reproduce the “flavor” of the SL text. On the whole, Shi Xiangjing’s version is faithful in content and successful in the re-creation of the grace although it is far from being perfect. Therefore, it has been well received in China. Howard Goldblatt follows Evan King in his choice of English title *Rickshaw Boy* because, at the time of writing, pullers were known among foreigners as rickshaw “boys” (waiters, servants, and other menial laborers all suffered the indignity of being called boys, irrespective of their age). As for the city in which most of the narrative takes place, Lao She used Beijing, so Goldblatt just follows him. After all, he is not quite familiar with Chinese culture; therefore, it’s inevitable and justifiable for him to make some mistakes in rendering the culture-loaded expressions. Clearly, the urban writing of Beijing image changes in different versions of the novel, from great changes to become much closer to the target text, either in content or in style.

Conclusion

In the course of cultural exchange in the form of literary translation, urban writing is more likely to take different forms under the influence of some cultural factors. The translators are in a better position to add or cut away something. The cultural conditions surrounding their communities are so varied and the economic and social situations so diverse that they should be given much freedom instead of staying faithful to the source text by sticking to every word of the author without the slightest alteration and creativity. Only in this way can translation function as a bridge in the literary translation. On our part, we, in the first place, had better try to accept that the translated literary works are likely to be altered in one way or other. As long as the alterations are acceptable, the version can be regarded as a success. In the second place, other measures are to be taken to introduce our literary works to the outside world. For instance, the segment markets are intended to meet the needs of readers, young and old, professional and unprofessional. Cartoons, simplified versions, movies and games are all ideal forms to hold public attention.

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Exploring the Hybridity in the Textual Construction of Chinese EFL Written Discourse

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[Abstract] To address the “myth” characterizing the studies on the textual patterns of Chinese EFL writing, this paper aims to approach the textual construction of Chinese EFL writing by comparing the generic structures between Chinese and American college students’ written discourse. Drawing on data from a clearly defined rhetorical context, it is found that Chinese students tend to incorporate the values of traditional Chinese rhetoric into the dominant Western writing style in comparison to their American counterparts. Their preferred structure of M1-M2-M4-M5-M6 demonstrates the hybridized pattern meshing the elements of both the traditional Chinese textual structure *qi-cheng-zhuan-he* and Anglo-American writing conventions. This hybridity displayed may shed new insights into the perception of Chinese EFL writing.

[Keywords] hybridity; textual construction; Chinese EFL writing

Introduction

Ever since Robert Kaplan single-handedly launched the field of contrastive rhetoric in 1966, investigation of textual construction of EFL learners has long dominated the scholarship (Connor, 1996). Organizational patterns of Chinese EFL writing have been on the top of the research agenda. Kaplan (1966) initiated this strand of research by characterizing Chinese ESL students writing as “indirect” or “spiral,” as opposed to the direct and linear way of writing in English. Afterwards, numerous researchers have gravitated towards this otherwise arbitrary dichotomy of “directness” and “indirectness.” A plethora of previous studies that sought to compare the textual structures between L1 and L2 writers mainly focused on direct/deductive and indirect/inductive patterns. As these findings suffered both theoretically and methodologically, they have been so notoriously divergent to the extent that what characterizes Chinese EFL writing has become a myth (You & Liu, 2009).

The present study aims to “unlock the myth” by comparing the textual construction of English essays produced by Chinese college students and their American counterparts in response to the same writing task. First, the binary distinction of deduction/induction was called into question; that is, being deductive or inductive is more of pragmatic strategies conditioned by particular rhetorical milieu than a culture-specific thought pattern as articulated by Kaplan (1966). Then, a genre-based approach to textual construction of student essays was proposed. Finally, a contextualized comparison of the generic structures of essays by both groups of students pointed to the hybridity of the textual construction of Chinese EFL writing as opposed to the way native speakers did with their essays.

Problematizing Directness vs Indirectness as a Textual Structure

Assuming the binary construct, this research thrust has yielded inconsistent findings with regards to the ways Chinese EFL writers and native speakers organize their English essays. Some studies have found that Chinese EFL writers tend to adopt an indirect/inductive textual pattern, while English native speakers show preferences for a direct/deductive fashion (Kaplan, 1966; Scollon, 1991; Jia, 2005; Yang, & Cahill, 2008);

others have shown exactly the opposite, reporting that Chinese EFL writers organize their writing in a direct/deductive way, whereas native speakers prefer an indirect/inductive pattern (Chien, 2011; Liu & Foreaux, 2015). There also exists a body of research that demonstrates the difficulties of practicing binary categorization (Hinds, 1990; Chen, 2008).

It is problematic to reduce textual patterns to be direct/deductive or indirect/inductive. Directness or indirectness is not static textual patterns but rhetorical strategies (Scollon & Scollon, 1995). Investigation of directness or indirectness solely can hardly unveil the whole picture of the otherwise more complex and sophisticated texturing in students' writing.

Adoption of the dichotomized categorization is equally problematic. Numerous studies have found it difficult to tease out two neatly classified categories, direct/deductive vs. indirect/inductive (Hinds, 1990; Chen, 2008). For example, Chen (2008) had a hard time grouping Chinese EFL students' writing into direct and indirect, finding something in between: a thesis statement in the beginning but without a topic sentence across the body paragraphs. Hinds (1990) also coined a term, quasi-inductive, to label something other than deductive and inductive.

A Genre-based Approach to Textual Construction

Where textual construction is concerned, research attention has often been paid to superstructure, or global structure (Connor, 1996). Directness or indirectness (deduction or induction) are two binary terms that have been adopted to depict the global structure in text construction in previous studies. Wary of the multiple flaws of employing this dichotomized conception of textual structure, such as the focus on form and negligence of rhetorical function as reviewed earlier, the present study went beyond that by looking at generic structures of student essays produced in a clearly defined rhetorical situation in that genre is closely associated with discourse studies of linguistic structure "beyond the sentence" in written texts.

The present study takes student essays as a genre because the data used have come from the cross-border writing situation that is characterized by a rhetorically defined writing purpose and a readily recognizable audience, two features combined to create a valid discourse community. To be more specific, students from both sides were asked to address the same writing task, reviewing two films watched as required and then exchanging views on the film review online. In this contextualized communicative event, students were fully informed of what purpose they wrote with and whom they wrote for. A shared discourse community thus emerged, as "discourse community can refer to the people the text is aimed at; it can be the people who read a text; or it can refer to the people who participate in a set of discourse practices both by reading and writing" (Barton 2007, p. 75–76).

Few studies have ever attempted to analyze the generic structures of student essays, except for Hyland (1990), Kusel (1992) and Henry & Roseberry (1997). Hyland (1990) utilized moves as analytical units to describe the schematic structures of English argumentative essays gathered from student writing and popular journalism. Kusel (1992) investigated the move structure of the beginnings and endings of student essays about six subjects. Henry & Roseberry (1997) replicated Kusel's (1992) study, examining the rhetorical structures and strategies in the introduction and conclusion of student essays.

Although adopting generic analysis in depicting the textual patterns of student essays, the present study differs from previous studies in two aspects; the first one is that it focuses on the superstructure of the whole essay rather than the beginning and ending only; the second one is that data analyzed in the present study are topic-specific and content-related, which allows move description to go beyond simple linguistic structures such as the introduction, body and conclusion.

Data Collection and Analysis

The essays under investigation were taken from the cross-border writing activity. It was made possible through a joint program called “writing across borders” between a Midwestern U.S. university and a Southern Chinese university. For every round of exchange, students communicate primarily on a website designed exclusively for the program. Both parties post their English essays online, and then offer feedback in a comment box underneath each essay. Students on both sides first watched two movies, a Chinese one and an American one. Chosen by instructors from both universities, the movies depicted a similar theme. After watching the movies, the students were asked to write an English essay. The data used in the present study came from five rounds of activities, as illustrated in Table 1.

Table 1. The Data Source

	Films	Essays		Time
		EC	EA	
17	<i>Erin Brokovich</i> * <i>The Story of Qiu Ju</i> **	16	16	2015.04
19	<i>Nightmare in Badham County</i> * <i>Blind Mountain</i> **	23	23	2015.11
21	<i>The Devil Wears Prada</i> * <i>Go Lala Go</i> **	20	20	2016.04
22	<i>Lean on Me</i> * <i>Feng Huang Qin</i> **	22	22	2016.10
27	<i>Frances Ha</i> * <i>And the Spring Comes</i> **	14	14	2017.04
Total		95	95	

*American film, **Chinese film, EC=essays by Chinese students, EA= essays by American students.

First, all the essays were manually checked to exclude any names and e-mail addresses. The essays were then converted into plain text and labeled each essay; for example, in 17C1 and 17A1, 17 indicates that it was taken from 17th round of cross-border writing activity; capital letters C and A stand for the authorship, Chinese and American students; number 1 refers to the first essay in each round. Two corpora, CECS (corpus of essays by Chinese students) and CEAS (corpus of essays by American student s) were built, each consisting of 95 essays by Chinese and American undergraduate students.

The identification of moves on the basis of communicative functions entails human judgments, which makes computerized analysis less viable. The moves and their constituents of all the essays were hand-coded. To ensure the coding reliability, a PhD. student was invited to participate in the pilot coding. We are in the same PhD. Program, and the focus of her dissertation on genre study familiarized her with genre theory, as well as coding skills. We two initially coded 60 essays (30 randomly chosen from CECS and 30 from CEAS) and summarized a list of moves independently, as Huckin (2004) pointed out that two or more investigators should independently code at least 10% of the data to help resolve uncertainties often confronted by a single coder. We then compared our analysis and generated a final list of moves. The correlation of .85(Kappa) indicated an acceptable inter-rater reliability. The remaining disagreements were discussed until we reached a consensus. As agreed upon among us, six individual moves could be identified, as shown in the Table 2.

Table 2. Moves Identified in the Two Corpora

Moves	Description	Purposes
Move 1	Essay Titles	Indicate the focus or the topic of the essay
Move 2	Engaging the writing task	Indicate a general response to the writing task
Move 3	Introducing the movies	Background the comparison and contrast
Move 4	Comparing the movies	Point out similarities and differences of the two movies as a response to the writing task
Move 5	Expanding the discussion	Relate to reality by moving out of the movie context
Move 6	Closing the essay	Bring what is said to a conclusion

Results and Discussion

Comparing the frequency distribution of move structures in CECS and CEAS as illustrated in Table 3 reveals important similarities and differences. In both corpora, the M1-M2-M4-M6 structure figures as the most commonly used one, accounting for 36.87% and 60% respectively ($X^2 = 9.288$, $p < 0.05$). The Chi-squared test shows that Americans students are more likely to construct their texts in this four-part structure than their Chinese counterparts. Drawing on this structure, writers first provide a context for task response before carrying out comparison and contrast of the two films and finally bring a coda to what has been written.

Table 3. Frequency Counts of Move Structures in Both Corpora

Schematic patterns	CECS (n=95)	CEAS (n=95)	X^2	P value
M1-M2-M4-M6	36(37.9%)	57(60%)	9.288	0.004
M1-M2-M4-M5-M6	31(32.6%)	1 (1.1%)	33.821	0.000
M1-M2-M3-M4-M5-M6	2(2.1%)	1 (1.1%)	0.339	1.000
M1-M2-M3-M4-M6	6(6.3%)	11(11.6%)	1.615	0.309
M1-M2-M4	3(3.2%)	10(10.5%)	4.046	0.081

In the case of CECS, another structure M1-M2-M4-M5-M6 accounts for one third of the total, a percentage that almost rivals 36.87% of M1-M2-M4-M6, the list-topper in both corpora. In sharp contrast, M1-M2-M4-M5-M6 finds only one stance in CEAS, standing at 1.1% ($X^2 = 33.821$, $p < 0.001$). By utilizing M1-M2-M4-M5-M6 structure, Chinese L2 writers, other things being equal, prefer to insert Move 5, expanding the context for the line of discussion, into the most preferred structure M1-M2-M4-M6.

Apparently, Chinese writers shoehorned M5, relating to a broader social context, into the dominant structure, M1-M2-M4-M6, a schematic structure believed to represent the linearity characteristic of English rhetorical conventions. It can be argued that M5 equates with the *zhuan* part in *qi-cheng-zhuan-he*, a structure that represents the logic in traditional Chinese textual pattern (Liu L., 2014). In other words, by employing M1-M2-M4-M5-M6, Chinese students actually constructed their texts in a hybridized manner, harnessing the values of Chinese traditional rhetoric, as well as embracing the Western rhetorical conventions. The hybridity displayed in the textual construction of Chinese students calls into question the popularly held dichotomy of directness and indirectness in the scholarship of contrastive rhetoric (Kaplan, 1966; Connor, 1996).

Conclusion

The traditional scholarship of contrastive rhetoric has long dichotomized organizational patterns of student essays into direct and indirect, consistently documenting Chinese EFL writing as indirect as against the direct and linear structure identified in native speakers' texts. This essentialized perception of Chinese EFL writers' written discourse did not meet any criticisms in previous studies. As an empirical attempt, the present study found that Chinese students bring their writerly agency to full play, incorporating traditional Chinese rhetorical values into the dominant Anglo-American writing style, inventing a hybridized structure to facilitate the meaning-making in their written discourse.

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On Application of MAI in College English Teaching under the Guidance of Constructivism

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[Abstract] With the popularization and application of modern teaching methods, Multimedia-Assisted Instruction, as the core of modern teaching methods, is stepping into more and more practical English teaching activities and classrooms. This thesis aims to explore the roles and functions of teachers, students, and interactions of the respective role under the guidance of constructivism. The thesis further affirms the advantage of multimedia-assisted instruction and offers suggestions for the high efficiency of classroom teaching from both theoretical and practical perspectives.

[Keywords] multimedia-assisted instruction; English teaching; constructivism

Introduction

In recent years, Multimedia-Assisted Instruction (MAI) has become a hot issue in foreign language teaching, especially in the college English teaching field. Multimedia-assisted instruction is a process that follows the characteristics of the teaching objectives with text, sound, graphics, images, videos, and new figures combined and integrated with an intelligent teaching environment (CTM, 2016). The nature of multimedia-assisted instruction is still teaching, although the role of teaching elements have changed in certain ways. As a guiding theory of teaching, constructivism reconstructs and advances traditional teaching methods in the organization and arrangements of teaching procedure. Previous research and experiments explore the sophisticated technology and computer application in MAI from a large extent, rather than focusing on the combination of MAI with constructivism. Therefore, as a new attempt, the paper aims to answer how to make full use of the multimedia-assisted instruction to facilitate teaching and learning under the guidance of constructivism. This paper first introduces the research background and achievements. Second, it examines and analyzes the application of MAI in college English teaching from both the teachers' and students' perspectives. Finally, it applies critical thinking as a possible way to propose the effective measures to complete the efficient college English teaching.

Research Background

In the past century, there have been many modes and theories related to language teaching. The main guiding theory for multimedia-assisted instruction is constructivism. Although constructivism educational reform began in the late 1980s, the thought of constructivism still has a long historical origin. Jean Piaget thinks: "knowledge is not due to a self-conscious body, and it originates from the interaction between subject and object. This effect occurs on the midway between subject and object" (1997).

Constructivism is a new cognitive theory, and it believes that knowledge cannot be transmitted. It must be constructed initiatively by the students. Constructivists believe "learners construct their own knowledge through individuals or collective. Each student has a set of concepts and skills to solve the problems using knowledge of the Constructivism" (Jonasson, 1991). According to the constructivism theory, we may sum up the teaching mode adopted in the constructivists' learning environment, which is to say, taking students as the center. Teachers play the roles as organizer, coordinator, and facilitator in the teaching process (Von

Glaserfeld, 1996, pp. 3-7). Taking full advantage of cooperation, conversation and other learning environments to mobilize the initiative, enthusiasm and creativity. In this model, students are active constructors of knowledge. Media is no longer a means to help teachers impart knowledge, but to create situations, to carry on cooperative learning and conversation.

Basic viewpoints of constructivism are as follows: first, learners are not passive recipients of information, but the active construction of the knowledge; second, the learning process is the two-way interaction between new and old experience; third, knowledge infiltration is the important form of learning; besides, communication and cooperation between teachers and learners in knowledge construction is becoming more and more important (Fosont, 1996).

Richardson was a well-known American educational psychologist and experimental psychologist; he was always paying attention to how to use multimedia to improve the teaching effect. He and his colleagues designed more than 100 experiments to test different multimedia information presentation effects on the learning effect, teaching, and multimedia integration together to construct the design principles of multimedia-assisted instruction (Richardson, 1997). Multimedia technology refers to the use of computer and network technology as the foundation, and text, graphics, sound, images, animations, and other media tools, including the combination of these media and hypermedia technology.

The application of modern educational technology in teaching has a history of several decades. However, with the rapid development of computers and networks, multimedia has become the commanding point of the contemporary educational reform by virtue of its unique advantages. As the advanced product of the development of modern science and technology, multimedia-assisted instruction has become an important teaching mode in modern foreign language teaching. Multimedia-assisted instruction breaks through the traditional closed teaching mode by providing a wealth of teaching resources, and it broadens teaching space for the large number of foreign language educators and learners.

Application of Multimedia-Assisted Instruction in College English Teaching

The traditional teaching system is composed of three elements, namely teacher, student, and the teaching materials. Under the traditional teaching method, classroom teaching only pays attention to imparting knowledge and improving teaching quality. Students are regarded as the containers rather than the true masters of knowledge. With the high demand for English teachers, a number of instructors specializing in other foreign languages switched to English teaching on the basis of a mediocre command of the English language. Therefore, their English proficiency was comparatively low, especially in listening and speaking. Furthermore, students in the late 1970s did not have much English learning background when they were enrolled in college because they had learned very little English in high school, let alone in primary school (Madrid, Canas, & Ortega-Medina, 2007). As a result, except for those highly motivated ones who worked very hard during their private hours, generally, college students leaving school typically found themselves at a loss when encountering native speakers using their language.

The traditional teaching method is passed down in the history of social development through the practice of continuous screening. It needs to be treated with dialectical treatment. Compared with the multimedia-assisted instruction, it has a lack of dynamic effect, and it has little information, causing a great burden, but the advantages can be used and accepted naturally.

The basic concept of the curriculum and the important principles of multimedia-assisted instruction can improve students' cognitive ability of discovery, learning, and creativity. Multimedia-assisted instruction can overcome the shortcomings of the traditional teaching mode; it makes boring learning

content become vivid, interesting, and visual, which greatly enhances the students' interests and enthusiasm to learn foreign language. MAI mode can also present visual images of the scene to students so as to let students understand knowledge and correct pronunciation errors.

Traditional instruction has features that teachers teach students face to face, writing on the blackboard, etc., so the knowledge can be directly imparted. The teaching contents are transmitted to the students, although it has the advantages of information exchange and emotional interaction between teachers and students; the teaching method is single. However, the advantage of the traditional English teaching still exists; for example, teachers can speak freely, writing by themselves and having the interaction. The teacher puts a lot of energy into the class. Students rarely have the opportunity to practice language.

Teachers' Roles in MAI

As a Supervisor

In the multimedia-assisted instruction mode, teachers can review and check the last-time contents. Teachers grasp some words and analyze some grammar in the way of asking questions or looking at the multimedia equipment. This teaching is vivid. Also, it can reflect a student's real condition of grasping the knowledge. Most teachers, also, use notes or multimedia video sources in order to supervise the students' learning attitudes. The teacher's role as a supervisor is extremely important in the multimedia classroom. For example, in the multimedia classrooms, it is a typical phenomenon to catch the students surfing the web for something irrelevant to study or, even, playing computer games regardless of the task at the beginning of the class. Therefore, the teacher should command full supervision over the students' connections to the outside websites and their activities. When a discussion or role-play is conducted in the multimedia classroom, some students may chat about trifles irrelevant to the set topic or choose to speak Chinese instead of English; it is also the teacher's duty to prohibit such practices.

As a Sponsor

The role as a sponsor is a typical function of the teacher. In a learner-centered class, autonomous learners are expected to take responsibility for their own learning. A responsible and experienced teacher has to perform a large quantity of preparation and planning before he finally steps into the classroom. To a large extent, he depends on preparation and planning beforehand. The teacher should act as a mediator, selecting the most appropriate materials for the students. The teacher has to search for and select information and materials related to the text, finding exercises and grammar from the internet like looking for a needle in the deep ocean. As a result, the time the teacher spends on preparation may amount to four or six times the actual time spent in class. In a modern multimedia classroom, the center of the teaching and learning activities has shifted from the teacher to the learner. However, the teacher still has to take the role as a sponsor when he wants to be in charge of the class activities. The teacher has to plan the whole flow of the course by telling the students to carry out an activity in a certain time so that they will not waste the valuable time in class. When the time for an activity is over, he has to see that all the students can go on to the next activity so as to grant fair chances to every student.

As a Promoter

Teachers design and organize teaching under the guidance of a certain teaching principle or theory. A teacher is not only the executor of the teaching mode, but also an interested promoter. A teacher should encourage students to join class activities. The constructivists hold the view that learners should develop knowledge through interaction with others and the environment (Von Glasersfeld, 1992). In class, the

students should communicate with their peers and attend various activities arranged by the teacher. As a matter of fact, it is a demanding job for the teacher to provoke the enthusiasm of students and prompt them into various activities. However, the students in the present age have blur vanity. They are afraid to express their own opinions for fear that they may offend others with “silence is golden” as the guideline. In order to avoid this situation, teachers need to encourage students to open their mouths to express themselves, and sometimes they should put forward some suggestions for the activity. When the students are confused or shy, to relieve embarrassment, teachers should encourage them. On the other hand, when the students proceed smoothly in their activities, it is advisable for the teacher not to interrupt them because the fewer instructions from the teacher, the better the students can cultivate their own learning. The teacher should offer assistance only when necessary.

As an Instructor

Constructivists advocate that learners should construct knowledge by themselves through the interaction with the environment (Von Glasersfeld, 1992). Accordingly, it is the teachers’ duty to try every means to establish an environment and setting for the students to construct meanings and knowledge. However, if the students are left totally alone to construct the knowledge, it is sometimes impossible for them to find certain meanings, and they are at a loss. At that time, the teacher can take the role as an information-provider to supply the students with hints or clues for further trying. In a traditional teaching setting, the teacher should perform two main roles: one is a sage, and the other one is a source of knowledge. Although in a modern multimedia classroom, there are many favorable conditions, but to find the information related to the classroom also needs teachers to carry out further research.

When conducting an activity, such as a composition, the teacher raises a topic that should be as closely related to the students’ lives as possible. However, sometimes, due to their limited knowledge and vocabulary, the students may still feel it hard to express their ideas clearly. In this case, the teacher will play a role in the subconscious mind to find some vocabulary knowledge that students want to know. As long as the students master the vocabulary, writing a composition is not a problem. The teacher will indirectly become an instructor of information.

A teacher, as an instructor, has another function that he or she should be available after class because the students may encounter problems in their after-class activities and studies. Many students are unwilling to put a tough problem aside. They want to consult the teacher instantaneously. Therefore, it is recommended that teachers arrange a time to solve problems, so that students can leave the multimedia classroom and seek ways to solve the problem.

Students’ Roles in MAI

As a Learner of Multimedia Network Technology

The foreign language teachers accept and teach the students through multimedia network technology. Based on the multimedia assisted instruction and learning environment, network technology is the most basic cognitive tool and learning platform of information resources. Therefore, only the students who learn this technology well could make great progress. According to research, the majority of students who enter the college after they pass the College Entrance Examination can use the technology skillfully. If the students take the responsibility for their own learning while using the multimedia network technology, the multimedia network technology will play more and more effective roles in the development of education.

As a Self-Assessment

The evaluation of learners is a complex process. The main traditional assessment methods rely on examinations. However, the emergence of multimedia network technology provides rich and colorful out-of-class activities and a test platform, using network technology and providing aids and monitoring for the students after-class learning, which could improve the students' abilities to solve problems, improving the learning interest and improving students' self-awareness. At the same time, multimedia expanded the scope of testing, reducing the burden of teachers, such as the college English teaching resources platform in Dalian University of Foreign Language; it is mainly from the real-time online testing of the student after a period of time, which can be automatically generated in the online test on real networks. The score test can itself. The scores in the analysis as "A" record of the original data to monitor the teaching process; the teacher can also, through this platform, have a very convenient method to understand each student's individual learning process.

Learner-Centeredness and Autonomous Learning

It is believed that knowledge is the initiative to construct in constructivism. Teachers cannot transmit to the students directly through the explanation. Learning activities do not transfer knowledge from teachers to students, but students can construct their thoughts in the process from the external information through their own background knowledge.

In traditional foreign language teaching, students are in the subordinate and passive positions. In multimedia-assisted instruction, students are treated as the subjects of teaching and learning activities. They are supposed to be responsible for their own learning. Multimedia-assisted instruction emphasizes the cultivation of learner autonomy. To all intents and purposes, the autonomous learner takes an active role in the learning process, generating ideas and availing himself of learning opportunities, rather than simply reacting to various stimuli of teachers. According to Warschauer, autonomous learners are supposed to have the following characteristics: they have insights into their learning styles and strategies; they take an active approach to the learning tasks at hand; they are willing to take risks (Warschauer, 1995). Taking advantages of the language environment, students learn to guess the meaning of words and understanding content with vivid multimedia videos or pictures. It has a tolerant and outdoing approach to the target language. If the language learner can achieve such autonomy, we may safely say he or she has learned how to learn and master the language. The information provider and instructor are no longer the only roles teachers play. The role requires the teacher be a facilitator, an encourager, a helper, a colleague, and a friend of his students.

To sum up, in the learner-centered model of teaching, both teachers and students are involved in new and challenging roles. Teachers are no longer dedicated to the explanation of language knowledge. Instead, teachers are supposed to coach students to learn independently. Students assume an active role in the learning process to obtain knowledge and train their language competence by themselves with teachers' assistance.

Implications and Conclusion

The advantages of multimedia-assisted instruction are obvious. MAI can maximize both learning and teaching efficiency dramatically, as well as stimulate students' learning interests. It can stimulate students' interest in learning, bring them into a relaxed and pleasant learning environment, and let them take the initiative to explore and progress. Mixing MAI and constructivism has a great effect on English teaching, but it also needs adjustments and improvements.

First, MAI lacks emotional communication between teachers and students to some degree. Multimedia technology as auxiliary teaching means can only provide a virtual learning environment. Compared with the traditional teaching mode, MAI offers fewer opportunities for mutual face-to-face emotional intercommunication, but, rather, teaching materials with students. The ratio of multimedia teaching elements should be balanced to avoid the students being self-closed.

Second, the teaching process may tend to be dreary with the passing time. Most of the time students are staring at the electronic screen with images and text on it, just like watching a movie. Teachers should arrange activities in a timely way to mobilize the atmosphere and encourage students' participation instead of acting as an equipment operator.

Finally, MAI carries a large amount of information under normal conditions, which may cause high tension in students. They may even have no time to think, understand and digest the contents simultaneously, especially if the content shows too much information and is beyond the limits of students understanding and acceptance.

We would like to summarize our paper by citing this insightful quotation: "Really useful knowledge is not taught by teachers, but knowledge is built by learners through collaboration, discussion, communication in a certain context. They focus on the students as the main body, and teacher play the leading role" (Walker, & Lambert, 2002). The paper spares no effort to demonstrate the application of constructivism in MAI teaching from the theoretical point of view as a supplement to the previous studies and research. As a new research direction, the paper serves as the beginning in language teaching field. It is hoped that a wide range of the experiments and research could be carried out to include more learners of different levels to make the result more reliable and valid. No matter how developed the technology and pedagogy turns out to be, the role of teachers should never be underestimated, and all the achievements of present study should contribute to a more facilitated and efficient learning mode.

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A Study on Multimodal Synergy Audio-visual Oral Course Mode for English Majors

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[Abstract] As a compulsory course for English majors, English Audio-visual Oral Course should keep pace with the times, meet the needs of personnel training in the information age, and give full play to the role of modern educational technology. The current situation and problems of English Audio-visual Oral Course for English Majors are analysed and the traditional single modal teaching mode is abandoned. Under the guidance of multimodal teaching theory, different modals are designed and applied, and the input and output of language are emphasized. The synergy between different modals is emphasized, and the application of multimodality in each link of the course is analyzed. The multimodal interactive English audio-visual oral teaching mode, assisted by multimedia, can fully stimulate students' learning enthusiasm, cultivate their problem awareness, inquiry awareness, team cooperation, and autonomous learning ability to effectively improve the teaching quality of English Audio-visual Oral Course for English Major.

[Keywords] multimodal; synergy; audio visual oral

Introduction

Since the beginning of the 21st century, the dynamic development of new media has become more and more mature. The open information network has entered various fields, and people's access to information has become increasingly diversified and three-dimensional. With the development of modern education technology, the combination of English teaching and the computer, internet, smart phone, and mobile communication network has greatly promoted human education. Language is no longer the only way of communication. With multimedia, such as the video, audio, image, and other modal symbols, are integrated into English audio-visual oral teaching to give full play to its role, providing students with a vivid and real language environment and great convenience for English learning. But the teaching effect of this course is not very ideal and there are still some problems. Based on this, under the guidance of multimodality theory, a multimodal synergy audio visual oral course mode for English major is discussed in this paper, which can fully mobilize the multimodal symbol resources, stimulate the students' sense of hearing, vision, sound sense, and so on to carry out multimodal teaching. The purpose of this paper is to improve the teaching of English audio-visual oral course learning effect and cultivate students' English understanding ability, verbal communication ability, and non-verbal communication ability.

Multimodality Theory and its Teaching Significance

The rapid development of modern science and technology provides a more convenient way for people to obtain, retrieve, analyze, and process information, and it also breaks the cognitive barriers of linguistics. Multimodal discourse analysis came into being in the 1990s in the West, and its main theoretical basis is systemic functional linguistics (Zhu, 2007). The concept of "the trinity of media, object and interpretation" is absorbed from Piers and others' social semiotics theory. Other symbol systems, such as pictures, sounds, and gestures can also be used for communication. The New London Group first proposed the concept of multimodal teaching in 1996 (New London Group, 1996). After that, Boltova and Weyers showed that

learners can significantly improve their understanding of the target language after receiving both visual and auditory stimuli (Gass, 2003). From the perspective of social semiotics, modality refers to a series of social symbolic resources used to construct meaning, such as language, images, eyes, actions, and even music (Kress, 2001).

Multimodality refers to the way in which multiple communication modes exist simultaneously in communication activities, or the way in which multiple symbolic resources are simultaneously used for meaning construction in specific texts. Royce studied the complementarities of different symbols in multimodal discourse and multimodal synergy in second language classroom teaching (Ma, 2016). O'Halloran argues that linguists should not only study the construction of discourse meaning of a single modality itself, but should also study the interaction among all the modals involved so as to obtain more meaning for the text (O'Halloran, 2004). However, in language teaching, "language modal as speech, language modal as written language and other modals are often intertwined, and they exist and operate simultaneously in the context of information transmission" (Hu, 2007). In multimodal teaching, learners will mobilize multiple senses to absorb the external symbols embodied in various modal forms, and the information generated by these external symbols mapping in the mind will interact. In the process of communication based on the real context, students do not rely solely on auditory modal. Both sides of communication must mobilize other senses to carry out multimodal and multi-directional communication. Therefore, the audio-visual oral teaching of English majors should take multimodality as the carrier, mobilize learners' multiple senses to participate in foreign language learning through collaborative teaching method, and tend to multimodal comprehensive teaching.

The significance of the multimodal teaching mode lies in the effective combination or integration of different modes in order to achieve the best teaching effect. Through the development of English audio-visual oral synergy course mode, students' diversified abilities can be further developed. Scientific application activities, limbs, images, pictures, and other forms can stimulate students' sense organs so that students can immerse themselves in the scene to provide a higher degree of guarantee for the teaching effect. In the teaching of multimodal audio-visual oral synergy, teachers are not only the disseminators of knowledge, but also the selectors and executors of multimodality. Teachers should make full use of the functions of various modal forms and the cohesive relationship between modals, analyze specific problems, adjust existing modals, add, delete or integrate some modals, and conduct multimodal combination to provide learners with appropriate information input channels. Teachers should guide the students' sense organs to participate in learning in order to mobilize the enthusiasm of students and promote students' understanding and mastery of the knowledge so as to achieve the best learning effect.

As the main place for students to conduct audio visual oral training, the English audio-visual classroom not only needs to mobilize students' hearing so that they can grasp the specific meaning of language symbols more scientifically, but also need to reasonably mobilize students' vision to deeply observe various communication symbols, such as images, and even activate students' taste and smell to a certain extent to capture communication symbols to provide necessary assistance (Yao, 2018). As participants and perceivers of multimodality, students can experience the real language environment through the multimodal context, improve the enthusiasm of classroom practice, and realize multimodal audio-visual practice. In a word, it is of great value and significance to apply multimodality theory to the teaching of English audio-visual oral synergy.

According to the characteristics of the multimodality embodied in the teaching process, the conventional teaching activities of "seeing, listening and speaking" in the English audio-visual classroom

teaching correspond to “visual modal, auditory modal and motion modal” in multimodality theory, respectively, and the teaching effect is subject to the synergy among the three modals. However, most of the existing research on multimodality and teaching focus on multimodality as a whole and pay less attention to the relationship and synergy between modals. Therefore, based on the multimodality theory, we discuss and study the curriculum mode of audio-visual oral synergy for English majors.

Current Situation and Problems in Audio-visual Oral Teaching for English Majors

The teaching situation and students’ learning effect of audio-visual oral courses for English majors have been paid much attention. However, due to various reasons, the overall teaching effect is not good. At present, there are still some problems in teaching.

Single Teaching Mode

In the traditional teaching mode, most of the time in audio-visual oral class is used for teachers to play recordings and videos, to explain vocabulary, grammar knowledge and listening skills, and to analyse listening texts. So, the input form of language materials is too single. In essence, it is a kind of exam-oriented teaching with great limitations. The teaching content is far away from the students’ real life and the real context. The students are in a passive learning state, which greatly affects the classroom learning effect. Due to the lack of sufficient interaction between teachers and students in audio-visual oral class, it is difficult to achieve the expected teaching goal. Although the audio-visual oral course for English majors is taught in the multi-media phonetic classroom, the multimedia teaching tools have not fully played their roles. Listening is a computer-based listening exercise. Moreover, there is a partition between the seats, and students wear earphones throughout the class, which not only enables students to concentrate on audio-visual learning, but also affects the interaction between teachers and students. As a result, the students’ sense organs are limited, and their enthusiasm is not high, which leads to the poor effect of classroom learning.

Single Teaching Design

The predecessor of English audio-visual oral courses is English listening courses. In the traditional teaching design of English listening, there is a problem of imbalance between input and output. In the three skills training of “seeing,” “listening,” and “speaking,” the proportion of “seeing” and “speaking” is relatively low, and the proportion structure of the three abilities is not reasonable. The content of curriculum design is single, and the content is boring, monotonous, and relatively old. There is no explanation of extra-curricular background knowledge, no supplement of network audio-visual corpus, and no design of diversified classroom activities to stimulate students’ interest in active learning. This kind of single listening input can easily make students lose the motivation to learn, and it ignore students’ feedback, evaluation, and opinion-sharing. Without the network autonomous learning platform, students can not carry out personalized extracurricular learning according to their actual level, which affects the subjective initiative of learning. So, the teaching design is not perfect, and the teaching effect is not satisfactory.

Single Evaluation Mode

For a long time, the improvement of English majors’ audio-visual oral ability has not received enough attention. Instead, the curriculum evaluation focuses on the high-intensity test paper training, which eventually leads to the students’ weak audio-visual oral ability. This evaluation mode has seriously affected the improvement of students’ English practical skills and has formed a serious deviation from the development of the times. In the aspect of curriculum evaluation, influenced by the traditional teaching

mode, some teachers still adopt the summative evaluation as the main evaluation mechanism. The test paper topics are set in “listening,” which mainly tests the students’ listening comprehension ability. However, the “seeing” and “speaking” parts are not included in it, so they can not comprehensively test the students’ audio-visual oral ability.

Therefore, we need to change the original teaching concept and actively try teaching reform. After one year’s practice, the results show that compared with the traditional listening teaching mode, the students’ performance is obviously better than before. The new teaching mode has obvious advantages in cultivating students’ comprehensive practical ability and creativity, which is helpful to train students’ critical thinking, enhance their creativity, and improve their creativity, cooperation ability and problem-solving ability so as to achieve the expected training objectives.

Multimodal Synergy Audio-visual Oral Course Design and Multimodal Application

The traditional single teaching mode has been unable to meet the requirements of modern audio-visual oral learning. Therefore, the multi-modal collaborative curriculum design mode is adopted in this study, effectively invoking multimodal symbols. By coordinating various modal symbols and applying them to the class appropriately, the students’ enthusiasm can be mobilized, and their learning efficiency can be improved. Gu Yueguo proposed that multimodal content is interactive. The video stream containing audio loaded with multimodal activities can be processed by a digital computer, forming a “multimodal text” (Gu, 2007). Zhang Delu pointed out that there are two basic relations between modes, complementary relations and non-complementary relations (2009). Therefore, it is very necessary to design English audio-visual oral courses reasonably and construct a positive teaching mode of English audio-visual oral synergy by coordinating various modal symbols.

In this paper the application of TED video multimodal teaching mode is taken in the design of English audio-visual oral courses as an example to explore the significance of multimodal coordination and cooperation in the English audio-visual oral class. Ted is a non-profit organization originated in the United States. The theme of TED video is diversified, epochal, and interesting, which effectively changes the obsolete state of audio-visual teaching materials. Teachers can find the corresponding TED materials by secondary editing and production according to the themes in units of the audio-visual oral course, which can provide a beneficial supplement for teaching materials, broaden students’ horizons, facilitate the curriculum design of English audio-visual oral integration, and fully reflect the use of multimodal symbols in the English audio-visual oral class.

Pre-Class Design

First of all, the multimodal teaching design before class is of great significance for students to adapt to the classroom teaching style and learn the teaching content. Before class, teachers select the video materials related to the theme, integrate and utilize the latest multimedia network resources, such as videos and pictures and TED speech clips, to present a large number of multimodal symbol resources for students and stimulate students’ interest in learning. In the imperceptible audio-visual oral activities, students can not only improve their listening and speaking abilities, but also have a better understanding of English culture, which can encourage students to mobilize a variety of sensory organs to perceive and internalize various multimodal symbol resources, so that they can actively participate in the preparation activities before class. The English audio-visual oral course is mainly conducted in a language laboratory.

At the same time, the opening and application of the Lange network teaching platform and the U campus learning platform provide strong hardware and technical support for the application of multimodal

teaching in the course. Students can understand and receive audio and video information in teaching materials, pictures, and text information in PPT through sensory systems with the help of multimedia platforms. Teachers can choose TED video with proper pronunciation, moderate speed, proper time, and easy-to-imitate language to attract students' attention. When making courseware, teachers integrate PPT and TED and other multimodal resources effectively, mark the difficult sentences in TED video, and introduce the cultural background or conceptual knowledge. The input information is mainly presented by visual modes, such as text, pictures, videos, etc. It is displayed to students through teaching network platforms. Students can also consult audio and video materials through the network platform to understand their contents. Teachers can set questions to guide students for the theme and content of TED video before class, so as to output multimodal information effectively in class. Students can be grouped according to their English proficiency, and each group should include students with different English proficiencies. Students learn the TED video on their own before class, and then discuss actively in groups. Students' input feedback is presented through the auditory mode, while output feedback is presented through the acoustic mode to improve the interaction between students. In this way, teachers can effectively arrange multimodal teaching links with the help of a network platform before class so as to achieve a good teaching effect.

Classroom Interaction

In the classroom, teachers can combine with TED the teaching practice of multimodal audio-visual oral teaching based on the teaching principle of "students as the main part and teachers as the auxiliary." The task-driven teaching method, multimodal teaching method, and inquiry cooperative learning method are comprehensively used. Advanced multimedia teaching methods are used to mobilize students' sense of hearing, vision, touching, and so on by using images, audio, video, and text. Students are encouraged to participate in the teaching process to realize the interaction between students and teachers.

Classroom interaction includes three parts: theme presentation, video understanding, and ability improvement. The teacher selects the TED video related to the unit, introduces the speaker and the background of the topic, explains some new words, sentence patterns, terms, proper nouns, and other difficulties in the speech, and lets students watch the video with questions on the content structure and key setting of the speech. They can not only stimulate students' interest in learning, but also facilitate students' understanding of the video content. The theme presentation is mainly oral practice, which is a discussion about the theme of the TED video in the form of team cooperation. Oral presentation is conducted in multimodal ways, such as oral expression, body language, PPT design, etc.

It mainly tests students' basic understanding of the video theme, tests students' comprehensive English abilities, and gives full play to students' subjective initiative. Teachers should give proper guidance and comments to help their students to output multimodal information. For example, language expression and body language are presented through the audio modal; oral presentation is assisted by PPT, and is presented by the visual modal. Video understanding is mainly about the information understanding of the TED video. Teachers set up listening comprehension exercises related to the TED videos, such as filling in the blanks, question answering and judgment questions. By elaborating and refining the language content in the TED video, the listening practice is completed, and the students are guided to learn deeply, so that the students can have a clear and profound understanding of the video content. In this link, if the video speed is too fast, the teacher can pause or repeat the video and present the difficulties of language or cultural information in the form of pictures or words through PPT; this will enhance the cognitive effect and let students read aloud and learn its usage. Teachers can also explain and discuss the use of the speaker's speech skills and

rhetorical skills. They can also discuss literal translation, free translation, and mistranslation involved in Chinese subtitle translation, so that students can receive input information through visual and audio modals and better understand the TED video content.

The purpose of ability improvement is to use video content for outward bound training, to promote listening and speaking by audio-visual means, to achieve multi-modal collaborative audio-visual integration, and to further improve students' English comprehensive abilities. Students can choose the video clips according to their interests, carry out self-training in listening and speaking, learn and use them flexibly, use the speech skills they have learned, make impromptu speeches, and show the content of the speech by integrating voice, intonation, expression, and action. In addition, teachers can guide students to expand thinking and discussing on the theme of the TED video, and help students output the input information in time to cultivate students' critical abilities. In this link, the students' visual, auditory, and acoustic perception can be called, and the audio-visual oral ability can be effectively improved. Different senses and symbols are complementary in audio-visual teaching, which can better mobilize students' learning enthusiasm and promote multimodal cooperation of teaching modes.

Through the design of various modals of teaching activities, students can make meaningful communicative output of the input information, realize the transformation from auditory and visual input modal to oral and written expression modal, and the circular process between information input and output, so as to achieve the integration of input and output, help students acquire language knowledge, and improve their verbal ability. Practice has proved that by the use of TED video multimodal collaborative teaching; the classroom atmosphere is relaxed and pleasant, and students can internalize knowledge with laughter, so that their English practical ability and social communication ability have been effectively improved. Through team cooperation, collective wisdom is exerted, and multiple modals are used. Text, image, and video are integrated into one, which maximizes the participation of students' senses, stimulates their interest in learning, and enables them to obtain a good learning experience.

Further Study after Class and Evaluation

The multimodal teaching mode emphasizes the multimodality of assignments after class to cultivate students' autonomous learning ability and requires students to complete relevant exercises after class to further expand the content they have learned. The forms of multimodality include making videos, recording audios and making PPTs to guide students to output multimodal information after class. At the same time, with the help of multimodal autonomous learning platforms such as Lange and U campus, teachers have created a good learning atmosphere for students' further study after class. The learning progress, steps, and methods are completely controlled by students, fully realizing personalized and differentiated learning, so as to effectively improve students' self-confidence and sense of achievement. Students can be guided to actively explore interesting learning materials of images, videos, audio, and animation, and the simulated language interaction situation is constructed through vision and hearing, so as to improve students' interest in learning. Students can learn listening, speaking, reading, writing, and translation through the network platform or do self-tests according to their individual needs, so as to self-evaluate their learning abilities and make clear their future learning direction. Through Wechat, QQ, and other network modal environment, teachers carry out online interaction, answer students' questions in their autonomous learning anytime and anywhere, and give full play to the auxiliary teaching function of modern science and technology.

The teaching quality can be improved by the network multimodal teaching mode and the teaching quality evaluation system innovation. The course evaluation takes the form of multimodality, which

emphasizes the mastery of basic knowledge, the cultivation of interactive abilities, and the application of students' body language. It requires students to upload tasks on the network platform and conduct effective formative evaluation through the network. From the perspective of multimodality, dynamic evaluation is carried out to fully consider the changes of students' language abilities and thinking abilities in completing tasks. Students can also evaluate each other among the team members who cooperate to complete the task. The multimodal assignment evaluation, such as teacher evaluation, student mutual evaluation, and student self-evaluation, is combined to ensure the overall authenticity of the evaluation to the greatest extent, to mobilize the enthusiasm of students' autonomous learning. The multimodal teaching mode provides an ideal teaching environment and teaching mode for the integration of seeing, listening, and speaking. Students use language before, during, and after class to cultivate their abilities of organization, coordination, innovation, and communication.

Conclusion

Multimodality theory provides a new theoretical support for the audio-visual oral teaching for English majors. Based on this, the teaching mode of audio-visual oral courses for English major is discussed in this paper. The new teaching mode can break through many limitations of the traditional one, analyze the cooperative relationship among various teaching modals, and design a complete teaching link before, during, and after class. Practice has proved that it is completely feasible. The advantages of the integration and application of various modal resources, the integration of multiple modal symbols, the coordination of multiple senses, the enhancement of the input and output of language knowledge in the process of audio-visual understanding and oral expression, which is closer to the process of speech communication in the real communication situation. The formative evaluation system is adopted to improve the students' cognition of self-ability, to maximize the enthusiasm and creativity of students, and to strengthen the teaching effect. The multimodal synergy audio-visual oral course mode for English majors meets the needs of English teaching reform and poses new challenges to teachers. It is of great significance to promote the development of audio-visual oral teaching for English majors. It is expected that this exploratory research can gradually mature in the practical teaching and provide new ideas for English audio-visual oral teaching.

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On Strategies for Teachers' Classroom Time Management from the Perspective of Key Competence

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[Abstract] With the deepening of globalization and informatization, cultivating students' key competence has gradually become a common understanding of the international community. The cultivation of students' key competence is mainly implemented in classroom teaching. Teachers are required to take classroom time into consideration due to its limitation. Therefore, classroom teaching under the key competence requires teachers to manage classroom time scientifically and rationally, to maintain a certain tension and a proper balance between teachers' teaching time and students' learning time and to make teaching activities periodic, instantaneous and generative.

[Keywords] key competence; classroom time management; strategy

Introduction

With the deepening of globalization and informatization, the required competence and cultivation for talents for the future have become the hot issue in current school education. A blueprint for the future talents cultivation standard has been drawn through the *Core Competencies and Values for Chinese Students' Development* in October 2016 (Huang, 2017). The cultivation of students' key competence lies in the process of teachers' teaching. The real world exists in time, thus classroom teaching needs to run in the dimension of time (Wu, & Zheng, 2013). Therefore, teachers' classroom time management is closely related to the implementation of key competence, and teachers' scientific management of classroom time is an important guarantee to maintain classroom teaching efficiency and implement students' key competence. Classroom time management is a process in which teachers reasonably allocate and timely regulate the time of classroom teaching activities within 45 minutes. It is divided into teacher-led teaching activity time and student-led learning activity time (Zhang, 2008). Teachers often pay attention to one or the other in class time management: teachers or students devote too much time in one direction, and the phenomena of teaching digressions and delays occur from time to time. It is worth considering how to implement the key competence in the teaching process and keep the optimization of the proportion of two parts of time (Chai, 2019). Based on the perspective of classroom teaching, this study makes a targeted study on teachers' classroom teaching time management. Its purpose is to enhance teachers' awareness of time to improve the utilization rate of classroom teaching time, enable students to learn the method of scientific management of learning time and develop the habit of independent learning. This paper is mainly divided into four parts: the connotation and characteristics of key competence; the problems existing in teachers' classroom time management; the strategies of teachers' classroom time management from the perspective of key competence; the summary and prospect.

The Connotation and Characteristics of Key Competence

Due to the tendency of innovative economic model in information age, key competence has been put forward for the 21st century by the Organization for Economic Cooperation and Development (OECD), the

United States, Taiwan and other international organizations, countries and regions according to their own economic, social and educational development needs. The cultivation of students' key competence has become the consensus of the international community. Various international organizations or communities have made very detailed requirements in the cultivation of the students' key competence. The requirements not only involve different categories, but even relates to some specific skills. In response to the great efforts and concern made by the international community, in October 2016, China indicated that the key competence of Chinese students' development refers to the necessary character and key ability that students should have to adapt to the needs of lifelong and social development (Lin, 2017).

From the perspective of breadth and depth, key competence has the following two attributes. Firstly, in terms of breadth, key competence are abundant. Compared with “double-base” and “three-dimensional goal”, key competence involves more connotations and dimensions. It not only emphasizes the acquisition of basic knowledge and basic skills, but also focuses on the cultivation of individuals' necessary abilities to adapt to, survive and control the future society. It considers the unity of science and humanity and individual freedom and social responsibility. Secondly, in depth, key competence has subjectivity. Competence is the active activity of an individual under the influence of acquired environment and education. It cannot exist independently from the individual, and subjective initiatives of students is one of the necessary conditions for the formation of competence. It can be said that without the active participation of the subject, there would be no development of the subject accomplishment. Therefore, from the perspective of depth, core literacy refers to people themselves and their subjective initiative.

Problems in Classroom Time Management of Teachers

The irreversibility of time does not mean that people are not powerless. Classroom time is a very important teaching resource, so scientific and reasonable management of classroom time can get a better effect. In the context of key competence, teachers polarized problems in classroom time management: On one hand, they spend too much time on knowledge teaching and software equipment operation, but ignore the object they serve – the experience of individuals so that the time left for students to learn independently as individuals has been greatly reduced. On the other hand, teachers regard students' “free development” as autonomy, and the one-sided pursuit of teaching activities ignores the purpose of teaching, which leads to a state of unorganized and undisciplined classroom.

Teachers' Control of Classroom Time

The teacher's control of classroom time is actually a manifestation of the despotism of knowledge teaching. As front-line teachers have said, the “heavy task of teaching in the very short period of time is faced”(Huang, 2018, p. 2). A knowledge-oriented teaching practice is the inevitable choice of teachers, otherwise teachers will not be able to complete the prescribed teaching tasks within the limited class hours. With the rapid development of educational informatization, chalk is gradually far away from our platform, and the blackboard has been gradually replaced by multimedia and the whiteboard. Knowledge is presented in a more intuitive and pictorial way than before. Teachers transferred explicit knowledge symbols by courseware in words, figures, charts, and image transmission (word, sentence, concept, proposition, and public announcements, etc.), but neglected the symbolic logic according to the value and significance of knowledge, ignoring the individual students to reflect on the construction of knowledge and methods, so students still absorbed only half the information. This shift from human irrigation to whole-course electric irrigation is essentially the teacher controlling the classroom teaching from beginning to end. Sukhomlinsky,

the famous educational practitioner and theorist of the former Soviet Union, said, the classroom is the enlightenment of knowledge ignited by the first spark. The purpose of teaching is not only to enable students to acquire knowledge, but also to “enable children to see the acquisition of knowledge as a personal discovery” (Zhang, 2017, p. 8). Key competence is a necessary comprehensive literacy for individual development and adaptation to life. If teaching is just regarded as a mechanical and simple knowledge move, classroom time is bound to be autocratic teacher management. Thinking and action are controlled by technical reason, then teaching will lose its required human dimension. What is the difference between this and the traditional teaching management with one book, one mouth and one lecture? Teachers’ domination of classroom time is not only a hard waste of time and energy, but also runs counter to the “people-oriented” education concept advocated by the core literacy.

Teachers’ have Little Input in Class Time

Students’ experience and exploration is notable for the key competence. It is advocated that teachers should think highly of students’ subject status, and inspire students to think bravely and be good at thinking. These are undoubtedly correct. However, in practical teaching, teachers often blindly pursue the superficial effect of lively classroom teaching without a thorough and comprehensive understanding of their key competence. Although some classes looks busy with many teaching links including observation, demonstration, watching videos and doing experiments, as well as individual self-study and group discussion, each teaching link is rushed (Tang, 2018). These behaviors often deviate from the main teaching tasks and ignore the core and main clues in classroom teaching. Some teachers are too infatuated with inquiry-style teaching and neglect other teaching methods. No matter whether the teaching content is suitable for inquiry, they let students experiment, explore and discuss, which keeps them busy and interferes with their effective learning. Some classes are filled with a lot of question-and-answers between teachers and students from beginning to end. Teachers spend most of the class time on tedious and aimless activities, which results in the lack of guarantee for students to truly accept learning and focus on learning and lack of in-depth understanding of important contents of teaching (Ni, 2017).

Teachers’ Strategies of Classroom Time Management

Key competence requires teachers to fulfill teaching objectives according to human standards. Teaching objectives should be implemented in the teaching process, which is closely related to teachers’ classroom time management. To be specific, a certain tension and a proper balance should be maintained between the teaching time of teachers and the learning time of students. Neither can monopolize the class time, nor let the students usurp the dominant position of the teacher in managing the class time.

Effective Teaching Objectives to Ensure the Validity of Classroom Time

In order to maximize the classroom benefit, classroom teaching must be closely centered on the teaching goal, and the goal must be accurate, clear and hierarchical. Only in this way can we avoid the randomness and blindness of classroom teaching to ensure the effective use of teaching time.

For precise and clear goals, teachers should learn and understand the intention of curriculum standards from a macro perspective. From the micro specific in-depth study of the textbook, the overall goal is how to reflect in the textbook one by one to be fully understood, and from the three dimensions – knowledge and ability, process and method, emotional attitude and values to develop an accurate and clear goal system.

For a structured goal, teachers should place themselves in the proximal development zone of students and take into account the differences in students’ cognitive structure and learning level according to the

theory of “proximal development zone” when setting their goals. Therefore, the “one-size-fits-all” approach should be avoided. According to the individual differences of students, different levels of requirements are put forward for different students, which not only considers the actual situation of students, but also ensures the appropriate development of students of different degrees to reduce the meaningless time consumption caused by individual differences of students in synchronous teaching.

Reasonable Teaching Rhythm and Optimized Classroom Teaching Time

In the teaching process, the teaching rhythm refers to the teacher skillfully organizes the teaching according to the teaching content, the students’ physical and mental development level and the pre-designed teaching process, so that the teaching process can be tensed but relaxed in a static dynamic. The teaching rhythm will directly affect the classroom teaching, so teachers should adjust the teaching rhythm constantly, arrange the teaching sequence and optimize the teaching time reasonably according to the classroom in reality.

The teacher should study the teaching material earnestly and grasp the importance and difficulty of knowledge. The first is to design the teaching process around the general goal of curriculum standard. The second is to fully study the text so as to understand the course content accurately and grasp the important and difficult points. Only by thoroughly understanding the teaching material and forming a clear teaching idea, can teachers flexibly grasp the important and difficult points of the teaching material, accurately grasp the capacity of teaching knowledge, and achieve the perfect combination of teaching and students.

The course should be tensed but relaxed. The teaching rhythm depends on the density of teaching content. Practice has proven that only a moderate teaching rhythm can bring students to have a relaxed psychological rhythm, so that they maintain exuberant energy (Tang, 2017). Therefore, the arrangement of teaching content should pay attention to the rhythm. Generally speaking, importance and difficulty of knowledge points in the teaching material should be focused on. For the non-key content in the textbook, the teacher only need to explain it simply. When the students keep their attention for a period of time, the teacher can take some interesting examples in combination with the teaching content, so that the students can relax properly. In this way, teaching rhythm is controlled according to the teaching content to achieve the relaxation of rhythm as well as improving the classroom teaching effectiveness.

Sufficient Time for Students’ Reception Learning

The cultivation of students’ key competence and knowledge teaching are not contradictory. Knowledge is the foundation of forming literacy, and the formation of students’ literacy cannot be separated from their acquisition of knowledge. Therefore, from the perspective of key competence, teaching is inseparable from the imparting of knowledge. According to domestic research results, students’ physiology and psychology present the cognitive thinking pattern of trough (5 minutes) – peak (15 minutes) – trough (5 minutes) – peak (5 minutes) – trough (5 minutes) (Wang, 2002). According to the peak pattern of students’ cognitive thinking, psychologists divided the classroom teaching into five time zones: starting time zone, excited time zone, adjustment time zone, return time zone and ultimate time zone.

Appropriate Students’ Autonomic Learning

Education is the condition for the formation of independent personality accomplishment. Teachers should recognize and establish the existence of human being as an independent individual, namely, the autonomy of human being. Free time is to students what air is to health. Key competence is put forward in the era of knowledge economy, which the access to knowledge is more convenient and varied, but the original intention of education remains the same: to promote people’s all-round development and lifelong

development. The teaching process is a student knowledge learning process, that is to guide students to continuously acquire knowledge, enrich their souls and improve their inner qualities, which means that students will always be the starting point and end point of teaching. Then knowledge cannot be treated statically, but needs to be transformed into individual thinking and ability in the dynamic process of students' thinking and application. Classroom time is an important part of teaching resources. As the main distributor of teaching resources, it does not mean that teachers have exclusive possession of classroom teaching time. Especially in the context of advocating core literacy, what teachers should do is not to keep students' minds full, but to turn knowledge storage into knowledge circulation, promote the transformation of knowledge into thinking and make students' thinking active. Then leave the student proper independent time is to activate the student's thought fuse.

For more independent thinking time for students, the change of knowledge to thinking cannot be separated from people's thinking. According to Sukhomlinsky, thinking includes three meanings: first of all, students should think about the things they perceive; secondly, they should check whether the things they understand are correct or not; at last, students should try to put the acquired knowledge into practice (Sun, 2002). Therefore, whether teaching new knowledge in new lessons or reviewing lessons, it is an important channel for students to have appropriate space and time to deeply understand, reflect on practice and promote the transformation of students' knowledge into thinking.

More Cooperation and Exchange Time for Students.

From the point of view of the essence of learning, it is the activity of absorbing information from the outside and exchanging information from the inside. Proper cooperative communication in class is an effective way for students to receive knowledge and information. In recent years, the United States, Singapore and other countries have also regarded communication and cooperation ability as one of the essential skills for students, and sufficient time for cooperation and exchange is the demand for students to develop their key competence (Li, & Yang, 2014). Teachers can flexibly choose different teaching methods according to teaching conditions and subject contents, so as to increase flexible time for students' cooperation and communication.

Enhanced Management for Students' Autonomic Learning

If students' autonomic learning time is a necessary condition to ensure the scientific management of teachers' classroom time, then the management of students' learning activities during their autonomic learning time is a favorable condition to ensure the high efficiency of students' autonomic learning. Learning self-management is one of the essential key competence of Chinese students, and being able to reasonably allocate and use time and energy is an important part of students' self-management qualities. Therefore, guiding students to reasonably allocate and use time in autonomous learning activities is one of the ways to cultivate students' self-management quality. Teachers should adhere to the principle of the combination of static management and dynamic management in the management of students' autonomic learning time.

Based on static time management, static management is to set a clear stipulation and requirement for students' autonomic learning, so as to ensure students' learning effect. No rules, no freedom. Rules are the guarantee of freedom. Since the inertia force in students' self-consciousness is far beyond the intensity of self-management and self-monitoring, their self-study needs teachers' necessary rule management.

To focus on Dynamic Time Management, the focus of teachers' dynamic management should be on how to guide students to gradually form the key competence of self-management in their self-learning time. As Mr. Jogenrhein says, teachers need to achieve "quality inaction" (Li, 2011). According to the situation of students' autonomic learning, teachers should give students guidance at appropriate time and give them feedback in time, so as to optimize the effect of their autonomic learning.

Conclusion

With the deepening of effective classroom teaching research, classroom teaching practice management has gradually attracted the attention of researchers and become an important factor affecting the classroom teaching. Teaching is a kind of human talent training activity composed of teacher's teaching and student's learning. The teaching from the perspective of key competence requires teachers to take the lifelong development of students as the basis of education, and realize the optimized management of classroom time with the help of the "resonance" between students and teachers, so as to make classroom teaching tensed but relaxed in a static dynamic, and create a harmonious classroom ecological environment for teachers and students. In short, in order to achieve a more ideal teaching effect, we need to start from five aspects: effective teaching objectives to ensure the classroom time; reasonable teaching rhythm and optimize the classroom teaching time; necessary time to accept learning for students; appropriate time for students to study independently; enhanced management for students' autonomic learning.

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Mixed Teaching Interaction Behavior in Foreign Language Talent Cultivation from the Perspective of the Belt and Road Initiative

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[Abstract] In the process of foreign language education, the cultivation of foreign language talents is the basic principle for the international development of the society. Meanwhile, it is an integral part of President Xi's new era socialist ideology. The cultivation of foreign language talents for the individual is the promotion of personal ability; and for the country it is the implementation of international strategy. It must adapt to the demand of social development. With the deepening reform and internationalization of our country, the cultivating mode, purpose, program and method have changed greatly. The cultivation is closely related to the national strategic goal. The main research of the thesis is the impact of the current national strategy on the cultivation of foreign language talents and to try to find the new approach under the perspective of the Belt and Road Initiative.

[Keywords] cultivation; mixed teaching mode; the Belt and Road.

Introduction

At present, with the development of modern information technology, the overall level of teaching development in China is gradually improving, and the effective integration of the two is an important choice for the development of education. Under the background of the Belt and Road Initiative, the support of the Internet and information technology makes many emerging network teaching mode applied in English classroom, which combines with the traditional teaching mode to become a mixed teaching mode. Interaction problems in teaching development, meanwhile, have been deeply concerning, and the reasonable application of hybrid teaching can absorb the advantage of two kinds of teaching modes. Raising the level of interaction in hybrid English education teaching mode, and cultivating students' autonomous learning ability for the improvement of student learning and the enhancement of English teaching has a certain significance.

For this reason, this paper first studies the interactive behavior of English teaching under the Belt and Road Initiative. Secondly, it analyzes the existing problems in English teaching under the mixed teaching mode and the reasons for these problems. Finally, in order to promote the smooth progress of mixed English teaching interaction, and improve the quality of English teaching and enhance students' English language application ability, this paper puts forward relevant solutions to the existing problems.

Literature Review

In our country, the national strategy has always determined the process of foreign language talent cultivation. In 1983, Shi Zhongbao (1983) first expounded that the cultivation of foreign language talents is related to the realization the four modernization. He said that the talents must adapt to the social needs. During the new era of the four modernization construction, it is imminent to cultivate foreign language talents under the reform and opening up policy.

In 1989, Cao Guangjiu (1989) first put forward the concept of “inter-disciplinary talent”. He pointed out that the establishment and development of foreign studies colleges in our country is under certain historical conditions. The demand of society is the driving force for talent-cultivating development. Colleges should adapt and meet the needs of society. Ding Zhiyong’s thesis (1998) stated that in the 21st century, the purpose of foreign language talents cultivation should conform to the Party’s education policy and modern educational thought, as well as the demands of national economic construction, the global technology improvement and the development of international community.

The educational reform of foreign studies colleges aims at meeting the social demand in the 21st century. Jiang Lei (2001) said that after China joined the WTO, there were both challenges and opportunities to the foreign language education. In 2003, Chen Xinren and Xu Jun said that foreign language education is related to the national policy and economic construction. By now, under the Belt and Road Initiative, our national economy has developed steadily, and inevitably needs numerous foreign language talents.

According to the former research, we know that the external environment or policy affects the talent-cultivating mode. When the environment changes, the cultivating mode should be reformed to match it. Under the perspective of the Belt and Road Initiative, foreign language studies faces an innovative cultivation mode, which focuses on training diversified international foreign language talents, improving the cross-culture communication, and cultivating the talents with humanistic qualities and interdisciplinary abilities.

English, as the international language, plays an intermediate role in the international exchange. However, with the increasing demands of indigenization in the global economic market, you can only get the entrance ticket to the local market by learning the native language and culture. The global market forces the colleges to cultivate new talents with professional knowledge and target language. The new cultivating mode should fit the new era demands.

The ancient Silk Road is a great treasure of history, and the Belt and Road Initiative is a Chinese solution of oriental wisdom designed to pursue common prosperity and development. The development of the Belt and Road is open and inclusive, and we welcome the active participation of all countries and international and regional organizations in this Initiative. The Belt and Road Initiative is identical to the “New Liberal Art, Comprehensive Foreign Language Learning” strategy, which paid attention to the social interaction theory.

Depending on the theory, the process of education contains four elements: teacher, student, approach and material. In the context of globalization and the Belt and Road strategy, we should integrate all the elements by the interaction theory, and transform it into educational concepts, including the interaction of language, cultural exchange and cognitive interaction. For the moment, it is inevitable to change the cultivation mode to keep pace with the development of the information age. The blended-learning model, when proposed, has been widely used in foreign language teaching. It can effectively promote the sharing of educational resources, improve the quality of teaching and promote independent learning.

The Reform of the Cultivating Mode from the Perspective of the Belt and Road Initiative

Interactive Behavior in the Blended-learning Model

The interactive behavior in blended teaching includes both the traditional classroom teaching interaction and the interactive behavior of network learning, namely the interactive behavior of online and offline learning. There are four kinds of interactive behaviors based on mixed teaching mode.

First, the interaction between teachers and students. It mainly includes students submitting homework to teachers through the online platform, or communicating and asking questions, and then teachers using the online platform to provide feedback on students' homework completion status, or answer students' questions.

Second, the interaction between students. Specifically, students use the Internet communication platform to discuss English content and ask questions about English knowledge. At the same time, when students see other students discussing a question or asking a question, they should actively participate in the discussion or patiently answer the question.

Thirdly, the interaction between students and online teaching resources. In this aspect, students need to carefully read the feedback provided by the system as well as the answers to their questions during their English learning on the English learning website or the learning system in the school.

Fourth, the interaction between students and the outside world. Specifically, it includes whether the students have visited other learning websites when they are learning English online. Of course, students may suffer some negative effects when they study online, so they need teachers' correct guidance or parents' supervision and so on, so as to give play to the positive significance of online learning.

Blend-Teaching Interactive Behavior of English Teaching Initiatives

Multi-level support blend-teaching mode, and constantly improve the blend-teaching means. The development of micro class and MOOC under the blend teaching mode still needs to be improved and is still in the exploratory stage. In addition, the lack of mature theories and experience for reference leads to the imperfect development in all aspects. Therefore, it is necessary to support the development of blend teaching mode from many aspects to promote its smooth implementation.

First of all, China's education departments need to pay more and more attention to the necessity of the blend mode, realize the significance of information-based teaching, support the application of blend mode in English teaching, and provide some scientific guidance for the promotion and development of micro class or MOOC. At the same time, while affirming the MOOC or micro-class hours, schools should be encouraged to carry out information-based mixed teaching, update teaching ideas, innovate teaching modes and improve teaching quality.

Secondly, the school itself needs to improve the construction of campus network. Schools should provide hardware support for MOOC or micro-course learning, and establish a network covering the whole campus, so that teachers can have a good network environment when conducting mixed teaching, and students can learn online smoothly. Finally, schools should cultivate the professional quality of English teachers. At present, teachers' information technology application level is not high, the school needs to carry out targeted training activities, established for hybrid teaching consciousness, and help them master the information technology teaching means to learn the technical knowledge, to enhance the teaching of information literacy, for the next mixed teaching mode to smoothly provide talents on a reliable basis.

On the other hand, it is necessary to improve the means of the mixed teaching mode. Mixed teaching includes the traditional teaching mode and the network teaching mode, that is, online and offline teaching. It contains a lot of teaching links and specific details. To ensure the smooth progress of each link and proper

handling of details, the orderly development of mixed teaching mode can be guaranteed. Therefore, the specific process of mixed teaching mode also needs to be continuously improved.

First, in the preparation stage before class. In this process, teachers need to determine the teaching objectives according to the teaching plan, scientifically arrange the teaching content, emphasize the key points and difficult points in the teaching, and then assign these teaching tasks in the mixed teaching mode. For example, the teaching videos of the micro class and MOOC can be made and the quality of the videos should be guaranteed. The videos should not be too long, so that students can have a clear understanding of the knowledge points, facilitate their understanding of the English knowledge content, and fully master it. At the same time, the teacher should continuously guide the students to preview before class through the micro class or MOOC, have a certain understanding of what the teacher is going to explain next, and underline what they don't understand, so as to deepen their impression in class.

Secondly, in the classroom teaching stage. Before class, students have a preliminary understanding of the next content to be learned through online preview. Therefore, in class, teachers can give important explanations on the key points and difficult points of students' preview, so as to make classroom teaching more targeted.

In addition, we can also organize study groups to conduct mixed learning in groups, which not only can improve classroom efficiency, but also enhance the level of English language communication. Finally, in the after-school consolidation phase. Teachers can arrange homework for students through online teaching, and students can also exchange problems in learning through the Internet, so that teachers can timely grasp their situation and give correct guidance, which ensures the interactive behavior under the mixed teaching mode and also improves the teaching level.

Use the online learning platform to improve students' self-study ability. First of all, the school needs to provide students with abundant learning resources through the network platform. The school can set up an English learning website on campus and establish multi-level modules. Students can choose online learning activities according to their demands for English knowledge.

Secondly, the school should establish a good in-school network platform. Meanwhile, relevant departments in China should also provide help for the health of the off-campus network learning platform, so that students can have a more convenient, fast and effective learning space, and the interaction can proceed smoothly.

Finally, school authorities should use online learning platforms to provide self-monitoring methods for students, in which the interaction between students and between teachers and students should be carried out effectively to achieve the purpose of cooperative learning. For example, teachers can use the Interactive English online teaching platform to carry out teaching activities. To be specific, teachers can upload learning objectives, homework assignments, learning schedule and other information to online teaching platforms, through which students can master the following learning arrangements, master their own academic performance, and hand in their homework in time. At the same time, teachers and students can also ask questions and answer questions on the platform, or use the platform for class-based and graded teaching.

In addition, teachers can use this platform and the use of teaching resources and teaching information storage, the line of sight of real mixed interaction of teaching modes, innovating teaching management, personalized to carry out teaching activities, and improve the level of the students' English learning, enhance the teaching efficiency and quality, and promote the interaction effectively.

Use the blend-teaching mode to stimulate students' autonomous interaction behavior. In the process of learning on the network platform, a prominent feature of students is their initiative in learning. In the previous teaching classes, the interaction behavior was mostly passive and controlled by teachers or teachers who set the curriculum content, so the interaction level needed to be improved. However, blended teaching is different. Students can use the online teaching mode to have more freedom, learn according to their own actual situation, and ask questions to the teacher after class by using the network communication platform. All these are spontaneous interaction behaviors of students. Therefore, the school needs to use the network teaching platform to carry on the mixed interactive English teaching, improves the English learning environment, trains the student's language expression ability.

On the one hand, teachers can set up WeChat groups or QQ groups and send some videos and articles about language learning to students after class. Students can have discussions among students or between students and teachers in the groups. When students encounter problems they do not understand, they can also ask the teacher questions to ensure that the interactive behavior under the mixed teaching mode can be enriched. At the same time, the school can also actively introduce the Internet teaching mode.

This is a kind of network course teaching mode, to the traditional classroom teaching mode and the network media teaching effective combination, make up the drawback of the past in space and time, provide a good learning environment for students, and has certain personalized characteristic, can promote the students' self-study ability, improve the quality of the English language classroom teaching.

The Blend English teaching mode, on the other hand, highlights personalized teaching, paying attention to students' autonomous learning ability, so students can learn according to the teacher's offline teaching and counselling, combined with their own learning situation and the characteristic and arrangement of time and speed, choose reasonable method of study, and master English knowledge contents of science. This can effectively improve students' English language using ability, enhance learning effect.

Students can fully use the online learning platform for self-learning, for instance, BBS, online reading English newspapers, and English network course etc.; is not restricted by space to study, learning time and learning progress. Students can also watch English dramas or TV dramas to cultivate their intercultural communication ability, such as *Friends* or *The Big Bang Theory*, learn native oral English to understand life habits of English-speaking countries.

Improve the curriculum setting and evaluation system of mixed teaching mode.

Mixed teaching mode curriculum arrangement, in the course allocation, the proportion of online teaching is small, which is a problem that needs attention to solve. Teachers can increase the proportion of online teaching, so that classroom teaching and online teaching can basically maintain the same class hours. Then, teachers need to guide students through online learning to raise their ability of autonomous learning, to learn the knowledge to think actively, and have a certain ability of self-management, to ensure the students in the mixed teaching mode under the interaction of health, improve the quality of mixed application teaching mode, and improve the level of English teaching.

The evaluation system. When evaluating the learning effect of students under the mixed teaching mode, it is necessary to combine the online teaching and classroom teaching evaluation to make the evaluation result more comprehensive. In this process, teachers can check students' online learning time and homework completion status for comprehensive evaluation, so as to ensure the evaluation is more detailed, objective and diversified.

At the same time, in traditional classes, teachers evaluate students' learning attitude, interaction, homework completion and various tests in class, making the evaluation content more scientific. The

combination of the two evaluation methods can promote the effective development of mixed teaching mode and ensure the real and effective interaction.

Conclusion

Under the blended teaching mode, the interactive behaviors in English teaching will be enriched, which can enhance students' learning autonomy, strengthen the communication between teachers and students, improve students' comprehensive English ability, and thus improve the efficiency and teaching level of English teaching. But for now, the mixed teaching mode still has some problems in English teaching, the information technology teaching means is still not perfect, the students' self-study awareness is not strong, the interaction is relatively single, and the mixed teaching evaluation mechanism is not sound. The existence of these factors affects the mixed teaching mode.

Therefore, our country needs support from the multiple level mixed teaching mode, the school itself will improve the quality of teaching, improve the evaluation system, and students to strengthen their autonomous learning ability, promote the mixed interaction teaching mode, so as to improve students' English language using ability and catch up with the pace of external environment changing.

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Investigating the Relationship between English-Learning Motivation and Academic Self-Efficacy among Chinese Postgraduate Students Studying in the UK and China

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[Abstract] This study not only investigates the relationship between English-learning motivation and academic self-efficacy among Chinese postgraduate students studying in the UK and China, but also collects factors influencing English-learning motivation and academic self-efficacy. The results indicate that a positive relationship between English-learning motivation and academic self-efficacy among Chinese postgraduate students was found. However, when the participants are divided into various groups on the basis of major and study context, results vary. Meanwhile, it is found that main factors influencing English-learning motivation and academic self-efficacy are different. These findings are important for teachers to improve their instructional designs and teaching methods so as to help students achieve learning success.

[Keywords] English-learning motivation; academic self-efficacy; relationship; Chinese postgraduate students

Introduction

Motivation and self-efficacy are two influential aspects that could contribute to students' positive learning outcome (Ersanli, 2015). The majority of previous studies merely demonstrated that learners' self-efficacy have an effect on their motivation (Pajares, & Vakliante, 1997). However, some studies indicated an opposite relationship. For example, Ersanli (2015) suggested that the relationship between English-learning motivation and academic self-efficacy was negative. To investigate the positive relationship between English-learning motivation and academic self-efficacy, the current study was conducted.

In addition, the relationship between motivation and self-efficacy has not been rigorously studied on Chinese postgraduate students in both the UK and China. However, there are studies on students in other countries. For example, Ersanli (2015) researched the relationship between motivation and self-efficacy on Turkish students. Therefore, this study focuses on Chinese postgraduates. Participants are grouped on the basis of study context and major. Two study contexts, China and the UK, as well as two types of major, English major and non-English major, are compared.

The study has pedagogical implications by providing instructors with the relationship between English-learning motivation and academic self-efficacy as well as factors influencing English-learning motivation and academic self-efficacy, so they could exert suitable instructional designs and teaching methods to improve students' English-learning motivation and academic self-efficacy and even learning outcome.

Literature Review

Motivation

Motivation is divided into intrinsic motivation, extrinsic motivation and amotivation based on self-determination theory which has highly guided research on second language learning (Deci, & Ryan, 1985). Intrinsic motivation is based on internal interest in the activity, extrinsic motivation depends on external

rewards and amotivation refers to the lack of any regulation, whether intrinsic or extrinsic (Dörnyei, 2001). The three types of motivation is what this research based on and all participants in the current research learn English as a second language.

Academic Self-Efficacy

Academic self-efficacy refers to individuals' beliefs in a specific academic domain (Bong, & Skaalvik, 2003). Supposing that students own high academic self-efficacy, they are more sure about their capability of succeeding in carrying out their academic tasks. Compared with students who doubt their learning capabilities, those who feel efficacious for learning or performing a task participate more readily, work harder, persist longer when they encounter difficulties, and achieve at a higher level (Ersanli, 2015).

The Relationship between English-Learning Motivation and Academic Self-Efficacy

Studies on the relationship between motivation and self-efficacy with different participants. In the literature, few previous studies in this area have been conducted with students who are both Chinese and postgraduates. Genc, Kulusakli and Aydin (2016) found that the participants' English self-efficacy had a great impact on their motivation when they investigated Turkish undergraduate students majoring in English as a foreign language. There are some research on youngsters. Ersanli (2015) found a considerable relationship between learning motivation and academic self-efficacy in Turkish eighth-graders and he study of Chen (2016) showed a close connection between English-learning motivation and English academic self-efficacy of Chinese primary school students.

Studies on the relationship between motivation and self-efficacy with different research methodology. For the methodology, nearly none of the research on the relationship between motivation and self-efficacy involved an interview of students' perception of the factors impacting their academic motivation levels and self-efficacy beliefs. The majority of studies only used questionnaire survey to provide data for the relationship analysis. For instance, in the study on the relationship between learning motivation and academic self-efficacy in Turkish eighth-graders, Ersanli (2015) used two questionnaires to test students' motivation and self-efficacy levels respectively, and then investigated the relationship between motivation and self-efficacy through correlation analysis.

Studies on the relationship between motivation and self-efficacy with different research results. The majority of research on the relationship between academic motivation and self-efficacy showed a positive correlation. For instance, Zimmerman (2000) posited that higher levels of self-efficacy is linked to higher levels of academic motivation. In addition, Piniel (2013) proposed that a lower sense of self-efficacy is associated with less motivation, which is often linked to lower levels of positive experience (or at times even negative experience) of performance. Another study by Ersanli (2015), however, claimed a negative relationship between learning motivation and academic self-efficacy in Turkish eighth-graders who learn English as a foreign language. Therefore, the current study is for exploring the accurate relationship between motivation and self-efficacy.

Methodology

Research Questions

Main question. What is the relationship between study context and English-learning motivation and academic self-efficacy?

Supporting questions.

1. How do Chinese postgraduate students studying in the UK perceive their own learning motivation to learn English?

2. How do Chinese postgraduate students studying in China perceive their own learning motivation to learn English?
3. How do Chinese postgraduate students studying in the UK perceive their academic self-efficacy?
4. How do Chinese postgraduate students studying in China perceive their academic self-efficacy?

Participants

Table 1. The Number of Participants in Sub-Groups

	English-Related Major	Non-English Major
In the United Kingdom	37	31
In China	30	37

The participants were recruited based on the two research objectives. One was to compare the postgraduate students in two study contexts, China and UK, with 67 and 68 participants respectively. The other comparison was between 67 English -major students and 68 non-English major students.

Research Instrument

For the supporting research questions, online questionnaires were used to test students' English-learning motivation and self-efficacy level, while interviews were used to explore factors influencing their English-learning motivation and self-efficacy. Then the correlation among study context, English-learning motivation and academic self-efficacy were investigated after data analysis through Statistical Package for the Social Sciences (SPSS).

The English-learning motivation questionnaire is adapted from the motivation questionnaires whose theoretical taxonomy of motivation is amotivation, intrinsic motivation and extrinsic motivation. The self-efficacy questionnaire was composed of a combination of selected items from previous questionnaires.

All the items in both questionnaires were in the form of Likert scale. The students rated the extent to which the proposed reasons corresponded with their own reasons for learning English, using a 5-point scale that ranged from 1 = Strongly disagree to 5 = Strongly agree. The higher points the participants got, the higher their English-learning motivation and academic self-efficacy were.

Results and Analysis

Participants' Perceptions of What Influence Their English-Learning Motivation and Academic Self-Efficacy

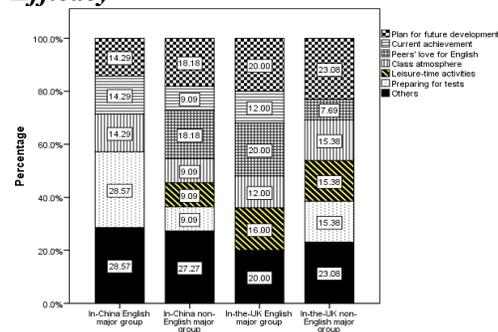


Figure 1. Main factors influencing English-learning motivation;

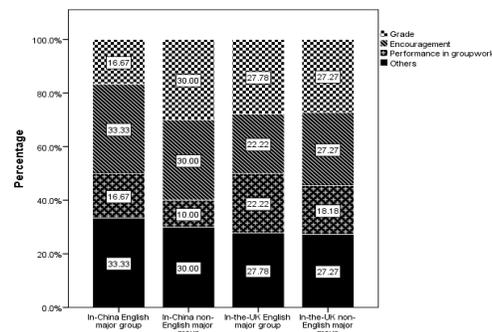


Figure 2. Main factors influencing academic self-efficacy

As illustrated in Figure 1 and Figure 2, main factors influencing English-learning motivation and academic self-efficacy were collected. Firstly, for English-learning motivation, plan for future development, current

achievement, peers' love for English, class atmosphere, leisure-time activities, preparation for tests were mentioned by participants as the most influential factors in their opinion. Besides class atmosphere, all the other factors correspond with those in previous studies. For example, Vallerand (1997) claimed that students' motivation would be promoted once they are interested in a particular leisure-time activity.

Secondly, factors influencing academic self-efficacy in the current study are mainly grade, encouragement, performance in groupwork. The findings of factors in previous studies verified the points found in the current study. For example, students claimed that help from teachers or classmates, performance in teamwork and grades of quizzes or homework assignments all affect their academic self-efficacy (Hutchison, Follman, Sumpter & Bodner, 2006).

What is the Relationship between Study Context and English-learning Motivation and Academic Self-efficacy?

Table 2. Relationships between English-Learning Motivation and Academic Self-Efficacy

Its relationship with academic self-efficacy	All		In-China		In-the-UK		English Major		Non-English Major	
	<i>P-value</i>	<i>R-value</i>	<i>P-value</i>	<i>R-value</i>	<i>P-value</i>	<i>R-value</i>	<i>P-value</i>	<i>R-value</i>	<i>P-value</i>	<i>R-value</i>
English-learning amotivation	.29	-.10	.22	-.15	.61	-.06	.11	-.20	.96	-.01
English-learning extrinsic motivation	<.01	.35**	<.01	.60**	.54	.08	.01	.34**	<.01	.36*
English-learning intrinsic motivation	<.01	.33**	<.01	.49**	.10	.20	.02	.30*	<.01	.41**
English-learning motivation	<.01	.40**	<.01	.61**	.24	.14	.02	.28*	<.01	.46**

**Correlation is significant at the 0.01 level (2-tailed).

*Correlation is significant at the 0.05 level (1-tailed).

Table 2 presents the significance value and coefficient of the relationship between English-learning motivation and academic self-efficacy among different groups of participants. Not only the overall English-learning motivation, but also the three categories of motivation – amotivation, extrinsic motivation and intrinsic motivation, is shown in Table 2.

For participants as a whole, the English-learning motivation is positively related to the academic self-efficacy, $r=.40$, $p<.01<.05$. Meanwhile, results differ among the three categories of motivation. Firstly, there is no significant relationship between English-learning amotivation and academic self-efficacy, $r=-.10$, $p=.29>.05$. Secondly, English-learning extrinsic motivation is positively related to academic self-efficacy, $r=.35$, $p=.00<.05$. Thirdly, there is also a positive relationship between English-learning intrinsic motivation and academic self-efficacy, $r = .33$, $p=<.01<.05$. However, the results varied in each group when the participants were divided into different groups.

It is suggested in the column of participants studying in China that English-learning motivation is positively related to the academic self-efficacy, $r=.61$, $p<.01<.05$. For different categories of motivation, there are different results. For instance, there is no significant relationship between English-learning amotivation and academic self-efficacy, $r = -.15$, $p = .22>.05$. In addition, English-learning extrinsic motivation is positively related to academic self-efficacy, $r = .60$, $p=<.01<.05$. Lastly, English-learning intrinsic motivation is also positively related to academic self-efficacy, $r = .49$, $p=<.01<.05$.

The results of participants who study in the UK demonstrate that there is no significant relationship between English-learning motivation and academic self-efficacy, $r = .14$, $p = .24>.05$. Similarly, there is no

significant relationships between English-learning amotivation and academic self-efficacy, English-learning extrinsic motivation and academic self-efficacy as well as English-learning intrinsic motivation and academic self-efficacy, with $r = -.06, p = .61 > .05$, $r = .08, p = .54 > .05$ and $r = .20, p = .10 > .05$ respectively.

A positive relationship is found in English-learning motivation and academic self-efficacy among participants who are in English major, $r = .28, p = .02 < .05$. Results differ among different types of motivation. No significant relationship exists between English-learning amotivation and academic self-efficacy, $r = -.20, p = .11 > .05$. However, English-learning extrinsic motivation is positively related to academic self-efficacy, $r = .34, p = .01 < .05$. Meanwhile, English-learning intrinsic motivation is also positively related to academic self-efficacy, $r = .30, p = .02 < .05$.

As has been demonstrated from Table 2 that for Non-English major participants, there is a positive relationship between English-learning motivation and academic self-efficacy, $r = .28, p = .02 < .05$. However, no significant relationship is shown between English-learning amotivation and academic self-efficacy, $r = -.20, p = .11 > .05$. On the contrary, English-learning extrinsic motivation is positively related to academic self-efficacy, $r = .36, p < .01 < .05$. English-learning intrinsic motivation is also positively related to academic self-efficacy, $r = .41, p < .01 < .05$.

Table 3. Relationships between English-Learning Motivation and Academic Self-Efficacy in Different Major and Study Context Groups

	In-China		In-the-UK	
	<i>p-value</i>	<i>R-value</i>	<i>p-value</i>	<i>R-value</i>
English major	.08	-.32	.52	-.11
Non-English major	.91	-.02	.96	-.01

As can be seen from Table 3, there is no significant relationship between English-learning motivation and academic self-efficacy among all the four groups – in-China English-major group ($r = -.32, p = .08 > .05$), in-China non-English-major group ($r = -.02, p = .91 > .05$), in-the-UK English-major group ($r = -.11, p = .52 > .05$) and in-the-UK non-English-major group ($r = -.01, p = .96 > .05$).

Table 4. Relationships between English-Learning Extrinsic Motivation and Academic Self-Efficacy in Different Major and Study Context Groups

	In-China		In-the-UK	
	<i>p-value</i>	<i>R-value</i>	<i>p-value</i>	<i>R-value</i>
English major	<.01	.62**	.35	.16
Non-English major	<.01	.61**	.97	.01

It is suggested from Table 4 that there is significant positive relationships between English-learning extrinsic motivation and academic self-efficacy in both in-China English-major group ($r = .62, p < .01 < .05$) and in-China non-English-major group ($r = .61, p < .01 < .05$). However, no significant relationship between English-learning motivation and academic self-efficacy in either in-the-UK English-major group ($r = .16, p = .35 > .05$) or in-the-UK non-English-major group ($r = .01, p = .97 > .05$).

Table 5. Relationships between English-Learning Intrinsic Motivation and Academic Self-Efficacy in Different Major and Study Context Groups

	In-China		In-the-UK	
	<i>p-value</i>	<i>R-value</i>	<i>p-value</i>	<i>R-value</i>
English major	<.01	.53**	.73	.06
Non-English major	<.01	.47**	.08	.32

The situation of Table 5 is similar to that of Table 4. Significant positive relationships between English-learning intrinsic motivation and academic self-efficacy can be found in not only in-China English-major group ($r = .53, p < .01 < .05$), but also in-China non-English-major group ($r = .47, p < .01 < .05$). On the contrary, no significant relationship between English-learning intrinsic motivation and academic self-efficacy can be found in in-the-UK English-major group ($r = .06, p = .73 > .05$) and in-the-UK non-English-major group ($r = .32, p = .08 > .05$).

Table 6. Relationships between English-Learning Motivation and Academic Self-Efficacy in Different Major and Study Context Groups

	In-China		In-the-UK	
	<i>p-value</i>	<i>R-value</i>	<i>p-value</i>	<i>R-value</i>
English major	<.01	.62**	.72	.06
Non-English major	<.01	.61**	.25	.21

A positive relationship between English-learning motivation and academic self-efficacy is demonstrated in in-China English-major group ($r = .62, p < .01 < .05$) and in-China non-English-major group ($r = .61, p < .01 < .05$). No significant relationship between English-learning motivation and academic self-efficacy is manifested in in-the-UK English-major group ($r = .06, p = .72 > .05$) and in-the-UK non-English-major group ($r = .25, p = .08 > .05$).

Discussion and Conclusion

The principal research aim of the current study is to investigate the relationship between English-learning motivation and academic self-efficacy among Chinese postgraduate students studying in the UK and China. Another research aim is the collection of factors influencing English-learning motivation and academic self-efficacy. The above two research aims are both achieved in the present study. Overall, judging from the results of data analysis, a positive relationship between English-learning motivation and academic self-efficacy among Chinese postgraduate students was found. However, when the participants are divided into various groups, results vary a lot. Firstly, when participants are divided by study context, a positive relationship between English-learning motivation and academic self-efficacy was demonstrated among Chinese postgraduates who are studying in China, while no significant relationship was found among those studying in the UK. Secondly, when participants are divided by major, positive relationships were shown in both English major group and non-English major group. Thirdly, when the two grouping methods are employed together, a moderately positive relationship between English-learning motivation and academic self-efficacy was demonstrated in in-China English-major group and in-China non-English-major group as well. No significant relationship between English-learning motivation and academic self-efficacy was manifested in either in-the-UK English-major group or in-the-UK non-English-major group.

Meanwhile, it can be found that not only factors influencing English-learning motivation and academic self-efficacy differ from each other, but different groups could be affected by different factors. For English-learning motivation, participants indicated that their English-learning motivation could be mainly affected by seven main factors, including plan for future development, current achievement, peers' love for English, class atmosphere, leisure-time activities, preparation for tests and other factors such as parents' encouragement and participants' desire for new knowledge. However, differences also exist among the four groups. Firstly, preparation for tests is the principally influential factor for Chinese English-major postgraduates studying in China, while plan for future development and peers' love for English are what affect them most. Secondly, plan for future development and peers' love for English are the most influential

factors for Chinese English major postgraduates studying in the UK, which is the same as those who study in non-English major in China. By contrast, future development is what non-English major postgraduate students studying in the UK perceive as the biggest influence of their English-learning motivation. For academic self-efficacy, grade, encouragement and performance in groupwork are three main influences generally. When divided into different groups, encouragement is the most influential factor among Chinese English-major postgraduates studying in China, while grade is regarded as the biggest influence among Chinese English-major group studying in the UK. Meanwhile, encouragement and grade influence the academic self-efficacy of non-English-major students who study in both China and the UK most strongly.

It is suggested from the above findings that the current study is significant in pedagogy. Principally, once teachers know the actual relationship between English-learning motivation and academic self-efficacy in different groups, they could design and improve their teaching styles or apply special teaching methods correspondingly. For instance, instructors could use the teaching method of improving self-efficacy to promote motivation in postgraduate classroom in China without taking major into consideration, because there is a moderately positive relationship between English-learning motivation and academic self-efficacy among both English major and non-English major Chinese postgraduates studying in China. In addition, teachers could know the important influences of students' English-learning motivation and academic self-efficacy. Teachers could provide more encouragement or reminding learners of the academic importance to enhance learners' learning motivation and academic self-efficacy, and further to promote students' learning achievements.

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On the Construction of “Golden Courses” for English Majors in the Information Age – A Case Study of Comprehensive English

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[Abstract] The recent years have seen an irreversible trend of building golden courses while eliminating frivolous ones in the process of educational reforms in higher educational institutions. Meanwhile, with the ever-growing usage of internet, information technology has become an increasingly important approach in constructing golden courses. This paper, therefore, takes the course Comprehensive English as an example to discuss the construction of golden courses for English majors in the information age.

[Keywords] Golden Courses; comprehensive English; information age; task-based; formative assessment

Introduction

In recent years, with the continuous deepening of college educational reform, eliminating frivolous courses and creating golden courses is no longer a slogan, but a practical task for each college (Lu, 2018). But traditional ways of teaching can no longer ensure an effective English class because information technology has greatly altered our ways of learning. With the extensive application of informatization technology, the teaching philosophy and teaching methods in colleges and universities are constantly updated, and it has become an irresistible trend to apply the information means to education (Wu, 2018). MOOCs have been extensively employed in higher education, especially after the outbreak of COVID-19; Other information technologies such as AI, AR, and VR are also being introduced to education (Li, 2019). Therefore, integrating online teaching with traditional offline teaching has become an important way to create golden courses (Cai, 2018).

Relevant researches have addressed the issue from various perspectives. Researchers abroad mainly provide a macroscopic overview of the use of information technology in education. Studies in China, on the other hand, mainly focus on the employment of information technology in the teaching of a particular subject, which in most cases is an engineering subject (Li, 2019). These studies focus on different aspects of teaching, such as methods of teaching, assessment and evaluation, requirements for the teachers, and learning strategies for students. These studies seldom analyze how to construct an effective English course in the information age.

Therefore, this paper will take Comprehensive English, a compulsory course for college English majors, as an example to analyze how a golden course is constructed in the information age. Firstly, an overview of the course will be provided. Secondly, the class-based design of the course will be presented in detail including the content of teaching, focus of teaching, ideological and political education, and implementation of the course. Thirdly, the evaluation of the course will be analyzed. Then, problems will be identified. Lastly, a natural conclusion of the study will be drawn.

Overview of the Course

Comprehensive English is a compulsory course designed for freshmen and sophomores majoring in English. It aims at cultivating students' comprehensive English abilities, including listening, speaking, reading,

writing, and translating. By learning the course, students are required to master correct English pronunciation and intonation, and a wide range of English grammar and vocabulary, in order to correctly understand original English materials of common themes. On this basis, students are further required to master both oral and written communicational skills, as well as have cross-cultural awareness. Besides, students enrolling this course should also learn how to use reference books and network resources to analyze language problems encountered in learning, and have the ability to learn independently. At the same time, students are supposed to develop a global vision, leadership and teamwork spirit, critical thinking ability, and core socialist values.

This course consists of 80 classes for each semester. The book used for this course is *College English Intensive Reading*. Out of the book, texts in 9 units and their corresponding exercises were selected as the teaching content. Eight classes are allocated to each unit, with a total of 8 classes for periodical tests and the mid-term exam. The teaching for each unit mainly includes the cultural background, main idea, text structure, language study, text analysis, thematic discussion, and explanation of exercises, etc.

This course mainly adopts task-based teaching approach. Diverse classroom tasks are designed, including group discussion and reporting, role playing, and autonomous teaching, etc. By completing the tasks, students internalize the knowledge learned in class and exercise their practical ability of language application, teamwork ability, exploration and reasoning ability, creativity, etc. Through the evaluation and feedback, the teacher guides, corrects and inspires the students to deepen their understanding of what has been taught.

Task-Based Class Design of Comprehensive English

The course of Comprehensive English mainly employs the task-based teaching approach, which mainly includes the pre-class teaching process, the in-class teaching process, and the after-class teaching process, as illustrated below. In the pre-class teaching process, various tasks, such as reading and listening exercises, micro-lessons, and tests, will be released to students before each class starts. In order to fulfill this, the teaching team will build online courses on online teaching platforms, such as Chaoxing. For each class, materials will be uploaded to facilitate students' preview and independent learning before class. By watching vivid animation and video before class, students will have a general understanding of the class, and at the same time, they will have the opportunity to preview and expand their knowledge independently. The use of micro-class stimulates students' interest in learning, and enhances their learning efficiency and effects.

In the in-class teaching process, the task-based teaching method is mainly adopted, with students being mainstay and teachers playing a guiding role. A series of tasks are designed to enable students to master the knowledge and skills required for the class, such as the ability of inquiry, independent learning and teamwork. At the same time, teachers can also supplement the traditional teaching tools with online teaching means. Language learning apps such as Kahoot and Quizlet make it possible for students to learn the words and phrases in ways of games, adding to the fun of the class.

In the after-class teaching process, online teaching is the mainly adopted. Homework and tests are posted on the online teaching platform, where they are marked either automatically or by teachers. Because the teaching platform is designed to automatically mark the objective questions, it improves the accuracy and efficiency of evaluation. Uploading assignments on the platform is more convenient than traditional method, for teachers can grade oral assignments and analyze the scores more easily. At the same time, socializing apps such as QQ or WeChat are used to ensure the smooth communication and exchange

between teachers and students after class. Teachers can also conduct after-class Q&A tutorials through WeChat to timely supervise and coach students. Below is an example of how a class of this course (Book 2, Unit 4 The Man in the Water) can be designed.

Content of Teaching:

This course teaches Unit 4, The Man in the Water, in College English Intensive Reading Book 2. This unit is divided into four lectures, and the case presented here is the third one, focusing on the analysis of Part II (paras. 5-9).

Teaching Objectives:

1. Knowledge Objectives:

Master the main idea of paragraphs 5-9.

Master the key words, phrases and sentence patterns in paragraphs 5-9.

2. Ability Objectives:

Be able to use the language points learned in this class both orally and in written form.

Learn to work as a team.

3. Emotional Goals:

Evoke students' heroic and patriotic feelings.

Focus of Teaching:

1. Understand the content

2. Master the key language points

3. Sublimation of the theme

Ideological and Political Education:

The text takes an air crash that happened in the US in 1980s as the background. It tells the story of a hero who sacrificed himself to save others in the air crash, so as to show that every ordinary person has the potential to be a hero, thus praising the high moral quality of human beings.

Therefore, the teacher will induce the students to discuss the “ordinary hero”, in line with the heroes which have sprung up in China during the epidemic. Doctors, nurses, policemen, community staff, and volunteers can all be unsung heroes. These seemingly “ordinary” heroes can serve to stimulate students’ heroic and patriotic feelings.

Table 1. Implementation of the Course

Time Duration	Teaching Procedures	Content	Notes
5 min	Preview	To check the vocabulary and expressions	To check students' mastery of the content from previous class on apps.
5 min	Lead-in	1. To have a quick review of para. 3-6 2. To introduce the following paragraphs	To lead students into the new class by asking questions.
30 min	Content Analysis (1)	1. Read paras 5-9 2. Answer questions for understanding ✓ What does the writer want to reveal through the imagined scene? ✓ Why do we believe that man did not lose the fight against nature?	1. To ask students to read the paragraphs, and the teacher will make corrections if there is any. 2. Students will be required to answer questions related to the main idea of this part

Table 1. Implementation of the Course

Time Duration	Teaching Procedures	Content	Notes
20 min	Content Analysis (2)	<p>Keywords: desperate; stunning; survivor; distinction; likewise; standoff</p> <p>Key Phrases: owe... to...; hand over to; take off; keep one's thoughts on; go at; make distinction of; act on; on behalf of; let go of; set ... against</p> <p>Key sentences: (1) He was there, in the essential, classic circumstance. (para.7) (2) Yet whatever moved these men to challenge death on behalf of their fellows is not peculiar to them. Everyone feels the possibility in himself. (para.8)</p>	To conduct a group study of the key language points. Students raise questions that cannot be solved within the group, and the teacher will explain accordingly.
25 min	Discussion	<p>Group Discussion: Introduce a hero during the period of COVID 19.</p>	In this task, Self-evaluation, peer evaluation, and teacher evaluation will be combined.
5 min	Summary and Homework	<p>Summary 1. Some important words, phrases and sentence patterns of paragraphs 5-9</p> <p>Homework 1. To read paragraph 5-6 with emotions 2. To discuss the question "How do you understand Emerson's statement "everything in nature contains all the power of nature"?"</p>	Students should submit their assignments online.

Evaluation of the Course

This course combines formative and summative assessment methods (Lv, 2013). It mainly evaluates students from two aspects. On the one hand, students' mastery of knowledge is assessed: necessary tests are conducted to check students' basic knowledge and skills, including their mastery of language points in the texts, their understanding of humanistic knowledge in the texts, and their comprehensive knowledge of English. On the other hand, students' ability is assessed. Their comprehensive English ability, logical and critical thinking, innovation spirit, leadership and teamwork, etc. are also examined in various aspects.

In this course, formative evaluation and summative evaluation each account for 50% of the overall score. The formative assessment includes attendance, in-class performance, mid-term exam, three periodical assignments; the summative assessment includes the final exam. Firstly, teachers will strictly check students' attendance and scores will be deducted if students could not provide reasonable evidence for their absence. Secondly, three periodic tasks will be assigned to students in each semester. These tasks come in various forms, including English debate, presentations, poster making, speeches, role plays, to name just a few. All these tasks are closely related to the themes of the texts in the textbook. Teachers will provide comprehensive evaluation according to the content, pronunciation and intonation, organization and coordination, innovation and creativity. Thirdly, in terms of classroom performance, students' participation in activities and accuracy in answering questions will be counted. Fourthly, there are five major homework

in this course. Teachers will give marks represented by A (4 points), B (3 points), C (2 points), D (1 point), F (0 points) accordingly.

The evaluation method combining formative and summative assessment has its unique advantages. The traditional comprehensive English courses are generally assessed in the form of summative assessment. The one-time closed-book exam focuses on the accumulation and memory of knowledge, but ignores the assessment of the learning process, let alone to examine students' other abilities. Therefore, this formative assessment involved in this course helps monitor students' learning process, reversing the age-old trend of "cramming knowledge into mind at the end of the term".

Below is an example of the three periodic tasks/tests in Book 2. The first periodic task/test is parliamentary debate. Students are divided into groups of 4. They can choose from one of the two topics to debate. The first topic is "Which is more important for a university, training or education?" (taken from Unit 1 Another School Year – What for?). The second topic is "Is it interracial marriage a good choice?" (taken from Unit 2 Say Yes). Each group will debate for 10 minutes, and will be assessed from four aspects: language, logical thinking, argumentative ability, and overall consciousness.

The second periodic task/test is English newspaper production (5 groups per class, 5-7 people per group). For this task, original news articles must be composed by students, and the topics for these articles include natural disasters (derived from Unit 10 Pompeii) and "how to do something" (derived from Unit 12 Fundamental Techniques in Handling People). Team members must have a division of labor. Teachers will grade the newspapers from the aspects of content, language, layout design, and creativity.

The third periodic task/test is group presentation (5 groups per class, 5-7 people per group). Students can choose from two topics and conduct an English presentation of 8-10 minutes. The two topics are "Introduce a leader" (Unit 15 Obama's Victory Speech) and "Introduce a science fiction novel" (Unit 11 Mr. Imagination). Teachers will grade students according to their PPT design and speech quality.

Through the combined evaluation methods mentioned above, attention of teachers and students are no longer focused only on the final exam, but on the process of learning. It not only promotes the curriculum construction, but also enhances the students' awareness of fair competition, forms a good examination atmosphere, and arouses the students' consciousness and enthusiasm.

Problems with the Construction of the Golden Course

Despite its many merits, the design of this course still has some problems. First of all, blended online and offline teaching is highly dependent on facilities and technology. For example, not all schools have a fast network service with a wide coverage, not all multimedia equipment supports networking and screen projection, and not all the students are equipped with electronic devices for online learning, etc.

Secondly, the success of the golden course to a large degree depends on teachers' ability to design the tasks and employ various teaching methods, especially online teaching methods. Some teachers lack the ability to intricately arrange the pre-class, in-class, and after-class tasks. Some may also lack adequate knowledge of operating equipment, using certain software, making and editing videos, etc.

Finally, the golden course may increase students' workload, and some students may feel very stressed. The golden course involves multiple tasks before, during and after class, requiring students to do a lot of pre-class learning and homework after class. Therefore, whether students are able to complete the required tasks is also a major challenge for the construction of golden course.

Conclusion

In conclusion, the construction of golden courses is an irreversible trend in the higher educational context in China. The golden course, due to its intricate course design, its challenging nature, and its timeliness, can to a large extent stimulate students' interest in learning English, promote their comprehensive English abilities, and cultivate their cross-cultural communication ability, teamwork spirit, and critical thinking ability.

Taking comprehensive English as an example, this paper analyzes its class design, assessment methods, and existing problems, providing a comprehensive yet detailed picture of how a golden course in English can be constructed. This study not only fills the research gap, but also provides insights into the combination of English teaching and information technology in general. More importantly, with an all-round presentation of the course, this study will enable other educational practitioners to reproduce the course in other educational contexts, which will, in turn, help promote the construction of golden courses and contribute to effective teaching and learning.

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The Evaluation of English Course Books for EFL Learners Based on the Concept of Original Reading in China

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[Abstract] With the development of original reading, how to choose an original English course book becomes an important question for EFL learners. There are so many types of original course books for EFL learners. A suitable course book is very crucial for both teachers and learners, which will consider a many different aspects. Thus, the evaluation of a course book becomes an essential part for teachers before they start a new course.

[Keywords] course book; evaluation; EFL learners; original reading

Introduction

The course book is an indispensable tool for language teaching and learning. Nowadays, since original reading is quite popular for EFL learners in China, numerous original course books have appeared in the market. Each of them has its own advantages and disadvantages, which makes it slightly difficult for both teachers and students to choose a suitable one. Meanwhile, although millions of course books are published each year, the evaluation of the course book is still haphazard. In this essay, two different course books will be evaluated based on the concept of original reading, and these items will be identified as: teaching methodology, syllabus, intended learner and teaching situation as well as strengths and weakness. The books which have been chosen are listed below:

True Colours, Jay Maurer and Irene E. Schoenberg.

English for Business Studies, Ian MacKenzie.

Many scholars have researched the application of original course books for EFL learners. For example, Ao (2014) explained the usage of original materials for business students, and she mentioned that business learners with lower English abilities can not understand the materials clearly, thus we should improve their English ability first. It is really difficult to choose a suitable course book for business learners, because there are so many professional words in the original course books which are really difficult for the learners to understand. As professor Hu (2003) mentioned, we must change our teaching method and teaching plan, as well as the evaluation system if we choose an original course book; this is a big challenge for not only teachers but also students. Zhang (2002) advocated that we should adopt the original course book for English majors, although it is very difficult, it is really beneficial for students to improve their communicative abilities. Compared with other research, this research mainly focuses on the basic English abilities, such as listening, speaking, reading and writing, since these are the basic and foremost for English learners. Choosing a suitable course book is really important for them, and, to some extent, a good original course book will influence their ways of thinking, which is essential for English learners.

This essay is divided into four parts. The first part is about the background of the English course books choice in China. The second part will discuss the principles of choosing the original course books for EFL learners. Then, the third part is about the evaluation of the two course books. The last is the conclusion of this essay.

Background of the English Course Books Choice in China

Many schools have begun to use the original English teaching materials in class. Its purpose is to cultivate students' ability to obtain professional information directly from English literature and to communicate with foreign students in English. This has a two-fold significance: first, it supports an original material for English learners; second, and more importantly, direct contact with the original materials can help us understand the thinking habits and methods of others, which will help student improve their English greatly. However, there are so many original course books in the markets nowadays, it is really difficult for both teachers and students to choose a suitable book for their teaching and learning. Once a course book has been chosen, it will be used for at least one semester or one year, and all the syllabus and teaching plan must be rewritten, which will take a long time. Thus, it is a huge task for teachers to change a new course book. So, before we choose a course book, many issues must be considered.

The Principles of Choosing the Original Course Books for EFL Learners

Practicability

One of the reasons to try the original course books and foreign language teaching is to shorten the distance between teaching in China and abroad. Students must improve their practical abilities to use English and communicate in English. Especially for EFL learners, traditional English books in China pay more attention on grammar and vocabulary, and neglect the spoken English, which results in so many “dumb English” in China. Therefore, we should pay full attention to the practicability of the course books.

Representativeness

Some publications like Cambridge University Press and Oxford University Press publicize many professional course books for English Learners. We should choose the classic course books which will save us a lot of time. Since most of those books are really representative and classic, when choosing a course book, we should considerate the teaching background, as well as the knowledge itself. Books with popularity must be a good choice, because they have been tested by so many readers and some mistakes have been corrected already. Thus when choosing course books, we must consider their representativeness.

The Degree of Difficulty

Just like our Chinese books, English editions for professional readers mostly use neat terms and long sentences with complicated structures, which will make non-native English readers feel they are “difficult to understand”. However, some training for “non-expert” readers improves the teaching material, and the language style will be relatively simple and direct. Our teaching purpose is to enable students to understand the theories advocated by the course books, rather than to train students in aesthetic language styles. Therefore, we should choose according to the level of foreign language among students.

Selection of Contents

Despite many publications of the original course books, it is difficult to find a ready-made course book with the content arranged as we would like. It is almost inevitable that content is the most important thing for the selection of a course book. Some of these may be chosen according to national conditions, some contents may be adjusted for professional needs. In addition, the teaching contents must fit the teaching plan which must be clear on the schedule. And the most important thing is that the content should fulfill the syllabus and teaching plan, which is beneficial for the cultivation of students' abilities.

The Evaluation of Two Original Course Books

This part mainly focuses on the evaluation of the two original coursebooks from the different aspects as follows: teaching methodology, syllabus, intended learner and teaching situation; strengths and weaknesses.

Teaching Methodology

Teaching methodology is defined as "...the study of the practices and procedures used in teaching, and the principles and beliefs that underlie them" (Nunan, 1991). Nunan also stated that teaching methodology is concentrated on how to teach. The main teaching methodologies of the two books are listed below:

True Colours. At the back of this book, it shows that "True Colours balances presentation, practice, and production, ensuring that students feel prepared and ready to communicate in English" (Maurer & Schoenberg, 1999). In the book, the PPP is used in each section. The grammar points are illustrated by a news article, and fill-in-the-blanks questions are prepared for students. At the end of this section, students talk with their partners about the questions related to the topic of this unit. Moreover, the communicative language teaching methodology is also employed in this book. Three parts are included to improve students' communicative skills, which are "Improvise", "Heart to Heart" and "In Yours Own Words". The "Improvise" section is designed for students to communicate with others in the target language and to use this new language as their own. "Heart to Heart" is for students to express their own opinions in the target language. "In Your Own Words" motivates students to make the extensive communication with their partner. Since this book is an EFL book, it focuses more on the communication; such communicative exercises can prompt learners' speaking and communicative skills.

English for Business Studies. Tasked-based Language Teaching has been employed in this book. "Task- Based Language Teaching (TBLT) refers to an approach based on the use of tasks as the core unit of planning and instruction in language teaching" (Richards, & Rodgers, 2001). The TBLT concentrates more on the use of meaning rather than the form. At the beginning, the topic about women in business is introduced through discussion questions. After that, with regard to listening, reading, speaking and writing, several tasks have been designed. For example, the "Role play" part aims to motivate students' speaking and communicative skills. The teacher assigns five different roles: students can prepare the role individually or work in pairs or with small groups. And students should make the preparation based on the role card at the back of the book, the instructions on the card may guide students what they should do step by step. After the preparation, a mock meeting will be shown by the students. As mentioned in the teacher's book, the class can also discuss the suggestions of the problem appeared in this company, and give a conclusion after the role-play (Mackenzie, 2010).

Syllabus

“A syllabus describes the major elements that will be used in planning a language course and provides the basis for its instructional focus and contents” (Richard, 2001). The syllabus includes: grammatical syllabus, functional/notional syllabus, lexical syllabus, situational syllabus, topic-based syllabus, skills-based syllabus, negotiated syllabus, tasked-based syllabus and integrated syllabus.

True Colours

True Colours is employed with an integrated syllabus, which includes a topic-based syllabus, the grammatical syllabus, functional/notional syllabus, lexical syllabus and skills-based syllabus. The topic-based syllabus is about ten different topics related to the real life of native speaker. The grammatical syllabus includes the present perfect continuous, the passive voice, adjective clauses and so on. The functional/notional syllabus focuses on making requests, agreeing to requests and suggesting. The lexical syllabus contains a large amount of vocabulary about various topics. The skills-based syllabus includes listening skills, reading skills, reading skills and writing skills.

English for Business Studies

This book includes an integrated syllabus, which covers the topic-based syllabus, skills-based syllabus and tasked-based syllabus. This book contains different topics of business and economics, which covers management, production, marketing, finance and macroeconomics. In the writing, the syllabus is designed as how to write email, memo and report. The speaking part is tasked-based, which includes role play and case study.

Intended Learner and Teaching Situation

“It is essential for teachers to evaluate, select and adapt teaching materials to meet our teaching situation and students’ learning needs in order to maximize learning potentials” (Jalali, 2011). From this perspective, it shows that the fitness of learners and teaching situation is very important for the choice of a course book. These two aspects of two books will be evaluated as follows:

True Colours

The intended learner of this book is at an intermediate level. It is designed for adults, young-adult learners, and specifically for the international students. Since this is an EFL course book, the teaching situation is in the EFL countries, where students seldom have the opportunity to speak to native speakers in English-speaking environment.

English for Business Studies

As mentioned in the book, “This book is a reading, listening, speaking and writing course for learners with at least an upper-intermediate level of English who need to understand and express the key concepts of business and economics” (Mackenzie, 2010, p. 6). The teaching situation can be the business school of the university or the business training school.

Strengths and Weaknesses

Sheldon (1988) has presented that the evaluation of strengths and weaknesses of the course book can assist teachers with having an overview of the course book. This can help educators take advantages of the strong points and recognize the shortcomings of the course book. The strengths and weaknesses of the books will be discussed in this part.

True Colours. This book includes some advantages: First, the using of authentic materials creates an atmosphere that filled with native English speakers for international students. Meanwhile, the “social language” is very useful for EFL students. In the book, students are taught how to ask about rules and express certainty, how to ask for and give an opinion. Those native language rules are used in our daily life, but few of the international students know how to express them in a correct way. Secondly, grammar is taught in the context with both meaning and purpose, which improve students’ interest to learn the grammar rules and make them understand the rules clearly.

One shortcoming is that no background information is included in this book. Sometime, without the related background information, students cannot understand the materials clearly. For example, in “Warm Up”, the student protest appears in the fourth picture, but for some students whose countries do not have such protests, they can not understand this.

English for Business Studies. The strength of this book is that the up-to-date authentic audios reading materials are contained in this part, which reflects the recent changes in the world’s business and economic environment. The listening material is from an interview with Alison Maitland, and the reading material is from the British newspaper, *The Guardian*. It provides an opportunity for students to have an overview of the key concepts in business and economics. Moreover, the topic “women in business” may lead to a controversial discussion which may trigger students’ study interests. The discussion and role play are also designed to help students practice their speaking and communicative skills. This book is quite skills-based which include the questionnaire and how to write a short memo or email. All of these are the essential skills for businessmen.

The shortcoming of this book is that so many stressful authentic materials may make students lose heart. Although those students are upper-intermediate, it still exists a big gap between the original English textbooks and such business- oriented English book; at the same time, some business vocabulary and authentic materials are added in this book, all of them will make students more stressful.

Conclusion

In this essay, it has been illustrated the background of the English course books choosing in China nowadays; the principles of choosing the original course books for EFL learners; and the evaluation of the two course books. Generally speaking, each course book has its own advantages and disadvantages, and it is suitable for various teaching situations and learners. As for teachers, when they choose a course book, they must consider the practicability, representativeness, the degree of difficulty as well as the contents. All of these principles can help teachers to choose a suitable course book and also can save a lot of time and energy. When we choose a course book, we should consider the teaching situation, the ability and interests of students as well as the teaching objectives. Therefore, according to the evaluation of each book and the teaching situation in China, all of them will be suitable for the situation in China where learners are eager to getting access to original English materials. Since there are so many different course books nowadays, choosing a suitable teaching book for EFL learners is very important for their learning. After all, evaluation of course book is essential for both teachers and students to make full use of what they have in hand, as well as to modify the limitations of the course book.

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Enhancing Students' Listening Skills through Blended Learning

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[Abstract] This paper intends to discuss how to enhance students' language skills and learners' autonomy through blended learning. It defines listening comprehension and blended learning; and then describes the current College English listening teaching condition in China from five aspects: time limitation of course, unremarkable teaching objectives, uninteresting teaching contents, students' individual differences in English language proficiency, and deficiency in students' classroom participation. Finally, it proposes the implementation of novel listening sequences with the elements of blended learning, which can help students improve their listening skills effectively.

[Keywords] *listening skills; blended learning; listening sequence; online learning*

Introduction

The language learning process is highly personalized and complex. In traditional classroom teaching in China, a teacher or a group of teachers lectures content while students listen, take notes and participate in class activities. In addition, most Chinese students are passive and they willingly accept teachers' instruction with no doubt. Many classrooms in China are teacher-centered. Moreover, students are different in terms of intellectual ideas and perception. Some students can learn and understand more quickly and easily than others. In conclusion, classroom teaching may not meet individual requirements, which requires modern technology to serve each student's needs.

With the continuous development of information technology, the mobile network has penetrated into every aspect of human life. People's work, study and lifestyle have changed greatly. The educational teaching ideas and methods supported by modern network and information technology have also had a great impact on the traditional classroom teaching model, modern network and information technology has been gradually applied to all levels of teaching, college English teaching is no exception. Cyber courses are developed for the purpose of this study, here called "E-learning". The lessons in this e-learning program are used to support conventional types of learning. They contain activities and tasks that are distinct but parallel to the classroom lessons – on the identical topic, with the same vocabulary and language points as the students are studying in the classroom. Students can "attend" a course anytime, from anywhere. The E-learning in this study required students to be self-disciplined and autonomous. In addition, it should highlight that e-learning is correspondent with the current Chinese Education System. E-learning is described as "anywhere, anytime" learning. The extra benefit is that e-learning provides the students with an opportunity to adapt to the digital era and equip themselves with the skills to be ready for life in e-era. Blended learning is just the way that combines the benefits of traditional teaching class and that of E-learning.

One of the objectives of college English teaching is to improve students' listening and speaking skills, and the introduction of blended learning can help to cultivate English talents who meet the requirements of the times. Blended learning as a learning strategy conforms to the trend of the times, and its application to college English listening course will not only provide new teaching resources and ways for college English listening teaching, but also improve the teaching quality of college English listening courses. Blended

learning can apply the high-quality resources and platform advantages of the Internet to improve the traditional teaching methods and break the time and space constraints, which achieve individual teaching and differentiated learning.

Blended learning of College English listening courses refers to a teaching system that relies on new teaching concepts, methods and technical means by the comprehensive integration of information technology and curriculum resources (the integration of cybers class and traditional class). Currently, some universities and colleges start to apply blended learning to its college English listening courses, but most of them try to retain the advantages of the traditional classroom face-to-face communication between teachers and students. Their teaching forms and methods of college English listening courses are relatively deficient: teachers focus on reading and explaining new words; besides, teachers repeatedly play audio or video and explain the language points, and then students do the listening exercises under the guidance of teachers. Teachers mainly rely on traditional multimedia, such as computers, projection, stereo and so on.

In addition, due to the limited teaching hours in class, teachers cannot present the real language environment and listening resources and materials so that they just put those unfinished materials on the network learning platform as homework. However, students use the internet to plagiarize assignments and don't take them seriously. This contributes to the poor teaching effect.

This paper tries to explore the definition of listening comprehension and blended learning, and then analyze the present college English listening teaching situation in China and proposes the implementation of novel listening sequences with the elements of blended learning – the use of both classroom listening teaching and online learning through the extensive and intensive listening to online professionally oriented materials, which can help students improve their listening skills effectively.

Literature Review

Listening Comprehension

Generally, listening comprehension has sometimes been seen as an easy activity and passive activity to do. In fact, listening is considered as a complex and an active process that requires listeners to distinguish among sounds, intonation, comprehend words, phrase and grammar, and recall information then interpret it in different setting. According to Rost (2002), listening is a process of receiving the true information from the speaker; representing its meaning; negotiating meaning with the speaker; produce meaning through involvement, imagination and empathy. Field (2009) defines that listening is not only the process of a unilateral acceptance of audible symbols. The first step of listening comprehension is to receive sound waves through the ear and transmitting nerve impulses to the brain. But that is just the beginning of an interactive process as the brain acts on the impulses, producing a number of different cognitive and affective mechanisms.

This means that as a complex process, listening skill requires critical means of acquiring foreign language, not only a skill in language performance. In EFL teaching, listening is considered as a crucial language skill to develop so that students are able to understand the target language and they are able to understand a wide variety of oral and visual English language text via printed and online resources. It is believed that listening comprehension is the essential part of second and foreign language learning and it contributes to the development of other English skills. Moreover, Flowerdew & Lindsay (2005) admitted the significance of developing second language listening competence; however, in spite of its importance, students are seldom taught how to listen effectively. Mayer (2005) held that listening is an active process

which requires sound analysis. Similarly, Motteram (2013) stated that listening process is composed of hearing, attention, perception, evaluation and response or reaction. Listening is not merely dealing with comprehension of the speakers' utterances but also understanding visual aspect in activities of listening comprehension. Based on the explanation above, listening is a process that involves the activity of differentiating sound of language, intonation, visual aspect, interpretation, value and responding for meaning of listening materials.

Derrington & Groom (2004) claimed that there are five types of listening: *Information*, which consists of information retained by the learner; *appreciation*, when the learner listens according to his style and feels pleasure about it. *Criticism* is based on retaining information and analyzing it deeply. *Discrimination* in which the listener identifies emotions and inferences through the tone of voice. *Empathy* consists in non-verbal behavior of the listener that understands another's feelings or experience. These types of listening help us to identify the kind of video material that can be used depending on the students' style of learning, and their listening needs.

Blended Learning

The concept of blended learning has existed for a long time, but its definition was not firmly established until the beginning of the 21st century. Bonk & Graham (2006) defined "blended learning systems" as learning systems that "combine face-to-face instruction with computer mediated instruction." Poon (2013) believes that the aim of the two delivery methods is to complement each other. Currently, the use of the term blended learning involves the combination between Internet and digital media with established classroom forms that require the physical co-presence of teacher and students. Besides, Pankin, Roberts and Savio (2012) at MIT defined blended learning as: structured opportunities to learn, which use more than one learning or training method, inside or outside the classroom. This definition includes different learning or instructional methods (lecture, reading, discussion, case study, games, and simulation guided practice), different delivery methods (computer mediated or live classroom) and different scheduling and so on.

College English Listening Teaching in China

The English listening course is designed to develop college students' practical language skills; it aims to emphasize a series of processes for students to understand, analyze and effectively output video and listening materials, professional knowledge and tasks presented in the classroom. Although the English listening course has been taught for many years, there exists many problems due to the limitation of traditional teaching. Therefore, the paper analyzes the following existing problems:

Limited Length of the Course

According to Vygotsky's theory of "Zone of Proximal Development," listening materials need to be slightly difficult in language and content depth in order to improve students' language comprehension and mastery of contents and skills of analysis, which achieves their potential level of development. Therefore, the audition content in terms of language and depth should be appropriately higher than the current level of students, and this adds to the time of listening practice. In addition, students' language proficiency is the key factor that contributes to inefficient classroom communication. The further explanations of language points of listening materials take up too much of the time and decrease opportunity of students' oral output. In the course teaching, teachers organize classroom activities to encourage students to output and use language by various forms of classroom activities, such as group presentation, discussion and personal

speech, although the diverse activities reflect the current teacher's emphasis on student-centered teaching model, with such an excessive content, students may not have enough time to exercise and master the listening skills.

Unremarkable Teaching Objectives

Upon the influence of examination-taking education system, there is a tendency to train English literacy and despise listening in college English teaching. The ultimate goal of the college English listening course is more general and not clear enough. Many universities and colleges do not set a short-term goal or a long-term goal for the listening course. In the actual teaching process, they spend a lot of time doing listening exercises, and there is a lack of a reasonable evaluation system and a related listening testing mechanism. In short, the teaching objectives of college English listening course are not prominent, students are short of awareness and enthusiasm for listening practice.

Uninteresting Teaching Content

The traditional college English listening teaching content is boring. It is generally divided into three parts: the first part is that students learn the language points of listening materials under teachers' instruction; The second part is listening exercises, there are short dialogue, long dialogue, passage and other questions; the third part is oral exercises, each module has the corresponding practice topic or sentence pattern, students can be asked to divide into groups to make dialogues, debates, and sometimes teachers play some English songs or film episodes for students to watch. Students generally think that song audio and film video are the most interesting parts, but students also enjoy the entertainment brought by audio and video, ignoring their main purpose and task of watching video and listening to music. Students learn words in terms of meaning, do not pay attention to its correct pronunciation, most students simply do not want to carry out listening exercises, and the class does not provide enough opportunities for most students to practice listening skills.

Students' Different English Level

There are obvious differences in the level of students, and the traditional teaching model needs to be urgently reformed. There are obvious differences in the levels, region and category of schools in our country's colleges and universities, which also leads to students' different levels of English, especially in the aspect of listening. The difference of students' origin will inevitably affect the teacher's teaching progress, the choice of teaching method and the content of teaching. Moreover, many students with different levels of English study under the same conditions and environment. The better students will be affected by the orderly classroom teaching or the outdated teaching materials and their personalized learning process; some of the lower-level students are under stress by lagging behind the pace of teaching, and their self-confidence and interests in learning are weakened with the passage of their learning time.

Deficient in Students' Classroom Participation

When it comes to the practical teaching, there exists obvious differences in students' comprehensive English abilities. In addition, since students have received the examination-oriented education for a long time, they pay more attention to the examination and ignore the communication, which leads to students' lack of enthusiasm and initiative. In the group discussion, they are not active, and over time, some students gradually lose interest and confidence in listening practice. Research shows that language learners' mastery of syllables and phonemes have a great impact on listening comprehension, and oral practice plays an

important part in mastering pronunciation, so a lack of oral practice is a big barrier for students to improve their listening comprehension.

College English Listening Teaching in Blended Learning

Considering the requirements to students' proficiency in English, modern education aims at students' autonomy, interdisciplinary integration into education technologies, the limited amount of time allocated for classroom training and taking into the fact that classes can consist of students with mixed language abilities, we believe that the implementation of novel listening sequences with the application of blended learning – the use of both classroom listening teaching and online learning, through the extensive and intensive listening, to online professionally oriented materials. All can help students optimize the learning process. Continuous listening to online authentic materials satisfies the requirements of successful learning and teaching outcomes.

The current approaches to teaching listening involve: 1) the implementation of blended learning, i.e. studying in traditional class and self-studying online, and 2) the development and application of totally new listening lesson sequences.

Under a listening sequence, here we mean a set of tasks to one audio or video material arranged in a definite successive order with the aim to help students with different language abilities to get both overall and detailed audio text understanding, and improve their language skills and knowledge. After performing such a sequence, students should get deep and full understanding of the audiotext.

Every listening sequence should include tasks for extensive (online) and intensive listening (in the classroom) on a topic. Mixing intensive and extensive listening gives students more autonomy and provides opportunities for self-learning. English listening sequences developers have to select and evaluate audiotexts in order to decide what kind of materials are suitable for performing in class (intensive listening) and which part of listening sequence is desirable to leave for homework. Due to extensive listening, students who have lower language proficiency can listen to or watch listening materials at home as many times as they need, doing additional exercises in order to improve their listening.

Moreover, we can also optimize the process of teaching listening through blending in listening sequences by two types of text processing (top-down and bottom-up). In top-down processing students try to have a general idea of the audiotext. In bottom-up processing students focus on more detailed elements of the audiotext such as words, phrases or connectives. The understanding in bottom-up processing is realized by integrating separate elements into a whole piece of information. In the process of listening sequences development, it is reasonable to use both types of information processing. As Harmer (2007) points out there is an interaction between two types of text processing. Without a full understanding of a wide range of details through bottom-up processing, it would be difficult to come to clear general audiotext understanding. And vice versa without overall topic understanding, it would be impossible for students to comprehend the text even if they understand its details. We can start with listening tasks for some general text understanding and then proceed to the tasks which will help students perceive the text with considerably more details, e.g. they can be asked to listen for some specifics or language points.

When comes to developing listening sequences, we should divide them into three stages of audiotexts processing: pre-listening, while-listening and post-listening. Different listening stages need different listening tasks. And listening tasks are predetermined by students' language level and abilities.

Pre-listening

Before-listening stage prepares students for practice in listening comprehension. The purpose of pre-listening tasks is to motivate and activate students' prior knowledge. The warming-up activities can involve making predictions, reviewing key vocabulary and brainstorming ideas.

While-listening

The while-listening phase is focused on the audiotext comprehension through listening exercises, which depending on the task, can require gist listening and selective listening. A wide range of listening exercises include: sequencing main ideas, answering multiple-choice questions, detailed note-taking, summarizing main ideas etc. Their choice depends on the text complexity and students' language level and abilities.

Post-listening

The post-listening stage involves audiotext comprehension evaluation or can be used as a foundation for speaking or writing competence formation. It can include both classwork and homework activities: giving opinions on the theme, more detailed functional and vocabulary language examining through a series of additional quizzes.

Thus, the development and use of effective listening sequences with teachers' guidance is a demanding and time-consuming process which 1) should be based on the new methodology; 2) greatly depends on the availability of online well-recorded, up-to-date professionally oriented video or audio materials, 3) requires teachers' specialized knowledge and skills for successful online search, processing, developing and application of such materials; 4) requires well-equipped classrooms with good acoustics and the Internet connection.

Conclusion

The goal of college English education is to cultivate talents to promote the development of society, economy and culture. College English listening course is a practical and applied course, it should pay attention to improve students' practical skills. The popularity of blended learning makes listening teaching content more substantial, teaching resources more abundant, teaching methods more diverse. Teachers should make full use of blended learning, constantly explore innovation, promote the deep integration of college English listening courses and network technology, try new teaching modes and evaluation methods, strengthen communication between teachers and students, which effectively improves the teaching effects of college English listening courses, and cultivate more compound talents.

Blended learning is a new teaching method in English listening teaching in China, and it is a current trend in teaching college English teaching. The blended learning can also be used in English teaching in speaking, writing, reading and translating. The application of blended learning in English teaching is a new and rewarding research topic which needs more in-depth studies. Future researches can be made on the investigation of students' opinion of English teaching based on blended learning, students' learning experience of English listening teaching based on blended learning, the development of the relevant software in online learning, etc.

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Strategies of Cultivating Highly Qualified Rural Teachers of Primary Education for Local Normal Colleges

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[Abstract] Rural revitalization is inseparable from the revitalization of rural education. Normal students, as the main source of rural teachers, are unwilling to take root in the country. Aiming to cultivate the highly qualified rural teachers with deep rural emotion, some strategies are put forward, such as strengthening students' education of rural emotion, augmenting the inner connection between urban teachers and rural ones, carrying out targeted-training for rural education, and enhancing normal students' practical competence so as to explore a path to improve the cultivation of rural teachers.

[Keywords] Rural revitalization, rural teachers, rural emotion, normal students

Introduction

Education plays a vital role in poverty alleviation. The development of rural education depends on cultivating high-quality rural teachers. In recent years, the Chinese government has attached great importance to cultivating rural teachers and issued a series of improvement measures in April 2015. "The Rural Teacher Support Plan (2015-2020)" proposes the development of rural education so that every rural child can receive a fair and quality education to prevent the intergenerational transmission of poverty (Wu, 2015). It is necessary to place the cultivation of rural teachers in the strategic position. In 2016, the 13th Five-Year Plan for Education to Combat Poverty points out that it is necessary to strengthen the cultivation of rural teachers and implement the support plan of rural teachers (Xinhua News Agency, 2016). Thus, it is very important to clarify the significance of rural teachers in educational poverty alleviation and to explore the path of cultivating high-quality rural English teachers. The reality is that some parts of China, especially rural areas, still face the dual problems of an insufficient number of and poor quality of rural teachers. Therefore, the Chinese government has taken a series of measures to optimize the allocation of teachers' resources and improve the payment and welfare of rural teachers, aiming to solve the problem mentioned above.

At the same time, normal students are the most important resources of rural teachers. However, after being rural teachers a few years, many teachers usually choose to quit teaching in rural areas. Consequently, the loss of teachers in rural areas is getting more serious. The research shows that the number of rural teachers in China has dropped from 4.7295 million to 3.3045 million from 2010 to 2013 (Ren, 2017). It is noticeable that many of them are new teachers. In order to change the high waste of rural teachers, it is not enough to improve teachers' remuneration and welfare, but also, the focus of the source of rural teachers must be emphasized. It indicates that it is essential to cultivate normal students and form their faith in taking root in rural areas and contributing to rural education (Liu, & Zhao, 2017). Hence, how to make local normal colleges effectively cultivate highly qualified rural teachers is worth considering. Some strategies for cultivating rural teachers will put forward as follows.

Strengthening Rural Educational Emotion

Educational emotions belong to teachers' attitude, which is so special that it enables normal students to produce a great sense of identity with their own careers. At the same time, the lack of educational emotion will lead to the result that many normal students choose to quit because they cannot adapt to rural life, rural social relations, and local culture. They have a little understanding of rural customs, natural scenery, historical geography, social figures, and insufficient attention to rural construction and educational development, so they cannot have a sense of intimacy to the rural society. Therefore, the rural emotional education for normal students aims to help them integrate into rural culture in advance, such as promoting recognition of rural culture. Through education, normal students can better understand modern expressions and changes of traditional culture, such as the rural ritual rule or the politics of inaction. Thus, they can understand and agree with cultural customs in the countryside and strengthen their understanding of the values of rural education to stick to it.

Normal students will be more willing to devote themselves to rural education through in-depth understanding the status quo of rural education and the historical mission and social responsibilities carried out by a rural teacher. Normal students gradually strengthen their convictions and face the difficulties in rural education with a calm attitude. They will serve rural education and rural children for a long time. Through the education of rural emotion, normal students can make it clear that they are not completely changing the rural culture in accordance with the standards of the industrial society, but to enhance the connotation of rural education based on modern life, actively infiltrating the rural habits and growing up with the countryside. When normal students can form such a rural emotion, they can better contribute to rural education (Gao, R., 2018).

Local normal colleges should focus on cultivating the educational emotion of normal students, through which a driving force is formed to push them to take the initiative to care for and love rural children, continuously enhancing their enthusiasm for actively participating in rural education. Students can be organized to watch documentaries and interview videos of excellent rural teachers so that the spirit of excellent rural teachers can be learned and, accordingly, students can feel the sense of identity of those models. It will allow students to form educational emotion and deepen their enthusiasm, especially through participation in rural teaching activities. Normal students can feel the responsibilities and obligations of rural teachers. "In this way, the intuitive experience cultivates educational emotion, and so they have a sense of belonging to the rural society and to the post of rural teachers. This sense of belonging will consciously stimulate subjective initiative, improve their teaching professionalism, and create relentless pursuit (Zhu, X., 2016).

Augmenting Connection between Urban Teachers and Rural Teachers

The cultivation of rural teachers in primary education should pay attention to localization. This means that the cultivation should be based on similar cultural backgrounds, similar blood relationships, and similar living habits in order to achieve the same regional identity and value identity with local people. In the cultivation of normal students, local normal colleges often fall into the misunderstanding of only attaching importance to knowledge but ignoring rural emotion. Faced with the situation of lacking rural teachers, they also meet the problem of de-localization of teachers (Zhu, D., 2020).

It is also dissimilar factors, such as cultural backgrounds and living habits, that make some young teachers lose their enthusiasm for rural education. The quickest way to change this situation is to allow rural teachers to have "localized feelings" (Zhao, 2016). It means to willingly walk into the countryside, integrate

into the countryside, and approach every rural child. There is no doubt that a localized teacher is better than a non-localized for rural education. Localized rural teachers can have similar values. Whether they are young teachers or middle-aged or elderly teachers, there will be no dilemma of mutual exclusion and a good education atmosphere will be formed. Tao Xingzhi believes that rural teachers should be responsible for transforming society, and he proposed that rural schools be the center of reforming rural life, and rural teachers should be the soul of reforming the country (Gao, & Shen, 2008). From the perspective of the village, most of the adults in the village have no knowledge and insufficient modern production experience. As a result, they let their children go to school in order to change their destiny and the status quo of life. Rural education serves the countryside, promoting economic development, developing rural culture, and changing the countryside. In this way, rural teachers have become an indispensable “push man” on the road to revitalization. They function as the soul of transforming the countryside. The responsibilities they take require that they should have knowledge and scientific awareness and the ability to work. Moreover, they can endure hardships, possessing love for rural life, and shoulder the heavy responsibility of changing the countryside.

Carrying Out Targeted Training for Rural Education

Owing to the peculiarities of rural primary education, it is necessary to determine the basic requirements for cultivating rural teachers, and based on that determination, accordingly, they will be cultivated. Many rural teachers simply imitate the urban teaching methods and rigidly complete the teaching tasks assigned by the Ministry of Education. Their teaching quality cannot be broken through and improved. Local normal colleges should focus on cultivating innovative ideas for rural teachers, helping rural teachers build self-confidence and allowing them to accept modern civilization with an open attitude. For example, teaching contents of local normal colleges are mostly the same, and their teaching formats are identical. Urban teachers should have access to more teaching modes and teaching methods in order to update faster and be more innovative due to the development of the regional economy and the application of information technology.

On the other hand, rural teachers are limited by social, economic, and technological reasons. They do not have the conditions to achieve innovation in teaching technology without enthusiasm to innovate teaching methods. In the long run, rural teaching cannot compare to urban teaching, and rural teachers cannot compare to urban teachers. Hence, normal colleges should pay attention to appropriate guidance in the face of normal students so that students who are about to start teaching in rural areas correctly realize the importance of rural education to cultivate social talents and the sense of accomplishment of teaching in rural teaching. Only by this will the self-confidence of rural teachers be effectively cultivated to establish lofty career ideals in their work.

Consequently, they will continuously innovate teaching methods and deliver talents through their practical actions to rural areas. In addition, rural teachers can also learn and use new teaching methods and techniques with a positive attitude. In terms of students' age and characteristics of primary and secondary school in rural area, normal students can effectively stimulate rural students' interest in learning to promote reasonably their learning ability, which ultimately helps the realization of education equity. At the same time, carrying out targeted-training for rural education can also cultivate excellent rural teachers. Thus, local normal colleges must pay attention to the particularity of rural education to train high-quality rural teachers. However, it is inappropriate to completely copy urban teaching routines. It is significant to reasonably stimulate the creativity of rural teachers and help them build teaching confidence.

Enhancing Normal Students' Practical Competence

Teachers' professional skills are divided into many kinds, including professional knowledge, as well as ability, and teachers' moral cultivation. College teachers can teach professional knowledge in the classroom and arrange suitable practical activities so that normal students can improve their cultural literacy, increase their knowledge, and promote the non-general development of rural education. For example, if local normal colleges want to improve rural teachers' teaching ability, they should make full use of teaching practice programs to actively support teaching. At the same time, full-time teacher training replacement will be carried out so that normal students can really do approachable teaching exercise. In this way, on the one hand, they can be really familiar with the responsibilities of rural teachers.

On the other hand, they can sink down to lay the foundation in the teachers to fulfill their own responsibilities. This can not only improve normal students' teaching skills, but can, also, enable them to establish educational beliefs to serve the grass-roots level and to supplement the resources of rural teachers. In rural areas, due to economic development and geographical reasons that are relatively lacking in teaching support of normal students, local normal colleges must focus on supporting rural schools, integrating the professional training of normal students. It will supplement the continuous demand of teachers and strengthen the connection and cooperation with rural schools by strong supplementing and arrangement, such as building practical training centers in rural schools, carrying out various school-based studies and case studies. The rural teachers then can solve problems in concrete practice and grow in reflection. Finally, the teaching interaction of colleges and rural education is realized. In order to cultivate highly qualified rural teachers, we should pay attention to the accumulation of their professional knowledge and the enhancement of normal students' practical ability.

Local normal colleges should improve the training program, increase the internship, and balance theoretical study and teaching practice. At present, as for the teaching training system for normal students, the amount of theoretical study is more than that of teaching practice. Some normal teachers lack the ability to control the classroom and the cognition of rural education, which leads to the consequence that when they teach in rural areas, they are filled with frustration and loss due to poor teaching competence. So, during winter and summer vacations, colleges can organize more supporting teaching activities and guide normal students to actively participate in them. In this way, normal teaching students will have more opportunities to go into the countryside and experience the real situation of rural education and rural children. Such activities will enable normal students better understand rural society.

At the same time, in order to cultivate qualified rural teachers, many local normal colleges have established a publicly funding model of cultivating normal teaching students. The publicly-funded normal students are ready to devote themselves to the rural education when they are determined to enter the colleges. However, based on past experience, publicly-funded normal students are also at risk. Many of them are not teaching out of the love of rural education and the original intention of returning to the village to benefit it. There is no lack of utilitarian ideas. At this time, strict action is needed. Risk measures include not only using sufficient preferential policies and dividends to attract targeted normal students, but also perfecting the contract system, allowing only a small number of targeted normal students not to stay in the countryside under special circumstances. Publicly-funded normal students are an important source of rural education teachers, and they must be used to supply and meet the needs of rural education.

Moreover, more activities can be undertaken. With the help of ideological and political courses, theme education, and cultural activities, colleges and universities can strengthen the leading role of ideological guidance in cultivating rural emotion. We can integrate sentimental education into classrooms, local

elements into theoretical study, and practical teaching in order to enable students to subtly enhance their local feelings and patriotism. Moreover, lectures and seminars on related topics should be held. Additionally, rural education researchers and outstanding rural teachers should be invited so that students can feel the glory of rural education and teachers. Campus cultural activities with local elements can be organized, such as local literature reading clubs, the composition contest on “the most beautiful rural teachers,” introduction to the rural teaching experience, and so on. In this way, students can enjoy the joy of rural education.

Last but not least, a practical platform should be built. Such a platform should be based on the cooperation of the government, universities, and rural schools (GUS). It indicates that local governments should support the cooperation between universities and schools, especially the bureau in charge of education and culture. Only by this mode will the teaching practice system display the maximum advantage. Thus, under this teaching practice system, a practical platform will be divided into three aspects. The first aspect is the teaching practice carried out in colleges by college teachers. The second is this teaching practice undertaken in rural schools by experienced rural teachers. The third includes various activities, such as a program of teaching support. Such a teaching practice platform will enhance normal students’ teaching competence systematically.

Conclusion

To sum up, in order to realize the Chinese dream, the revitalization of rural areas must be realized, and the key to revitalizing countryside lies in the rural education that is mainly determined by rural teachers. The responsibility of the government and policy support are important to solve the loss of rural teachers. For example, the posts of government-paid teacher are extremely difficult to get, and schools have no right or more money to employ teachers. It leads to the situation that on the one hand, rural schools needs more teachers but do not have the right to employ teachers and, on the other hand, once a temporary teacher becomes government-paid, he or she will leave rural schools. However, it is another way to solve the problem by cultivating the rural emotion of future rural teachers.

By cultivation of rural emotion, students of normal colleges will be more willing to root in the countryside and contribute to rural education. Thus, colleges should pay attention to strengthening students’ rural emotional education, augmenting the inner connection between urban and rural teachers, carrying out target-training for rural area, and improving normal students’ practical competence. Thus, they can actively adapt to rural society, rebuild rural life, and take root in rural education, determined to devote themselves to rural education. Nonetheless, it is not enough to develop rural education and realize rural revitalization by cultivating the local feelings of normal students. This requires the cooperation of the government and colleges and rural schools. In this way, those future rural teachers’ educational emotion can be transformed into enthusiasm and dedicated to the rural education from the bottom of their hearts. Such enthusiasm will truly become their inner strength for persistence and dedication.

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