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A Study on Chinese Minority Language Maintenance and Identity in a Multilingual Context

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***[Abstract]** The era of globalization has rendered Chinese minorities a multilingual context in which they have been influenced by the national language policy, as well as language adaptability, and thus maintain the minority languages at different levels. Through adopting a series of communicative strategies, their identity features pluralism, dynamism, and transmission. To some extent, they maintain their existing ethnic identity, but on the other hand, they have also been constructing their new identity. In view of the changes in their language and identity, joint efforts should be made to maintain minority languages.*

***[Keywords]** Chinese minority; language maintenance; identity; ethnic identity*

Introduction

Ever since the advent of globalization, a constantly growing linguistic contact and language competition has once again furthered the existing languages. The Chinese minority, however, has been struggling in a more complicated multilingual context, and with the increasingly flexible code switching, minority languages have also been confronted with unprecedented challenges and threats. Minority language users were influenced by the national language policy as well as language adaptability, and thus maintain their minority languages at different levels. Through adopting a series of communicative strategies, including language convergence, language divergence, and language maintenance, etc., they have been constructing their identity in a dynamic manner, maintaining their existing ethnic identity, and negotiating a new identity as well. Our concern on Chinese minority language maintenance and identity is significant linguistically and socially, especially in this pluralistic context, when English is becoming globalized at an alarming pace, foreign language education is mushrooming and Mandarin is being widely popularized. So the study on how Chinese minority maintain their languages and identity would shed some light on a series of issues in question, including minority language maintenance, language policy positions and educational programs.

Chinese Minority Language Crisis and Language Policy

The minority language crisis has turned out to be one of the prominent cultural phenomena in contemporary society, and unlike Australia and India, which suffered from severe language extinction, China also witnessed the dying of dozens of minority languages. This seems indeed a threat to linguistic and cultural diversity for both China and the world as a whole. China boasts of a wealth of more than one hundred languages, some of which, however, are without written forms, such as Evenki, with Mongolian used in pasturing areas, and Mandarin in both agricultural and forest areas. The endangered minority

languages in China are mainly located in the northeast areas – the middle reaches of the Yellow River and southwest frontiers. There are more minority languages that have been, or will have been, on the verge of extinction, such as Gelao, and Gino, etc. (Zhang, 2012). Some minority languages in those areas, such as Manchu, Nanai and Tatar, have almost lost their communicative function. Worse still, Manchu has been recorded as one of the “Critically Endangered” minority languages (UNESCO, 2010).

In view of the increasing crisis for Chinese minority languages, our priority should be given to minority languages maintenance, especially in terms of policies. Ever since the 1950s, the Chinese government has enacted a fundamental language policy, popularizing Mandarin, while advocating the creation or amelioration of minority languages. It is stipulated in laws and regulations, including the Constitution, Law of the People’s Republic of China on the Standard Spoken and Written Chinese Language, Law of Regional National Autonomy, Law on Compulsory Education, etc., that standard Chinese (Mandarin) should be promoted nationally, and minorities also get to enjoy their freedom to use and develop their own languages. Similarly, some minority-inhabited areas, such as Tibet Autonomous Region and Sinkiang Uygur Autonomous Region, also formulated relative laws and regulations, and some of the minority languages such as Uygur and Mongolian have been used as regional official languages. Apart from that, in order to maintain minority languages, universities for nationalities have been encouraged. Bilingual education has been conducted in many areas, whereas minority languages have been partially or fully used in class, and curriculum reform has also focused on local curriculum design and development adaptable to ethnic minority culture. It is the implementation of bilingual education with both Mandarin and minority languages that maintained or even restored the space of minority languages, presented the diversity of different ethnic minority cultures, and formed the cultural inheritance of pluralism and coexistence. However, not every language can be used as the medium of instruction, or used in each public service department. Moreover, globalization brings China a variety of foreign languages, especially English and the English culture, and more schools have adopted Chinese-English bilingual teaching, and even English teaching, which renders Mandarin and English instruction to gain an increasing position in both school and home, so the maintenance of minority languages are confronted with greater challenges.

Chinese Minority Language Maintenance and Ethnic Identity

The constant improvement of Chinese language policy aims to better maintain the unity and diversity of languages, because language functions not only as an important cultural expression or link to maintain a nation, it is also a significant symbol of identity, which discriminates one community from another. British linguist Quirk (1990) believed that language plays a vital role in constructing ethnic identity. As for minority language communities, their identity involves a multi-dimensional and multi-level complexity and dynamism. Carla J. McCowan, and Reginald J. Alston (1998) had a definition of ethnic identity, which in a broad sense includes individuals’ attitudes and beliefs to their community and other communities. Ethnic identity is a dynamic process including cognition, emotion, attitude and behavior, in which languages are constantly constructing their identity, and promoting homogeneity and consistency within the community in such aspects as cognition, behavior and emotion.

In the multilingual context, Chinese minority language communities have to confront the “intrusion” of other cultures and “collision” with them, which involves mainstream culture, popular culture, modern culture and western culture, etc. Also, English globalization, to a certain extent, also constitutes a new impact to their ethnic identity. In order to survive, Chinese minority communities have to undergo a series

of collision, blending and recognition, and they construct their identity through language adaptation and maintenance, which increasingly displayed a striking property of “being hybrid”. Wodak (1999) noted that national identity, as a special form of social identity, can not only be shaped and reshaped, it will also be changed and dismembered. The conscious or even unconscious ethnic identity deeply hidden in Chinese minority communities, has ever been in conflict with other identities, and constantly blended with them to negotiate their new identity in such a pluralistic context.

Chinese Minority Identity Characteristics in a Multilingual Context

Identity is constructed through a series of adjustment and negotiation (Giddens, 1991). The identity of Chinese minorities in the multilingual context reflects such characteristics as dynamism, multi-level and multi-dimension. Language, as the basis of identity formation and manifestation, plays an important role in the construction of identity. At present, the bilingual and multi-lingual teaching has become increasingly widespread; students’ mother tongues, in some cases, may not become the languages used in school or home. The media and other cultural products heavily use the politically and economically dominant languages, such as Mandarin and English; the Labor market also has a higher request on the acquisition of these dominant languages, which is unfavorable to the maintenance of minority language and ethnic identity. At the same time, urbanization, immigration and employment flow has hastened the disintegration of minority language groups, and thus children actively or passively choose to learn those dominant languages. Affected by these factors, the identity of Chinese minorities generally reflects some new characteristics in response to the current era.

Pluralism

Linguistic context throughout China has been diversified by ethnic distribution, an ethnic mixture in general and small communities inhabited in certain regions, which laid the foundation for pluralism in minority identity. Linguistic coexistence and competition have been going on between the majority national language and minority languages, strong and weak languages, languages in complex context and simple context, which has impacted on the faith of minority languages’ value and identity. First, most Chinese ethnic minorities have a main language(s) which represent(s) their community, and in some communities, there are also alternative languages used by different branches. Whether the main language(s) users and alternative language users could identify themselves in a similar manner vary from place to place. For some endangered languages, there are also indications of a certain identity crisis of some internal branches within a minority community, and their maternal culture has been gradually assimilated, leading to a duality of main and alternative identity (Bull, 2007). Second, some large ethnic communities in China still have relatively strong ethnic identities, and maintained them by strengthening the use of minority languages. Some minority languages, such as Mongolian, Tibetan and Uighur, are fairly robust in their respective regions, so their users often show higher ethnic identity. But on the impact of cultural globalization, it is hard for many cultures to keep a complete cultural independence, and it presents more blurred cultural boundary. With the popularization of Mandarin and focuses on English in school, the minority communities have a much wider language contact, choosing among their native language, the main ethnic language, regional language, national language, or international language, etc. Ethnic minority communities have been experiencing the collision and confrontation of all kinds of differences, where they are inclined to the cultural or national identity of their mother tongue or main ethnic language, and also favor the instrumental identity to the national or regional common language or

the international language, because of their practicality and adaptability, all of which contributed to the diversity and pluralism of Chinese minority identity.

Dynamism

In view of the construction concept of identity, it often results from the interaction and negotiation between self recognition and others' recognition (Giddens, 1991). It is not just for the recognition of language or language group itself, and in the multilingual context, identity is also experiencing within a minority community a constant conflict, coordination and evolution. On the one hand, influenced by the languages' communicative function and practicability, Chinese ethnic minorities also showed a dynamic feature. The main ethnic language and alternative languages in a community alternates between conflict and stability, which in itself brought dynamism to the construction of people's identity. Also, globalization and the Information Age aggravated the impact of foreign languages and culture, especially the English culture, which thus promoted Chinese ethnic minority to construct a new identity to adapt to foreign cultures or cultural diversity. On the other hand, under the influence of language policy and language planning, the government and the language researchers in recent years have attached greater importance to endangered languages and their maintenance, and it largely reduced the closed, unified language attitude, instead promoting a comprehensive understanding of minority identity. As a result, their identity is not only not fixed, but also has been in a dynamic change.

Transmission

Apart from the confrontation with vast foreign cultures, Chinese minority communities also have to stick to their own cultural identity, which requires a value judgment, cultural selection, and construction of a new cultural identity. This involves not only the current Chinese minority community identity, it also affects the identity of next generation(s). The second or third generation of current minorities are often seen as carriers of cultural histories passed from the first generation, and as bodies of integration into, or social cohesion of, the new society (Winter & Pauwels, 2007). They are seen as a threat and challenge to language maintenance, a potential conversion of linguistic diversity, and an indicator of ethnic identity. Minority language is an important way to maintain ethnic identity, but the second or third generation of the current Chinese minorities often drifted apart from their own community to different extent due to such population flows as education and employment, and in a new space they tended to construct a new identity in response to the new language contact and language adaptability. To illustrate, after the immigration of ethnic minority, how they should choose their home language and school language is closely related to the language maintenance and identity of the future minority generations. In public and private conversations, the language choice between minority language and Mandarin varies not only within the minority community, but also between different generations. In general, the transmission of ethnic identity has been influenced by policy, geography, education, family values, etc. Transmission itself has been weakened in the era of globalization, and it shows a combination of identity transmission and adaptability.

Conclusion

Ethnic minority languages in China today are affected by national language planning, namely popularization, as well as assimilation of Mandarin, and also the maintenance of ethnic language policy, so minorities are in a negotiation between maintenance of the original ethnic identity and the construction of a new identity. In addition, with the new characteristics of Chinese ethnic minority identity, language scholars, educators, and policy implementers should make joint efforts in minority language maintenance.

Taking into consideration the language policies in multilingual countries such as Australia and Norway, we should not only ensure the legalization of some minority languages, but also set some minority languages as school subjects, and thus the second generation of Chinese ethnic minority communities can get credits by learning their mother tongue, which marks the maintenance and expansion of bilingualism (Muller, 1996). In addition, it can also be advisable to provide certain ethnic minority language courses through government-funded counseling or training classes (Pauwels, 2007). So these courses can better safeguard the ethnic mother tongue, and more members and non-members of the ethnic minority communities could acquire literacy. In a word, Chinese minority language and culture have important social significance, and in the context of globalization, it is more urgent to maintain minority languages. The pluralism, dynamism and transmission also call for the maintenance and reconstruction of ethnic identity, which requires joint efforts of language policy, school education, language institution, and Chinese minority community itself.

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An Investigation on the Reason of Arbitrariness of Languages

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[Abstract] Man is rational, thus, the origin of man's language should be the result of rationality. With the influence of time, the disappearance of rational linkage between sound and meaning makes arbitrariness come into being. In this situation, it is necessary for us to make an investigation of the arbitrariness, and make a study of the relationship between signifier and signified. On the basis of the investigation on the reason of arbitrariness, we point out the arbitrariness does not exist at all.

[Keywords] language; origin; arbitrariness; signifier; signified

Introduction

Many people take the arbitrariness of languages for granted. Why does this happen? What extent is the arbitrariness? What's the relationship between language and the outside world? All of these have relationship with the basic attributes of languages. Because of these, I want to make an analysis of these issues.

The Origin and Characteristic of Language

“The language in primitive time comes from the initial name of the things” (He, 2002, pp. 22-29). *Quran* says “the name of all things have been taught to Adam.” He said: “Adam ah! Tell them the names of all things” (Ma, 1996, p. 4). *Genesis* said: “God shows Adam creatures in order to let he name them. So no matter how he name them, the name he called became the name of this thing (2:19).” On this basis, Humboldt believed that “Emergence of language does not need to accumulate during a long period, it grows up with a complete form” (1999, p. 48). From this, we see that the name should be the initial form of the language. Sound and meaning of the name should be blended into a harmonious whole. Although we are not clear the cause of names given by Adam, we still consider that his naming is the result of thought. Consequently, we believe that it must have some basis and linkages between sound and meaning; thus, the language was liable to be accepted by people. The person who gave names was not only a rational man, but also a prestigious one, and the rest of the people not only had to submit, but also could understand him. Therefore, created language should be appropriate and concise. The speaker and the listener must reach an agreement. This requires tacit understanding between the minds, and fully expresses their thinking in the form of the sound, so that people can have more accurate understanding.

Language is a psychological and notional performance. Humboldt pointed out, “since the language is merely the form of the spirit, in that way in mutual relationship between the language and spirit, the latter is the primary of course, the origin and destination of the former” (1999, p. 48). Since language is the symbol of the spirit, then the language is not created out of thin air, but has a psychological basis, which is the consequence of perception and description, which are based on the image of things, shapes and

conditions. “Things are often named by their forms, rather than by their raw materials” (Aristotle, 1959, p. 143). Form is abstracted from things as representative; it will be given to the language through the spirit. At this time, the form of the language is actually a representation of things. And anything with similar characteristics can be mapped and named by the same language form. The shapes and characteristics are likely to be regarded as arbitrary for one thing, but its naming rules and motivation can be reflected from many things of common types and shapes.

The Background of Arbitrariness

Language symbols include two points, namely, the sound image and concept, or signifier and signified. Saussure argued that “the relationship between signifier and signified is arbitrary” (1980, p. 102). Why did he define the relationship between linguistic signs like this? This can be started from the historical conditions. Saussure lived in the rising period of industrial revolution, during which period all things developed rapidly. Historical conditions no longer allowed people to be confined in the frame of historical linguistics. At this point, a fast and efficient way to study language and other things is urgently needed. In the study, segmentation will undoubtedly be an easy way. Symbols were cut into signifier and signified, and the relationship between them was set to be arbitrary. This made people escape from the tedious mode of the historical comparative linguistics, and do not need to care about the historical evolution of the languages, and specify to the study of language in the relationship and application synchronically. Although this fact is to simplify the relationship between symbols, undoubtedly it has a progressive significance at the time.

But in any case, Saussure’s theory is just a product of his time. In his time, undoubtedly, he was a pioneer in the linguistics and even humanities. Because he divided linguistic signs into two, and even distinguished the language with other subjects and even the external world, thus language study can be carried out exclusively. But with the development of the times, especially Cognitive Science, Phonosemantics, Etymology and other disciplines developing rapidly, the arbitrary nature proposed by Saussure seemed outdated.

In fact, Saussure also acknowledged not only the relationship between the phrases, but also the internal relationship of sound and meaning of the much onomatopoeia was not arbitrary. The onomatopoeias are the basis of many words coined later, which was ignored by later generations. With plenty of examples, Leibniz proved that the “letter R naturally means an intense exercise, while the letter L refers to a more gentle movements” (1982, pp. 296-310). Ma Bingyi also confirmed that there was a connection between English R languages in the sense (2001, pp. 33-36). There are common voices linked with the words of their meaning system. The contact between sounds and meanings of other words, although not as obvious as the linkage between sounds and meanings of onomatopoeias, there is also a rationale relationship. It is this relationship that the rationale expressed closely linked sound and meaning of certain words together.

Leibniz said: “If there is a pure original language, or it is saved quite good enough to be recognized, it will show the reasons of contact, either natural, or out of a wise and appropriate performance of start-ups who have the arbitrary formulation” (1982, pp. 296-310). Xu Guozhang thinks that there are “artificial contacts” between signifier and signified, and points out that the central idea of the traditional Chinese philology is to pin down the rational relationship between signifier and signified (1988, pp. 2-10). Shen Jiaxuan also believes that the combination between the signifier and signified can be argued

and justified (1993, pp. 2-8). All this reflects the relationship between the signifier and the signified of language is justified rather than arbitrary.

As is mentioned before, even we retreat to the naming times, the namer must have a purpose, that is, sound images and concepts must have some relationship, which is clear for the people at the time. In fact, the relationship between them is more of motivation. Because only motivation can explain the rationale of people, that is, naming things is not a whimsy. Later, as human's migration and integration lead sound to evolve and semantic to change, it makes the link between languages become increasingly alienated, making different dialects become different languages. The contact of sound and meaning between them are increasingly blurred, as for arbitrariness is created. Later, Saussure reinvented the wheel, cut the connection between the language and its own history, other disciplines and the contact with the outside world. In the absence of a comparison between languages, within the same group or contact with the outside world, people will naturally say that language is arbitrary. This is an oversimplification or a superficial understanding of the things. The result would be language agnosticism.

The Discrimination of the Arbitrary Nature of Languages

How could it be arbitrary for the mysterious thing like language? The names of trees, tables, and cattle all have their source and can be justified from the names in a variety of languages including English, German, and Scandinavian, etc. Chinese is even more so. In *Shuowenjiezi* 2000 years ago, Xu Shen had begun seeking meaning according to the sound. We can judge the form and meaning according to sound, judge sound and meaning according to the form, judge sound and form according to the meaning. Among sound, meaning and form, as long as we know one of them, we can deduce the other two. Is this just a phenomenon of Chinese? Of course not, all languages should be like this, especially in Indo-European languages, which are studied more sufficiently in historical linguistics. Our understanding of Indo-European languages' history and reality is not very thorough, but just by a little knowledge of Indo-European, we can understand the relationship between their languages, including the relationship between internal sound and meanings of each word's is not arbitrary.

We recognize that the linguistic signs are composed of the sound and meaning, but the relationship between them is not arbitrary, but rational. Sound is not coming out of thin air. It links the size, height of specific things with the size and height of the place of articulation (Gu, 2004, p. 87). Similarly, the generation of concepts is also associated with the specific things, even specific things do not exist, and we can find the appropriate words to describe them. Because human's intelligence can transcend time and space, it can describe the things unseen, or even non-exist. Humboldt believes that the ultimate mission of language researchers is "to make the perfect concepts exist" (1999, p. 110). This is to find the relationship between sound and meaning. Verner, a historical linguistics, has a saying, "the exceptions of each linguistic rule do exist reasonably." This requires us to seek root in the aspect of the relationship between sound and meaning. As for what the reason is, we cannot make it clear totally. But the exact reason not being mastered by us, will not lead to the arbitrariness.

The Research Methods About the Relationship Between Signifier and Signified

Since the popularity of arbitrariness, the link of signifier and signified is temporarily mothballed, then how to trace back as the language is created? Etymology can help us understand it, which means going backward to compare various languages. The sound will be converted to the ancient or medieval tone, the meaning recorded in historical records and ancient documents will also be traced to the source. Among the languages, we understand Chinese, our mother tongue best. Chinese is less studied by scholars including Saussure in the West than European languages. Through cognate words and phonology studies, we can see that the language contains very strong regularities. Cheng Yaotian has said in the “The sound change of *guoluo*”, from the sound “*gulu*” and meaning “*fruit*” to the “round, curved, turn and around”, related to more than 200 Chinese word associated groups. Shen Qianshi pointed out: “The language must have roots. Language roots meant the sound of the concept originally, it was the basis of the language” (1986, p. 168). Wang Li’s *Homology Dictionary* has studied etymology by linking sounds and meanings of the Chinese words. Its foundation is “to sound out exegetical” approach proposed by Duan Yucai, Wang Niansun, et al. (Wang, 1982, p. 39). Chinese etymology is one typical discipline to study the rationale of names of things (Ren, 2004, p. 10). It provides us important information and evidence to analyze the link between sounds and meanings.

Investigating the similarities between the sound, meaning, and even spelling within one language family, we can also see the intrinsic linkage between languages. They originated from one language. The evolution of a word is bound to different from the source language and its sister languages. For differentiation closer to the language from now, we may see the similarity between them, for the differentiation earlier, and its relatively low degree of similarity, gives us the feeling that it seemed that the relationship between them did not exist. Meillet’s judgment of homology between Armenian numeral “2 erek” and the “duo” of Sanskrit, Greek, Latin, etc., is a strong evidence (2008, pp. 110-112).

For languages of different language families, the distinction is the same. In other words, they are likely to originate from the same mother tongue before. With the passing of the time, the differentiation makes it difficult for us to see the similarity between them, thus the idea of disconnection is aroused. Some scholar has even talked about the similarities between ancient Chinese language and Old English (Tan, 2001, p. 3). Another scholar concluded that Chinese and English had the same original language or similar to the root according to the similarities of Chinese “The sound change of *guoluo*” and the English R languages. Because their development was affected by a variety of factors, they acquire variable root words (Ma, 2001, pp. 33-36).

Analysis of the Causes of Arbitrariness

The major reason why arbitrariness was generated is that the views and positions of historical linguistics have been neglected – it neither compares with other languages nor dates back to the history of the language (Li, 1994, pp. 22-28). Humboldt pointed out: “Languages or at least their elements are transmitted from one age to another... ..the language is a mode of apprehension of the whole way of thought and feeling, and this, presenting itself from a remote epoch by a people” (Humboldt, 1999, pp. 44-45). Since the language elements and features go down generation by generation down the ages, if we separate modern languages from the ancient ones in judging the language features, we might see only a part of them rather than the whole. Summing up the whole in section or judging the overall by the partial is a performance of halo effect. Such conclusion is unreliable. On the contrary, if we put it in a language

branch or in a language family, even place it in the history of a language, we would not come to the conclusion that language is arbitrary.

It neglects the language links with other disciplines. The engendering of arbitrariness, in fact, is actually affected by social psychology. And then, it also affects the Semiotic and Anthropology. Language is just an instrumental discipline. As an instrumental tool, language components also need to combine with the relevant subjects rather than just by itself. Saussure belongs to the school of the Community Psychology, with the influence of his school, he made two elements of language symbols – sound patterns and concept – or the abstract form: signifier and signified. It seems that if he designates in this way, people will not find out the relationship between sound and meaning. But we should remember that no subject can do without language, because language is the tool for any subject in study and investigation.

It neglects the language links with external world. Language is part of the world; the sounds and meanings of language are also part of the world. It's unrealistic to attempt to isolate the language with the outside world. If the sound images and conception is just limited to signs and none of them has anything to do with its surroundings, then people's creativity will not be reflected. This is also the reason why the linguistics developed so slowly after the appearance of Formalism. Arbitrariness only makes the language more absolute. As a matter of fact, language is relative rather than absolute. In addition to deriving from the same proto-language, it will also experience some change. Although this change is tremendous and has gone a long way, it still follows the law. So the linguistic arbitrariness mentioned by Saussure does not exist.

Conclusion

The conclusion of arbitrary has ended its historic mission, and turns to the motivation or the demonstrativeness. Language feature is not either diachronic or synchronic; it is basically pan-chronic. Although some of the languages and contacts disappeared, others will still be held back. What we need to do is try to grasp the languages and connections reserved, and make our efforts to discover other languages and links. Only by doing so can we delve into the study of languages deeply and fully.

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A Study on the Pattern of Applying Corpora in Task-based Translation Teaching

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[Abstract] *Corpora have been widely applied in many fields and play a more and more important role in translation teaching. Many studies have proved the advantages of the corpus in translation teaching and some difficulties in its application. This paper will mainly focus on the pattern of the application of corpora in task-based translation teaching. It briefly introduces the development of the application corpora in China and what the task-based teaching approach is. It probes deeply into a practical pattern of applying corpora in translation teaching by assigning students various tasks.*

[Keywords] *corpus; task-based; translation teaching; pattern*

Introduction

In linguistics, a corpus (plural *corpora*) or text corpus is a large and structured set of texts (nowadays usually electronically stored and processed). They are used to do statistical analysis and hypothesis testing, checking occurrences or validating linguistic rules within a specific language territory (http://en.wikipedia.org/wiki/Text_corpus). Since Brown Corpus (the first representative corpus) was compiled by W. Nelson Francis and Henry Kucera in the 1960s, many studies on corpora have been undertaken and have great achievements in many different areas. More and more linguists and scholars realize the essential application values of corpora especially parallel corpora in translation teaching. In CULT2K (2000), many scholars put forward their recent achievements on the study of corpora. Most of their studies focused on the application of corpora in translator training and translation teaching. The related studies have been undertaken from theory to practice, including sagacious perception or personal experience in the application of corpora, which greatly pushed forward the development of corpus studies. The application of corpora has been proven to benefit translation teaching greatly. In translation teaching, corpora have been used to investigate whether and how translations differ from their source texts, or from original texts written in the target language, and how specific languages and genres, as well as translators' stylistic preferences affect translations. Applying corpora in translation teaching may help the students to have a better understanding of translation phenomena, and raise awareness of what is involved in translating (Zanettin, et al., 2007). However, most studies on corpora abroad mainly focus on English or the languages in European countries. Some ideas of those studies can be borrowed but they can't be applied directly in China. This paper attempts to provide a practical pattern of applying corpora in translation teaching.

Overview of the Application of Corpora in China

In China, the study on corpus-based translation teaching has just received the scholar's attention in the early part of the 21st century. Therefore, the achievements in this area have not proven to be so fruitful. Most scholars mainly focused on the study of the possibilities or advantages of the application of corpora

in translation teaching, while some others just provided brief and simple descriptions of the ways of the application (Ke, 2002a, 2002b; Li, 2007; Liu & Liu, 2011).

It has been widely accepted that there are some advantages in applying corpora in translation teaching. As Li Tuwang pointed out, there are generally five advantages (or features) of applying corpora in translation teaching: to make the written texts electronic ones; to make learning intuitionistic; to make the ways of analyzing diversified; to reach the scientific conclusion; and to reach organic achievements.

There are also some researches that have further studied the values and methods of the application of corpora in translation teaching. Based on the data collected in the experiment conducted by He Wenzhao (2013), it is proven that in the current situation, parallel corpora do not increase the efficiency of translating, especially for those learners who are always depending on corpora in finding the proper words while translating, but they do have improvements in the quality of the translation. Research has also been done in applying corpora to some specific fields, such as Na Caixia (2012), *The Study on the Application of Corpora in PE translation teaching*; Tang Lu (2010), *The Application Study on Corpus-based Business English Translation Teaching of Vocational Education*, etc. There are also some researches focusing on the particular elements in translation teaching, such as Liu Zequan and Liu Dingjia (2011), *Translation Teaching and Learner Translation Assessment: A Corpus-based Approach*; Liu Jian & He Xueyun (2012), *A Corpus-Based Approach to Translation Teaching: Taking the Comedy Skits Got the Money Anyway as an Example*, which further studied applying corpora to the assessment of the translation.

In brief, many researches of the application of corpora in translation teaching mainly focused on the basic study on theory, and the practical studies in this area are still in need of great efforts. It has been proven that the application of corpora may benefit the translation teaching, however, because of the high requirement of computer technology, corpus has not been widely used in this field. Both teachers and students have little knowledge on its application. This paper will mainly focus on the pattern of the application of corpora in translation teaching by assigning series of tasks, in order to provide a practical and easy acquired way.

Task-Based Translation Teaching

Task-based teaching approach (TBTA), i.e. an approach based on the use of tasks as the core unit of planning and instruction in teaching, is a kind of teaching method that was developed from the communicative approach in 1980s. The traditional teaching approach PPP (Presentation-Practice-Production) has dominated the translation teaching in China for many years. Traditional teacher-centered teaching method, banding to the standard answers, limits the students' competence to use the language in a real situation. The task-based approach holds the student-centered conception and focuses on acquaintance of language and pays much attention to the process of learning, which is proved to be more effective in translation teaching (Wang, 2012).

The framework for TBTA pointed by Jane Willis (1996) can also be applied in translation teaching, which consists of three stages: pre-task, task cycle and post-task. In the pre-task stage, teachers should create a relaxed learning environment for students and provide some basic resources that are necessities in accomplishing the tasks. The task cycle or while task stage can be divided into three steps task, planning and report. In the first step task, students are required to get clear about the mission and acquire the knowledge, which is necessary for accomplishing the tasks assigned by teachers. In the planning step, students would prepare for the presentation. The task can be done by groups, pairs or individuals. In this step, teachers will just offer help instead of leading students. In the reporting step, the groups (pairs or

individuals) would be encouraged to present their achievements of tasks. Experience and knowledge are shared in this step. Teachers act as a host and make some comments to the report. The post-task stage contains two steps, namely analysis and practice. In the analysis step, students analyze how the task has been completed. At the same time, teachers will show something new. Students could have reflection both on the process and the achievements of the task. After the analysis, students would put the knowledge they have mastered into practice.

During the process of implementation of TBTA in translation teaching, the roles of teachers and students change accordingly. In the pre-task stage, the role of the teacher is a guide, while that of the student is a learner. In the stage of the task cycle, the roles of the teachers change into an observer and an organizer, and the students play a role as participants and explorers. Teachers play the role of assessors and advisers in the post task stage, while the role of students go back to a learner or a manipulator. In task-based translation teaching, the tasks should be designed according to the following three principles:

The Task Dependency Principle

Tasks should be designed in the order from simplest to the most complex, and easiest to the most difficult. A series of tasks in a unit of work or in a semester forms a kind of pedagogical ladder, each task representing a rung on the ladder, enabling the learner to reach higher and higher levels of communicative performance.

Learning by Doing Principle

The teachers should direct learners to learn translation by performing specific activities, to conduct translation activities for the special purposes and enjoy the happiness of success through completing certain translation tasks. Learning by doing motivates students to fulfill their potential and enhance their interests, as well as enthusiasm, in learning. Learners master the skills and get familiar with the process of translation by doing various translation tasks.

Scaffolding Principle

Proper concerns and supports should be given to learners in translation teaching, just as scaffolding is for constructing a building. Translation learning is a gradual developing process in which sufficient help given by teacher is significant for the learner's progress. Scaffolding is a process of 'setting up' the situation to make the child's entry easy and successful and then gradually pulling back and handing the road to the child as he becomes skilled enough to manage it.

The Pattern of Applying Corpora in Task-Based Translation Teaching

This paper, based on the theory of constructivism, puts forward a new pattern of applying corpora in translation teaching. Students get the knowledge of how to build a corpus and how to use it in translation learning and training by carrying out a series of tasks given by a teacher. The teacher is supposed to provide help during the whole process, for example, as in assigning specific tasks to the students with directions including operating methods and software needed. The processes of learning and training are integrated with the process of carrying out the tasks, so the students are motivated by exploring the ways of fulfilling the tasks. During the entire process, students are learning autonomously with the guidance and incentive given by teachers, and their translation skills and the ability for doing translation studies are improved through discovery learning and task-based learning methods. The procedures of the pattern are shown in the diagram below:

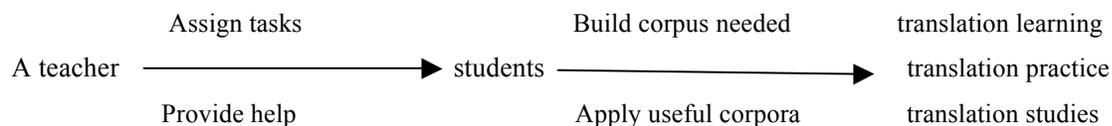


Figure 1. Procedures of Translation Studies

Students master the knowledge and skills of applying corpora by completing a series of tasks instead of receiving the knowledge from the teacher passively. With the equipment of the basic knowledge and skills, students can evaluate their translation or make a good choice of words with direct access to virtually unlimited language data provided by corpora. How specific languages and genres, as well as translators' stylistic preferences, affect translations can also be studied by the students with the help of proper corpora, and thus the students's ability of translation studies can be improved.

This new pattern of applying corpora in translation teaching is different from traditional translation teaching. The teaching starts with specific tasks instead of teaching theories. The students conduct discovery learning and experiential learning with the help of the teacher, and actively put theories into practice through exploring the way of carrying out the tasks. During the process of fulfilling the tasks, students get to know the uses of corpora and apply them in translation learning, practice and studies.

The pattern of applying corpora in task-based translation teaching is divided into three stages:

The First Stage: Preparation

Resources preparation.

Available corpora are supposed to be collected by teachers in advance. How many corpora are available for the students and which are useful for students special needs in translation should be made into a list, so that the teacher can provide the help when the students need.

Technology preparation.

The related software and the direction of its operation are supposed to be prepared for the students to build their own corpus for special needs.

Tasks preparation.

The prepared tasks play a very important role in applying corpora in task-based translation teaching. There are three kinds tasks needed to be prepared — the first level tasks, the medium level tasks and the advanced level tasks. The first level tasks should be designed based on the purpose to make the students get to know some basic knowledge of using a corpus. For example, ask students to find out what a corpus is and the types of corpora.

Medium level tasks should be designed to make the students acquire how to apply corpora in translation learning and translation practice. For example, ask students to find out the better translation of a given word in a specific context by using corpora.

The advanced level tasks should be designed, for students' advanced study in translation, to make the students master the knowledge of building and applying a special corpus for their own needs. For example, ask the students to identify correspondences going from the original to the target language (how has X been translated?) by applying a specific corpus.

The Second Stage: Implementing

Three steps should be followed in this stage.

Pre-task.

The teacher introduces the task, presents the procedures of carrying out the task and provides some resources needed by the students. The teacher plays a role of organizer and the students play a role of doer.

Task cycle.

Students are supposed to complete the task by themselves, a pair or a group according to the different requirements of tasks, and then present the results or achievements to the class. The role of the teacher transfers from an organizer to a helper, while students play the role of doers and presenters.

Post-task.

Analyze and give an assessment to the students' result or achievements together in class, and then practice what the students have learned from the task. This time, both the teacher and students are analyzers and assessors. With the feedback from analyzing and assessing, students are supposed to do more related practice or excises to solid the newly acquired knowledge and skills. The teacher then plays a role of an organizer and a monitor, while students play a role of doers, again.

The Third Stage: Reflection

Questionnaire and interview should be used in this stage to investigate how well students behave in applying corpora in translation learning, practice and studies. The feedback would help the teacher to adjust the design of the tasks in order to make the tasks work more effectively in teaching.

Following the three stages presented above, students can get to know what corpus is and how to use different corpora in different ways in learning, practicing and studies. They take an active part in their learning process: collecting texts, evaluating corpora, extracting terminology, establishing translational and cross-linguistic equivalences and so on. They are given tasks in authentic situation to solve the real problems under the guidance of the teacher. Therefore, this pattern is in line with current view on the value of autonomy, motivation and authenticity in translation teaching.

Conclusion

Corpus-based translation teaching is still a new method of teaching, and many questions and problems need to be answered and solved for its widespread application. Although the application of corpora in translation teaching has attracted a great deal attention in the past couple of decades, the research on its pattern has not been fully studied. Corpora are not widely applied in China due to the highly required computer knowledge and the lack of Chinese related corpora. Then how to apply corpora effectively in translation teaching becomes an important question to be answered. This paper presents a new pattern of the applying corpora in translation teaching by assigning various tasks to students. Knowledge of corpus and its usages are acquired through carrying out a series of tasks, which may benefit the students in their translation learning, practice and studies. The three stages of the pattern – preparation, implementing and reflection – are well illustrated with examples in this paper. This paper intends to provide the teacher a distinct outline in applying corpora in translation teaching. However, the pattern put forward in this paper is only an attempt in theory, more experiments need to be conducted to prove its effectiveness and make proper adjustment. We need to have a group of teaching personnel to engage in the research of this field, exploring boldly the practical pattern of applying corpora, making translation teaching more scientific and reasonable.

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English as Linguistic Imperialism: a Comparative Study between David Crystal's "*English as a Global Language*" and Robert Phillipson's "*Linguistic Imperialism*"

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[Abstract] *Through the comparative study between David Crystal's "English as a Global Language" and Robert Phillipson's "Linguistic Imperialism", this article aims to analyze the reasons why the two books ultimately form different attitudes toward English as a global language and thus, undermine the linguistic imperialism hidden in Crystal's book. The revelation of English Imperialism to peripheral English-speaking countries, especially China, is given at the end.*

[Keywords] *linguistic imperialism; a global language; societal perspective; language power; linguistic and cultural variety*

Introduction

In recent years, with the political and economic process of global integration, English, as a global language, has increasingly become the focus of attention, and relevant discussions grow in the academic linguistic field. "*English as a Global Language*" by David Crystal (1997), a British scholar, and "*Linguistic Imperialism*" by Robert Phillipson (1992), a Denmark scholar, are two works focusing on English as a global language. These books share two things in common: the analysis of how English becomes the dominant language and why research of English as a global language should be from a societal perspective rather than a sole linguistic one. However they draw different conclusions on the status of English as a global language. Why do such differences appear? What can the comparative study of the two books bring to us? This paper aims to answer the above questions through a comparative study of the relevant issues in these two books.

Introduction of the Two Books

In "*English as a Global Language*", Crystal first gives answers to closely relevant issues of English as a global language – the definition of global language, the necessity and important conditions of becoming a global language, as well as the dangers that a global language may face. Hereafter Crystal puts forward the key question, "Why is English" – Why has English become a global language in today's world? From a broader societal perspective, Crystal makes an analysis of it on both the historical and the social levels. In the end, Crystal makes a very cautious prediction on the future of English pointing out that there is no sign of fragmentation of English although English is facing many challenges, whereas many varieties will definitely appear with the common use of English in the whole world (Crystal, 1997, p. 137).

In "*Linguistic Imperialism*", Phillipson strongly believes that study of language teaching methodology has lost contact with social science for a long time, so his book puts the whole study of ELT

(English Language Teaching) into macro societal field. According to Galtung's analysis of power, Phillipson divides the power of language into three aspects: inherent power, external power (resource power) and structural power. Based on that, he classifies and criticizes the different arguments embodying linguistic imperialism. Focusing on English teaching, Phillipson criticizes five widely-accepted beliefs concerning English learning by pointing out the nature (to safeguard core English-speaking countries and dominate the peripheral ones) and the harmfulness. Some suggestions to English teaching are given at the end.

Why Are the Conclusions Different?

Based on the brief statements of the contents of the books above, we will try to analyze why these two books, both of which study how English acquires today's dominant place and why, form different attitudes toward the status of English today.

Different Purposes of Study

Although both books aim at studying English as a global language, "*English as a Global Language*" mainly focuses on answering the following three questions: what makes a language global? Why has English become a global language? Can English maintain its status as a global language? In comparison, in addition to studying such questions as how English acquires its dominant place and why; "*Linguistic Imperialism*" also analyzes whether English can become a tool of diplomatic strategies in English-speaking countries, and if yes, how it can be. This book also examines the progress of the third world countries as the 'aided' to support their English teaching, and thereby, determines whether 'aid' causes the linguistic inequality in the aided countries. The ideologies that pass through English and the roles that linguistic experts play in the export of English culture are also the subjects of this book.

Different Starting Point

Phillipson is a teacher who is mainly engaged in the research and practice of English Language Teaching, which naturally makes him associate the analysis of the dominance of English with the global promotion of English teaching strategies and practices. Viewing the research of ELT from a macro societal perspective, Phillipson finds that the spread of English lies in policy, economy, and society, etc., and language teaching plays a significant role in that process. Just as Phillipson states, "The argument in favor of English are intuitively commonsensical. ELT is however an international activity with political, economic, military and cultural implication and ramifications" (1992, p. 8).

Different Theoretical Framework

In "*Linguistic Imperialism*", in order to get rid of the euro-centric tendencies that Phillipson believes most western scholars have and to better serve the supposition that the scope of the study of English should be extended into a broader field of sociology, Phillipson redefines the important terminologies that are referred to in the book by borrowing Galtung's imperialism, especially the theoretical framework of cultural imperialism. The theoretical framework of "*English as a Global Language*" is mainly based on the analysis on the historical and social levels. Thus, Crystal believes that the status of English today is the result of favorable timing and geographical conditions, while Phillipson thinks it is the result of linguistic imperialism strategies and that ELT also plays a significant role in achieving the dominance of English today.

Linguistic Imperialism Reflected in “*English as a Global Language*”

Compared to “*English as a Global Language*”, “*Linguistic Imperialism*” is a more theoretical book, so if we further analyze these two, we will naturally use the theories in “*Linguistic Imperialism*” to examine “English as a global language”. Based on Phillipson’s theories of “Linguistic Imperialism”, some viewpoints from Crystal’s “*English as a Global Language*” seem not to avoid the label of English imperialism, which is mainly shown in the following three aspects:

The Constructed Historical and Socio-cultural Analysis Framework Used

Discussing implementation of the language power, Phillipson uses the Galtung’s trichotomy of power - ideas (persuasion), carrots (bargaining), or sticks (force) (Galtung, 1980, p. 283), and combines the three with the implementation of language power. In fact, the historical narration and the socio-cultural analysis of dominance of English in “*English as a Global Language*” exactly reflect the change of the power implementation from sticks to the carrots and from carrots to ideas. On the social and historical level, Crystal points out that it’s easy to find out the answer to “why is English” from the political view before the twentieth century: the development of the British Empire. Self-evident fact is that to make the whole world influenced by the British civilization is something worthwhile, and English is an important way to achieve this. That is to say, at the beginning, sticks were the major tools for language power implementation. However, from the late nineteenth century on, America and Britain became the world’s major industrial and trade powers in turn, which was quite meaningful for the spreading of English. On one hand, the new technology and its fruit spread through English; on the other hand, the constantly updated technology deepened and broadened the spread of English. That is to say, to achieve English dominance, carrots, instead of sticks, became the tools for language power implementation. As for the Twentieth Century, ideas turned out to be the major tool for language power implementation. People all around the world rely on English in their life because English has penetrated into every field of the life as the medium of communication: politics, business, security, communication, entertainment, media, education and so on. People quite willingly accept the dominance of English.

In addition, Phillipson points out that with the change of language power implementation from sticks to carrots and from carrots to ideas, all kinds of views are becoming more and more complex. “What typically happens with this growing sophistication in ‘selling’ English is that the structures to be sold with the language are marketed with the help of cultural arguments, at the same time as this culture is disconnected from structure. The sellers of English use cultural, ‘neutral’ arguments and normally claim that what they are doing has nothing to do with political, economic, or military power” (Phillipson, 1992, p. 287). Accordingly, the analysis on cultural foundation and the cultural heritage of English dominance in “*English as a Global Language*” is a cultural perspective, and the claiming that America and Britain’s political and economic influences are becoming smaller and smaller today is actually an implied neutral point view of the culture. Phillipson’s comment on this is, “Claiming that English is neutral involves a disconnection between what English is from its structural basis. It disconnects the means from ends, from what English is being used for. The type of reasoning we are dealing with here is part of the rationalization process whereby the unequal power relations between English and other languages are explained and legitimated. This applies to each type of argument, whether persuasion, bargaining, or threats are used, all of which serve to reproduce English linguistic hegemony” (Phillipson, 1992, p. 287-288).

Many Resources of English-culture Heritage

According to his analysis of language external properties (or resource power), sum of material and immaterial resources of language and the conversion between the two, Phillipson lists many resources of English. All resources of English-culture heritage in Crystal's "*English as a Global Language*", namely news, advertising, broadcast, film, pop music, international tourism, and world security, are material or immaterial resources of English and their conversion. Besides, according to the Galtung's argument on the dialectical relationship between internal power, external power (resource power) and structural power, "Structural power can lead to resource power, and vice versa. One form of power is convertible to another" (Galtung, 1980, p. 64). Thus, the external resources of English are the conversion of many historical resources and the structural power of English (English speaking countries' political and economic status). Phillipson figures out that the uneven allocation of language resources between central and peripheral counties reflects language imperialism mode of English both in the past and nowadays. The continuously uneven resources distribution prevents other languages from developing their own resources, which permanently ensures the primary development of English and the secondary development of other languages.

Crystal as an English Language Researcher

According to the language's resources power, language teaching and researchers belong to the language material resources. Phillipson questions the function of language teaching methods and many language researchers in his book, including some famous linguists, such as Quirk, the famous grammarian. Quirk claimed in the preface of "*Longman Dictionary of Contemporary English*" published in 1987, "Bilingual dictionaries are a need in the initial stages of foreign language learning, whereas a monolingual dictionary is essential for free creative expression". In Longman's teaching material published for West Africa, Phillipson points out, the editor came up with Quirk's similar view that the bilingual dictionaries should be banned, and only monolingual dictionary published in Britain should be used. Phillipson argues that these views reflect the professionalism in the field of ELT. The professional propaganda for English books' selling has the dual nature of science and ethics. They are not isolated, but instead, parts of global monolingualism (core of English Imperialism). Based on this view, can't David Crystal be called a professionalist in the ELT field? Besides the above analyses on language imperialism reflected in "*English as a Global Language*", a word or two in his book also reveals his imperialism. For example, after summing up the basic conditions of a language as a global one, Crystal claims, "Governments who wish to play their part in influencing the world's linguistic future should therefore ponder carefully, as they make political decisions and allocate resources for language planning. Now more than at any time in linguistic history, they need to adopt long-term views, and to plan ahead – whether their interests are to promote English or to develop the use of other languages in their community. If they miss this linguistic boat, there may be no other" (Crystal, 1997, p. 23). This is more than a persuasion with a threatening tone in it. In another example, when talking about whether native speakers of a global language are in power naturally, Crystal believes that it is true, but if the language learning method is correct, the situation can be changed – for example, to let non-native English-speaking children have contact with English and learn it as early as possible. But this view is just one of five tenets widely accepted by the language teachers in the field of ELT, but criticized in Phillipson's book. The result is, "The effect of it has been to consolidate English at the expense of other languages, to perpetuate dependence on aid and expertise from the core English-speaking countries, and to raise an insuperable language barrier for the mass of primary

learners. There are economic learning consequences too. The ideological consequences inherent in according higher status to English are already a familiar refrain” (Phillipson, 1992, p. 209).

Further Reflection on Linguistic Imperialism of English

From the above analysis, it is precisely the language power that makes us aware of the role that the peripheral English-speaking countries may play in the 21st century. According to the concentric circle theory (inner circle, outer circle and expanding circle) raised by B. B. Kachru, the famous American linguist, (1985, p. 122) a chart of 75 countries’ populations with English as their first or the second language made by Crystal in his book shows the widespread use of English in the world. In 1995, of all 75 countries with a total population of 2,024,614,000, the number of English as a first language was 337,407,300; as a second language, 235,351,300, (Crystal, 1997, p. 60), which accounts for 1/3 of the total population of the world. These numbers have reflected the importance of English in the outer circle, but the chart doesn’t include the expanding circle, namely, using English as a foreign language. The impact of peripheral English-speaking countries or the so-called outer and expanding circles of English will first be shown as a growing structural power (a political, economic or other comprehensive power) and then as a resource power. It will cause changes of English itself, mainly in the form of different variants of English. By predicting the future of English, Crystal, too, mentions that the emergence of English variants is already a fact; the trend is unstoppable. What is more urgent is to conform the variants to a new standard. According to Phillipson’s theory of structural power, the standard will constantly change with the adjustment of structural power. At present, behind the phenomenon of American English rather than British English is the structural power at work.

Combining the two authors’ opinions, we can say that, although English dominance in the field of language has been established, and the situation may maintain for a long time; this should not mean that English will replace the diversity of languages, and that the English culture will replace the cultural diversity of the world. As a Chinese scholar says, “political and economic globalization is a conforming process while cultural globalization is a diversifying process” (Zhang, 2002, p. 58). In the process of the cultural globalization, each nation has the right and obligation to maintain their ethnic language and culture in order to ensure the global linguistic and cultural diversity. It is good both for different nations’ identity and for a healthy development of English as a global language.

Accordingly, in China, being a peripheral English-speaking country (or extended circle of English), Chinese English learners and users should realize the nature of English advocates and have a good sense of protecting the Chinese language and culture. This does not mean to resist English, but to face up to our roles played in the process of English globalization. Although it is hard to break the framework of the structural power, we can change its distribution by increasing the weight of the external English-speaking countries. We should also be clear that the connotation of English globalization, as part of the cultural globalization, is different from the political or economic globalization. It should be synonymous with cultural diversity. Therefore, in the actual intercourse of cross-cultural communication, we should respect the culture of English countries on one hand, and abandon English-speaking countries’ cultural values (especially the Anglo-American) as the sole criteria to measure communicative appropriateness on the other hand.

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Assessing Instruments and their Application in Empirical Studies of Interlanguage Pragmatics in China¹

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[Abstract] *Compared with ever-increasing attention to the pragmatic instruction in English (as a second language) pedagogical context, developing appropriate, practical and valid means of assessing cross-cultural pragmatic competence is relatively neglected and lagging behind. This paper intends to assess the use of instruments in interlanguage pragmatics. To do so, we would like to accomplish three attendant purposes: provide a descriptive account of data collection instruments used in interlanguage pragmatics. The focus is on data collection methods, rather than data analysis, not only because data collection goes before analysis in the sequential organization of the research process, but also because data collection is a more powerful component of the final product. In principle and in practice, problems concerning writing and analysis, once found, can be corrected and modified; however, if raw data are flawed because the instrument or observation procedure is insufficient, repair is usually infeasible. This, in the end, may spoil the value of the whole study; evaluate advantages and disadvantages involved in data collection procedures; discuss application issues of data collection methods in the empirical studies of interlanguage pragmatics in nowadays China.*

[Keywords] *empirical studies; interlanguage pragmatics; ESOL; instruments; data collection*

Introduction

Technical Terms

A review of second language research reveals that the term “data” covers a wide variety of phenomena that constitute the subject matter of enquiry in the case of linguistics. Linguistic data may include all *behaviors observable* by a researcher in a second/foreign language event such as a language lesson, *sentences* of a specific type that learners utter in response to stimuli controlled by an investigator, or *subjects’ opinions and judgments* about the language (second or foreign).

A study is empirical when its data are collected from people who are actually involved in some aspect of language interaction. Therefore, an empirical study refers to the data-based investigation or research that interacts with the real world, observes phenomena, and draws conclusions. Empirical studies on second or foreign language can be performed through such techniques as careful observation, description, and experiments in which a linguistic factor is isolated for study. On the whole, empirical studies have yielded a much more realistic understanding of language use.

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Interlanguage is a system of rules developed in the mind of someone learning a second/foreign language. This system of rules is supposed to be intermediate between one's native language and that of the one being learned. Pragmatics has been viewed as the study of people's comprehension and production of linguistic actions in context from an action-theoretical perspective. Under this perspective, interlanguage pragmatics (IL pragmatics for short), a subset of pragmatics, may be defined as the study of non-native speakers' comprehension and production of speech acts in a second/foreign language, and the acquisition of L2-related or FL-related speech act knowledge.

Empirical study of IL pragmatics refers to the interaction-based study on non-native speakers' understanding and use of speech acts in a second or foreign language, and the acquisition of L2-related or FL-related speech act knowledge.

Data Collection Instruments in Interlanguage Pragmatics

Literature survey shows that empirical studies in IL pragmatics began in the late 1970s (Kasper & Dahl, 1991). Due to citation within research documents and the range of issues covered, six instruments are very representative (Hudson, Detmer, & Brown, 1992, 1995). They are presented below:

Example 1: Written Discourse Completion Task (WDCT)

WDCT is a written questionnaire including a number of brief situational descriptions (setting, participant roles, social distance between interlocutors, their social status relative to each other, etc.), followed by a short dialogue with an empty slot for the speech act under study. Subjects are asked to fill in a response that they think fits the given context:²

You met an acquaintance you haven't seen for a long time. She started a diet and exercise program six weeks ago. You notice your acquaintance looks healthier and in a better shape. You want to express your approval.

You: Hi! It's been such a long time!

Acquaintance: That's right! Too long!

You: _____.

Acquaintance: Thank you! I've been taking a diet and exercise program.

Example 2: Multiple-Choice Discourse Completion Task (MDCT)

It requires participants to read a written description of a situation and select what they would say in that situation:

You are studying for a degree in French. One day as you are walking through the town, a French tourist asks you for directions. You answer him fluently and afterwards the tourist comments: "You speak excellent French!"

You: (a) No, far from it. I'm just a beginner.

(b) I'm studying it at university actually.

(c) Thank you.

(d) No, you're flattering me!

Example 3: Oral Discourse Completion Task (ODCT)

It requires participants to listen to a recorded description of a situation and say aloud what they would say in that situation:

You notice your boss has lost a lot of weight lately and looks much better than before.

This morning your boss arrives to work looking particularly good. You want to let your

² Examples 1-3, and 5 are from Juanjuan Ren & Xiaofang Gao (2012), while Examples 4 and 6 are from Hudson, Detmer & Brown (1995: 149; 195-197).

boss know what you have noticed.

You: _____.

Boss: Thank you. I feel better than I used to.

Example 4: Discourse Role-Play Task (DRPT)

It provides participants with a role card that requires them to play a role with another person according to a given situation:

At work

Background: You work in a small company. You are waiting for your co-worker to arrive at a meeting. Last week your co-worker gave a presentation to your department. You think he/she did an excellent job with the presentation. You want to tell your co-worker your opinion about his/her good work,

Now: Your co-worker arrives at the meeting.

Example 5: Discourse Self-Assessment Task (DSAT)

It requires participants to rate their own ability to perform a speech act necessary in a situation with a written description:

Situation: You have just played in a university football match and scored a winning goal. Afterwards, a fellow student whom you know slightly says: “Congratulations! You played brilliantly!”

Rating: I think what I would say in this situation would be:

Very unsatisfactory 1 – 2 – 3 – 4 – 5 Completely appropriate

Example 6: Role-Play Self-Assessment (RPSA)

It allows you (as participant) to watch the video of yourself doing the role-plays. Each role-play is designed to include a speech act. Before watching, the scene will be reviewed and you will be told when you were supposed to have made a speech act. After watching the videotape, think about what you said and give yourself a general rating on your ability to speak appropriately for a speech act. Circle the corresponding number (Very satisfactory 1—2—3—4—5 Completely appropriate) on the sheet:

Read the situation and watch the two different role-plays to get a better understanding of the rating scale.

Situation: You live in a large apartment building. You are leaving to go to work. On your way out, you meet your next door neighbor, whom you haven’t seen for a long time. You might think you would say: “Good morning, Bob. How have you been? We haven’t talked for weeks!”

In this case you might circle 5.

Or you might think you would say: “Nice to meet you. Tell me where you are going. I am thinking you are having a good day today. How is your family?”

In this case, you might circle 2 because there are some inappropriate expressions, and too many expressions overall.

Scene: at your house

Apology

Very unsatisfactory 1 – 2 – 3 – 4 – 5 Completely appropriate

Refusal

Very unsatisfactory 1 – 2 – 3 – 4 – 5 Completely appropriate

Advantages and Disadvantages of Data-Collection Procedures

Viewing the above instruments, we notice that the data collection procedures are characterized by mainly two dimensions. One dimension is the degree of control imposed by instruments on subjects’ responses,

Table 1 displays advantages and disadvantages of the six instruments. It is worth mentioning that instruments of doing empirical research on interlanguage pragmatics are not rigidly confined to the six types. There is actually an abundance of other data collection methods such as production questionnaire, interview, rating scales, field notes, audio or video recording of natural conversations, observance, etc. (Kasper & Dahl, 1991).

Application of the Instruments in China

Chinese scholars began empirical research on interlanguage pragmatic competence in 1986 (He & Yan, 1986) and are still doing it now. A general research result in China since 1986 is given in Table 2, which contains 12 representative articles due to their citation and range of issues they address. All articles except the 4th one can be found in ‘China National Knowledge Infrastructure’.

Table 2. Empirical Research on Interlanguage Pragmatics in China

Researcher	Time	Objective	Instrument
He & Yan	1986	Pragmatic knowledge	MDCT
Hong	1991	Pragmatic knowledge	MDCT
Dong	1994	Pragmatic knowledge	MDCT, true/false judgment
Zhang & Wang	1997	Request	MDCT
Meng & Liu	2000	Pragmatic knowledge	MDCT, true/false judgment
Gan	2001	Pragmatic knowledge	MDCT
Huang	2001	Apology	MDCT
Wang	2001	Refusal	MDCT
Jiang	2004	Apology	MDCT
Yang & Liu	2007	Pragmatic strategies & speech acts	MDCT, questionnaire
Cao Yang	2009	Interlingua	MDCT, WDCT
Peng Yuan	2012	Request	WDCT
He & Yan	1986	Pragmatic knowledge	MDCT

Table 2 clearly shows that only a limited number of means have been applied to collect data. Among the limited set of methods, MDCT was most frequently used. Although this instrument was originally designed to test language learners’ grammatical competence and was popular in the 1980s, it is relatively easy to apply in a paper-and-pencil format and its scoring can be done on a machine, accounting for its popularity in empirical researches up to now in China. However, with reference to the discussions we have made earlier, we maintain that instruments of assessing interlanguage pragmatic competence empirically in China are obviously under-employed and would like to propose tentatively that:

- Perception-oriented instruments are suitable for investigating speech act comprehension and knowledge while production-oriented instruments are suitable for investigations in speech act realization or production, which involve skills and strategies.
- It is good to carry out comprehensive empirical researches on interlanguage pragmatic competence with a combined use of both perception-oriented and production-oriented instruments.
- WDCT, MDCT, and DSAT are suitable for large-scale group test to collect data on comprehension of pragmatic strategies and speech acts (esp. indirect speech acts) since these instruments take paper-pencil format.
- Though DSAT and RPSA are not suitable for high-stake decision concerning participants’ future and progress, they encourage self-reflection and are relatively easy to score. Thus they are suitable to assess participant’s self awareness of pragmatic competence.

- DRPT and ODCI can be valid means of assessing pragmatic skills and strategies since they encourage oral production and are interactive.

These tentative proposals do not mean that they are the best instruments for assessing interlanguage pragmatic competence. Rather, researchers need to decide what instrument(s) to use according to their research purpose. Interlanguage pragmatic research is still young and we hope our discussion will draw the attention of more researchers to the methodological issues in it.

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A Functional Study on Interpersonal Meanings of Projection in English

Academic Articles

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[Abstract] After a tentative study on different types of projections in 30 selected journal articles of applied linguistics, this paper, from the perspective of dialogism and engagement, suggests a model to interpret the interpersonal meanings of projections in academic articles, and then authentic projections are cited to show under this model how various projections function to express different interpersonal meanings. The analysis finds that the projection system constructs a heteroglossic context and provides a wide range of options for the writer in a very effective way to express his/her values, to construct a dialogic context and align with the multiple readerships in the academic texts.

[Keywords] projection; interpersonal meanings; academic articles; engagement; dialogism

Introduction

Projection is concerned with such a type of language phenomenon used to report or repeat other people or your own speech or thoughts (Zenglei, 2006). Projection, in this paper, is used to cover the traditional term ‘reported speech’, ‘speech and thought representation’, ‘in/direct speech’ and other similar terms. Projection has been the concern of a variety of disciplines for many years. But grammatical approaches to describing projection are constrained by their focus on identifiable structures. In SFG, Halliday’s approach is functional and semantically-motivated, but he restricts his description of ‘projection’ to the cases where there is a separate projected/reported clause and embedding (Halliday, 1994). His analysis of the interpersonal function of projection is only from the perspective of proposition and proposal, which does not systematically deal with all types of projection. Zeng Lei (2006), based on Halliday’s study within SFG, deepens the study on projection and she works out new categories of projection uncovered by Halliday and other scholars. Her study on interpersonal functions of projection is carried out in terms of projection clause nexuses and projection clauses and focuses on the analysis of modality functions of these two structures in the Mood system, which goes further than Halliday’s perspective of proposition and proposal. However, Zeng Lei does not provide a systemic set of various interpersonal functions of projection in a certain genre. As Thompson points out, another perspective on projection in text is from the interpersonal angle (Thompson, 1996). But according to Charles, so far little is known about other functions of projecting clause in academic discourse (Charles, 2006).

The current study is to interpret the interpersonal meanings of projection in published English AAs (academic articles), which remain relatively neglected in discourse analysis. In this paper, based on Bakhtin’s dialogical theory (Bakhtin, 1981), Martin & White’s Engagement System (Martin & White, 2005), a framework of analyzing the interpersonal meanings of projection in academic articles is proposed, covering more projection structures.

Structural Options for Projection

The identification of structural options is the preliminary step to analyze the interpersonal functions of projection structures. Two parts constitute the projection system: projecting signal and projected message. Following Zeng Lei's study (2006, p. 174), we insist that in real texts the language phenomenon of projection can be realized by a number of lexico-grammatical structures and at many different ranks of lexico-grammar besides clause complexes, such as clauses, groups or phrases, and words. Zeng Lei's new classification of projection has many layers and subdivisions. A framework of structural options for projection is summarized, which is clear to provide a set of choices available for writers to introduce projections and to analyze the interpersonal meanings. This is shown in Figure 1.

Projecting signals	Projected message
Projecting clause	Quote
Projecting adjunct	More than one projected clause
Projecting noun	Projected clause: main clause That-clause Who-clause To-infinitive clause -Ing clause
Projecting verb	Embedded structure or nominalization
Relational process	Nominal group
Inverted commas	Prepositional phrase,
	Free word
[No separate signal]	[No separate signal]

Figure 1. Structural Options for Projection (Zenglei, 2006)

The interpersonal meanings of projections are, to a great extent, realized by the projecting signals, thus the paper focuses on the projecting signals.

A Suggested Model for the Analysis of Interpersonal Meaning of Projection in AAS

Bakhtin's dialogism (1981) and Martin and White's engagement system (2005) provide a set of options of evaluative meanings that speaker/writer can typically use in certain contexts, and projection plays a significant role in this system. But neither of them is designed specifically to explain the interpersonal meanings of projection or in the context of academic texts. Thus some changes are necessary to this framework, and after a careful survey study of as many types of projections as possible in academic texts, a model is suggested.

First, the interpersonal meanings of projecting signals are divided into expansion and contraction. We classify "objectify" into contraction while "directive" becomes an independent category, which parallels "entertain". Secondly, based on who/what is the primary source of the projection, heteroglossia is divided into extra-vocalization and intra-vocalization, which is an important distinction in the new framework. Thirdly, by attributing the projected proposition to external voices or sources, the writer and the projected researchers show different dialogical relationships. Different from White's classification of extravocalize into insert and assimilate, acknowledge, distance and endorse are classified into extravocalize.

Another change lies in that we confine our discussion of entertain to modals of probability and evidential in projections, and single out the category of directives and the modality of permission/obligation as a separate category termed as directive. And at the same time we expand the functionality of directive to modals of obligation (should/must), evaluative marker expressing the writer's judgment of importance, imperatives, for these have a connection with projection and play different roles in the interpersonal functionality of projection. And in academic writings, using projection to engage with heteroglossic voices in explicit subjectivity often involves some potential risks, thus it is also necessary and crucial for writers to objectify their own subjective evaluation and to resort to some impersonal projections. Then the category of objectification is added into the model.

The suggested model as outlined to this point is summarized in Figure 2.

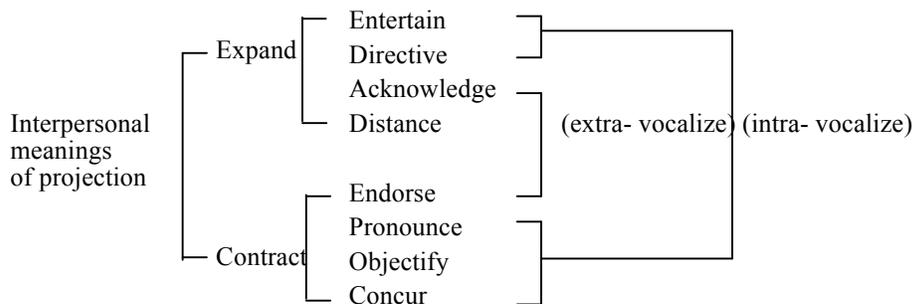


Figure 2. A Suggested Model of Interpersonal Meanings of Projection

We try to explain this suggested model, revealing the methods to use it to interpret the interpersonal meanings of projection in AAs by citing some authentic projection examples from the authoritative and professional journal articles applied linguistics.

Interpretation of Interpersonal Meanings of Projection by the Proposed Model

In academic articles, the writer interacts with the imagined readers. And multiple readerships include co-authorial readers such as editors and reviewers, implicated readers that refer to the previous researchers cited or complimented by the writer, and general readers that consist of scholars interested in such academic fields, students or others (Hyland, 2000). The language of projection enables the writer to take stances, to construct a dialogic context and align with the multiple readerships in the academic texts more effectively. We divide the interpersonal meanings into expansion and contraction of the dialogical space between the writer and the multiple readership in a macro way.

Expansion of the Dialogical Space Between the Writer and the Multiple Readerships

Entertaining dialogic alternatives.

In the specific context of academic articles, there are individual researchers with diverse expertise, commitment and influence, and there are considerable variations in the extent to which members identify with their myriad goals and methods, and there are competing groups and discourses, marginalized ideas, and contested theories, and so on (Hyland, 2000). Entertain refers to the wordings by which the authorial voice indicates that its position is but one of many possible positions (Martin & Rose, 2003). Thus, by entertain, readers are given opportunities to take part in argument, and their own opinions are left room to be acknowledged.

One way to indicate that the authorial voice is one of a range of possible points of view is by using adjuncts of the in my view type, and its equivalents, as is shown by projecting clause such as *I think...*, *I believe...*, or projecting adjuncts such as *To my knowledge...*, or *On my account...*, etc.

Another option to put his claim in contingent, individual subjectivity in a more implicit way is through the use of modals of probability, therefore indicating the proposition is one among many propositions available in the current discourse. This is realized by modal adjuncts such as *Possibly...*, *Probably...*, relational process with projecting adjectives such as *It is possible that...*, and *It is likely that...*, etc., and relational process with a modal verb and a passive projecting verb such as *It may be argued that...*, etc., as well as projecting nouns – *I entertain the possibility that...*, etc.

In addition, writers can use more explicit objective projections that include evidence/appearance-based postulations. These formulations include impersonal projection with unspecified *it* as the projecting source or a research-like noun; the verbs *appear*, *seem*, *suggest*, etc. that indicate contingency for the projected proposition, are construed as a consequence of being developed or derived via a process of deduction or surmise on the part of the writer. For example, relational process such as *it seems...*, or *the research suggests...*, etc., and projecting adjuncts such as *apparently...* are available structures. The writer attempts to negotiate the right representation of the state of knowledge under discussion, and thus he chooses to present the projected proposition as surmised in the current discussion context on the part of the writer, which obviously presents it as one among a range of potential alternatives and thereby dialogic space is available for negotiation.

Establishing control and claiming authority via directives in projection.

Directives are utterances that instruct the reader to perform an action or to see things in a way determined by the writer. The writer initiates dialogue with readers in an explicit way as if the writer is speaking to readers face to face. This meaning can be realized via many lexico-grammatical structures. Firstly, modals of obligation (should/must) in relational process such as *It should be kept in mind that...*, or *It must be acknowledged that ...*, etc., and in projecting clause such as *We must bear in mind that...*, etc. are powerful. Secondly, using attitudinal markers expressing the writer's judgment of importance can be easily found in the articles, such as a relational process such as *It is important to emphasize at this point that...* or *It is essential to understand that...*, etc. and projecting adjuncts such as *Importantly...or crucially...*, etc. Thirdly, imperative is imaginary projection with a hidden you, such as *Note that...*, *Recall that...*, etc. Directive functions to construe a different dialogic relationship, namely, control and compliance.

Acknowledgement signaling apparent neutrality.

By acknowledgement, the writer introduces the external voice into the text which is relevant to the writer's own work, and is presented as standing as undecided or as neutral as regards where he/she stands with the projected material. This is mainly realized by neutral projecting verbs. They are research verbs that refer to processes that are part of the research activity, such as *state*, *think*, *report*, and discourse verbs such as *write*, *state*, *note*, *report*, etc., as well as cognition verbs. Or it can be realized via a projecting adjunct, for instance, "*According to Quirk, et al. (1985), the phrasal verb is defined in two parts.*" For example, Celce-Murcia and Larsen-Freeman (1999) *describe*

By leaving open and untouched the truth value of the projected material, presenting the proposition objectively as if they were the projected author's original message without the writer's personal explicit intrusion and putting it in an explicit subjectivity, the writer thereby to some extent signals that it is the

external researcher's individual viewpoint and therefore opens the dialogic space for readers who may have alternative opinions. The writer can also diminish personal responsibility and thus avoid direct tension with people holding divergent views.

Explicit distance from the projected voice.

Projection can also perform the function of distancing the authorial voice from the projected material, which is realized by projecting verbs such as *ignore*, *downplay*. Instead of being neutral, this choice of projection allows the writer to intrude into the text to depict the author as presenting his/her views as wrong and the writer signals certain distance from the projected material. Such projections are also dialogically expansive, for they explicitly introduce the individualized subjective proposition from the external source, exemplified by such instances in AAs as "Halliday and Martin *claim* that...".

Contraction of the Dialogical Space Between the Writer and the Multiple Readership

Seeking external support to align the projected authors and potential readers via endorsement.

Projection allows the writer in professional academic articles to introduce the prior utterances into the text to specify and acknowledge previous researches and also takes a positive stance toward both the prior ideas. By associating themselves with that external voice and endorsing the research findings of the prior research in this way, of course, the writer shares some responsibility with them and enters into a dialogic relationship of solidarity with that researcher in a wider academic community. Endorsement is dialogically contractive in that it functions to exclude any such alternatives from the ongoing colloquy via the speaker/writer's judgment of the proposition as maximally warrantable, thus clearly aligning the reader into the value position being advanced at this point.

And as a signal of projection, factive verbs such as *demonstrate*, *show*, *point out*, discourse verbs such as *assert*, *maintain* and evaluative markers function more directly to show the validity of the projected message, and thus align imagined readers, as is shown by *Gernsbacher and Faust (1991) empirically demonstrated that...* Such an effect can also be achieved by nominalization equivalents of those projecting verbs in such an example as *Davidson (1998, p. 292) comes to the conclusion that...*

Establishing Authorial Identity and Originality to Gain Reader's Credence Via Pronouncement

The writer is explicitly projecting himself into the text, which is a conscious choice made by writers who want to stress a particular point of view, and asserts upon the value of the proposition. It is contractive in that they challenge or resist these particular dialogistic alternatives. This function is realized through explicit self-projection with the writers *I/we* (exclusive) as the source such as *We must conclude that ...* or *I attempted to create a* This self-projection allows the writers to introduce and emphasize the merit of their own research approaches, findings, implications or so and to construe themselves as a competent and plausible member in the field, thus helping the writers to gain reader's credence and align the readers into his argumentation.

Objectifying the writer's explicit subjectivity to non-negotiability.

By explicitly projecting the writer him/herself into the text and presenting themselves in explicit subjectivity, the writer may be faced with potential challenges, and his interpersonal cost to readers in an alternative position is increased. So in academic articles, one common means for the writer to validate his viewpoint is to diminish his presence and to use impersonal constructions by attributing the source of the projected information to the text entity such as *article or figure* or research entity such as *analysis or data*

or to *the impersonal it* such as *It is argued/suggested/shown + that clause*. For example, *The study has found that...* and *As shown in Tables 3 and 7* are effective ways.

By diminishing the writer's presence and resorting to impersonal projections which seems not to be meanings created in anybody's consciousness and remains less open to negotiation, nor is it emitted by any signal source, the writer can depersonalize his opinion, give the appearance of objectivity, and distance from and avoid explicit responsibility for this knowledge-claiming.

Conforming to the academic community via concurrence.

Concurrence refers to formulations that overtly announce the addresser as agreeing with, or having the same knowledge as, some projected dialogic partner (Martin & White, 2005). This particular meaning can be conveyed through such projecting signals as *of course, naturally, clearly, not surprisingly, certainly*, etc. For these projecting signals indicate the projected information is easy and clear to understand and they enable writers to assume shared understandings with their putative readers, therefore offering a token of solidarity with the potential dialogic partner and stressing common membership, contracting the negotiation between them. In our data, we find this meaning can also be realized by the general attribution where there is no specific reference source, which is usually realized by impersonal projection with *It*-clause, either followed by a passive verb or a projecting noun, such as *It is now widely accepted that...*

Implications and Conclusion

By using the suggested modal, this study finds projection is a very complex linguistic phenomenon, which provides a good and effective means for the academic writers to engage with dialogic diversity. Academic text, which is widely accepted as purely objective, informational, impersonal and voiceless, however, is seen as a dynamic and ongoing dialogue. And by using projection, they are full of multiple voices and active interaction between the writer, the projected author, readers, who are integrated into the whole text and who are anticipated, acknowledged, negotiated with or challenged, aligned and so on. Therefore, we found that there is much compatibility between writer's subjective evaluation and the objectivity of academic articles.

As a relatively neglected area, the suggested model can be enrichment to the study of interpersonal meanings of projections and by studying the published academic writing practice of the experts; this paper can provide some pedagogical implications on academic teaching and writing. Because in EPA teaching, as Swales (1986) and Thompson and Ye (1991) from their experience in working with non-native-speakers point out, students find difficult to handle projection effectively, both reading and writing (1991, p. 366). In writing, students should develop an awareness of readership and increase the awareness of potential readers' participation and expectation, thus improving the ability to build solidarity with readers to gain acceptance. Teachers should give instructions to students in the various forms and functions of projections which can give students confidence to incorporate the sophisticated evaluation in a delicate way into the texts.

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The Features of Language Used in Business Negotiation

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[Abstract] This paper aims at summarizing the features of language used in business negotiation. After a brief introduction to the implication, functions and classifications of language, this paper respectively presents the features of improper language and effective language used in business negotiation. Since negotiation is quite a practical activity, this paper sets forth a lot of vivid examples added to the theoretical demonstration.

[Keywords] business negotiation; language features

Introduction

To negotiate is to reach an agreement by two counterparts who hold different opinions by means of communication. Therefore, language used during the communication process plays a very significant role, especially the communication among people from different countries who hold different cultural backgrounds, ways of thinking, and understanding of meaning.

Language Implication in Business Negotiation

The language used in business negotiation is to detect, hint, induce and even threaten the counterparts in reactions to their words, countenances, manners, body languages and attitudes. It is the manifestation of the negotiators' ability in thinking and intelligence in logic and that of conveying judgment, inference and demonstration to their counterparts or fellow negotiators.

Language Functions in Business Negotiation

The language used in business negotiation has many functions . A proper way of speaking involves clear statements, sufficient demonstrations and sensible considerations and it can improve the chance to persuade the opponent, reach mutual understanding, coordinate the objectives and interests of both parties and secure the success of negotiation.

Generally speaking, language used in business negotiation has three functions. First, it can help to clearly state the negotiator's opinion, purpose and requirement. When the two parties get together to discuss the contents of a certain transaction, whether they can make their statements in an articulate, simple and clear language matters a great deal. Its second function is to persuade the counterpart. During the negotiation process, negotiators usually contend each other for their respective interests, thus the party that can persuade the other to accept his opinion and make concessions will earn the larger purse; that is to say, the one who is unable to persuade the other may lose. The third function is to relax the tension, harmonize the relations of two parts, and thus to promote the negotiation. In some of the cases, the negotiation may reach an impasse because of a temporarily uncompromising dispute, which means an immediate break of negotiation. So how to avoid this tension and how to break the existing deadlock already largely depends on the art of language.

Language Classifications in Business Negotiation

Practically speaking, any vivid and vigorous international business negotiation consists of four types of languages: diplomatic language, commercial and law language, literature language, and military language. Diplomatic language features in possibility, craftiness and buffers in expression. It presents to others the sense of elegance and respect in business negotiation just as the diplomatists do. Commercial and law language characteristics have rigidity, generality and rigorousness. During the development of commerce, some international practices and conventions are settled down, so the language in business negotiation should follow certain traditions. Literature language characteristics include elegance, influence, vividness and humor. The negotiator is under the influence of national culture and personal preference and adopts it to reach an effect of lightness but harshness and to soften the economic struggle. Military language has the features of conciseness, straightforwardness, confirmation and confidence. It functions to strengthen the speaker's attitude, attack the counterpart psychologically, and renew the morale on his own side.

Features of Improper Language in Business Negotiation

In negotiation, some language uses, listed below, should be avoided; otherwise, they may block the negotiation.

- Self-centered words. The more one uses self-centered words, the more disgusted the other may feel.
- Mouth fillings. Expressions like “and...”, “As what I had said earlier...”, and “Really?” are repeated subconsciously and will do no good in negotiation.
- Ambiguous expressions. Those words like “maybe...”, “Possibly so”, and “It seems...” may give the other party the undesirable impression of infirmity and non trust-worthiness except when used as diplomatic expressions, and should be used limitedly.
- Extreme language. Such expressions as “definitely so”, or “absolutely not like this” should be avoided even though one is very sure about what he/she is saying.
- Angry words. Those words are far from real wishes, but are out of rash emotions under certain indignation and may be a trick played by the other side. For example, “You have profited \$50,000 more from last deal; how dare you want another cut this time?”
- Urgent language. Such language as “Please hurry up and answer me at once” or “Be quick and tell me, I've lost my patience” may make the opponent feel uneasy, or even enrage him.
- Threatening expressions. Expressions like “You are blocking your way back if you act in this way” Or “I will hold you accountable if you do like this” may sometimes have the function of oppression upon the other but will negatively affect the negotiators in most cases.
- Critical comments. The use of critical comments may cause the opponent to lose face. Many experts point out that if the opponent feels he has lost face, it may result in irrevocable trouble, even though a good deal might be concluded. When one's dignity is threatened, he will guard himself and be hostile to the counterparts. If it is the case, it would be impossible to build up relationship with him, let alone to keep the negotiation process on.

Features of Effective Language in Business Negotiation

Language Features in Questioning

During negotiation, there will undoubtedly be times when one needs to obtain more information before he/she can intelligently evaluate the views advanced by the counterpart. Asking questions in business negotiation is an important way to inquire for information. Questions are windows to the mind. Through questions and answers, one can fathom the other's needs and conjecture the other's psychology. Ways of asking questions are the key. The following example clearly shows the importance of the technique of asking questions. A prayer asked a priest: "May I smoke when praying?" His requirement was refused. However, the other prayer asked the same priest: "May I pray when smoking?" His desire was reached, with a different way of inquiry.

The use of question is a powerful negotiation tool and must be employed with discretion and judgment. The question determines the direction in which the conversation, argument, or testimony will move. The proper use of the question can often command an ensuing negotiation. The question asked also controls the amount of information that is likely to be obtained by the negotiator. Questions stimulate the opponent to think and often to start thinking critically about the negotiator's proposition. However, the use of question brings several problems. One may innocently touch upon some emotional chord with a question and arouse considerable antagonism. Experience shows that it is necessary to deliberate before asking questions. Generally speaking, techniques of inquiry are as follows:

The content of questions.

Questions should be specific so as to get a clear answer. For instance, "How is your freight calculated? By per ton or by the times of transaction?" So, doing some preparations is necessary and includes, "what do I want to know exactly?" "What would be the reaction of the counterpart?" and "Whether I can reach my purpose by asking like this?" If it's necessary the inquirer should make some explanations, so to avoid some accidental troubles and difficulties.

The length of the question.

A too long question may confuse the listener because it is hard to find the core of a long sentence. If a long question is necessary, it's better to repeat the key information at the end of the question. The common practice is, the shorter the question, the better.

The inquiring strategies.

In the process of negotiation, the counterpart may feel oppressive and worried. This is because the speaker doesn't use the strategy correctly. For instance, "How can we accept so high a price?" This question seems to challenge the counterpart: "It's unnecessary to go further talk if you don't cut down the price." However, if asking in another way: "Since your offer is far from our expectation, is it possible to make it lower?" Obviously the latter inquiry is more acceptable as it softens the aggressive atmosphere.

It is generally known that to interrupt others is impolite. So the best time to ask questions is after or in the pause of the other's speech. Questions like "This is our position on this point. What's your opinion?" can steer the negotiation.

Using conditional questions.

A conditional question is composed by a conditional clause and a question. The typical type of conditional question is "what...", and "if...then", etc. For instance, "What would you do if we agree to a

two-year contract?” or “If we modify your specifications, would you consider a large order?” Conditional question helps both participants to find some common grounds with each other. If the opponent refuses the requirement, the negotiator may compose new conditional question to make some adjustments and give a new offer. And the opponent could also make counter-offer in the same way. Both parts could go on negotiation and make concession until they find their common grounds.

Language Features in Answering

Just as an inquiry is necessary in business negotiations, an answer is unavoidable. The language features involved in answering process include:

Incomplete answer.

It is necessary to narrow the scope of question asked, or to answer a limited part of the question. In the course of negotiation, if the opponent requires information such as the standpoint and the attitude towards certain issue, the negotiator, no doubt, should make a clear statement on the issues the opponent has to know, and to avoid responding to those that damage his image or divulge his secrets. For instance, the opponent asks: “What do you think of this program? Do you agree?” To agree at once is too early and is improper; on the contrary, one may reply: “We are considering about it.... As for the way of payment, is it possible to add....” In this way, one not only avoids the topic of the counterpart, but also leads the opponent to one’s topic. Therefore, the negotiator should control it properly and leave some leeway when he responds in business negotiation.

No immediate answer.

Some questions, which may expose the purpose and intention on one’s own side, should not be answered immediately if time is not up. For example, the counterpart asks: “What would be your price?” If it’s not the process to talk about price, one should not answer at once; instead, one may find some excuses, beat around the bush, or refer to something else, like quality of the products, or the date of delivery, etc. For another example, in negotiation, the opponent asked: “What would you think about it? Do you agree with us?” Being cautious of losing benefit, the negotiator should not easily reveal his initial opinions. Instead, an answer might be: “We are considering it now. We find there are only four aspects involving the range of repair. Could we add....”? The negotiator led his opponent’s attention to the field of repair instead of his decision.

Ambiguous answer.

A proper amount of ambiguous and flexible answers is sometimes necessary in negotiation. A lot of negotiators believe that answers that are in complete accordance with the question are not necessarily to be the best answers in negotiation. For instance, the opponent asks: “How many do you want to buy?” Considering that announcing the number or amount wanted to order is unfavorable for the import price, the negotiator may say: “It depends on the sizes of your preferential space.” or words like “As for...it’s up to you.” Or else, if he gives a concrete answer, he may cave in his opponent’s trap.

Sometimes an answer, which carries no meaning, might be given. On one hand, the speaker dodged his opponent’s trap; on the other, it doesn’t disturb the atmosphere of negotiation. For example, the opponent points out one issue repeatedly, expecting a positive answer. Then, the negotiator could say: “We also think it’s very important. It just like one thing we met before....” It seems to be an answer, but, in fact, it is about another thing related to the former thing.

Language Features in Making a Statement

Making a statement in business negotiation is an active way of communication, unlimited to the direction and scope of the questions the counterpart offered. In the statement, the speaker expresses large amount of messages to the listener, and they exchange emotion with each other. A correct way of presenting the statement will help to transmit information fluently and correctly, avoid hurting the objective or losing his face, smooth the tense atmosphere, and gain the maximized interests.

Frank and sincere expressions.

Nowadays, since the change of the traditional concept of negotiation, more and more people have realized that the negotiators will become cooperators or competitive cooperators rather than enemies; accordingly, frank and sincere expressions are applied more and more in negotiation. Although one may conceal some specific information in considering that he may expose himself to the opponent and, in practice, complete openness is impossible; at least, his attitude should be frank and sincere and make his counterpart believe so. This is very helpful, especially for the long run in business negotiation.

Euphemistic presentations.

It has two meanings: one is superficial meaning, which expresses the literal meaning directly, and the other is original meaning, which expresses the real intention implied in the words. It conveys the real intention through the euphemistic presentation to sense, to lead the opponent to conjecture. In business negotiation, there are many times when euphemistic presentation are used, for sometimes negotiators, restricted by particular time, place and atmosphere, can not say directly then and there. As a rule, euphemistic presentation can relieve the tension of the negotiating climate and break the deadlock when a negotiator expresses his different opinions or the negotiation are stuck. What's more, others often easily accept euphemistic presentation in psychology to avoid embarrassment and conflict. The usage of the euphemistic presentation is just like giving a sugarcoating medicine that tastes bitter inside to patients who will accept it willingly. But it does not mean weakness in the tone of voice and attitude. In fact, it is an effective negotiating means for both sides.

Humorous Remarks.

Humorous remarks, on the one hand, can distinctly state one's views, and make the opponent accept the negotiator's opinion in a happy mood; on the other hand, using humor or a joke sometimes is an excellent way to relax the embraced tension and achieve an active position. What's more important, the active position is an invisible pressure to the opponent's psychology and at the same time, is stimulation to the negotiator's side.

For example, in the period of project "One Point Seven Meter" preceding, when the Steelworks representative negotiated with foreigners for many times about "hot cracks" the cold-rolling equipment in 1978, the temperature is an essential element, and through many turns, the negotiation came to a deadlock. The general representative of China, in order to ease the atmosphere, said, "It's hot today and we have been talking about the hot cracks – the more we talk, the hotter it would be. I suggest we take 'ice cream' instead of hot cracks. What do you think of it?" With these words, several boxes of "ice cream" were bought to the negotiation desk and the atmosphere became friendly and active.

Polemic statement.

A polemic statement plays a powerful role in business negotiation; the key of polemic lies in “speak” and “state”. A polemic statement should be definite; the grounds of arguments should be sufficient and logical. In other words, the language of the negotiator, which has to embody its feature of being objective, concrete and historic, should be expressed explicitly, judged exactly and inferred tightly. Since there are different counterparts for different contents, the negotiator should use different skills to express. Although the content is the same, for the difference of education standard, knowledge, ability of acceptance, character and habits, etc. among different negotiators, they also have to apply different ways to express. What’s more, the language of negotiation also has to be against different requirements of one counterpart. For instance, it should present quality or function of goods with objective words, or introduce the management state of their company, or illustrate the reasonable of price and so on. The negotiator pursues a lot of information and arranges them before negotiation in order to make his opponent realize and understand what he expresses. During the process of negotiation, whether talking about the problem or putting forward some suggestions, he should pay attention to the logic of language, which is the basic premise of attracting them for further negotiation. It’s also an effective way to answer question or try to persuade the opponent.

Conclusion

This paper intends to summarize the features of language used in business negotiation. However, language is only one aspect in negotiation. There are still some aspects, such as body language, psychology, culture backgrounds, etiquette, transportation, political and economic surroundings and so on, which do have an effect on the process of negotiation. Those fields deserve further study.

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A Cognitive Approach to the Interpretation of Punning Riddles

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[Abstract] This paper offers a new analysis of one type of riddles – “punning riddle” and focuses on a model construction of the interpretation of punning riddles in a cognitive approach, based on Optimal Relevance, Frame-shifting, and Incongruity-resolution.

[Keywords] punning riddle; Optimal Relevance; Frame-Shifting; Incongruity-Resolution

Introduction

Riddles seem to be part of human culture in all corners of the world and all ages. Riddles have been studied by anthropologists, folklorists and sociologists. In the first major collection of English riddles, Taylor (1951) compared English riddling themes with those of riddles from other cultures. Binsted and Ritchie (1994) have shown that punning riddles can be generated by computational rules. But people seldom throw light on the interpretation of punning riddles. This paper analyzes the comprehension of punning riddles in a cognitive approach and constructs an overall model of people’s interpretation of punning riddles.

Perhaps as an extension of linguistic interest in humor, linguists have begun to talk about the riddle recently. One very common form of humor is the question-answer joke or riddle. A significant subset, probably the majority of these jokes, is based on some forms of pun. Question-answer puns make up almost a third of the riddles in the *Crack-a-joke Book* (Webb, 1978). For example:

What do you get when you cross a sheep with a kangaroo?

A wooly jumper (Webb, 1978).

There is a certain riddle, distinguished by the type of pun, or the arrangement of punning words and phrases, which is called punning riddle. The punning riddle is a type of riddle in which a word or phrase unexpectedly and simultaneously involves two unrelated meanings.

Optimal Relevance, Frame Shifting, Incongruity-resolution and the Comprehension of Punning Riddles

Optimal Relevance

Sperber and Wilson (2001) define the notion in such a way: “An utterance, on a given interpretation, is optimally relevant if and only if: a) it is relevant enough for it to be worth the addressee’s effort to process it; b) The ostensive stimulus is the most relevant one compatible with the communicator’s abilities and preferences” (p. 270). In brief, optimal relevance is achieved by seeking a balance between effects and effort, i.e. having the greatest possible contextual effects for the smallest possible processing efforts (Sperber & Wilson, 2001).

Thus, whenever someone wishes to communicate, he implicitly and automatically conveys the assumption that the hearer can expect to derive contextual effects without spending an unnecessary processing effort (He, 2000). It follows that a speaker aiming at optimal relevance should try to formulate his utterance in such a way that the first acceptable interpretation to come to the hearer is the one he

intends to convey. From the hearer's point of view, this has an immediate practical consequence. Having found an interpretation that satisfies his expectation of relevance, the hearer doesn't need to think further.

The punning riddle works in an opposite way. The riddler formulates the punning riddle in such a way that the first optimal interpretation to occur to the riddle is the one he intends to convey that is usually not the right interpretation. The interpretation satisfies his optimal expectation but is not correct. The punning riddle requires an active irregular effort to comprehend. The riddlee needs to look further. Though the riddlee knows the punning riddle is a special communication, it is still not easy for him to interpret the riddle beyond "the expectation of relevance". That is to say, the riddlee gets the first acceptable interpretation of the riddle according to what is optimally relevant to his world knowledge. Thus, for the feature of punning riddles, the riddlee cannot easily find the right answer. Because the punning riddle is designed by the riddler who knows how people understand things.

Frame-Shifting

The semantic and pragmatic reanalysis that reorganizes existing elements in the message-level representation is known as frame-shifting (Coulson, 2000). Raskin's (1985) Semantic Script Theory of Humor describes the narrative structure of jokes as involving the activation of two scripts, or frame-based event representations. Events in the joke are at least presented by two activated frames, and jokes are funny when the two frames are opposed to one another in particular ways, such as possible versus impossible, or reasonable versus unreasonable. So does the punning riddle.

Once the earlier frame constructed is found incorrect, the listener will do frame-shifting and change into another frame and reinterpret the utterance. Frame-shifting requires the listener to reorganize the information received from the utterance and get into another cognitive frame. This is the process of communication, so is the ridding. Once the riddlee finds out he can not work out the riddle, with the hint of the riddler, he will reconstruct another cognitive frame and reinterpret the riddle. So the riddling is a process of riddlee reconstructing the question part in the appropriate frame activated by the long-term memory. The process of riddling is the process of frame-shifting to completely comprehend the punning riddle.

Incongruity-Resolution

The incongruity-resolution account of humor (Suls, 1983) postulates a two-stage process for the perception, comprehension, and appreciation of humor. In the first stage, the audience (reader/hearer/viewer) perceives some incongruity; in the second stage, this incongruity is resolved. The two-stage structure, incongruity, and resolution works in the process of perceiving and understanding humor, and so does the punning riddle.

The punning riddle has more than one interpretation in its set-up, but only one interpretation is perceived by the riddlee. The answer part of the riddle text then forces the riddlee to notice the alternative, less the obvious interpretation. The punchline is the element, common to all jokes, which affects the shift from one context to the other, from one frame structure to the other.

Knowing the answer to the riddle, the riddlee notices there are two interpretations in the riddle. He keeps the two interpretations together in his mind. At the moment, he thinks the two interpretations are incongruous. He conserves the two interpretations in his "working memory" for a period of time, which is necessary for him to solve the incongruity, and then reinterprets, thus coming to the resolution.

For example:

What's black and white and red/read all over?

A newspaper (He, 2002).

The riddlee's first interpretation is as follows: "What's black and white and red all over?" "Black and white and red" refer to three colors; "all over" means all parts of the object. Then he begins ridding. But he could not find the suitable answer. Then the riddler tells the answer, "a newspaper". At that moment, the punchline is encountered and hence, yields an incongruous, surprising result. Unlike many cases in which the listener needs to shift frames in the light of the incoming information, in punning riddles the need to shift is clearly cued by the riddler. Thus, the punchline "red" is incongruous with the riddlee's expectations. Then the riddlee reanalyzes the riddle, together with the first overt interpretation. The search for a more relevant interpretation is activated: "what's black and white and read all over?" "Read" is the past participle of the verb "to read"; "all over" should mean all around the world. Then the riddlee constructs another frame and gets another interpretation. Then the incongruity is resolved. So the full interpretation of the punning riddle is completed in the mental state of incongruity-resolution.

Model of Interpretation of Punning Riddles

Many authors have observed that a common structure for a joke is an initial portion (the set-up), which appears to have one interpretation, followed by a final part (the punchline), which forces the audience (reader or hearer) to perceive a different interpretation of the set-up. Similar to the structure, punning riddles have the question part, which is the set-up, which seems to have one interpretation. The answer part usually forces the riddlee to perceive a different interpretation of the set-up. Different from the joke, the punchline is either in the set-up part (question part) or in the answer part.

From a cognitive linguistic perspective in general, under the guidance of the theories such as Optimal Relevance, Frame-Shifting and Incongruity-Resolution, on the basis of the previous research, a three-step model of interpreting the punning riddle is constructed, and in the following, it will be tested with examples of punning riddles.

What will the farmer grow in his garden if he doesn't mind working hard?

He will grow tired (Georges, 1975).

In this example, the comprehension of the punning riddle can be shown in three steps.

1. **Riddling step:** This is the first step of guessing the riddle. After the riddler utters the riddle, the riddlee invokes knowledge of the events, which is related to a farmer. A farmer usually works a lot. The farmer plants many kinds of plants in his garden. The riddlee interprets the word "grow" as causing or allowing something to grow. The riddlee activates the "to plant" frame, because this is the first accessible interpretation in terms of the balance of cognitive effects and processing effort, in other words, the most relevant interpretation compatible with the riddlee's abilities and preferences. The first interpretation of the space/frame construction relies on extracting a frame based on some combination of information provided by the utterance and general world knowledge retrieved from long-term memory. In this punning riddle, the first interpretation is that what the farmer will plant. Following the first interpretation, the riddlee will get the wrong answers or say "I don't know" after trying so many times.
2. **Frame-shifting step:** With the riddlee's failing in the riddling, the riddler will tell the answer, "He will grow tired". The riddlee is surprised to see the punchline. The punchline "grow" is thus incongruous with the riddlee's expectation. Then the riddlee reconstructs another frame based on

some combination of information provided by the riddler and long-term memory after the semantic-pragmatic reanalysis of the question part.

3. **Reinterpretation step:** When the riddlee reconstructs the frame, in other words, he does the frame-shifting, the reinterpretation of the punning riddle is on the way. The punchline appears incongruous with the initial and more accessible interpretation. The punchline “grow” and “if he doesn’t mind working hard” are reanalyzed, together with the first interpretation. In the punning riddle, “grow” means to become. This time the question part is given a converted and less accessible, but more relevant interpretation. That is “what will the farmer become in his garden if he doesn’t mind working hard?”. The more relevant interpretation is activated, despite the supplementary mental effort required. Then the riddlee gets to interpret the punning riddle. Also the riddlee gets to enjoy the resolution of the incongruity. Though the process is complex, the riddlee has got fun.

The three steps of comprehension of punning riddles are shown in Figure1 below.

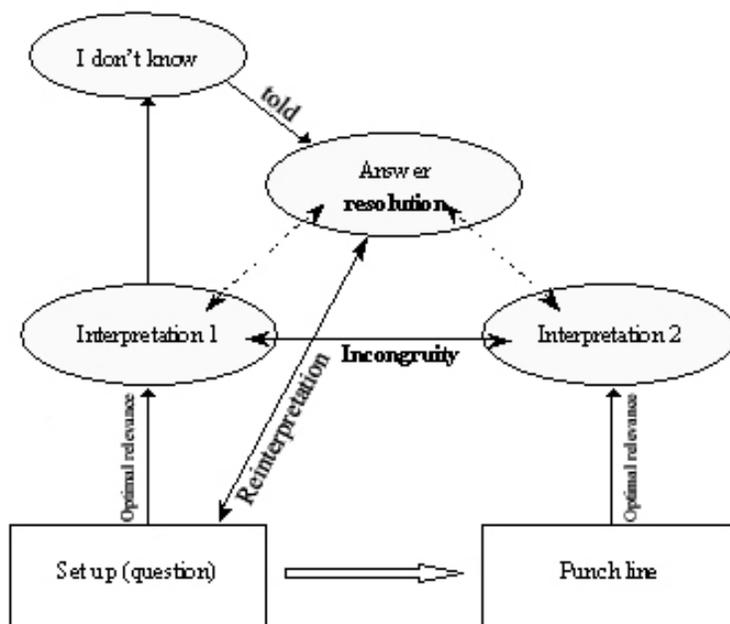


Figure 1. **The Model of Interpretation of Punning Riddles**

The following is another example analyzed to test the interpretation model as seen Figure 1.

How do you like your school?

Closed. [He, 2002]

This punning riddle can be interpreted in the three steps, as shown in Figure 1.

1. **Riddling step:** After the riddlee hearing the riddle, he invokes relevant knowledge from long-term memory to construct a frame. The riddlee interprets the riddle as “how do you think of your school” according to his abilities and preferences. Within the first frame, following the first accessible interpretation, the riddlee will get the wrong answer or say, “I don’t know” after the failure of guess.

2. **Frame-shifting step:** After trying so many times, the riddlee asks the riddler to tell the answer. The riddler says, “closed” unexpectedly. The answer is incongruous with the riddlee’s expectation. But the riddlee is enlightened. Then the riddlee reconstructs another frame based on the new information provided by the riddler and his world knowledge after the reanalysis of the set-up of the riddle. The frame is shifted to reinterpret the punning riddle.
3. **Reinterpretation step:** After the riddlee shifts the first frame, the reinterpretation of the punning riddle comes. The punchline “like” seems incongruous with the first and more accessible interpretation. The riddle is reanalyzed together with the initial interpretation to construct the second frame. The second interpretation is “What do you expect your school?” It is actually the optimal relevant one according to all the information the riddlee has got during riddling. Then the riddlee gets to comprehend the punning riddle. The incongruity is resolved also.

Conclusion

Optimal Relevance, Frame-Shifting and Incongruity-Resolution are proved to be powerful in verbal humor production and comprehension. These theories are also powerful in explaining the comprehension of punning riddles. This thesis elucidates their respective relations to the comprehension of punning riddles in detail. At the end of the thesis, those theoretic frameworks are combined to work out a whole model for the interpretation of punning riddles from the cognitive view. Hopefully, this thesis will lay some foundation for further study of the interpretation of punning riddles.

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A Comparative Study of Two Political News Reports: How They Did the Reporting and Why They Reported This Way

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[Abstract] *The paper intends to examine the methods of authorial intrusion in journalistic voices in two news reports on the same political event but from different angles and targeted at different audiences in two countries. It is argued that the two news reports differ considerably in aspects of what information is presented and how it is presented due to the fact that they operate in different contexts of culture. These language choices represent various values and beliefs that play a significant role in reflecting and shaping social reality.*

[Keywords] *authorial intrusion; journalistic voices; political news reports; contexts of culture*

Introduction

Fowler (1991) argues that the content of news coverage is not restricted to facts about the world, but ideas, beliefs, values, positions and ideologies in general terms. The use of language is, therefore, an ideological activity (Delin, 2000). Although news reporting is supposed to be ‘objective’, there is no absolute neutrality in journalistic discourse because all news reporting is socially, culturally, economically and politically situated (Fowler, 1991). It is particularly true with political news reporting, an important subgenre of journalistic discourse, which plays a crucial role in shaping public ideologies. Henry and Tator (2002) warn us about the underlying meanings behind utterances of opinion leaders, government and editors who influence readers’ values and beliefs by presenting supposedly unquestioned ‘facts’ or ‘naturalized’ common-sense assumptions in Fairclough’s term (1989 p. 92). These underlying meanings are particularly less salient in broadsheet news reporting, because it typically adopts one or the other of two journalistic voices, namely, ‘reporter voice’ or ‘correspondent voice’. Journalistic voice is a term for classification of journalistic texts according to ‘the use they make of certain key evaluative meanings’ (White & Thomson, 2008, p. 10). The two voices, as opposed to ‘commentator voice’ in commentaries and opinions, present, to certain degree, authorial role in attitudinal meaning-making (White & Thomson, 2008). Only through close examination of language and contextual situations can we identify ‘the hidden meanings’ and evaluate their influence on our values and beliefs.

For this purpose, I will examine journalistic voices in two news reports on the same event, but from different angles and targeted at different audiences in two countries. The two news reports studied here are respectively selected from the English-language website of *China Daily* (hereafter referred to as Text A) and the website of *The Straits Times* (hereafter referred to as Text B) (see Appendix A and B). Both sources reported on the same political event, that is, the leadership transition in Chongqing, in which the former governor, Bo Xilai, was replaced by Zhang Dejiang. It was considered one of the biggest political events in China in 2012 and reported worldwide since it was announced on the morning of 15 March 2012.

It is argued that these two news reports differ considerably in aspects of what information is presented and how it is presented, due to the fact that they operate in different contexts of culture. I

believe that these language choices in both texts construct the writer-reader relationship in different ways and hence, represent various values and beliefs that play a significant role in reflecting and shaping social reality. Specifically, I intend to compare and contrast the two news reports in terms of their journalistic voices, focusing in particular on their selection and ordering of events, transitivity as well as lexical choices associated with attitudinal meanings.

Two News Reports: Selection and Ordering of Events

In a news report, the most newsworthy part of the issue should be presented first, and is known as the headline or lead. Though newspapers may generally comply with this ‘most-important-comes-first’ principle, different newspapers may have different assessments of the issue’s ‘importance’. That is, their assessments of importance are ‘culturally and ideologically relative’ (White & Thomson, 2008, p. 6). The lead is usually followed by a section called the news body, which is used to ‘specify, elaborate and comment on the various strands of information presented in the opening’ (White & Thomson, 2008, p. 6). Due to the different cultural backgrounds and ideologies of the two newspapers, in the lead and news body, the reporters might have adopted different perspectives and elaborated on different aspects of the same news event.

First, the leads of the two news reports are strikingly different. Readers may be perplexed by the leads and photos of the two texts and even wonder whether they cover the same event. In Text A, the headline is ‘*Chongqing has new Party Chief*’ followed by Zhang Dejiang’s (the new chief) photo, which is put at the central top of the news. The hidden ideological reason behind this arrangement might be that what the *China Daily*, or ‘the Party line’ (McDonald, 2008, p. 138), sees as important is who will be put in the post. By putting Zhang at the central position, the readers’ attentions may be temporarily distracted from Bo’s replacement and his former right-hand man Wang Lijun’s scandal. What *China Daily* does is cool down the heated discussion on Bo and Wang by highlighting the new appointee of the post. In Text B, however, the headline is ‘*Senior Chinese leader Bo Xilai sacked in rare scandal*’, followed by the news lead juxtaposed with Bo’s photo. Bo, the former chief, whom *China Daily* tries to avoid mentioning, is a high-ranking official and his prominent position makes the unexpected leadership transition newsworthy and is, thus, put in the headline by *The Straits Times*. For *The Straits Times*, a news outlet outside China, ‘newsworthiness’ is a bigger concern when deciding the issue to report on in foreign affairs. What makes an event newsworthy is its ‘timing, significance, proximity, prominence and human interest’ (Leiter, Harriss, & Johnson, 2003, p. 38). As it came out of expectations, this recent high-level transition meets the ‘newsworthy’ criteria of ‘timing, significance, and prominence’ and it is of psychological proximity and great interest to a large portion of the Singaporean audience who have emigrated from China. So the event is well worth reporting in *The Straits Times*. The sharp contrast in their purposes of reporting is demonstrated in that *China Daily* tries to shift the audience’s attention from removal and scandal to the newly appointed Party chief, while *the Straits Times* entertains its audience with this sudden leadership transition in a neighbor country, showing the cultural and ideological differences between the two newspapers.

Similarly, because of the cultural and ideological differences between the two news media, they also elaborate on the event from different angles in their news bodies. In the body part, Zhang is put in the theme position in most of the sentences (almost half of the entire text) by *China Daily*, while Bo is the focus of *The Straits Times* and is mentioned or referred to in every paragraph; Zhang is only mentioned

once as the agent of the action ‘replacing’. It is apparent that Text A is about the new appointee Zhang and his profile, while Text B focuses on Bo, the other participant in the leadership transition.

Taking a closer look, we can see that Text A reports on three items, namely, the appointment of the new chief (Sentences 1-2), the announcement of the decision (Sentences 3-4) and a profile of the new chief (Sentences 5-8). Text B, on the other hand, focuses on the reasons of Bo’s replacement by linking this event to the forthcoming national leadership transition, Wang Lijun’s scandal, Premier Wen Jiabao’s public criticism on the scandal, Bo’s revival of the Maoist ideal, his character and working style, and his corruption campaign. In a nutshell, Text A looks forward, while Text B looks back. Meanwhile, negativity seems to be more newsworthy in Text A than it is in Text B.

These two reports hardly share any similarities except for the main figures (Bo and Zhang), the event (leadership transition), quoted source of Xinhua news agency, published date (15 March, 2012) and the use of multimodal texts. Another thing that they have in common is that neither makes judgment directly out of convention for objectivity or neutrality. However, we cannot say that the two news reports are free from evaluation as values are embedded in their selections of the content and angles of representation. For example, Text A seems to highlight the new chief by providing background on Bo, which shows a concern about the future of Chongqing (appearing as the subject in the headline) and the potential to trigger positive judgment on the new leadership although there are no value-loaded words for the profile. The lengthy profile (with factual information seen as evocations) and the use of a smiling snapshot seem to project an amiable, confident, and capable leader.

Transitivity and Attitudinal Implications

The choice of participants and action processes also reveals a distinction in the two news reports, having the potential to trigger positive or negative reactions from readers. According to Halliday (1994), transitivity refers to a system that describes the clause in terms of types of processes, participants and circumstances involved. I will focus, in particular, on the attitudinal implications associated with the Agent (actor) and the Goal (affected entity). In both texts, Zhang is identified as both the Goal (*has been appointed*) and the Agent (*replacing Bo Xilai, will be replaced by*), which links Bo to the event in a neutral way or positive way since it is an additional offer to his recent post as the vice-premier. In contrast, Bo, in Text A, is the Goal of ‘replacing’ and his only agency is a negative association signaled by ‘no longer serve’. In Text B, he has been the affected entity of material processes with negative associations, such as being ‘sacked’, ‘removed’ and ‘replaced’ (though generally neutral but negatively reinforced by the following nominalized verb ‘dismissal’). However, it is interesting to see that these negative associations have been mediated by qualifiers, that is, an appositive comprised of a complex nominal group (*the charismatic but controversial Communist Party leader of China’s Chongqing metropolis*) and a non-restricted clause (*who is known in China for his populist Maoist revival campaign*). In the form of factual information about Bo, these two qualifiers serve as triggers for readers’ curiosity as authorial positive assessment (*charismatic*) seems uncertain signaled by the linking word ‘*but*’.

Such reservation is probably due to contextual constraints. One is that there is a lack of details (*...gave no reason for his dismissal*), so any evaluation in Text B is tentative and based on speculations. The other might be out of a practical concern for the long-term friendly foreign relations between China and Singapore. As the biggest and most influential newspaper in Singapore, *The Straits Times* will not put itself in opposition to China’s state government by making speculations assertive.

Lexical Choices and Attitudinal Associations

Finally, I want to examine the word choices that mirror authorial intrusion into the journalistic voices of the two news reports. I argue that the authors indicated their attitudinal meanings in their word choices for a purpose or an effect. However, it is the readers' responsibility as to whether they will react and respond the way writers position them.

Although it is conducted in a most general 'reporter voice', typical of hard news coverage which involves no unmediated inscribed judgment and affect, Text A still shows appreciation in its lexical choice of '*discreet*', which is also the only instance in the whole text. It is introduced through an indirect quote from Li Yuanchao (government's spokesman), a common strategy for hard news reporting to show inscribed appreciation (White & Thomson, 2008). Li said the decision of replacement was made after '*discreet consideration*' and gave evidence for 'being discreet'; that is, the decision was made collectively by CPC central committee based on the examination of current circumstances and the overall situation. The word '*discreet*' seems to justify the making of the decision, as it is associated with careful consideration. However, the readers do not necessarily think the same way. A response to the decision in Text B is that this is '*a brief statement on Xinhua that gave no reason for his (Bo's) dismissal*'. '*Brief*' and '*no reason*' shows that some readers will not consider '*discreet consideration*' as a justification and therefore, Text B reports on the intense speculations about the reasons for leadership transition.

In contrast, as Text B deals with '*intense speculations*' and readers' curiosity, its lexical choices demonstrate more authorial evaluation both in explicit expressions, or through quotes from external sources. In order to increase the news value of negativity, the headline juxtaposes Bo's being sacked with Wang Lijun's scandal, which Bo was not responsible for. The word '*rare*' is generally neutral; however, it intensifies the negativity of the scandal in their collocation and hence, triggers negative associations. The same thing goes with cases when '*rare*' is used in collocation with Premier Wen Jiabao's '*rebuke*' on Wang's incident. On the other hand, words like '*charismatic*' and '*leading*' encode a value of positive social esteem and have the potential to trigger positive evaluation of Bo's character and capacity. More inscribed judgment and appreciation can be seen in evaluative word choices in quotes, such as '*openly ambitious style*', '*offensive*', and '*confident*' as well as the use of intensifier '*very*' (as in '*He's very open, very confident, very charismatic...*'). By quoting external sources, the author passes his/her evaluation of people or things, and meanwhile, avoids taking authorial responsibility. Additionally, the use of colloquial terms like '*sacked*' and '*make a name for himself*' indicate informalization in the political news, which tries to decrease the distance between the writer and the reader (Goodman, 1996) and engage readers for interaction and interpretations.

Conclusion

As only two news reports were analyzed in this essay, any conclusion on the journalistic voices of the two newspapers would be tentative. To reveal the authorial intrusion of the two newspapers, it would be better to include preceding reports and follow-up reports pertaining to this news event into my analysis. The reporting style and features of the word choices that I have identified in this essay may or may not be cross-text features in the news media, because of the lack of comparison between reports on similar political events in the same newspaper.

In conclusion, the two news reports differ considerably in aspects of the selection and ordering of information and how the event is presented through transitivity, as well as lexical choices. Although a first glance at the two news reports creates an impression that they are reporting facts without taking a

stance in the event, a closer analysis has revealed their different viewpoints and the concealed evaluations they make. It may be inappropriate to draw a definite conclusion based on the limited size of corpus, but I hope to demonstrate the validity of linguistic analysis in helping readers to identify ‘the hidden meanings’ in political news reporting and evaluate the influence that news media has on readers’ values and beliefs.

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Appendix A

Text A (from China Daily)

Chongqing has new Party Chief

Updated: 2012-03-15 10:20

(Xinhua)

- ①BEIJING - Zhang Dejiang has been appointed Party chief of Chongqing, replacing Bo Xilai, according to a decision of the Communist Party of China (CPC) Central Committee announced Thursday.
 - ②Bo will no longer serve as secretary, standing committee member or member of the CPC Chongqing municipal committee.
 - ③The decision was announced by Li Yuanchao, head of the Organization Department of the CPC Central Committee, at a meeting of officials in Chongqing on Thursday.
 - ④Li said the CPC Central Committee made the decision after discreet consideration and based on current circumstances and the overall situation.
 - ⑤Zhang delivered a speech at the meeting of Chongqing officials, according to xinhuaet.com.
 - ⑥Zhang, born in November 1946, is a native of Tai'an, Liaoning province. ⑦He became a member of the Political Bureau of the CPC Central Committee in 2002 and began serving as vice premier of the State Council, China's Cabinet, from 2008.
 - ⑧Zhang had previously served as Party chief in Jilin, Zhejiang and Guangdong provinces, respectively, between 1995 and 2007.
- (Retrieved Mar. 15, 2012 from http://www.chinadaily.com.cn/china/2012-03/15/content_14840622.htm)

Appendix B

Text B (from The Straits Times)

Senior Chinese leader Bo Xilai sacked in rare scandal

BEIJING (AFP) - Bo Xilai, the charismatic but controversial Communist Party leader of China's Chongqing metropolis, has been removed from his post, the state news agency Xinhua said on Thursday. The move, which comes ahead of a major leadership transition in China's ruling party later this year, follows weeks of intense speculation about Mr. Bo's future after a key aide reportedly tried to defect to the United States.

Mr. Bo, who is known in China for his populist Maoist revival campaign, will be replaced by vice-premier Zhang Dejiang, according to a brief statement on Xinhua that gave no reason for his dismissal.

The former commerce minister had been seen as one of the leading contenders to join the Communist Party's politburo standing committee - the apex of political power in China - later this year.

But that changed on Feb 6 when Wang Lijun, the former Chongqing police chief who masterminded Mr. Bo's crackdown on corruption in the south-western municipality, visited a United States consulate and reportedly asked for asylum.

Mr. Wang has been placed under investigation in the wake of the unusually open political scandal, which led to a rare public rebuke from China's Premier Wen Jiabao on Wednesday.

Mr. Bo, the 62-year-old son of a Chinese revolutionary, made a name for himself with his crackdown on corruption, which led to scores of senior officials being jailed in Chongqing - a sprawling megacity of some 30 million people.

But his revival of 'red' culture, which includes sending officials to work in the countryside, red chorales at state-run firms and patriotic television shows, sparked concern among liberals in the party.

On Wednesday Mr. Wen Jiabao, delivering his final press conference before he bows out as premier next year, said officials must 'learn lessons' from the Wang incident - comments seen as a rare public rebuke to a top party leader.

Analysts said Mr. Bo's openly ambitious style had likely damaged his career long before the Wang incident, which had been used by his enemies as a way to go after him.

'Bo Xilai always made a big chunk of the leadership very uncomfortable. They found his whole style of campaigning for a Standing Committee position to be offensive,' said Patrick Chovanec, a professor at Beijing's Tsinghua University.

'To put yourself forward and court publicity in the way that he did was so out of line with the way things had been done - that was seen as offensive to a lot of people.

'He's very open, very confident, very charismatic and that's not the way most Chinese leaders behave and that is not the way they feel comfortable with their peers behaving.'" Jean-Pierre Cabestan, a politics professor at the Hong Kong Baptist University, said the Wang affair had weakened Mr. Bo, but that his downfall stemmed from his controversial crackdown on corruption.

'It created waves that went to the very heart of the establishment,' he said.

(Retrieved Mar. 15, 2012 from

http://www.straitstimes.com/The-Big-Story-1/Story/STISStory_777879.html)

A Conversation Analysis of Sales Talk in Chinese

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[Abstract] This paper aims to conduct a descriptive study on the sequential structure of sales dialogue in Chinese. Data are collected through observation and participation. Under the guidance of Conversation Analysis and Speech Act Theory, many speech events are observed, described and analyzed in this paper, through which the results are summarized as follows: there is a sequential pattern that we tend to observe when we are in the process of a sales transaction in Chinese.

[Keywords] sales talk; sales transaction; conversation analysis; sequential structure

Introduction

People communicate with one another everyday. When we talk, we may be aware that even a simple greeting in the elevator during the morning time follows a specific pattern. In other words, we are taught to express ourselves in certain proper ways. This also applies to sales dialogue. Currently, the analysis of sales talk has already been done by some linguistics or language majors, in which few statistics have been applied to analyzing sales dialogue in Chinese. Therefore, the author is presenting observations on certain sales events in the Chinese speech community. This paper, based on an empirical research, aims to conduct a brief study on sales dialogues in Chinese. To be specific, it attempts to analyze and interpret the overall patterns of sales conversations in Chinese. This paper begins with a brief introduction of the sales dialogue. Secondly, it involves theoretical framework. Both Conversation Analysis and Speech Act Theory are reviewed, which provide the theoretical background for this study. Meanwhile, data collection and research methods are elaborated to help readers understand the findings of the study. Then, the author will deal with data analysis and major findings are demonstrated. Finally, a conclusion is drawn.

A Brief Introduction of the Sales Dialogue in Chinese

A sales dialogue in our daily communication may be influenced by several elements, such as our personality, educational background, family background and communicating ability. Sales managers often say that a sale begins as soon as the potential customer sees the salesperson. In other words, every impression the salesperson makes will either advance the sale or retard it. As linguistic research, here, we are concerned primarily with the sales conversation itself from the linguistic perspective.

Rehbein (1995) made efforts to construct an institutionalized pattern of sales transaction. Regardless of various forms of sales transactions, sales may have a general process. The process often initiates with greetings between the sellers and the buyers. Next is the stage of offer, which is realized by the seller's introducing certain goods or the buyer's asking information about certain goods. In order to make the sales transaction a success, the seller will try to explore the need of the buyer by asking proper questions. Through the use of questioning tactics, the former can also have a better understanding of personal traits of the latter. Then both parties enter the present stage, in which the former tries to build a bridge to match the latter's needs, wants or favors, and to lead the latter into entering the real sales transaction. The most popularly used presentation strategies are repetition and exaggeration. Repetition is realized by repeating the same utterances over and over again. Exaggeration is employed when the seller is introducing the

traits of certain merchandise to the buyer, usually by using some superlative adjectives and adverbs. Next is the consultation stage, in which the buyer evaluates the cost-benefit ratio, that is to say, the ratio between the expected/asked price and the satisfaction of his/her desire by the final purchase of the commodity. In this phase, the buyer may use certain strategies to persuade the seller to lower the price. Meanwhile, the seller also consults his/her own price/goods ratio and responds to the buyer with a modified offer of price. The structure of this phase tends to be recursive, that is to say, the buyer and seller modify their positions back and forth to achieve their final goal. If one party considers the cost ratio unfavorable and further negotiation as pointless, the party may end the pattern. If both parties agree on the suggested cost ratio, the sales transaction is finally made. After that, they will end the transaction by the seller' expressing his/her gratitude and hope for the buyer's coming again.

Theoretical Framework

Conversation Analysis

Conversation Analysis (CA), derived from American discourse analysis convention, focuses on the observation of the behavior of speakers in natural settings to discover the systematic characteristics and patterns of a discourse by means of inductive methods. In order to define CA, the definition of conversation should be given first. Traditionally, conversation means the familiar predominant kind of talk in which two or more participants freely alternate in speaking, which generally occurs outside specific institutional settings like church, court, classroom and so on (Levison, 1983). This definition tells us that a conversation is composed of three factors: the participants, the setting, and the action of speaking. Accordingly, Conversation Analysis can be defined as the study of talk. Based on Psathas (1995), Conversation Analysis, the study of talk-in-interaction, offers a methodological approach and develops rigorous, systematic procedures for studying social actions that can bring reproducible consequences. This definition demonstrates the subject, the aim and the meaning of conversation analysis.

Conversation Analysis has been developed and improved upon for several decades, and its range is far larger than the term "conversation" can imply. Its applications to the analysis of talks vary from talks in daily life to dialogues in novels, drama and other literary works. It has become the study object of various fields in language philology, such as socio-linguistics, anthropologists, pragmatics and so forth.

Speech Act Theory

John Austin (1962) stated that there are a number of utterances that do not just report or "constate" anything, but rather the uttering of the sentence is, or is part of, an action. That is to say, in view of social convention, single utterances of speaking possess a pragmatic "force" that conveys the intentions of the addresser and that has the potential for performing social actions.

According to Austin (1962), a sentence a speaker utters conveys three layers of meanings interrelated to one another: the literal meaning, the speaker's intention conveyed in the utterance and the effect that the utterance has on the hearer. In summary, by uttering the sentence, the three layers of meaning the speaker conveys can perform three acts simultaneously: locutionary acts, illocutionary acts and perlocutionary acts. Of the three acts, Austin counted the illocutionary act the central part of language function in that an illocutionary act is the actual performance of the speaker's purpose in speaking.

John Searle (1969) developed the theory, based on Austin's work, and then proposed a systematic framework to combine speech acts, or more specifically, illocutionary acts, into linguistic theory. Meanwhile, Searle contributed further to Speech Act Theory by observing and pointing out the

phenomenon of indirect speech acts. Direct speech acts, according to Searle (1975), are the utterances in which the sentence meaning conforms to speaker meaning. In terms of indirect speech acts, the sentence meaning may differ from the speaker meaning.

The problem resulting from indirect speech acts is how it is possible for the addressee to understand the indirect speech act when the sentence he/she hears and understands means something else. The solution suggested by Searle (1979) is that in indirect speech acts, the addresser communicates to the addressee more than he/she actually says by depending on their mutually shared background information, both linguistic and non-linguistic, along with the general power of rationality and inference on the part of the addressee.

Methodology

It is known that methodology is the procedure, by which the social research, whether quantitative or qualitative, are conducted and ultimately evaluated. To be more specific, researchers' methodologies guide them in defining, collecting, organizing and interpreting their data. Bearing reliability and validity of the investigation in mind, I made every effort to collect data by going to the markets, department stores and private stores in person. In order to make the data more representative, subjects of different jobs, gender and age groups are involved. Meanwhile, with the aim of achieving consistency in this area of my research, I focus on sales transactions dealing with cosmetics, clothes and daily consumed food like fruit, vegetables and so on.

As for instrument, each tape was recorded by my mobile phone, Samsung N7102. Since it is a commonly used tool for communication and entertainment in our daily life, the participants involved in sales transactions were less suspicious throughout the recording period. In order to get first-hand data, I was physically present each time during the actual transactions. On some occasions, I was a real customer and entered into actual transactions for the purchase of goods. On other occasions, I was one individual among a number of prospective customers and observed the whole process of the sales transaction. Each time, I recorded the verbal interactions, observed and took notes of the nonverbal behaviors.

After data collection, I transcribed the taped-conversations between salespeople and customers. To specific, pauses and non-verbal behaviors during the conversations are taken into consideration. In addition, phonological variation is dismissed due to the purpose of the present study. So the raw data are transcribed into Chinese after collection and then translated into English.

Data Analysis and Major Findings

From the collected data, we find that a sequential pattern governs the sales talk in Chinese. In order to provide a whole picture, I will provide examples that are observed in the speech events of sales in department stores, in private stores and in markets.

General Structural Analysis of Sales Talk in Chinese

The general sequential pattern of sales talk includes three possible stages: the opening stage, the middle stage and the closing stage. Each of these stages can be sub-classified. To be specific, the opening stage often consists of greeting and identification (the speech events involved in this paper do not include identification since the sellers wore name tags if they were in department stores, or they knew the buyers if they were in private stores, or they did not necessarily identify themselves if they were in markets). The middle stage is usually made up of approach and negotiation. In the approach stage, the sellers usually

start the transaction. The negotiation stage is composed of discussion, explanation, bargaining and the acceptance (or refusal) of the commodities. The last stage, the closing stage, involves the pre-closing and the leave-taking. Of the pre-closing, both parties show the desire to end the transaction. Leave-taking is realized by the conveyance of gratitude, courtesy and so on.

The opening stage usually starts with a formal set of greetings, which may include inquiries of the health of the two parties, or comments on the weather condition, and finally, a mention that there is some commercial purpose to the event. Therefore, as a type of service encounter, sales talk follows a fairly straightforward structure. In general, the formula in the greeting phase is an adjacency pair of greeting-greeting between buyers and sellers. Either the buyer or the seller initiates the conversation. An example is shown here.

(1) *S: Good morning.*

C: Good morning.

S/C: Isn't it cold recently?

C/S: Yes, indeed. I even don't know what to wear on such cold winter days. (Private store)

The middle stage will be analyzed from two perspectives, namely, approach and negotiation. This stage is a transitional stage from the greeting stage to the actual stage of sales transaction. In accordance with my observation, there are two types of approaches, the "may-I-serve-you" approach from the seller and the "merchandise" approach from either the seller or buyer.

As for the "may-I-serve-you" approach, which is often started by the seller, this involves two moves, namely, an initiating move and a responding move; or it is made up of three moves: an initiating move, a responding move, and a follow-up move. This approach is illustrated in Examples (2) and (3).

(2) *S: What can I do for you?*

C: I would like to get a kind of moisturizing lotion.

S: All right. Would this suit you? (Department store, cosmetics section)

(3) *S: May I help you? What would you like to buy?*

C: Thank you! I am just wondering. (Market)

The "merchandise" approach, however, differs from the "may-I-serve-you" approach. The "merchandise" approach, on the one hand, can be started by the seller offering the buyer to try a certain commodity, rather than with the technique of "may-I-serve-you". By making this initiating move, the seller intends to get a particular response from the buyer, which is the latter's acceptance of the offer. The seller mentions the brand name first, and then tries to explain the merits of the merchandise. The buyer accepts the offer to have a try and makes a positive comment on the merchandise.

(4) *S: Would you like to have a try?*

C: Well, what is it?

S: It is a kind of eye cream, good for your skin. And Estee Lauder is a very popular brand name.

C: Okay, let me try it. It is really nice. (Department store, cosmetics section)

On the other hand, the "merchandise" approach can also be initiated by the buyer who already has an item in mind and hopes to enquire about its availability or to get the information about its merits. These can be demonstrated in Examples (5) and (6).

(5) *C: Do you sell a woman dress for autumn wear now?*

S: Yes, we have a lot of brands and styles in stock. (Private clothes store)

(6) C: *Would you like to recommend a type of eye cream for a woman like my age?*

S: *Welcome to Lancôme, we have many types of eye creams designed for ladies of different ages. What about this one?*

C: *Would you like to tell me something about it?* (Department store, cosmetics section)

The act in the initiating move of Example (5) belongs to the subclass of elicitation. By making the initiating move, the buyer intends to elicit an answer from the seller. If the seller wants to maintain the conversation, he/she has to supply the missing information. The act in the initiating move in Example (6) belongs to the subclass of requestive, the illocutionary intent of which is to get the hearer to comply. So at the responding move, the seller chooses to provide the buyer with the information about the merits of the goods.

The stage of negotiation is necessary whenever people are dependent on one another for accomplishing objectives (Lewicki, et al., 1994). In general, three major procedures are required at this stage in order to draw the buyers' attention, to persuade the buyers to get the goods, and to satisfy the buyer in the end of the transaction. As for the first procedure, the sellers try to attract the buyers' attention so that the latter feels interested in certain goods. Then, the sellers make the buyers aware of the necessity to purchase this commodity and consequently decide to purchase it. In the end, the sellers get the satisfaction from the buyers' part and thus, successfully sell the commodity; or the direct business talk ends up with the buyers' refusal to take the commodity.

The last stage of a sales transaction, the closing stage, comprises the pre-closing phase and the leave-taking phase. Pre-closing refers to the stage at which either the seller or the buyer signals that he/she is to leave. This stage can also be sub-classified into two categories, depending on the agent who initiates it. Utterances that bring a conversation to an end may be realized by thanking the other party for favors done, or by apologizing when in the preceding exchange the speaker has failed to comply with a request, or by making a concluding remark and so on. It is observed that there are some expressions employed in the pre-closing stage in sales talk such as "*Okay*", "*All right*", "*Thank you so much*" and so on, which play a double role as an indication of expressing gratitude and the actual initiation of terminating the business talk. Example (7) is the pre-closing started by the buyer.

(7) C: *Okay, thank you!*

S: = *You are welcome.* (Market)

The other phase in the closing stage is leave-taking, serving as the last exchange between the buyer and the seller. This marks the end of the sequence and interlocutors will bring the conversation to an end. Still, certain adjacency pairs are employed like "*good-bye*", "*thank you*", "*see you later*", or "*hope to see you again*", as presented in Example (8).

(8) S: *Good-bye. Hope to see you again.*

C: = *Good-bye. See you later.* (Private store)

Still in some cases, the expressions of wishes, like "*having a good day (holiday, weekend, etc.)*" is also commonly used in my study. This is shown in Example (9).

(9) S: *Good bye, I wish you a good weekend!*

C: = *Good bye, you too!* (Private store)

Conclusion

In conclusion, from what we have discussed above, Chinese sales dialogues generally involve three main stages: the opening, the middle and the closing stages. Each of these stages can be sub-classified. To be specific, the opening stage is often made up of greeting and identification; the middle stage is usually composed of approach and negotiation, and the last stage, the closing stage, includes the pre-closing and the leave-taking.

Sales talk, as language used in the process of sales transaction, is not just a bunch of sentences. Instead, sales dialogue, applied by people in their daily life, is task-oriented, that is, to sell/buy certain goods at a satisfactory price for both the seller and the buyer. This indicates that people use sales talk to work for them to purchase or sell some goods, which conforms to Speech Act Theory: our words work for us in speech acts, and speech acts are ways of doing things with our words. Therefore, I hope that my study may somehow evoke attention to exploring speech acts in Chinese context.

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A Metaphor's Functions

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[Abstract] *Metaphor is no longer just a matter of language, but is conceived as one of the chief cognitive structures by which we understand the unknown and abstract through the known or concrete. The present paper aims at exploring the different functions of metaphor.*

[Keywords] *metaphor; rhetorical function; cognitive function; communicative function; cohesive function*

Introduction

The phenomenon of metaphor has been the topic of haunting interest among scholars. It is traditionally seen as one of the rhetorical devices employed to achieve the effect of comparison particularly in literary work. As a matter of fact, this understanding is limited in that metaphor is not only a matter of language, but also primarily a matter of thought and action. It is pervasive in both language and thought, and it plays an important role in our understanding of language and the world we describe through language. Since the 1960s, the study of metaphor has manifested depth and breadth. Some researchers begin to pay attention to the peculiar language phenomenon, and put it into their study. In his famous works *The Rule of Metaphor*, Paul Ricoeur (1975) put metaphor into the study field of discourse semantics from the perspective of discourse analysis. He argued that metaphor is produced out of a sentence, but reflects on a single word. Later on, cognitivists began to treat natural language as a product of the human mind and the cognitive world of the human speaker as the most important dimension of language. American linguists Lakoff and Johnson (1980) initiated the cognitive approach to the study of metaphor in their remarkable book *Metaphor We Live By*. They asserted that metaphor is far more than a rhetorical device rather it is fundamental to structuring of our thought and action as well. It seems all of a sudden the study of metaphor has reached its apex with the participation of scholars from various parts of the world. The links between metaphor and thought have been tightened by George Lakoff and others, in the proposal that the conceptual system is not only involved in the processing of metaphor, but that thought is itself structured metaphorically, and that the systematicity of metaphor on the surface of language merely reflects underlying conceptual structures in which something is understood, stored and processed in terms of something else.

Chinese scholars' works about metaphor can be classified into two categories. The first type of works, which was published during 1994 and 1995, aimed at describing the situation, the tendencies of metaphor study, and the introduction of some influential works from abroad. The lately published articles take metaphor itself into account. With the help of diverse methods, Chinese scholars such as Dingfang Shu (2000), Shiqing Yang (2000) and Wenfang Fan (2001) attempt to describe the phenomena of metaphor with their own creative views. However, owing to the complicated nature of metaphor, there is still a great need in the research of metaphor's functions in discourse. The present paper aims at exploring the cohesive and dynamic functions of metaphor in discourse.

Rhetorical Function

Although it is very limited, Aristotle's theory (1958) on metaphor enlightened the research on the rhetorical functions of metaphor. Aristotle used the term metaphor in two senses. The first sense refers to all figures of speech that use association, comparison and resemblance. In the second sense, the comparison is implied by an identification of the two things compared. It is obvious that the former sense emphasizes rhetorical aspect of metaphor and is mainly associated with poetry and poetic writing.

Cognitive Function

Although metaphor at the first sight is a phenomenon of language, the idea that metaphor is as much a matter of thought as of language has been around for quite some time. Lakoff and Johnson (1980) spelled out this idea in more detail with their distinction between linguistic and "conceptual" metaphors, which they described as mappings of knowledge about one conceptual domain onto a different domain. In using the term conceptual metaphor, Lakoff and Johnson sought to emphasize the distinction between metaphor as a kind of utterance and metaphor in the realm of thought. In their account, it is not the use of a linguistic metaphor such as TIME IS MONEY that is ultimately responsible for structuring one's understanding of time in terms of currency, but rather it is the metaphorical way of thinking about time that leads to the use of the verbal metaphor. Metaphor, on this account, is primarily a matter of thought. Both the verbal instantiations of the metaphor and the partial restructuring the way the metaphor's topic domain is understood are products of the underlying conceptual metaphor.

Most of our normal conceptual system is metaphorically structured; that is, most concepts are partially understood in terms of other concepts. So metaphor is actually a cognitive process, in which there are many new concepts being produced and formed into new categories. It reveals not only similarity but also dissimilarity, and seeking for similarity from dissimilarity.

So it takes shape first as a conceptual metaphor when we conceptualize our experiences from interaction with the objective world by projecting the well known to the less well known, the clearly delineated to the less clearly delineated. The spoken or written realizations of a conceptual metaphor are linguistic metaphors. Therefore, metaphor, to be more exact, is a cognitive tool.

Communicative Function

Metaphorical behavior includes both motivational and cognitive aspects. One motivational issue concerns the reasons for the creation of metaphorical expressions: why do they arise at all in communication? Ortony (1975) discusses the issue in terms of a general assumption and three related hypotheses. The general assumption is that metaphor fulfills the necessary communication function of conveying continuous experiential information, using a discrete symbol system. Three hypotheses pertain to the way in which metaphor fulfills this general function. One hypothesis is that a metaphor provides a compact way of representing the subset of cognitive and perceptual features that are salient to it. A metaphor allows large "chunks" of information to be converted or transferred from the vehicle to the topic. The second is the "inexpressibility", which states that a metaphor enables us to talk about experiences that cannot be literally described. The third is that, perhaps through imagery, metaphor provides a vivid and, therefore, memorable and emotion-arousing representation of perceived experience. These functions obviously implicate cognitive processes, but they are intended to explain what motivates the use of metaphor in communication.

Most generally, metaphor is not simply used as a linguistic ornament but serves an indispensable communicative function.

Cohesive Function

The network or web metaphor forms in a text might find similar illustration in Andrew Goatly's studies (1992). He says that the metaphor is $DEA/WORDS/TEXT=CLOTH/CLOTHES$, which emphasizes the way words hang together in text, rather than viewing them atomistically as discrete units. The cloth, the texture of discourse can now be conceived in terms of the parts and their relationship to the whole; the patterns created by metaphor in this case, with the strands of thread which are interwoven, represent the strands of meaning or lexical strings. It's well known that clothes are varied because their tactile and aesthetic qualities can be evaluated, and can be changed or improved. Though this metaphor of metaphorical function in texts seems a predominantly static view of language, it does allow us to talk about the processes, which create or change the text.

Although what Goatly illustrates simply suggests that language is more syntactic than lexical, the example can be borrowed to elaborate the dynamic function of metaphor in discourse organization, that is, the diverse structuring of concepts controls the choices of metaphorical lexis and the latter makes the whole text a unified entity. We saw in $A\ TEXT\ IS\ LIKE\ A\ PIECE\ OF\ CLOTH$ metaphor words from the vocabulary of cloth, such as "texture, weave, tailor, decorate, padding, rag, etc." form a systematic way of talking about the aspects of text. It is no accident that these expressions can form an experiential gestalt, which concerns ways of organizing experiences into structured wholes. The root metaphor $TEXT\ IS\ LIKE\ A\ PIECE\ OF\ CLOTH$ has an important effect on the formation of the conceptual system and people's cognitive pattern. So they can mean what they mean when they are used to talk about text because a portion of the conceptual network of cloth partially characterizes the concept of a text.

This part builds on the work of Lakoff and Johnson (1980). What they have done is based on the fact that we have certain preconceptual experiences as infants, such as experiences of body movements, our ability to move objects, to perceive them as wholes and retain images of them; and certain image-schemata which recur in our everyday bodily experience, e.g. containers, paths, balance, up and down, part and whole, front and back. They claim that most abstract concepts arise from these preconceptual physical experiences by metaphorical projection.

Lakoff and Johnson delineate metaphorical coherence from two aspects: coherence within a single metaphor and coherence between two aspects of a single concept. First, they start with the metaphor $AN\ ARGUMENT\ IS\ A\ JOURNEY$ to show coherence within a single metaphor. This metaphor has to do with the goal of the argument, the fact that it must have a beginning, proceed in a linear fashion, and make progress in stages toward that goal.

Second, they discuss coherence between two aspects of a single concept. They still employ the $JOURNEY$ metaphor that is used to highlight or talk about the goal, direction, or the progress of an argument. When we want to talk about the content of an argument, we use the structurally complex metaphor $AN\ ARGUMENT\ IS\ A\ CONTAINER$ because containers can be viewed as defining a limited space and as holding a substance.

It is this overlap of entailments between the two metaphors that defines the coherence between them and provides the link between the amount of ground the argument covers and the amount content it has. This is what allows them to "fit together". Then they generalize what they have found about the coherence between two metaphorical structures of the concept $ARGUMENT$. The most important thing to

bear in mind throughout the above study is that metaphorical entailments can characterize a coherent system of metaphorical concepts and a corresponding coherent system of metaphorical expressions for those concepts. Then it may be safe to say that experiential gestalt lays foundation of metaphorical coherence, and the latter one can be employed in analyzing discourse.

The following passage is an illustration of how metaphor is adopted to give a vivid description of one of computer programs in which “virus” is borrowed to make the abstract program concrete. Before we consider the coherence brought about by the metaphor, we will look at the cohesion achieved by metaphorical links in the passage. The boldfaced words are the metaphor root going through the passage as a thread to link the six sentences as a tight whole at least in form, through repetition (“computer viruses”), and reference (“they”) to use Halliday and Hasan’s idea (1976). Thus, we can see that the metaphor “virus” runs through the whole passage, helping make the topic a unified construction.

1. **Computer viruses** are programs designed to replicate and spread, sometimes indicating that **they exist**.
2. **Computer viruses** can produce a variety of symptoms on your computer.
3. **Some viruses** multiply without causing obvious changes.
4. **More malicious strains** can issue random sounds or greet you with unexpected screen message.
5. In extreme cases, **viruses** can damage files and hard disks.
6. **Computer viruses** can be classified by how **they infect** systems.

In the above text, the development of the root metaphor is indicated by straight lines, while the concepts related to the metaphorical cohesion are underlined. According to the *Oxford Advanced Learner’s Dictionary*, the definition of virus is “simple organism, smaller than bacteria, and causing infectious disease: the flu, rabies, AIDs, etc.” However, the word is used here to infer a kind of nasty damaging program in computer. We don’t want to go further into the similarity of them but to see how the whole passage is developed based on the use of metaphor.

If examined in a conventional way, metaphor at first seems to appear random, isolated expressions. However, if we take a closer look at the network the metaphor creates, we may believe that it is not random at all. Rather, the COMPUTER VIRUSES metaphor serves a complex purpose of characterizing the concept of a program from different perspectives, as our experiential gestalt will remind us of many words connected with “virus”. (For example, virus can exist, multiply, replicate, spread, and so on.) We automatically extend the computer virus metaphor into all areas concerning diseases. Detailed analysis of three aspects of the metaphor in the passage can be classified as follows:

Process of virus: exist, replicate, spread, multiply

Effect of virus: produce symptoms, issue, damage, infect

Characteristic: malicious, extreme

Some other nouns related: symptoms, strains, cases

The graph below shows the network the VIRUS metaphor extends in the passage.

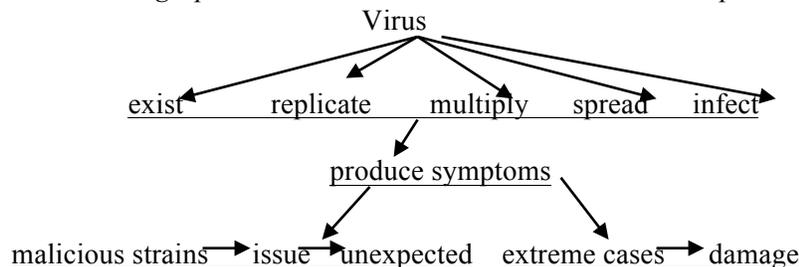


Figure 1. Relations Among the Items

Thus, it might be fair to get the following metaphorical entailments based on the experiential gestalt.

PROGRAM IS VIRUS

As virus can exist, replicate and spread,

program can exist, replicate and spread, as well.

Virus can produce a variety of symptoms,

so program can produce a variety of symptoms, too.

And virus can damage and infect,

therefore, program can also damage and infect.

It is the network of cohesion based on the COMPUTER VIRUS metaphor that links the ideas together, and the features related to the metaphor VIRUS interact with each other through describing its succession of process, effects, characteristics, etc. to develop the whole text. In fact, COMPUTER VIRUS has governed the choice of words and terms in the passage. For example, as soon as it is used, other irrelevant terms to disease will not be suitable here. The following diagram might show further how the metaphor dynamically makes the whole discourse well organized and closely connected by extending its applicability from local to global discourse.

The COMPUTER VIRUSES metaphor used in this passage can be treated as a root, from which the network of coherence derives. That is to say that the whole text is developed, organized and closely connected to COMPUTER VIRUSES, forming a web under the control of the metaphor whose dynamic function is manifested in explicit cohesion and implicit coherence. Of course, the analysis about the passage here is not exhaustive but it is sufficient to prove that metaphor does not only function at word or sentence level, but also at discourse level. It helps the topic development and forms a systemic framework of the text. We will continue to test this hypothesis with more examples.

Conclusion

The fact that people so frequently opt for the use of metaphor rather than a more “straightforward” literal utterance suggests that there must be some useful functions metaphor performs. As is demonstrated, metaphor is not only linguistic distortions of literal mental thought but constitutes basic schemes by which people conceptualize their experience and the external world. Even some of our common thought pattern and discourses are decided by these root metaphors to some extent.

Metaphor and its cohesive and dynamic functions in discourse have important implications for language teaching and learning, especially, in the area of reading comprehension and writing. The belief that metaphor is not only useful, but also necessary for describing various ideas has sparked much debate in educational circles. Some educational theorists adopt the position that “metaphor should only be used when an author is unable to be explicit or precise about the information to be conveyed” (Gibbs, 1994). But through the analysis above, it is clear that metaphor does have other kind of functions. At least, it can be used in discourse to extend the content and form the whole text as a network. Then in reading comprehension, it can help readers understand how the author develops the thesis. And in writing, it can help organize the text well. When teaching writing, teachers can strengthen the students’ sensibility to metaphor and encourage them to achieve variety and high quality writing with root metaphor. It is necessary to remind the students that root metaphors employed in their writing can lay the foundations for the following parts. If used properly, metaphor can be one important part for the construction of a mature piece of writing.

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Contrastive Analysis of Microstructures in Public Speeches by Native and Nonnative English Speakers

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[Abstract] Public speaking has been extensively used as a means of communication in realizing communicative purposes. In the field of school education in China, English speech organization and strategies have constituted an increasingly important part. Consequently, how to guide students to write a speech in a native way poses a big challenge to English teachers, especially in colleges and universities. By applying different speech microstructures, native and nonnative English speakers differ in their speech effect. Thus, a contrastive analysis is carried out with an expected effect of providing some enlightenment to both English teachers and language learners in China.

[Keywords] public speaking; lexical choices; discourse markers; rhetorical devices

Introduction

In recent years, English speech contests in China have gained increasing popularity throughout the country. However, measurement on the level of English proficiency does not depend solely on fluency or accurate and native-like pronunciation, it also takes the structural and stylistic organization of the speech into careful consideration. Even though some speech presenters can deliver their speeches in a rather fluent and eloquent manner, naturally different languages will have different preferences for communicative and rhetorical strategies. Consequently, those intrinsic differences will be bound to be reflected in speech writing.

Public speaking became a popular activity long ago. For students of English, public speaking in English is not only practical, but is also conducive to a good command of English in general. During one single speech presentation, multi-dimensional speech materials will be gathered. However, how to organize those messy materials into orderliness and rationality becomes a key concern for speech presenters. Speech presenters will first determine what effects they want to achieve and then select the structures and words that will best achieve them.

Furthermore, discourse practices are usually culturally dependent on rhetorical value systems and reflect cultural beliefs and assumptions. As for available means of persuasion in English public speeches, there can be a large number of communicative strategies. For example, except for structures, information can also be organized in various ways, including definition, exemplification, statistics, comparison and contrast, illustration, proverbs, slogans, quotations, repetitions (restatement) and so forth. Of course, they are rather simple and commonly used representations of communicative strategies in speeches. It seems endless for those whoever would like to take every perspective of communicative and rhetorical strategies into full consideration while making analysis on public speeches. Correspondingly, relevant theories concerning lexical choices, discourse markers and rhetorical devices in public speeches have been carefully and exquisitely investigated and expounded. In reality, many factors can be responsible for the impressiveness in public speeches, such as clarity, accuracy, specificity, concreteness, economy of words

and so forth. Therefore, lexical choices, discourse markers and rhetorical devices are not complete but necessary communicative strategies in realizing the effectiveness in the speeches.

Lexical Choices and Style

It is known that words are vital to thinking since thought and language are closely linked. Consequently, in making speeches, whether the speakers can use “just the right words” becomes an important issue. Of course, speakers’ ideas shouldn’t be hidden in a thicket of wasted words. Instead, speech presenters should lay much emphasis on the use of accurate, concrete and familiar words. In addition, public speeches also have to reveal some characteristics including being personal, direct and instantly understandable. In a word, language in public speaking should be immediately accessible to the audiences’ comprehension. Here, the author would like to take a speech entitled “The Teen-Age Marriage” for example. Some of the lexical words and lexical combinations in it have been selected and boldfaced for illustration.

1. **immature, irresponsible** and **ill prepared**
2. been carefully **brainwashed**
3. **frightening sympathetic** look
4. marriages **annulled**
5. **marital hardships**
6. **danger** of **laziness**
7. **fatigue** or **exhaustion** or **sleepiness** or **sore feet**
8. **stamp out** teen-age marriages

Usually, vividness in language can arouse interest, hold attention and enhance comprehension with imagery, leaving people with a fresh impression. With the application of the words in Examples 2, 6, 7 and 8, abstract issues become concrete and lifelike, being visualized. Lexical choices made in Example 1 are a combination of adjectives used to describe qualifications of the teenagers. They are rather specific and easy to be comprehended. Finally, boldfaced words in Examples 3, 4 and 5 are representative enough to show the appropriateness in language use in public speeches by native English speakers. For the sake of comparison, a corresponding speech made by a nonnative English speaker has been selected in the meantime.

1. **sophisticated** technologies
2. **sad** and **hurt**
3. a **miserable, pitiable**, homeless wanderer
4. a **great**, a **heavy** price
5. **disseminate** competition and fair play

Obviously, Chinese learners of English tend to use more adjectives in their speeches. However, there is an inclination that they are used to juxtaposing synonyms and using abstract words, which makes their speeches vague, confusing and even distracting. Moreover, clarity in speeches lies in saying specifically, concretely and accurately all that needs to be said in order to communicate the idea and no more. However, ostentatious and unfamiliar words applied in Example 1 and Example 5 will hinder audiences’ comprehension, and meanwhile, reduce the effectiveness in the speech. To some extent, public speeches by Chinese learners of English tend to show many characteristics of being prosaic and speakers usually speak out sternly from a sense of justice, whereas from the examples aforementioned, it can be sensed that some of the lexical words selected are too superficial to go deep into the minds of the audiences. Quite often, those words can only heighten certain kinds of environment, but cannot display anything

concrete or impressive, whereas the situation is rather different from those in speeches by native English speakers.

Discourse Markers and Logic

As for the observation on discourse markers in the present study, it should be noted that discourse markers are linguistic devices that help to structure the discourse. They have been studied under various labels, such as discourse connectives, discourse operators, sentence connectives, semantic conjuncts and so forth. Nevertheless, in essence, they might be considered lexical expressions drawn primarily from the syntactic classes of conjunctions, adverbs and propositional phrases. A working definition of discourse marker is as follows: they are used in a syntactically parenthetical manner and might be thought to be explicitly meta-discourse content on different levels (Ran, 2000). Before the study, the author already acquired an assumption concerning the ratio of amplifiers. It is assumed that Chinese learners of English will employ amplifiers at significantly greater median rates than native speakers do. Earlier investigations of foreign language learners' use of amplifiers and emphatics, as well as other expressions of certainty and definiteness, have already found that nonnative speakers frequently rely on a more limited lexical and syntactic range of these devices and employ them with significantly higher frequencies than native speakers with similar levels of schooling (Hinkel, 1997; Hyland & Milton, 1997).

Even though discourse markers do not affect the propositional content of the utterances in which they occur, they can be applied to organize information, express attitudes and prompt communicative situations. The function of discourse markers lies in three aspects, including discourse organization, personal negotiation and meta-language. It's believed that the meaning of discourse marker is procedural rather than conceptual. The core meaning specifies the markers' intrinsic contribution to the semantic representation that will constrain the contextual interpretation of the utterance (Redeker, 1991, p. 1164) and markers function in action or exchange structure by virtue of indicating or predicting changes in the speakers' cognitions and attitudes (Redeker, 1991, p. 1169). In fact, discourse markers can constitute great linkage between the upcoming utterances with the immediate discourse context. However, one phenomenon has been observed concerning the use of discourse markers by nonnative English speakers. See the following examples:

1. I'm too young to have experienced the time when the Chinese people had no right to choose. **However**, as the next century drawing near, it's time to ask: what does choice really mean to us young people?
2. She loves reading, enjoys watching soap operas, **but** is absolutely bewildered by the Internet, IT industry and computers.
3. **Yet** in the meantime, many problems **still** exist.

According to the examples aforementioned, sometimes using contrastive discourse markers has become a habit for the Chinese learners, but except for those markers, there are no contrastive semantic relations detectable in the sentences, just like in Example 1 and Example 2. At other times, there seems to be unnecessary and repetitive applications of contrastive discourse markers, as is shown in Example 3. The use of inferential markers can produce a feeling that any comments or conclusions to be made are credible since there have been supportive evidences mentioned in the former parts. Naturally, the use of inferential markers can lead audiences to easily accept the reasoning logic in the speakers' delivery of ideas since there have been supportive proofs stated in the former or later parts. See the following examples:

1. She had no one else to whom she could give attention; **so** she had to have a receiver.

2. Mud slinging has come to be an acceptable tactic; **so** we aren't surprised when a political campaign becomes a smear campaign.
3. **As a consequence**, the school hires older teachers or beginning teachers who use the small school as a stepping-stone to better jobs.

It can be stated from the observation in the study that discourse markers are multifunctional linguistic issues, whose scope is inherently variable so that they may comprise both inter-sentential and intra-sentential units. For Fraser, the definition of discourse markers can be as easy as "an expression which signals the relationship of the basic message to the foregoing discourse" (1996, p. 186) and discourse markers are claimed to be syntactically and semantically optional since the removal of them will not alter the grammaticality of their host sentences (Fraser, 1988, p. 22). Also, discourse markers don't enlarge the possibility for a semantic relationship between the elements they associate. However, without those discourse markers, the speech structures will be disconnected and disordered with dry semantic relationships. In constructing a discourse, they perform many essential textual functions like cohesion, continuation, constraint, encapsulation and prospection. It can be seen that even at the textual level, there is still a large space for further study on discourse markers.

Rhetorical Devices and Forcefulness

By keeping the emphasis on the informative and persuasive nature of the topic instead of the beauty, and by keeping the emphasis on the functional nature of the language instead of the poetic one, speakers will be able to make their speeches clear, vivid, emphatic and appropriate without being affected and artificial. Appropriate lexical choices and varied discourse markers can contribute much to vividness in the public speeches. However, vividness and effectiveness in speeches also stem from figurative use of language, especially various figures of speech. Rhetorical devices possess universal applicability and will naturally increase the force of the language. For example, by using antithesis, two contrasted ideas are placed side by side for emphasis and rhythm. Arranged this way, two ideas will provide a sharp and forceful way for measuring difference. The flexibility and richness in the application of different rhetorical devices indicate that figures of speech can be an important, effective and available linguistic means to present public speeches. After all, impressiveness depends on a fresh, incisive way of viewing the objects one is speaking about. With regard to this, it can be said that rhetorical devices just offer a special way to view the world and to present it.

For example, as one widely used figure of speech, parallelism can make the structure of the speech compact and well organized. It often gives points a sufficient relation to each other and makes the speakers' choices of ideas clear. Sometimes, a series of parallel words or sentences can convey ideas in ascending order of importance. Progression of ideas arranged in such a way is just like climbing a ladder, each idea outweighing the preceding one until reaching the summit. To some extent, it can be said that the more the speakers can relate their ideas to each other, the more unified the speech will be. Of course, providing unity is one way of increasing the impactness and effectiveness of the speech. Take the following two paragraphs for example:

Nonnative English speaker:

You may have an account in overseas bank where you can deposit and withdraw your money within one day. You may stay at home while joining a distance learning class from another side of the globe. You may be skiing on the top of the Alps while managing a business over the Internet.

Native English speaker:

Maybe you can tell that I believe the teacher is most to blame. I believe that a truly good teacher can accomplish wonders, and I believe that he can do it without much help from laboratories or movie projectors.

It seems that the first parallelism applied by the nonnative English speaker is simply a juxtaposition of facts while the second one is a good example to show how logical coherence can be produced, apart from stylistic features. However, even though rhetorical devices can be used to increase the vividness and force of the language, there should also be a consideration of the application frequencies. Exceeding the appropriate frequencies, naturalness in expression will be damaged whereas artificiality and ostentation will be triggered in the meantime. From this perspective, it is reasonable to say that the application frequencies of some rhetorical devices are extraordinarily large in the public speeches by nonnative English speakers from the judgment of native speakers.

Conclusion

As a medium of communication, language can be highly contextualized, being not simply a system of signs to be coded and decoded but more importantly, being a bearer of cultural values and norms. Then naturally, different cultural backgrounds will trigger different logic in thinking, which can correspondingly be reflected in the communicative strategies applied in distinct languages.

Students' choices of communicative strategies in public speeches can reflect their sociolinguistic competence and strategic competence in foreign language learning. It has been frequently stated that public speaking is a social activity, which indicates that this communicative activity will surely witness influences from the social elements, especially from culture. Compared with the native environment for English learning, there is a little more forcedness and artificiality in the foreign language learning environment of China. However, at least, teachers can enhance their trainings on students' thinking habits in the foreign language, which demands teaching foreign language cultures to students beforehand. Every language is unique in its conceptual system. The accumulation of conceptions can reflect the uniqueness in the corresponding culture and then forwardly the formation of a large number of new concepts in turn demands deeper understanding about a culture. In other words, in foreign language learning, learners' lingual perception in the foreign language should be polished. It might be considered as trainings on students' cultural competence. However, Kramsch (1983) believed that one of the principal values of learning culture was to develop an understanding of one's own culture, understanding one's own cultural behavior, its idiosyncrasies, contradictions, its prejudices and ethnocentric outlook. It has given foreign language teachers in China an inspiration that in foreign language teaching, teachers should lay equivalent emphasis on the teaching of cultures, both the culture of students' mother tongue and the culture of their target language. That's why it might be considered unscientific to absolutely exclude mother tongue or excessively depend on mother tongue in foreign language learning.

Lexis is one of the three essential elements of language and constitutes an indispensable part in language teaching. It has been stated that the aim in English teaching in China is to foster students' communicative competence in English. Being a kind of linguistic competence in communicative competence, lexis is essential for smooth communication and even for effectiveness in communication, as has been shown in the study. Correspondingly, teaching students foreign language lexis is necessary for English speech teaching. However, the special enlightenment from this study is that functional words should also be laid balanced attention in foreign language teaching since their proportions in public

speeches are not less than those of lexical words. As for the teaching of lexical words, teachers should put their emphasis on familiarizing the students with the appropriate and effective usages of those words in specific contexts but not on remembering those vocabularies.

Then, as for the teaching and learning of discourse markers in the foreign language, it is obviously insufficient for students to know the meaning of each discourse marker. What should be specially paid attention to is that even though some Chinese discourse markers share almost the same meanings with those English ones, their functions can never be the same, and comparatively speaking, there is a larger flexibility and instability in the application of English discourse markers. Consequently, students should be able to understand and distinguish functions of different discourse markers in constructing semantic and structural relationships in the discourses. Sometimes, even trivial differences in the usage of discourse markers in different languages can cause great confusion and even misunderstanding.

Finally, it is conspicuous that the application of rhetorical devices in public speeches can intensify the forcefulness in those speeches. However, Chinese learners of English cannot use figures of speech in a native and natural way. The rhetorical devices, which are more convenient and proficient for the foreign language learners in China, are not rich enough. The linguistic phenomena observed in the study indicate that in daily foreign language teaching, teachers should increase students' sensitivity in the recognition of rhetorical devices and after that, teachers should give them relatively systematic explanation on those devices observed. Furthermore, comparison can also be made between the usages of the same rhetorical devices in different languages. If so, students' communicative competence in the foreign language will be fully activated.

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The Metafunctional Analysis of Political Speech: A Case Study of One of Hillary Clinton's Speeches

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[Abstract] This paper has made a discourse analysis of a speech given by Hillary Clinton based on the Systemic-Functional Grammar in order to explain aspects such as ideology, purpose etc. of the speaker's inner world in which meanings were expressed or hidden in her wording. The possible sociological reasons for her choice of wording have also been discussed. The paper consists of three main parts that correspond to the three metafunctions: the Interpersonal Function, the Ideational Function, and the Textual Function.

[Keywords] Systemic-Functional Grammar; speech; metafunction; discourse analysis

Introduction

The speech to be analyzed was delivered by Hillary Clinton, the former American Secretary of State, January 21, 2010, at the Newseum in Washington, D.C. The reason the speech was chosen for analysis was based on the following considerations: First, it is for the need of cross-cultural communication. Issues about the Sino-American relationship, whether they are commercial, political or cultural, have always been cared about by Chinese people. Sufficient understanding of each other is a basis for friendly communication through which a lot of unnecessary friction or misunderstanding can be avoided.

Second, though there are lots of approaches to mutual understanding, the study of political life is still the most efficient and direct, since the daily life of everyone is, more or less, related to politics.

Third, the speech is a major method used by politicians because it can convey the ideas of the speaker to his or her listeners clearly and directly. Since a speech is a special conversation in which there is a rare direct dialogue between the speaker and the audience, the speaker has to pay much attention to the organizing methods of his or her language. Analysis of the relationship between the speaker and the audience can disclose people's values (including the speaker's in a general sense) decided by the social-cultural background.

Fourth, although Google's review of its business operations in China was basically a commercial event, and Google has withdrawn its business from Chinese mainland, it definitely would have some influence on the Sino-US relationship since economy is closely related to politics. From Hillary's speech, we can see the different political views and national interests between China and America.

Therefore, the analysis of the chosen speech is significant based on the above given reasons. We adopt Systemic-Functional Grammar as the analyzing tool because it can not only contribute to the understanding of the speech but can also contribute to the evaluation. The evaluation, as Halliday (2000) said, "...is very much harder to attain... It requires an interpretation not only of the speech itself but also of its context (context of situation, context of culture), and of the systematic relationship between context and speech" (41).

The Metafunctional Analysis of the Speech

Halliday views language development in adults as a set of highly coded and abstract functions, which are metafunctions: the ideational, the interpersonal, and the textual functions. These metafunctions appear at a new level in the linguistic system, taking the form of “grammar.” The grammatical system has, as it were, a functional input and a structural output; it provides the mechanism for different functions to be combined in one utterance in the way an adult requires (Hu, 2006). In the following part, Hillary’s speech will be analyzed in terms of the three metafunctions of the functional grammar.

The Interpersonal Function: The Analysis of Finite Modal Operators

Interpersonal function is realized by mood and modality. Mood shows what role the speaker selects in the situation and what role he assigns to the addressee. Modality specifies if the speaker is expressing his judgment or making a prediction. Since most speeches use declaratives as their main mood, the following speech will be analyzed in terms of finite modal operators, which are the main source of the modality.

Modality is the expression of a speaker/writer’s attitudes towards a proposition. There are a number of ways in which modality can be expressed. “The most obvious, and one of the main structural justifications for including Modality as a function of the mood in English is through modal verbal operators. In most cases, a modal operator expresses the speaker’s attitude at the time of speaking” (Thompson, 2000, p. 58). English uses a wide variety of modal operators, which are attached to the verbal groups as separate words. The modal operators used in the speech can be seen in Table 1.

Table 1. Modal Operators in the Speech

Types of modal operators	Must	Can	Should	May
No. of instances	12	23	5	3

The modal operators represent different meanings. As Thompson (2000) said: “...the speaker may, for example, signal a higher or lower degree of certainty about the validity of a proposition; or a higher or lower degree of pressure on the other person to carry out a command. It is possible... to establish three basic values or points on the scale: high, median and low for obligation and probability” (p. 59).

The following part is going to dwell on the meanings of the modal operators in the speech in connection with probability and obligation respectively. We will take some sentences from the speech as examples.

First, I’d like to talk about the functions and meanings of the word *must* used in clause “*We must work to advance the freedom of worship online just as we do in other areas of life.*” Audiences accept a speaker if the speaker is also one who should assume responsibilities. The word *must* represents a high value of obligation or probability. The reason why the speaker did not use the word *should* is because the word carries less obligation than the word *must*. The first person pronoun *we* in this clause includes the speaker, which alleviates the strong mood caused by using the word *must*. Therefore, the speaker herself is also included whenever she talks about the person who should take responsibilities. In other words, in the case of shouldering responsibilities, it is easier to get the audience accept them if the speaker is also one who should assume responsibilities.

The word *can* represents a low value of obligation or probability. The clause “*In this context, the internet can serve as a great equalizer*” infers that it is probable but we are not so sure about the future,

and we need to make more efforts to do so. The reason the author did not use *should*, *must* or other modal operators is as follows. Obligation represented by the finite modal operators comes from two sources: one from the speaker who imposes it upon himself or herself and another from the outside world, including physical environment or other persons. If the obligation comes from the speaker's own knowledge and if the speaker uses such modal operators as *should*, *shall*, or *must*, which represent a higher degree of certainty about the validity of a proposition, it means the speaker imposes his or her own attitude upon the audience and rules out any possibility of making choices by himself or herself. Therefore, what she could do was just to choose a modal operator with a lower certainty so that the audience could agree with the validity of her proposition. So, we think the modal operator she used here is appropriate.

There is one case of the use of the word *should* in the clause "*Both the American people and nations that censor the internet should understand that our government is proud to help promote internet freedom.*" The word *should* represents a median value on the scale of obligation. The word *must*, although it represents a high degree of obligation, is inappropriate because it then would mean to impose her opinions on the audience.

The word *may* represents a low value of obligation or probability. For example, in the clause "*The freedom of expression may be the most obvious freedom to face challenges with the spread of new technologies, but it is not alone,*" Hillary used *may* to show that it is just her own opinion, and she was not so sure about it.

From the analysis of finite modal operators of the speech, we can see that Hilary was very careful with them. This is because the use of finite modal operators involves the speaker's judgment on the relationship between him/her and the listeners. In the speech, Hillary put herself in a lower position, although her social position was much higher than the audience members', through the careful choice of finite modal operators so that the audience would not feel that those viewpoints were imposed on them and would like to accept them.

The Ideational Function: The Analysis of Transitivity

The ideational function is to convey new information, to communicate a content that is unknown to the hearer. Present in all language uses, the ideational function is a meaning potential because whatever specific use one is making of language, he/she has to refer to categories of his/her experience of the world (Hu, 2006, p. 312). The process types are organized under the system of transitivity. The system of transitivity involves the process itself, the participants in the process, and the circumstances related to the process.

The material process, mental process, relational process, and existential process make up the majority of the speech. Every single article has different proportion of the processes. We have to explain it according to the speech itself and the context in which it was in. In this speech, Hillary had at least two purposes: one was to make American values acknowledged; the other one was to criticize other countries for their restrictions on the internet, especially China. These two purposes are closely connected. The speech can be easily explained in this context. The first thing, generally, she would do was to find out the problems. This could be accomplished by using many existential processes in her speech. The second thing she would do was to understand the problems for their future solution. This could be done by using a mental process and a relational process mainly in her speech. This is because getting to know something is a subjectively mental activity, and only in relation can a thing be understood, since nothing exists independently. The third thing she would do was to solve the problem. This could be finished mainly by

using a material process in her speech. At last, in order to win support from the audience, she had to create a good image of America. This could be done by mainly using a mental process, a material process, and a relational process.

The Textual Function: The Analysis of Lexical repetition and Reference

The textual function refers to the fact that language has mechanisms to make any stretch of spoken or written discourse into a coherent and unified speech and make a living passage different from a random list of sentences (Hu, 2006). Since this paper concentrates on the relation between the language and the purpose of the speaker, only the coherence of the textual function will be analyzed because the purpose is nothing but a mental phenomenon. The whole speech is combined by 44 conjunctions, of which 26 are *and*. *But* sets up a relationship between propositions or proposals instead of between phenomena of experience. The relation cannot be found between the meanings conveyed by the clauses. The same is true of the conjunction *and*, which belongs to additive class of cohesive conjunction that can establish so many relationships that its meaning is very vague. The two words cannot reflect, to a great extent, Hillary's mental phenomenon, i.e. her coherence. So, we have to ask how the coherence is achieved through means in the speech. It seems the important means that serve Hillary's purpose are lexical repetition and reference. In the following part, the two means will be discussed.

The Analysis of Lexical Repetition

Continuity may be established in a speech by the choice of words. This may take the form of word repetition or the choice of a word that is related in some way to a previous one (ibid). From the further analysis of the speech, we can clearly see how Hillary conveyed her meanings through lexical repetition. In the following, the main structure of the speech will be introduced by concentrating mostly on the analysis of lexical repetition.

First, through the repetition of the words *freedom(s)* (33 times), *human rights* (6 times) and *internet*, Hillary told the audience the general topic she wanted to talk about. Second, the repetition of the words *China*, *Vietnam*, *some countries* and *dictatorships* exemplified to the audience the current situation she had observed of the other countries. Third, the clauses "*And that's why we believe it's crucial that its users are assured certain basic freedoms*" can be regarded as a transitional stage that aimed at establishing the relation between the previous section and the following detailed topics she wanted to talk about. It is worth noting that Hillary used 5 subtitles starting with the word *freedom...*, which gave the audience a clear frame of her speech.

From the analysis of the speech, we can say that the lexical repetition plays the most crucial role in maintaining the coherence of the speech. Generally speaking, it is due to the characteristics of a speech. In a speech, it is difficult for the audience to grasp the logical connections between messages because they can only handle one sentence at a time. The messages are conveyed in a speech quite differently from the ones in a book, which a reader can read repeatedly until he/she understands them. Therefore, Hillary had to repeat the messages by the lexical repetition to maintain their fluent conveyance.

The Analysis of Reference

Reference is the set of grammatical resources that allow the speaker to indicate whether something is being repeated from somewhere else in the speech or whether it has not yet appeared in the speech (Thompson, 2000). As we know, a speech needs not only maintenance of the topics but their progression, also. Through the analysis of the speech, it is found out that the progression of the speech is mainly

achieved by using reference. As this paper is designed to analyze the relationship between the language and the purpose of the speaker, it is worth studying the intention of the speaker of using reference for progression of the speech.

Hillary used many third-person personal pronouns and demonstratives for the progression of the speech. The most-used ones are *it*, *they*, and *that*. Examples are listed below.

In the clause "*it's about what kind of world we're going to inhabit*," Hillary used the word *it*, which is a third-person pronoun, to refer to *this issue* in the previous clause, which means internet freedom.

The first *that* in the clause "*And that's one channel of communication that does not rely on technology*" is derived from the previous clause.

In the clause "*They have provided a lodestar to every succeeding generation – guiding us, galvanizing us, and enabling us to move forward in the face of uncertainty*," the word *they*, which is a third-person pronoun to refer to people who adopted American principles. In the clause, "*They have violated the privacy of citizens who engage in non-violent political speech*," the word *they* refers to the countries that restrict free access to information.

In fact, Hillary must have known where to use the lexical repetition and where to use reference. The choices she made were not so arbitrary as they seemed to be, since it was not an informal conversation. Since all the third-person personal pronouns and demonstratives she used are anaphoric, her intention is very apparent. What she intended to do was to refresh the memory of the audience by using the anaphoric references, which would make the audience recall what she had said. So the audience's impression of the relationship between the internet problem and the efforts made by America was strengthened over and over again. This automatic process of recalling required by the anaphoric reference is surely much better than the lexical repetition of which the meanings are imposed on the listeners.

Therefore, based on the analysis above, the way in which Hillary's wording was organized as far as references are concerned was intentional and conscious for the purpose of celebrating American values of freedom.

Conclusion

The interpersonal function embodies all uses of language to express social and personal relations. This includes the various ways the speaker enters a speech situation and performs a speech act (Hu, 2006). In this speech, Hillary wanted to celebrate American freedom and criticize other countries. Thus, her wording is intended to express her opinions about issues concerned in order to influence audience's attitude towards internet freedom. A speaker must express his or her opinions about something to identify with the audience and, thus, win support from them. Based on the speaker's opinions, the audience can understand his or her standpoints and values. Through the analysis of the speech in terms of interpersonal function, we can disclose what kind of relationship she wanted to establish between her and the audience.

From the analysis of the transitivity in the speech, we can find that, first, Hillary adopted a problem-orientated mode. This was not a social report or an academic speech. The duty of the leader of a country is mainly to solve the most difficult current social problems the people face in their daily life. Those who can do this are most favored by the people. Second, Hillary used a considerable amount of relational processes, which can be shown by the high percentage of them to serve her purposes. In doing so, she made the people feel that America is where Americans could realize what they wanted and could guarantee individual freedom, while other countries are too authoritarian. Third, through the use of

material processes in the speech, Hillary created an image of America as a responsible and just nation favored, undoubtedly, by individuals.

Finally, the analysis of textual function reveals that, first, through the lexical repetition, Hillary maintained the topics she wanted to talk about and formed the framework of her speech. The adoption of this method was for the need of the speech, which was decided by the features of every speech. Second, through the smart use of reference in the speech, Hillary successively strengthened the audience's memory of the American values of freedom. She imposed her value judgment of other countries in an acceptable way to the audience, who would feel that if the world would only adopt the American style, it would be better. The purpose of using reference in the speech was to help the audience recall what had happened. During the process of recalling, it seemed as if people made judgments due to their own understanding. However, it cannot be denied that it was Hillary who helped the people complete the process of judging. This discloses the deceptiveness of her speech.

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The Diversity of Chinese *Mianzi* Explicitness

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[Abstract] *The study attempts to present the diversity in interpersonal relationship of Mianzi explicit expression from an identity approach. It aims to uncover its diversity in interpersonal relationship from self and social levels (in-group; out-group, in particular). The examples reveal that distinctiveness exists in different interpersonal relationships in Mianzi explicit expression. Following the analysis of the display of diversity from self and social levels, the present study provides a tentative account of why diversity exists in Mianzi explicit expression from the identity perspective.*

[Keywords] *Mianzi; diversity; identity; interpersonal relationship*

Introduction

The study of face has been the focus in pragmatic research. Recently, different approaches of face studies have been conducted beyond the politeness theory, which shows great interest and heated discussion in interface studies on face. The notion of face was first introduced by Goffman (1955/1982) to the linguistic world in terms of “face” and “facework.” Then, it was elaborated into positive face and negative face in politeness theory put forward by Brown and Levinson (1978/1987). Later, Chinese scholars gave further accounts on face from various angles, such as exploring the relationship among favor, face, and power (Hwang, 1987; Zhai, 2004), metaphorical features of “lian/mian” (Wen & Wu, 2007). Recently, identity theory has been introduced into face analysis, among which the Self-Aspect Model of Identity (SAMI) put forward by Simon (2004) provides us many potential research angles in face study.

Great ranges of scholars agree that the concepts of face in politeness and identity theory are closely interrelated and need further exploration of their interrelationship (Ruhi, 2009). According to Haugh, both face and identity involve “external evaluations of oneself, or the group to which one belongs” (Haugh, 2007, p. 664). However, the exact interpretation of the interconnections between face and identity remains unclear, murky, and is in need of further exploration (Spencer-Oatey, 2007); the conceptualization of face as a component of identity is generally accepted.

However, the explicitness of Chinese face, such as “meimianzi” (have no face) or “diulian” (lose face) etc., has no similar expression in English and has not been given enough attention (Zhou, 2012; Zhou & Zhang, 2013; Zhou & Liu, 2013). None of the above single perspectives or models can fully interpret the explicit expression phenomenon of Chinese face. Therefore, on the basis of Brewer, Gardner, and Spencer-Oatey’s division, the present study aims to elucidate the diversity in interpersonal relationships of Chinese *Mianzi* explicitness from the self level and the social level.

Analytical Framework

Identity theory, which was originally proposed in socio-psychology, has been introduced into face analysis. So far, there have appeared different approaches to identity, such as the sociological approach, psychological approach, and socio-cognitive approach. Simon’s (2004) Self-Aspect Model of Identity (SAMI) exemplifies well the blending structure and elements in current identity approach. In the SAMI

model, identity is proved by analysis from two perspectives, social and cognitive. Self-aspect is considered to be the social-cognitive theory for interpreting or explaining people's behavior and experiences. Spencer-Oatey (2007) has developed a new approach to identity and face based on SAMI by differentiating face and identity and further putting forward the idea that face is associated with affective sensitivity. According to Spencer-Oatey (2007), face and identity can be construed from the cognitive and interactional perspectives, echoing Simon's cognitive and social layer. As a result, she has formulated a three-tier analytic frame (individual, group, and collective) compared to Simon's dyadic division and Brewer and Gardner's individual, interpersonal, and collective levels.

Brewer and Gardner (1996) propose the in-group and out-group concept by establishing individual, interpersonal, and collective levels. The roles of in-group and out-group membership function greatly in conceptualizing self image. According to Brewer and Gardner, in-group membership provides the reference-frame for evaluating self at the individual level and selecting significant others at the interpersonal level. Besides, the comparisons between in-group and out-group identity help define self-concept. Gao and Toomey (1998) take face into consideration from the cross-cultural communication perspective. They argue that the self-other layer plays an important role in understanding Chinese face. It shows that one's in-group and out-group contexts influence the affective elements of gaining and losing face in Chinese culture. Scollon and Scollon (1995) assume that a boundary-discriminating activity is logical and regulative in Chinese culture; moreover, the distinctions between insiders and outsiders affect interpretations in every perspective of Chinese culture.

Considering all the analytical frameworks of analyzing face in existence and the unique explicit expression of Chinese *Mianzi*, we attempt to uncover its diversity and multiplicity in interpersonal relationships from self and social levels (in-group; out-group in particular). According to Gu (1990), niceness, trustworthiness, caring, helpfulness, and empathy are considered to be the five common criteria of an insider. The distinctions between insiders and outsiders prove to be indicative in interpreting the verbal expressions presented in the in-group and out-group context (Gao & Ting-Toomey, 1998). The in-group level can be mainly categorized as family members, such as parent-children, siblings, relatives, etc. The out-group level can be termed as the relational ties outside the kinship network, such as friends, colleagues, classmates, neighbors, sellers-customers and etc.

We adopt an identity approach to our investigation of Chinese explicit expression of *Mianzi* for three primary reasons: (1) Chinese explicit expression of *Mianzi* is a common phenomenon in China among interlocutors with different identities; (2) attributes in identity are sensitive factors to this explicit expression; and (3) previous research reveals that identity and face concerns are highly salient in *Mianzi* explicit expressive discourse.

***Mianzi* and different identities**

The interpersonal relationships do function a lot in *Mianzi* explicit expression. Different interpersonal relationships generate various identities, which bring about changeable understandings toward *Mianzi* in various contexts. On the basis of Spencer-Oatey's individual, interpersonal, and collective levels in analyzing face from identity approach, a new model is created considering Chinese uniqueness in face interpretation, that is, self-identity and social-identity, which involves in-group and out-group layers. Individual face is revealed differently in the in-group field and the out-group field. What's more, in the social interaction level, the change in those two fields has roles to follow.

Self-Mianzi

Chinese perceive *Mianzi* differently while taking self and other into consideration. Therefore, *Mianzi* has different conceptualizations in terms of self-identity and other-identity. The following examples help us understand how *Mianzi* is interpreted through the self-identity perspective.

(1) (Bai Yun and Bao Jun are a couple. They argue about his salary. Bao Jun feels uncomfortable for being blamed by his wife, Bai Yun.)

Bai Yun: jia han jia han chuan yi chi fan, wo bu rang ni yang wo jiu bu cuo le, ni hai rang wo yang ni, ni ke zhen bu pa han chan.

(The husband should be responsible for raising a family. It's not the wife's duty. How dare you ask me to support the family? What a shame for you!)

Bao Jun: ni neng bu neng gei wo liu dian mianzi?

(Would you please give me some face?)

This is a talk about income between a husband and wife. The wife, Bai Yun, blames her husband, Bao Jun, for not being able to earn enough money to support the family. As a man, the husband feels ashamed of being criticized for low/no income. He begs his wife to respect him. In other words, he wants his dignity in front of his wife. In the conversation, one's self-*Mianzi* is the focus.

(2) (Ai Dang and Bao Wen are a couple. Ai Dang blames Bao Wen for not being able to afford a TV, which prevents her joining the discussion about a TV series. She feels she is losing face and has no dignity in front of others.)

Ai Dang: jinnian chuntian fang nage Shanghai women danwei de ren tiantian shangban dou jiang, wo yiju ye cha bushing zui, te mei mianzi.

(All my work colleagues discuss the TV series *Shang Hai Tan*, which is on every day this spring. I have no chance to say anything, since we don't have a TV at home. I am really losing face.)

Bao Wen: zanmen xianzai bu zheng zanqian ne ma, deng zan gou le qian, zanmen mai tai caise dianshiji, yixiazi jiu chaoguo tamen le.

(Well, we have been saving all the time. We'll buy a colored TV set when we have saved enough. At that time, we'll surpass everyone at once.)

Ai Dang and Bao Wen are a couple. The wife, Ai Dang, feels embarrassed due to financial inadequacy of affording a TV set. In spite of others' or social face, she worries much about her own face loss.

Social-Mianzi

Social-*Mianzi* refers to *Mianzi* conceptualization in social groups, specifically the in-group and the out-group. The following sections further clarify the characteristics of the in-group and the out-group *Mianzi* in explicit expression.

In-Group-Mianzi

In-group refers to an exclusive circle of people with intimate relationships, such as family members, relatives, and lovers, etc. In-group *Mianzi* considers *Mianzi* as an in-group element, not just an individual one. The following examples well exemplify how in-group *Mianzi* works in explicit expression.

(3) (The dialogue happens in a family. The father blames the daughter for her misconduct, which loses the whole family's face.)

Xiao Qin's Father: ni, ni ba zan lao tang jia de lian dou diu jin le. Ni shuo ni gan de zhe jiao sha shi er.

Yi ge dag u niang ni bu yao lian bu yao jin, ni mei xiang xiang ni die ma zhe lian wang na er ge.

(You, you have lost face for the whole Tang family. What on earth have you done? Have you ever thought about your parents' face? It seems that you don't want your face anymore, but what shall we do?)

Xiao Qin's Mother: xing le, di sheng dian, pa diu lian hai rang rang shen me.

(All right, okay. Please do not shout; lower your voice. Don't shout if you really care about your face; otherwise, others will know everything.)

Xiao Qin's Father: han jiu han, dou bu yao lian le, wo hai guan na me duo.

(Well, let's shout loudly, since no one in our family cares about face. Why should I worry?)

Xiao Qin: ni yao da jiu da wo, dou shi wo de cuo.

(Oh, Father, if you are really angry and cannot help losing your temper, please punish me and beat me. It's all my fault.)

Xiao Qin's Father: wo zen me yang le ni zhe me yi ge bu yao lian de dong xi.

(Why do I have such a shameless daughter?)

Xiao Qin's father and mother believe that her misconduct brings shame to the whole family. The family members can be regarded as in-group members. They belong to one group that shares common interests and is closely bonded with each other. Therefore, if a group member's behavior is immoral, then the whole family will feel ashamed according to the Chinese people's conceptualizations.

Out-Group-Mianzi

The following examples further explain the explicit expression of out-group *Mianzi*. Out-group refers to an inclusive circle of people with ordinary relationships, such as regular friends, colleagues, schoolmates, neighbors, hierarchy and inferiority, and customers and sellers, etc. *Mianzi*, in the following instances, is expressed explicitly among the out-group members in interpersonal communication.

(4) (Gu is invited for dinner by Bao Jun and Zhang Jing. Bao Jun fails in persuading Gu to have a drink, which is interpreted as not giving face. On the contrary, Zhang Jing thanks Gu for accepting her offer and believes she is being given face.)

Gu Juzhang: bu xing a, Bao Jun, wo bu hui he jiu, ping shi di jiu bu zhan.

(No, thank you Bao Jun. I do not drink at all. I never drink.)

Bao Jun: Gu shu shu, ni bu gei mian zi, dao shang, ban bei.

(Uncle Gu, you don't give me face. Please, just half of the cup.)

Zhang Jing: Gu Juzhang, jin tian shi wo qing ke, nin kan nin neng lain a fei chang gei wo mian zi le.

(Director Gu, it's my treat today. I do appreciate your giving me face for coming to dinner.)

In the above occasion, the participants all belong to the out-group members. Bao Jun and Zhang Jing have different perceptions. Zhang Jing appreciates Gu's coming as giving her face. However, Bao Jun takes Gu's refusal of having a drink as not giving him face. In Chinese culture, Gu's acceptance is considered as Shangguang. Here, Shangguang is understood as a nice reply to Zhang's offering of favor.

Diversity of Chinese Explicit Expression of *Mianzi*

The various types of identities bring about diversified *Mianzi* explicitness. In general, self, in-group and out-group *Mianzi* can well exemplify the different concerns of *Mianzi* in interpersonal communication.

Besides, the same interlocutor expresses *Mianzi* explicitly and variously in different subjects. As the above *Mianzi* explicitness examples suggest, self- *Mianzi* always involves dignity, financial status, and self-respect; in-group- *Mianzi* takes morality, achievement, and social recognition of in-group members as the primary concern; moreover, favor is viewed as the major subject in explicit expression in interpersonal communication among out-group members.

The diversified *Mianzi* explicitness lies in the multiplicity of their identities and Chinese cultural origin. Different identities have different conceptualizations about face. Therefore, self-*Mianzi*, in-group-*Mianzi* and out-group-*Mianzi* are varied in explicit expression in communication. These conceptualizations take root in the three cardinal guides and five constant virtues as specified in the Confucian ethical code (ruler guides subject, father guides son, and husband guides wife; benevolence, righteousness, propriety, wisdom, and fidelity). Chinese people always follow the Ethics First rule. *Mianzi* is tightly associated with morality, and people find it hard to bear any behaviors that disobey Chinese traditional ethics, , such as benevolence, righteousness, courtesy, and etc. Therefore, as presented in Example 3, parents feel ashamed because of their group member's moral misconduct and tend to express explicitly "diulian," "meimianzi," etc. Moreover, society is a relational network. "Favor" plays an important role in social interaction. Sometimes, people even break the principles or rules for the sake of favor. In the Chinese cultural background, females are supposed to be inferior to males in the sense that males are regarded as the bread-earner to sustain the family. Moreover, males, compared with females, consider *Mianzi* as a more essential element of human life. They would expect to obtain positive *Mianzi*, or dignity, from their wives, especially in front of others. This cultural tradition is passed down from the feudal system and is still alive today.

Conclusions and Implications

The present research indicates that the explicit expression of *Mianzi* in Chinese is correlated with the identity variations. *Mianzi* explicitness among the Chinese proves to be diversified. It lies in the fact that the close bond between identity and cultural origin and contributes to the explicit expression of *Mianzi*.

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Studies of Pragmatic Negation in China: Retrospect and Prospect

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[Abstract] This paper focuses on pragmatic negation, a widely discussed topic in grammar, sketches the contours of its studies in China, and gives some suggestions to its further studies. To be specific, some of the achievements in the studies of definitions, types, and properties of pragmatic negation, constraints on the use of pragmatic negation, meaning interpretation models of pragmatic negation, and recently appearing expressions in Chinese from the perspective of pragmatic negation are reviewed; some new topics related to pragmatic negation are recommended, and some suggestions on the corpus and methodology used in pragmatic negation studies are given.

[Keywords] pragmatic negation; retrospect; prospect; China

Introduction

Since the coinage of “pragmatic negation” by Shen Jiakuan in 1993, pragmatic negation has been a topic widely discussed among scholars in China. They have made great progress in the depth and width of this topic. That is why we should go back to see what has been investigated in the past. At the same time, there are still some issues to be addressed and some issues to be further explored. That is why we should figure out what to do in the future. This paper will first review what has been investigated in the past and then reflect on what is to be possibly investigated in the future.

Retrospect

Definition, Types and Properties of Pragmatic Negation

Although it is universally acknowledged that there is a sort of negation whose meaning cannot be solely interpreted by decoding, scholars in China differ in their views of the definition, scope, and properties of such a negation. The negation can be roughly grouped into two camps according to their views. The representative views of these camps will be presented in the following sections.

Camp 1: Pragmatic negation = Metalinguistic negation. The representative scholars of this view are Shen Jiakuan (henceforth Shen) and Xu Shenghuan (henceforth Xu). In his 1993 paper, Shen first coined the term “pragmatic negation” as opposed to “semantic negation.” Pragmatic negation, as Shen defines, is to negate the felicity conditions rather than the truth conditions of a sentence. According to what is negated, pragmatic negation can be divided into five types: negation of Gricean Quantity- implicature, negation of Gricean M- implicature, negation of the implicature generated from genre variations and words about particular colors, negation of presupposition and negation of phonetic or grammatical felicity conditions. With regard to form and function, three properties of pragmatic negation were found by Shen: 1) pragmatic negation is about what’s been stated in the context; 2) pragmatic negation is featured with debate between views; 3) pragmatic negation and its following clause compose a speech act. Shen’s paper is the foundation of the studies of pragmatic negation in China, and this widely-quoted paper systematically explores the scope and properties of such a particular sort of negation; however, it is not

difficult to find that the term “pragmatic negation” is just another way of labeling Horn’s metalinguistic negation (Horn 1989).

Another scholar, Xu Shenghuan, uses another term, “negation of implicature,” to refer to the same phenomenon discussed by Shen. Though the perspective and details of Xu’s investigation is different from Shen’s paper, Xu’s “negation of implicature” is still “metalinguistic negation” in nature because Xu maintains that “what fundamentally distinguishes negation of implicature from “ordinary negation” (in Xu’s own words) is “the former negates neither truth value nor semantic meaning” (Xu, 1994, p. 33). What’s contributed most by Xu is his attempt to explore the structures, types, properties, and pragmatic functions of this marked negation within the framework of Neo-Gricean theory of conversational implicature. As is analyzed by Xu, the structure of negation of implicature should be <clause x + clause y> (henceforth x, y), with y (asserted content) stronger than x (negated content) in an information scale, synonymous with x in meaning or part of x in category; the types of negation of implicature are negation of Neo-Gricean Q-implicature (Horn’s scale) and Neo-Gricean I-implicature; the properties of negation of implicature are the inseparability of x and y in structure and the incompatibility of x and y in semantics; the pragmatic function of negation of Neo-Gricean Q-implicature is to strengthen the intensity of information and that of Neo-Gricean I-implicature is to rectify the generalized implicature in x, as well as avoid embarrassment when the speaker’s intention is misunderstood.

Dozens of papers related to the ontological studies of metalinguistic negation have been published since the 1990s. However, most of them are similar to what’s talked about by Shen and Xu. That is why this paper does not list them one by one. One achievement that needs particular mention is Wen Suolin’s discovery of a new type of metalinguistic negation. In addition to the five types of pragmatic negation summarized by Shen, Wen Suolin (2010) adds another type to Shen’s list, metaphorical negation, with the examples like “You are not man, you are God” (Wen, 2010, p. 49).

Camp 2: Pragmatic negation = Marked negation. Without doubt, metalinguistic negation is one sort of marked negation. What differs between scholars in Camp 1 and Camp 2 is Shen, Xu and their followers just identify pragmatic negation as metalinguistic negation, while scholars in Camp 2 make some or all other sorts of marked negation under the umbrella of pragmatic negation. However, some scholars go too far and group into pragmatic negations some lexical items whose encoded meanings are negative. They are, as a matter of fact, by no means pragmatic. In order not to make pragmatic negation a “waste basket,” this paper will exclude from its scope the investigations of such lexical items.

What do scholars in this camp contribute to the discussions of pragmatic negation? He Chunyan identifies pragmatic negation as “a type of negation whose interpretation has to be dependent on context without which it would only be literally interpreted” (He, 2002, p. 20). In this sense, pragmatic negation either negates felicity conditions or truth conditions. Several scholars try to figure out the types of such negations. Negation of Gricean Quality- implicature and negation of Gricean R- implicature are categorized into pragmatic negations in Zhang Xiqin (2009). Types of sentences such as interrogatives, rhetorical questions, imperatives, conditionals, and exclamations can be sometimes used to represent pragmatic negative meanings, as argued in Shi Jinsheng (1995) and Li Baogui (2002). What’s more, some non-discussed pragmatic negation motivating usages in affirmative sentences have been investigated in great detail in Gao Shenglin (2012). In his paper, Gao lists several cases that motivate pragmatic negation in simple sentences and complex sentences: in simple sentences, if the adverbial is put after the predicate or the subject is incompatible to object in relation, the sentence is pragmatically negative in meaning; in

complex sentences, when the hearer first follows the speaker's view and then infers a paradoxical result, the sentence is pragmatically negative in meaning. In addition, the use of interrogatives, continuous verbs, silence, and suspension while talking about topics unfavorable to others are added to the list of pragmatic negation triggers in Shi Chenfeng (2004).

Constraints on the Use of Pragmatic Negation and Meaning Interpretation Models of Pragmatic Negations

The investigations of constraints on the use of pragmatic negation and the explorations of meaning interpretation models of pragmatic negation in China are just focusing on those of metalinguistic negation. The most influential paper analyzing the constraints on the use of pragmatic negation is Zhang Keding (1999). In his paper, Zhang Keding, with Chinese data, talks about three sorts of constraints on the actual use of metalinguistic negation, namely, structural constraints, semantic constraints, and contextual constraints. Structurally speaking, metalinguistic negation is composed of two clauses x (clause of negation) and y (clause of assertion), x and y usually connected with bushi... ershi... (or similar markers) and separated by a punctuation. Semantically speaking, y should be stronger than x in information scale, entailing x, synonymous with x in meaning or part of x in category. Contextually speaking, a statement to be metalinguistically negated must appear in the context before it is metalinguistically negated.

One meaning interpretation model of pragmatic negation often applied in China is Cooperation-Relevance-Adaptation Model. Since what's in the literature about this interpretation model is more or less the same, here we just take Gai Lina (2006) as an example for illustration. In order to avoid the deficiencies of individual theories, Gai Lina (2006) combines three pragmatic theories, theory of Cooperation, Relevance, and Adaptation together to form a theoretical framework in the analysis of metalinguistic negation. She observes that on the basis of cooperation, the purpose of communication for both speaker and hearer is to seek relevance in which a dynamic adaptation is undertaken.

Recently Appeared Expressions in Chinese and Pragmatic Negation

Social changes and the wide spread of popular culture spawn new expressions in a language. Two recently emerged constructions in Chinese have aroused the interest of scholars in research of pragmatic negation: they are "What's VP-ed is not NP1 but NP2" and the new passive "bei" sentence.

"What's VP-ed is not NP1 but NP2", with NP2 in most cases "Jimo" (loneliness). It is a typical and unique type of metalinguistic negation. It is typical because it is the negation of felicity conditions, and it is unique because it is neither one of the five types of pragmatic negation generalized by Shen Jiaxuan nor the metaphorical negation pointed out by Wen Suolin. As is observed in Ma Yue (2011), "Jimo" has no reference but an illusory sense, and "What's VP-ed is not NP1 but NP2" reflects a special kind of cultural psychology and social sentiment (Ma, 2011, p. 273).

The new, passive "bei" sentence is opposed to the prototypical passive "bei" sentence. In the prototypical sense, "bei" is a marker of past voice in Chinese and is usually followed by a transitive verb. In the new passive "bei" sentence, as is put in Gao Yan (2012), "X bei Y," "bei" is not a grammatical marker but a marker of pragmatic negation. This new passive "bei" sentence is structurally different from the prototypical "bei" because Y in this structure is an intransitive verb, an NP, or an adjective. What's more, "Y in the new passive 'bei' sentence is a statement given by an authority of an institution with bureaucratic power and new passive "bei" sentence is the negation of the authenticity of Y or the

voluntariness of an action, with which to satirize social injustice and represent the helplessness of the powerless” (Gao, 2012, p. 35).

Prospect

Definition, Types and Properties

The studies of pragmatic negation in China before 2000, as a matter of fact, are the studies of metalinguistic negation. After 2000, the studies of definition, types, and properties of pragmatic negation have been extended to other sorts of marked negation. Until now, different researchers, while investigating pragmatic negation, are using the same notion to mean different things or using different notions to mean the same thing. Such a phenomenon would make an impact as problematic as that of implicature classification (Qiu & Li, 2012, p. 759). In order to avoid the vagueness in definition, a particular label should be given to some particular kinds of marked negation. For example, the “pragmatic negation” in Shen (1993) and Xu (1994) should just be called “metalinguistic negation.” The standard use of notions will specify the scope of studies and facilitate the explorations of its properties. While labeling particular kinds of pragmatic negation, we need to reconsider the notion “pragmatic negation” in general. The questions to be answered about this notion are: 1) What is the relationship between semantic negation and pragmatic negation? To be specific, negated sentences, which are actually utterances with negative meaning in language use and in what sense can they be non-pragmatic? 2) How to classify pragmatic negation? To be specific, what criteria are appropriate for the classification, and in what sense is a negation is marked or unmarked? 3) What is the nature of pragmatic negation, pragmatic, grammatical or both? 4) What are the distinctive features of pragmatic negation in Chinese?

Constraints on the Use of Pragmatic Negation and Meaning Interpretation Models of Pragmatic Negation

The investigations of constraints on the use of pragmatic negation and meaning interpretation models of pragmatic negation in China are far from enough. The papers on this topic are all about metalinguistic negation. Since metalinguistic negation has strict lexical and structural constraints, it is more prescriptive than descriptive. Therefore, such a negation is considered more grammatical than pragmatic, and its meaning interpretation is more like a process of decoding rather than inference. Even if some pragmatic framework like Cooperation-Relevance-Adaptation is applied, the rationale of the hybridity of the three theories has never been told and the contradictions between the three theories, to some extent, have been ignored.

With the progress of ontological studies of pragmatic negation, the investigations of constraints on speakers’ use of such a negation and hearers’ meaning interpretation models of pragmatic negation need to be furthered and extended. The questions that have to be answered are: 1) On what occasions speakers use pragmatic negation? 2) Why do speakers use different types of pragmatic negation to negate and what constraints determine the use of one particular type of pragmatic negation rather than another? 3) What mechanisms govern hearers’ interpretation of the meaning of pragmatic negation? 4) What factors play roles in the meaning inference of pragmatic negation? 5) How do these factors work together? In another words, are they equal or hierarchical in status in meaning interpretation? 6) Do the constraints on speakers’ use of pragmatic negation and factors that determine hearers’ inference about the meaning of pragmatic negation (as well as their working systems) differ in Chinese and in other languages?

Corpus and Methodology

The corpora used in the papers on pragmatic negation are either English or Chinese. With the development of the teaching and research of multiple foreign languages in China, researchers are supposed to make joint work with fellows engaged in other languages to do comparative studies on this linguistic phenomenon. In addition, the sample sentences in the papers on pragmatic negation in China are usually several well-quoted sentences, which are too small to support systemic investigations of a particular type of pragmatic negation, not to say the phenomenon in general. Therefore, more data should be collected and some corpora, especially spoken corpora should be created and used for the micro-investigations in depth.

The methodology adopted in the papers on pragmatic negation in China is introspection. Introspection is important for defining the notion and identifying its types and properties; however, it is not enough for the analysis of the topics like what constraints the use of pragmatic negation and what governs meaning inference for pragmatic negation. Therefore, questionnaires and interviews would be necessary for the explorations of such topics.

Conclusion

To sum up, this paper focuses on pragmatic negation, a widely discussed topic in grammar, sketches the contours of its studies in China, and gives some suggestions to its further studies. To be specific, some of the achievements in the studies of definitions, types, and properties of pragmatic negation, constraints for the use of pragmatic negation, meaning interpretation models of pragmatic negation, and recently appeared expressions in Chinese from the perspective of pragmatic negation are reviewed; some new topics related to pragmatic negation are recommended, and some suggestions on the corpus and methodology used in pragmatic negation studies are given.

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On the Divergence and Convergence of Validity and Reliability within the Sphere of Feasibility

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[Abstract] *As important principles in the enterprise of language testing, validity and reliability are often in conflict within the sphere of feasibility. To coordinate the relationship between them so that a test can well realize its function, test designers need to consider and manage various factors concerning such matters as the aim, cost and backwash effect of the test in question. The necessity of backwash effect to be regarded as an aspect of validity is herein emphasized.*

[Keywords] *validity; reliability; coordination; backwash effect*

Introduction

The realization of a language test is the mechanism of a system, involving a chain of events and an array of factors, among them the preparation of the test paper, as will not only determine the content of the test, but also affect the facility of its administration and entail the scoring procedure of the candidates or test takers' performance. While designing and composing a test paper, testers are often caught in a dilemma between the two important "principles" of validity and reliability. It is certainly desirable that a high quality test paper should comply with both of the principles, but in reality the efforts to satisfy them often conflict with each other. As has been pointed out by some theorists, the relationship between validity and reliability seems to be a simple one, but in fact is very complex (Alderson *et al*, 1995).

Validity and Reliability as Principles in Language Testing

To understand the relationship between validity and reliability, we have to pin down the two concepts first.

Validity

What is test validity? To quote Hughes's concise definition of test validity, "a test is said to be valid if it measures accurately what it is intended to measure (Hughes, 1989, p. 22). Such a definition seems simple enough. More elaborate definitions are offered by other scholars in their linguistics works. Here are quoted a few of them:

Henning (1987) defines validity as follows, "Validity in general refers to the appropriateness of a given test or any of its component parts as a measure of what it is purported to measure. A test is said to be valid to the extent that it measures what it is supposed to measure" (as cited in Alderson, et al., p. 170). Henning's definition here allows for degrees of validity: tests are more or less valid for their purposes; validity is not an all-or-nothing matter. The point implies that judgment has to be exercised when one decides on a test's merit of validity on the basis of evidence.

A seemingly obscure but quite meticulous observation of Messick's (1989) defines validity as follows, "Validity is an integrated evaluative judgment of the degree to which empirical evidence and theoretical rationales support the adequacy and appropriateness of inferences and actions based on test scores or other modes of assessment" (p. 13). It can be noted that Messick's notion of validity embodies a

unitary view of the issue. This position intends to find support in both theoretical reasoning and data from practice. It is these resources that are utilized to support the interpretation of the scores from a given test.

The above definitions analyze the principle of validity at different strata, as can help us understand the concept from specific angles. In the pedagogical as well as academic circle, validity is often discussed in the terms of content validity, criterion-related validity (which is further divided into concurrent and predictive validities), construct validity and face validity. Based on our pedagogical experiences and academic observation in language teaching, the so-called backwash effect should be included as an element of validity in the realm of foreign language testing (Weir, 2005; Li, 2012).

Reliability

In language testing, reliability is not a difficult concept to conceive of. When we say that the results of a test are reliable, we probably mean that they truly reflect the abilities or aptitudes of those who took the test. But let us push the idea a bit further. If a test yielded results that truly reflect what we would like the subjects to demonstrate of their abilities or aptitudes through taking the test, that would mean that if the test had been taken by the same students at a different time, say, the day before or after the actual test taking date, the results of the test would have been the same or very similar. This is, in fact, just a functional definition of test reliability; that is: the scores obtained on a test on a particular occasion should be very similar to those which would have been obtained if it had been administered to the same students with the same ability but at a different time (Alderson, et al., 1995). In theoretical terms, reliability indicates the extent to which test scores are consistent; or, to put it most concisely, reliability means degree of consistency (Bachman, 1990).

Like validity, the issue of reliability has been approached and defined by testing specialists from different aspects. Traditionally, conventional ways for soliciting reliability include the methods of *test and retest*, *parallel tests*, *split-half test paper* and *rational equivalence (ibidem)*, the last based more on formulaic calculation than the previous methods and being closest to the idea of internal consistency of test scores, conceptually speaking. Nowadays, with the wide use of digital techniques, computers are taking over the role of reliability calculation, making the notion of reliability even vaguer. Though the concept of reliability is difficult to identify, to raise the level of reliability in specific testing endeavors is always advisable, in the condition that validity is not too much impaired just for this sake.

Conflicts between Validity and Reliability

Efforts to pursue either validity or reliability seem justifiable enough, but within the sphere of feasibility or practicality such endeavors are difficult to converge. Contradictions can occur at different layers of language testing and in various manners. For instance:

Concerning Sampling Adequacy

In order to guarantee a high level of reliability, test designers tend to repeat testing a certain realm of language knowledge or skill, just like testing archers' ability to shoot arrows at the target: one or just a few shots are not assuring enough to reflect their skills (Hughes, 1989, p. 36). However, within the limitation of time, which is a matter of practicality, one might squeeze out the space for including as many realms as the principle of validity requires, which emphasizes content coverage as well as content relevance of a given test. In other words, if a test is not testing a certain skill or field of knowledge of the candidates comprehensively, the internal consistency, or reliability of the test scores has no practical value of itself.

Concerning Candidates' Choice of Tasks

In some language tests candidates are offered the freedom of choosing among several tasks the one that they prefer to assume. For instance, in a writing test the candidates are given a number of titles, from which they choose one to write a composition on. Such an arrangement is often made with the intention to raise test validity: If candidates choose a subject that they prefer, they are more likely to exert themselves in completing the task to their utmost of ability. Thus, one can test what the test is supposed to test --- the essence of validity. However, this approach is likely to impair the reliability of a test. It can be imagined that when the candidates have written compositions on different topics, scorer consistency or reliability can be less easy to maintain than if the compositions are on the same topic (Hughes, 1989).

Concerning Candidates' Preparation for a Test

Paradoxically, whereas we are concerned with the fact that too much familiarity with test formats on the part of test-takers will lower test validity, in specific testing situations it is desirable that test-takers be familiar with the test formats they are going to encounter in the test proper. At present, large-scale examinations are usually preceded with some measure of familiarization to ensure that the test takers are prepared for the technical procedures of the examination. Knowledge to be imparted may include, in addition to such conventional specifications as the aim, scope, time, constitution and weight of scores of a given test, formats to be adopted for answering each part of the test, technical requirements for completing test tasks, e.g. how to mark items on a card (if it is to be processed by mechanical devices) and what pencil to use, etc., and changes to be made to the previous test version, as is being implemented ritually in such popular tests as CET 4 & 6 and the yearly college entrance English examination. All these pieces of information are provided to the test population in order for them not to waste time and efforts on unwanted tasks, as is feared to undermine the reliability of test results.

But on the other hand, the worry about impaired validity is not groundless. The so-called format effect, or especially targeted preparation of candidates for the too much used multiple choice questions (MCQ) is widely criticized in our country (Qi, 2004), for it prevents a test from testing what it is supposed to test.

Concerning Standards for Scoring

Under the principle of reliability, it is almost unarguably preferable for a test's scoring procedure to be as objective as possible. However, in pursuing reliability in the phase of scoring, testers can go too far. An easily observable fact is that MCQ has been on rampage in our large-scale English tests for a long time. The reason why many test designers prefer such a format is that the key for scoring seems absolutely objective (and that it is amazingly cost effective). But in reality it may not always be true. For example, in some ill-written items, more than one intended answer can be pragmatically acceptable. In this case, those candidates who have chosen an acceptable answer other than the arbitrarily designated key cannot be granted a score. In reality, unfortunately, MCQ items with prefabricated defects do occur sporadically. How, then, can this format be regarded as fair or objective? On the contrary, considering testing as an integrated process, the format of MCQ is quite subjective.

What is worse still, accustomed to answering MCQ items, language learners may turn aloof from exerting to produce answers by themselves. In the long run, predominantly MCQ tests may stray away from the position to test candidates' ability to use the target language, but rather their ability to judge if others are using the target language correctly. Hence validity is virtually done away with altogether.

Coordination of Validity and Reliability

In order for a test to fulfill its functions, both principles of validity and reliability have to be heeded and satisfied to a rational degree. In the discussion of the relationship between validity and reliability, academic observations do not always agree. For instance, a saying goes that validity cannot be achieved without a high level of reliability, granting the latter, as it were, a status of premise or prerequisite condition for the former. This logic can mislead testers to overvalue the principle of reliability to the detriment of validity.

What real circumstances often require of test designers is a kind of reconciliation between validity and reliability, or in some common term, a kind of *give and take*: “You maximize one at the expense of the other” (Alderson, et al., 1995, p. 187). Preferably, the coordination between validity and reliability should be effected with consideration of the following factors in language testing.

Aim

If validity is emphasized at the cost of reliability, or vice versa, we have to incorporate the decision with a rational consideration of the aim of the test in question. For instance, if a language test is for selecting candidates for positions of different levels, *i.e.* a norm-referenced test in nature, reliability can be given relatively more weight – but with the awareness of how much validity is correspondingly marred. On the other hand, if a test is for screening candidates against a predetermined standard, such as achievement tests on the campus, validity should be given more attention, for herein a high level of reliability is not of much value.

Currently there is a tendency of over-pursuing reliability in our foreign language tests, with the effect of drastically reducing the space for validity. Its most conspicuous indication is their adherence to MCQ items, which often occupy more than two thirds of scores in some English tests. We have to point out that this is an unhealthy tendency resulting from a partial understanding of the enterprise of language testing.

Cost

Let us still use MCQ items as an example to illustrate the issue of cost. The seemingly objective test format has proved quite cost-effective since its formal introduction into our English tests about three decades ago. We have to admit that the urge to raise reliability of test scores is understandable, but using MCQ format so much is indeed a bit reckless.

To put it bluntly, the preference to such expedient formats as MCQ can be addictive, a barometer being the ever bulkier print of predominantly MCQ English tests. Indeed, language tests did not use to be as lengthy as those used today. Besides superfluous choices to each item, the MCQ format makes undue addition of text to a test paper, an effort to enlarge the sampling, somewhat unperceivable. Actually most candidates cannot comfortably finish such a lengthy test within limited time, but they always seize the last minute to mark all the blanks on the answer sheet, leaving testers a misleading impression that they could.

What about giving up this ridiculous format of multiple choice questions? Testers accustomed to and blinded by the format might worry that if an English test did not use this format, it could not be completed by the test takers in time. They seem to have ignored the fact that a language test need not be so lengthy, and that it is just the MCQ format that has made a test unnecessarily weighty.

With a thick atmosphere of MCQ addiction, the above-mentioned paradox is difficult to get clarified. We should indeed realize that if a test does not include so many MCQ items, it can be much shorter, and

that if machines are not exclusively used in scoring, the cost will not rise as dramatically as the appealing format may make us imagine.

Backwash

As an aspect of validity, as has been emphasized hereinabove, backwash effect should be given adequate heed if language testing is regarded as being intrinsically connected with language teaching. That means that if we intend a test to exercise a positive effect in pedagogical terms, and if as an element of validity the positive backwash effect can be hindered by too much inclination toward reliability, it is the latter, *i.e.* reliability that has to be conceded.

This may sound a bit assertive, but in reality negative consequences are already expressing themselves where the principle of validity is not adequately insisted upon. For instance, for more than twenty years our English test in the college entrance examination has been using MCQ items for three quarters of the total mark, presumably for the sake of score reliability as well as scoring efficiency. The negative effects are obvious: quantities of exercise materials available are composed mainly of MCQ items, commonly known as a sea of exercises; the choice method is used not only for tests but also in classroom teaching, misshaping students' learning habits and blocking the channel of feedback to their teachers as well as to themselves; teachers accustomed to MCQ format tend to ignore the natural connection between teaching and relevant consolidation techniques.

In the academic circle, it has long been concluded that MCQ is not a valid method for testing linguistic competence (Davies, 1990; Xiao & Luo, 2002). But with so much dependence on the format in such an important test as college entrance examination, how can teachers and students resist its misguidance? The new standard for English teaching at middle school obviously emphasizes the learners' ability to use the target language for communication, but the testing methods are pulling toward another direction. Considering all these conflicting phenomena, we deem it time the pursuit for reliability in important English tests were cooled down.

Conclusion

It can be inferred from the discussion above that validity and reliability are not parallel issues vying for priority within the sphere of feasibility, but that they are of a subordinate relationship: Validity is the premise or prerequisite, whereas reliability serves as measures of warrant. Such a relationship may find its expression in the saying that *If a thing is worth doing, it is worth doing well*. Here the concept of validity concerns whether the specific testing act is worth doing or rational, whereas reliability ensures that the act is performed adequately. If the saying is expressed the other way round, *i.e.*: if a thing is *not* worth doing, it is *not* worth doing well, it applies to the case of testing perhaps even more succinctly. That is, if a test does not test what it is supposed to test, then it does not have much practical significance – even though it boasts a high consistency of test results. In a word, reliability can be meaningless without validity.

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Study on the Connotations of the “Home” in *The Diaries of Jane Somers* from the Perspective of Compound Plot Structure

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[Abstract] British writer Doris Lessing was awarded the Nobel Prize for Literature in 2007. Many of her works have been translated into other languages and have brought far-reaching significance. Since the 1980s, Lessing returned to realistic novel creation. Thus, *The Diaries of Jane Somers*, in the form of diary and in the style of prose, was created. The present paper will adopt the method of textual research by combining theoretical analysis and textual perusal, to explore the meanings of the “home” implied in this novel for the purpose of exposing its nature of epochal character and warning.

[Keywords] Doris Lessing; compound plot structure; home

Introduction

In 2007, Doris Lessing (1919-2013), at the age of 88, won the Nobel Prize for Literature. She was a prolific and brilliant contemporary British fiction writer. In her lifetime, Lessing has created more than fifty books. Her works contains a broad range of interests and concerns, such as racism, communism, feminism, psychology and mysticism. Based on different writing styles and themes, Lessing’s literary creations can be divided into four phases. She started novel creation with the theme of classical realism. Then in the 1960s and 1970s, Lessing shifted her novel theme to feminist concerns and also dealt with the themes of social pressure and personal disintegration. Since 1979, Lessing showed preference for scientific fiction with her “Canopus in Argos” series, in which she traces the development and decline of species and societies on the space-age stage. Irritated by the limitations of writing under her own name, she produced *The Diaries of Jane Somers* in 1984. With that, Lessing returned to realistic creation.

The Compound Plot

Victor Shklovsky (1893-1984), the representative of Russian Formalism, advanced the compound plot structure in the process of analyzing development and structure of the plot. As far as Shklovsky was concerned, the compound plot pattern generally consists of four levels: “(1) main plotline, which is the dominant story line in a novel which centers on protagonists and controls the theme of a novel; (2) subplotline, it contains a series of secondary stories dealing with subordinate characters; (3) minor stories as background, which may appear in one or several parts of a novel; (4) non-action factors, namely, some thinking and discussion on issues related to philosophy, society, history and morality” (Hu, 2004, p. 130).

Lessing’s realistic fiction *The Diaries of Jane Somers*, first published under pseudonym, is a two-part novel with a style which is different from her usual ones. In terms of the researches and studies on it, most of them touch upon its textual content. As a matter of fact, few people pay enough attention to its textual structure. Thus its unusual textual structure is open to critics. For this reason, the present paper will mainly apply Victor Shklovsky’s plot theory as the theoretical foundation to analyze and interpret the special meanings of the “home” in *The Diaries of Jane Somers*, and try to explore how Lessing used unique techniques to present readers the theme of “home”.

The Meanings and Connotations of the Word “Home”

The word “home” is a prominent symbol which may constantly evoke our endless imagination. Meanwhile it is also a word that can be given a great number of figurative meanings and connotations. In one word, the word “home” may not only be endowed with material meanings, but also spiritual connotations (Wang, 2008). To be more specific, the word “home” always gets the following material and figurative meanings. In a formal sense, it literally means “a place where one lives, especially with one’s family; or more simply speaking, a flat or a house, etc” (Oxford Advanced Learner’s English-Chinese Dictionary, 1997). In a traditional sense, a home, referring to “a house, a village, a region, even a country”, is “a stable material center for a personal world, a undisturbed place which people can leave reassuredly and return to freely and safely, a basic core unit which people are concerned with and want to dominate tightly” (Rapport & Dawson, 1998). While according to its modern definitions, the home, containing strong family bonds, intense sense of identity and sense of belonging, and emotional appeal, means “a place where to entrust our spirits” (Cheal, 2005). Therefore, the word “home” represents the connotations of integration, symbiosis, affinity and indivisibility.

On the other hand, the word “home” may convey negative meanings and connotations. We can find a great many of such examples. For instance, in Cao Yu’s scripts produced in his early phase, the “home” is a devil place physically and spiritually. It is not a warm nest for heart, a rest place for spirit, a lovely place people are eager to return to, but a horrible hell breeding sins and evils. It smashes people’s positive expectations of home completely. It symbolizes heartless depression and horror, suppression of freedom and deforming human nature (Song, 1992). In Zhang Ailing’s writings, the homes, given the meaning of decayed lees of history, symbolize the graves that entomb and devour women.

The Meanings and Connotations of the “Home” in *The Diary of a Good Neighbor*

In *The Diary of a Good Neighbor*, volume 1 of *The Diaries of Jane Somers*, Doris Lessing used realistic techniques to perfectly narrate the life and work experiences of Jane Somers (Jane for short in later parts), an imaginary profession woman. Jane, a stylish middle-aged woman, worked as an assistant editor in a successful women magazine called *Lilith*, though with little formal education. She had been married, but no children. In addition, she was very indifferent to her husband and mother, let alone others. She lacked mental and emotional exchanges with her husband (Wang, 1999). After her husband and mother died of cancer, she kept reassessing herself and made up her mind to do something different. Then she met the old peculiar Maudie, a special relationship began. From that time on, Jane changed internally and externally. It was because of her relationship with Maudie as well as her inner and external changes that Jane truly realized the meanings of the “home”. In this volume, the theme of “home” is remarkably displayed in the form of compound plot structure. The content and examples on the four levels of compound plot structure are easily found in the whole book. They complement each other well the theme of “home” together.

The Main Plotline

As we know, the volume 1 is mainly about Jane’s life and work experience as well as her mental world. According to the definition of “character” given by E. M. Foster (1879~1970), Jane is a round or dynamic character. Her personality is complex, many-sided and fully developed. She is depicted with psychological depth and detail. Jane is the heroine in *The Diary of a Good Neighbor*, because the names of central figures are always featured in titles (Abbott, 2002). Thus, the main stories and events that are related to Jane form the main plotline. That’s to say, the main plotline develops based on Jane. On the

level of main plotline, the meanings of the “home” are exhibited in four aspects. Firstly, the “home” is the place and flat where Jane can live in physically. In volume 1, it begins with the death of Freddie, Jane’s husband, then her mother. Freddie’s death did not bring any sorrow and sadness to Jane. Nevertheless, the flat which was once owned by Freddie and Jane caused Jane to feel unbearably lonely. When displaying her loneliness, Jane wrote that “In Freddie’s and my flat I felt I was being blown about like a bit of fluff or a feather. When I went in after work, it was if I had expected to find some sort of weight or anchor and it wasn’t there” (p. 8). From that time on, this very “home” started to lead Jane to rethink many things, even herself. She was aware of that their flat “was full of Freddie”. Jane felt that “I could see myself becoming a monument to Freddie, having to remember him” (p. 9). Thus she decided to sell that flat and to have a new one not only for her physical body but also for her soul and spirit. Her feelings can be seen from the words: “Then I was alone in our flat. I sold the flat and got this one. A room to sleep in, a room to live in, a study. A large expensive block of flats. But I am hardly ever here. When I am, I think a lot” (p. 10). Jane also knew how important the “home” is to her, because she made an exclamation that “Home. What a word! It was the place I prepared myself for the office, or rested after work” (p. 10). Jane loved her new “home”. Her “home” was cozy and decent. It was designed and painted by Jane in person. In Jane’s eyes, her home “is perfect—nothing can be added and nothing changed” (p. 23) and too holy to be intruded. Even when her best workmate, Joyce, wanted her home photographed for the mag which both Jane and Joyce worked for, Jane firmly said no to her. However, as time went by, Jane’s attitude towards “home” greatly changed. Before the death of Freddie and her mother, Jane was office-oriented. She spent more time in office than at home. But now, Jane was attached to her “home” just as the sentences showed, she wrote “No, I can’t stay in the office late as usual, I have to get home” (p. 69).

Secondly, Jane’s “home” is the very “port” for her tired body. Once Jane was dispatched to Munich to attend a four-day’s conference. In the past, she usually went to the office instead of the home after returning from business trip. But at present, on finishing dealing with relevant affairs Jane wanted to go nowhere but her own “home” for rest and refreshment as she wrote, “I was coming straight home, because I was suddenly tired” (p. 46). In course of getting along with the old and odd Maudie, a comparatively important round character in *the Diary of a Good Neighbor*, Jane was attracted by Maudie and took responsibilities to look after Maudie voluntarily. Jane always helped Maudie do housework. Once, Jane cleaned Maudie’s filthy body completely with hot water and collected Maudie’s dirty clothes to the launderette to have them washed. Finishing taking them back, Jane strongly wanted to go home. She wrote “I was cold and tired by then. I wanted to go home...” (p. 54). Yes, indeed, her home is the best place for Jane to relax and rest. It is in her very home that Jane can thoroughly prepare herself and refresh herself.

Thirdly, the “home” is the sanctuary for her hurt heart. Jane’s best friend and workmate Joyce was in marriage trouble. Joyce wanted to give up her fine job to save the marriage with her husband. To detain her, Jane went to Joyce’s house to persuade her. Jane not only failed to do that, but also got hurt. Jane felt painful. What she did was to return her real “home”, leaving Joyce in her real “home” (p.83). Another example, according to Jane’s diary, it was the end of August, Jane was awfully ill in her back. In Jane’s memory, she had not been ill since the children’s things. However, Jane had nobody to ask for help, although she had direct relatives and friends. Jane felt sad and hurt. Therefore she had to have a long time off and stayed at home for recovery and profound reflection. Her home is the only sanitarium for her ill body and hurt heart (pp.129-137). When Maudie was incurably ill in the hospital, every day Jane spared a lot of time to visit her and console her. Jane was unwilling to see Maudie suffer. On such occasions, Jane

would like to choose her home to escape. We can see this from the sentences that “And I can positively hear Maudie’s thought, as I hurry away to get home, which is my medicine and oblivion...” (p. 224). On Maudie’s funeral, her relatives showed little sorrow and sympathy to Maudie’s miserable life and death. Whereas, they joked at her past life and experiences, which irritated Jane and made Jane suffered. Under such circumstances, Jane could do nothing. What Jane intuitively to do was that she “got home raging, went around the flat slamming and banging and muttering to [herself]” (p. 252).

Fourthly, the “home” is the greenhouse for Jane to metamorphose her soul. Long before, Jane was indifferent to others, including her husband and her mother. While getting along with the old, dirty and eccentric Maudie, she changed gradually. Jane began to allow people, even irrelevant ones, for example Mrs. Penny, to enter her home, her life. That is why she would like to share her “home” with her niece Jill. From these words Jane used “What I must see, have seen in fact, is that having admitted Jill into my life, so that my gates are down, the defenses breached” (p. 236), we can see her change. It was her home that fostered such a metamorphosis on her. Jane worked at a successful women magazine. Although Jane had been in her fifties, she was independent, competent, fashionable and stylish. Nevertheless, she “was so afraid of old age, of death, that she refused to let herself see old people in the streets—they did not exist for her” (p. 237). As far as Jane concerned, she herself was the model her colleagues and others to follow. But now the situation was different, she “sits for hours in that ward and watches and marvels and wonders and admires” (p. 237).

The Sub-Plotline

In *the Diary of a Good Neighbor*, another important figure is Maudie. Although the role of Maudie is less important than that of Jane, Maudie is a relatively significant round figure because she is complex in temperament and motivation and is capable of growth and development during the course of the narrative (Sun, 2009). Jane came to meet Maudie at the chemist’s by chance. Later on, their special relationship gradually deepened. Jane looked after Maudie in every possible way; while Maudie relied on Jane heavily. Maudie gave Jane invisibly spiritual support till Maudie died of cancer. The narration and portrait about her occupies a large part this volume. So there is no doubt that the events and stories happened on Maudie represent the sub-plotline. On the level of sub-plotline, the superficial and deeply figurative connotations of “home” are fully revealed. First of all, as for Maudie the “home”, no matter how shabby and messed-up it is, is the safe house to live in. She cared about her “home” from the bottom of her heart. As far as Maudie concerned, owning a house was the emblem of pride and dignity, because only in a house she could shelter despite that her home was a basement flat. In order to get into this basement flat, Maudie had to “have her eye on the basement flat, and wanted it, and waited for it, and schemed for it, and at last, got it” (pp. 18-19). However, at first Maudie did not have the money for the rent of these rooms. She had to saved it up, penny by penny, and then it was stolen, two year’s scrimping and saving, and she saved again even without food. “Home” is so important to her that she said to Jane that “With your own place, you’ve got everything. Without it, you are a dog. You are nothing. You hold on to it, and then nothing can touch you” (p. 19). She always did all she can to defend her home. It’s true that with home Maudie is everything. A home not only provides Maudie dignity, but security.

Next, the “home” is the shelter for her to escape illness. Once Maudie was so ill that she was taken to a hospital. After waking up from faint, she struggled to go home. Doctors and nurses pleaded her not to go in that snowy weather because she would “die of it.” Nurses did not bring her clothes to make her stay.

While in order to go back her home, Maudie threatened that “you bring me my clothes or I’ll walk out in your hospital night-dress” (p. 44). At last, Maudie obtained her goal, i.e. went home as she hoped.

Thirdly, the “home” is the sanitarium for her wounded heart. Near the end of *the Diary of a Good Neighbor*, Maudie was too ill to live alone. Jane and a social worker, Vera Rogers, took her to hospital. Maudie was given the best treatment and service in the hospital. However, she was unwilling to stay in hospital. Maudie wanted to go her own home all the time. She begged Jane that “take me home with you, Janna, take me home with you.”

The Minor Stories

In this volume, we can see many other characters, such as Joyce, Jane’s sister – Georgie, and Maudie’s cat as well. They are static, built around a single idea and do not change or change little over the course of the narrative (Sun, 2009). They are minor characters. The stories happened on them form the third level of compound plot structure. Although they seldom appeared, they are essential to the development of the whole novel.

Joyce is a typical minor figure. On the one hand, some of Joyce’s stories proved the connotations of home on the negative side. With marriage trouble, she sometimes wanted to work very late in office to escape returning home, even if she was exhausted at work. When asked to go home by Jane, Joyce said she was “pleased to be in the office” (p. 38). Under this situation, the home was not the port for her tired body. On the other hand, she did cherish her home. Joyce clearly knew that going home means to face the troubled marriage. But she was more conscious of that with home there was no loneliness. Therefore, in the presence of Jane’s advice, Joyce gave out a cry “I must go home...don’t you see, I can’t do it, I can’t!” (p. 66).

Another minor character is Jane’s sister, Georgie. When Jane visited her sister, she saw the dirty home caused by her nephews and nieces. Jane was disgusted about this and was ready to make a criticism. However, her sister turned her back to Jane, since as far as Georgie concerned, the “home” was the source of her gratification and happiness. The “home” was too important to be replaced.

The home also means a lot to Maudie’s cat. Fifteen years ago, the cat was homeless. It was Maudie who “took it in, found homes for the kittens, and the cat operated on” (p. 250). Maudie supplied it with a home. After Maudie died of cancer, the cat was homeless again as the sentence presented that “love and kisses ever since and now, suddenly, again, a homeless beast crouched on a backstep” (p. 250). Without a home, it was not cared any more.

Non-Action Factors

Non-action factors belong to the last level of compound plot. However it is not the least. Non-action factors are mainly concerned about some thinking and discussion on issues related to philosophy, society, history and morality (Hu, 2004). In *the Diary of a Good Neighbor*, there are a lot of materials related to non-action factors. For instance, Jill, who was an electrician in the first volume, went to Maudie’s house to help her with electricity. He was terribly shocked at Maudie and her house condition. Then he held a dialogue with Jane, which made Jane sit down to brood seriously over how to deal with the old and how to value ourselves. With reference to the old, “why aren’t they in a Home? And how to give them a real Home”. Then Jane also thought “how do we value ourselves? By what?” (p. 25). This thinking impels Jane to recognize how important home is and how to look at herself.

In the course of persuading Joyce not to give up her editor position, Jane earnestly pondered what Joyce would choose between home and work. At last Joyce was intended to the former one without

hesitation; for Jane got the clue that “what was necessary was Joyce’s marriage, her home” (p. 68). From Joyce’s choice, Jane made a conclusion that the home was always prior to work when the home and work collide with each other.

Conclusion

“No English novelist today is more concerned with keeping literature critically in touch with life, as it is and as it should be”(Doris Lessing, 2007). Under the pseudonym of Jane Somers, Doris Lessing created *The Diaries of Jane Somers*, which was composed of *the Diary of a Good Neighbor* and *If the Old Could*. In this novel, Lessing expressed her sympathy and understanding on the fate of the ordinaries who lived in post-modern so cities, and incisive insight into the social reality. The plots of these two volumes open up around the ups and downs in the protagonist’s life, which are largely based on the life experience of Lessing.

Due to unusual narrative form, the plot structures are unique. It is hard to use ordinary plot structure to analyze them. The compound plot patter is the comparatively better solution. With the help of the four aspects of compound plot pattern, the theme of “home” is successfully presented. What’s more, in this way, the meaning of “home” has surpassed its general boundary. It is endowed with more specific connotations. The word “home” not only means a flat, a house or a place one to live in, especially with one’s family. To be furthermore, it also refers to the sanitarium for the hurt hearts, the port for the tired bodies, the greenhouse for the metamorphosed souls, the boudoir for preserving nice memories, the shelter for keeping privacy and solitude and for one to escape from reality.

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Global English and Maintenance of Minority Languages & Cultures

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[Abstract] This paper illustrates the state of global English, analyzes why the English language has been spreading so fast and so wide and states how it “engulfs” and finally replaces the languages of Aboriginal minority tribes, and thus their cultural knowledge. The loss of languages and the cultural knowledge of minorities, indigenous and immigrant communities are analyzed in this context. Consequently, it is argued that the world’s linguistic and cultural diversities are at the risk of being “murdered” by global English or some other world’s languages. This research has revealed that language is not only the tool for human beings to communicate with each other but also the form for human beings to exist.

[Keywords] Global-English; linguistic diversity; maintaining languages and cultures; human being

Introduction

With a wide range of fields bringing more people of the world into closer association, English has become more significant in communication. The dominant role that English plays as a global language is increasingly becoming transparent. With the spread of English worldwide, many languages are gradually being replaced by this powerful global language. This article explores some of the reasons, processes and consequences of the globalization of English, and what this means for the loss of the other languages. It analyses how English has been merging with other languages and finally taking them over. It also elaborates on calls for thoughtful and tactful actions to prevent the diversity of world’s languages from being destroyed. These languages have been shaped and grown throughout people’s everyday uses of them.

The Status of and Reasons for the Globalization of English

Nowadays, English is an official or semi-official language in many nations (Stephens, 1993). It is widely spread and used regularly throughout 130 countries in the world. In 1936, no more than 194 million people could speak English, but this quickly rose promptly to 700 million by 1986. Now the population of English-speakers in the world is more than 1.8 billion, with 350 million people speaking English in Asia (Kubota & Ward, 2000). English has penetrated all dimensions of social life including politics, economics, culture, education, safety, business, communication, the media, entertainment, sciences, technology, and the military (Crystal, 1997, p. 25). According to Kachru (1980; 1986; 2006) the countries where English is spoken can be stratified into three concentric circles: an Inner Circle (IC) where English is the “mother tongue”; An Outer Circle (OC) where English has been institutionalized as an additional language, and an Expanding Circle (EC) where English is a foreign language. Contesting this perspective, Berns (1995) adds to this a ‘Dual Circle’ (DC) to indicate that countries in the European Union have the characteristics of both the OC and the EC. Bloch and Starks (1999) extended the debate, arguing for another circle for International Business English (IBE), the lingua-franca for non-native English speakers

who use it as their means of communication between speakers of different languages. There are several reasons for English to become so popular among the people in the OC and EC countries.

The Historical Reasons

During the 14-15th centuries, industrial capitalism began to emerge in western European countries. These countries, headed by Great Britain adopted the policy of “canons and warships” to colonize the outside world for economic reasons. One of its results was the creation of many British colonies, collectively known as the British Commonwealth of Nations. Along with British political rule, economic dominance and cultural infiltration into these satellite countries, English gradually became the official or semi-official language in these OC countries. Pennycook (1998, p. 9) argues that British colonial expansion was the essential for the spread of English worldwide.

Political Expediency

During WWII, the Allies mainly composed of the UK, the USA, the former USSR and China defeated the Axis powers formed by Nazis Germany, Italy and Japan. After the war, the USA enhanced its military presence around the world. Until the last decade of the twentieth century, the NATO was in conflict with the WTO. For various reasons many nations threw themselves into the Western Camp to seek for refuge. This saw them draw close, politically and culturally to the USA, thereby giving added impetus to English spreading fast throughout these EC countries.

Science and Technology Advancement

Post-WWII advances in science and technology incited the globalization of English. This is because the USA and the UK have been leading the world in these fields of research and development. The use of English is now far wider than any other language in key areas such as satellites, micro-electrons, cable telegram, communications, computer networks and information techniques. Therefore, it is necessary for the OC and EC countries to learn English whenever they want to learn advanced scientific techniques or use the latest technological equipment.

Business and World Trade

Many business communications and transactions are carried out in English, hence world trade and transactional business link people across the IC, OC and EC countries. Fluent English speakers in EC countries have more opportunities leading to the scramble to learn English.

Economics and Culture

Interweavement with economics and culture has also promoted the fast-spread of English throughout the world. The USA and the UK exports of products and financial capital are necessarily accompanied by their cultural infiltration. This key feature of the IC countries keeps their societies running ahead of other nations. Through its influence of “soft power” (Nye, 2003, p. 30) the USA has become the dominant global superpower. MacDonald and KFC are the US cultural symbols of food becoming fashionable and popular worldwide. The US pop songs and Hollywood movies attract the optic-and-acoustic nerves of the world people, giving even greater strength to English. Mickey Mouse and Donald Duck have never failed to generate powerful attractions. With the upsurge of transnational exchanges in sports, arts and culture leading to an upsurge in tourism, the spread of English throughout the world is increasingly surging forward irresistibly.

Features of the English Language

The simple pronunciation and formation of words as well as the simple syntactic rules make English easy for people to learn. Firstly, it is easy for people to imitate with smooth sound without tongue trill. Secondly, people can express their opinions and ideas with so many synonyms, polysemies and acronyms without difficulty. Thirdly, it is easy for people to understand each other in communications with simple and formal grammatical rules as well as logical expressions. All these make English easy and convenient to be learnt, copied (Dawkins (2006a) and spread.

Death of the Minority People and Fate of Their Languages

A language dies if it is no longer used for communication. If people cease to use their own language to speak with their children, the language is dying soon (Skutnabb-Kangas, 2000; Dalby, 2002, pp. 219-220). According to O'Neil (n. d.), there are more than 2000 languages spoken by less than 1000 people; half of these are no longer spoken by children. Dalby (2002) estimates that 2500 of the world's estimated 5000 human languages are likely to be lost in the 21st century. According to Dalby (2002, p. 239), 45 of 98 languages that used to be spoken in California no longer have any fluent speakers; 36 have only elderly speakers, and 17 have only one to five speakers left. In Australia Aboriginal languages are in the same situation. For only a few old people know the languages and with their death the languages will die. Many are now extinct and most others are now dying. There are four reasons for this international trend in the death of quite a few languages in the world.

Natural Disasters

Destructions caused by natural calamities such as volcanic eruptions kill people and thus their language. For instance, in Sumbawa, Indonesia in 1815 all the people were killed by the outburst. This meant that all those who spoke Tamboran were buried and its speakers lost forever (Nettle & Romaine, 2000, p. 51).

Human and Environmental Casualties

The decline of some nations or minorities is caused by poverty, famine, malnutrition and epidemics. This leads to the loss of culture and language. For example, in the period between the 1500s and the early 1600s, successive epidemics of smallpox, measles, malaria and yellow fever came with the Europeans when they brought animals and plants to the new continents. This meant that up to 95% of all native Americans died of these diseases (Nettle & Romaine, 2000, pp. 113-117). In old China, many minority people in Tibet, Inner-Mongolia and Ningxia suffered from famine, the plague and other diseases. According to statistical reports issued by the Press Office of the State Council (POSC) of China, the people's average life span in Tibet was about 36 years in 1959, with infant mortality reaching 43% and the rate of illiteracy being 95%, whereas in Ningxia, it was only 30 years with more than 95% illiteracy in 1949 (POSC, 2004). In Africa, people in some countries are making a stand against poverty, diseases and starvation. Large numbers of children in some nations are struggling for existence on the brink of death due to famine and illness. Many small communities have no written language(s) of their own and the rate of schooling for their children is virtually zero.

Governments' Prohibition

Some governments do or have prohibited the use of some minority languages. For example, it was once regarded as illegal for people to speak the Macedonian language or sing Macedonian songs in Greece. The Kurdish language was also banned in Turkey (Nettle & Romaine, 2000, p. 22, p. 146). Such things

also happened in the history of the USA where it was illegal to speak Spanish in public schools in Texas until as recently as 1971.

Human Wars

The population of certain nations declined because of massacres or slaughters in wars and their languages were replaced by the invaders. Human history recounts plenty of events that saw people of one nation invaded by aggressors and forced to give up their own languages. For instance, in 1226, Kublai Khan ordered the death of all inhabitants of a central Asian city under siege. Tangut or Xixia, the people's language there ceased to be spoken forever (Dalby, 2002, p. 215). After a peasant uprising in 1932, twenty-five thousand Native Americans were killed by El Salvadoran soldiers, and many people were forced to stop using their own language. (Nettle & Romaine, 2000, p. 6). In California, Yahi Indians and their language vanished due to the White settlers' slaughtering and exiling them. In Australia, by the end of the 19th century many of the Aboriginal residents and their languages were extinguished by the earlier British colonists around Sydney, Brisbane, Adelaide, Perth, Melbourne and Tasmania (Nettle & Romaine, 2000, p. 51). Many Australian Aboriginals died through being killed or illness. Young women were captured to be slaves or concubines of White settlers, their children brought in an English-only environment (Dalby, 2002, pp. 217-218). Together these caused most Aboriginal languages to vanish without any records.

The population of most linguistic minorities has been declining over the centuries, and this is set to massively accelerate this century. Some languages have already vanished forever from the world. These people lost their language, science and technology as well as their sovereignty and territory.

Minority Languages Gorged and Replaced by English

The faster the "killer language" (Price, 2000, p. 141) is spread, the sooner the small languages vanish. The wider the "language murder" (Skutnabb-Kangas, 2000; Hock & Joseph, 1996; Smith, 2005; Crystal, 2002) is expanded, the more small languages shift. The hegemonic English-speaking countries of the world, the US and the UK, are now furthering the world-wide spread of the English language with their political project of neo-economic liberalism. They seize every opportunity to broaden and deepen the spread of English, which has now reached almost every corner of the world. It is hard to find a country where English is not taught as a foreign or second language. There is no suspicion that "internationalization", "globalization" and "worldwide economic-unification" are promoting the spread of English and accelerating the language shifts.

English has spread so fast and wide that none of the other world languages (Spanish, French, Russian, Mandarin and Arabic) bears comparison in terms of their global reach or financial impact. Now English is infiltrating into, engulfing and replacing the languages of small and some large nations, as well as minority communities and tribal languages. According to the statistics of Ethnologue, a publication of the Summer Institute of Linguistics, 90% of the world's population speaks about 100 of the world's 5000-6700 human languages. About 75–90% of local native languages will be replaced by English or some other large world languages by the end of this century. The tendency is for national languages to replace smaller ones while English replaces both of them.

Now the 100 largest languages account for almost 90% of the world's population. The remaining 6000 languages are confined to 10% of the world's most marginalized people (Nettle & Romaine, 2000, P. 100). Krauss (1992) reports that 80% (149 of 187) of native Indian languages in North America are not learnt by children. It is 27% (110 of 400) in South America and 17% (50 of 300) in Central America. In

Africa 54 languages had already died by the end of last century, and 116 languages are going to die soon. In Australia 90% of the 250 native languages have died or are dying (Nettle & Romaine 2000, pp. 8-9). On the basis of the 2001 Census in Australia, it is estimated that as many as 240 languages are used in Australia with 16% of people speaking a language other than English. Apart from indigenous languages, about 64 languages have been brought from Europe (including the British Isles), Asia, the Middle East, Latin America, Africa and the Pacific (Clyne, 2005, p. x, p. 5). The shortage of language teachers is not being addressed sufficiently. In ethnic schools, pupils tend to speak the community language to the teachers but English among themselves, both in and out of class. Parents were exhorted to speak nothing but English to their children so as to 'make it' in the Australian educational system and to be understood by the mainstream. In universities the number of languages available has declined substantially in recent years as offerings have been determined principally by economic factors (Clyne, 2005, pp. 105-117).

Loss of Languages, Cultures and Knowledge

The many diverse languages of the world are a vast treasure-house containing a wealth of human knowledge. Any loss of a language means that humanity loses potentially precious knowledge they carry. Belatedly, we recognize this when dealing with historic materials from antiquity. For example, because of the lack of linguistically qualified personnel who understand the *Man* language, about five million volumes of historical documents in the fields of politics, economics, military, science, culture, diplomacy, religion, astronomy, geology and folkways left by the Qing Dynasty, which ruled China for more than 260 years, on the shelves of libraries around the world remain untouched and possibly unknowable. Nearly forty-four thousand of such documents, weighing about 60 tones now rest in archives in Heilongjiang Province, China with few people able to decipher their contents (Han & Lu, 2006). In Australia, international community languages have declined in primary, secondary and tertiary educational institutions in recent years (Clyne, 2005, pp. 109-117). In the process Australia is losing the opportunity of enjoying the important knowledge contained in these many languages, in circumstances where all the nations on Earth are increasingly relying upon each other. Once these languages are lost, Australia will lose knowledge in the areas of science, politics, trade, religion and literature. This undermines its capacity to engage in and respond to global policies, produce economically valuable knowledge and ensure public security.

The knowledge that has been accumulated by human beings through different languages is important to our life on this planet. During WWII, a US fighter plane crashed in the north of Australia (Nettle & Romaine, 2000, p. 70). Three of the four pilots died of starvation for not knowing what and how to use the plants around as food. Not only is knowledge of language, culture and living in a different nation closely bound up with the life but knowledge of the local people is also integral to the survival of the people who drop in, if only occasionally or by accident.

Now let us consider medicine as an example. Modern medical science originated from studies of traditional herbal medicine, most modern drugs derived from herbal medicine. Quite a few medicines in the USA have been derived directly from indigenous knowledge of tropical plants (Dalby, 2002, p. 212). For example, aspirin, a pain killer is derived from meadowsweet; codeine from the opium poppy used to ease pain, relieve coughs and aid sleep; ipecac syrup, an antidote to remove poison, from ipecacuanha; pilocarpine from *Pilocarpus Jaborandi* used for reducing pressure in the eye; quinine extracted from "Peruvian bark" for use as an analgesic, febrifuge, antibacterial, anti-microbial, anti-parasitic and antiseptic; reserpine used to lower blood pressure taken from Indian snakeroot; scopolamine used in

mydriasis, also as an antiemetic, antivertigo and antispasmodic from a species of jimsonweed; theophylline obtained from the tea plant used to open the bronchial passages; and vinblastine from rosy periwinkle for use in combating leukaemia. However, some names of medical plants are no longer available, as the language is no longer spoken by people. This and other knowledge are likely to disappear as soon as languages die (Dalby, 2002, pp. 212-13).

Traditional Chinese medical science and pharmacology, including knowledge of Tibet, Mongolia and other minorities have contributed to the medical sciences of the world. They have played an important role in improving people's health, providing a range of treatments and cures for patients, and enhancing people's longevity. Heinrich, Barnes, Gibbons and Williamson (2004) found that 20% of the 5000 adult samples in a survey in England had purchased or used Chinese medicine in the previous year. Medicinal plants are useful, providing a safe form of therapy, and have been shown to be clinically effective. Goodyer (2006) reported that after taking Chinese medicine for two months, Gina, a 32-year-old policewoman in Sydney no longer feels debilitating period pain which juggled her shifts to ensure her time off coincident with her periods. Having suffered from being unable to conceive, and failed attempts at in vitro fertilization, Joanne Day turned to a TCM practitioner for help. After receiving a treatment of regular acupuncture and a healthier diet for several months, she conceived at 41 and gave birth to a baby.

Without the continuing accumulation of medical knowledge from different nations, humanity might suffer from lingering illnesses. Of course, the knowledge from many diverse languages is not confined to the fields of medicine and drugs. They also contain knowledge about production, living, science, land management, marine technology, crop cultivation and animal husbandry. However, this linguistic diversity is now disappearing.

Conclusion

Language is the carrier of the knowledge of humanity as well as its tool for thinking, communicating and transmitting information. Whenever a language dies this means the loss of the knowledge of life and culture accumulated by people through long historical practices. Today, most of the languages of the OC and EC countries in the Majority (Third) World are faced with death. Nothing can be done to compensate the loss of people, knowledge and their languages. What is encouraging is that some people with a breadth of vision in the fields of education, culture and linguistic have insight into the value of every language and are working to protect humanity's languages. Their efforts have led to increasing attention by some governments and international organisations to these concerns.

We can see that English has followed the attribute of "meme" in its process of spreading worldwide. Therefore other small languages can also draw lessons from it. Hence the people in the OC, EC and including the IC countries should take the obligation to recognize their national identity and shoulder the national mission by teaching and learning their mother tongue while studying a second language simultaneously in order to inherit their native language and culture and get integrated into the mainstream society. It is also the responsibility for all the citizens and governments worldwide to exert every effort in maintaining the languages, cultures and knowledge of small nations as well as protecting minority people in order to maintain peace, harmony and advancement of the human society.

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The Integration of Two Categories of Knowledge: The Effective Approach to Connection between EGP and ESP

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[Abstract] Based on the analyses of teaching situation and the necessity of the connection between EGP (English for general purpose) and ESP (English for specific purpose), this paper discusses the integration of general communicative English in working fields, which is also the core between EGP and ESP, into the junior stage of college English teaching from the four aspects: the requirement analysis, curriculum, teaching students in accordance with their aptitude and autonomous learning according to theory of language core. Considering it as a combination point, the paper further studies the construction of teaching methods and modes for the connection between EGP and ESP for the successful transition from EGP to ESP and the development of ESP.

[Keywords] integration of two categories of knowledge; connection between EGP and ESP; communicative English in working fields; integration

Introduction

With the all-round development of economy and technology in the world, China is playing an increasingly important role in the economic world which needs more foreign language talents with international outlook. College English teaching begins to break the traditional teaching mode of pure language by shifting the focus to the ESP teaching, which also promotes the development of it toward the pluralism and personalization with the purpose of cultivating the new talent needed in 21st century. At present, how to effectively connect EGP with the ESP and find the bridge which can link up with ESP teaching and then accelerate the course construction become important subjects of the new round college English teaching reform.

Connotation

Integration of two categories of knowledge means the integration of ESP into EGP at the junior stage of college English teaching, namely general communicative English in the working field. Based on this, the students' ability of English communication and application in future career can be cultivated, which makes ready for ESP study. It is also the language teaching with the characteristic of cohesion which connects the EGP with ESP. Therefore, it becomes the supplement and extension of EGP and the elementary teaching of the ESP as well.

EGP and ESP are the two major branches of contemporary English language teaching. The EGP in the junior stage of college English is the teaching of language core. Language core is a concept which formed in the study of language functional-notional approach and means the language used by most people in certain language speaking area. This kind of language isn't restricted by the region, educational level, social status, occupation and topic and doesn't have great difference in vocabulary, style and syntax. The definition for this is in *A Dictionary of Linguistics and Phonetics* by David Crystal: "As a term, core is a series of mutual language characteristics of all variants and dialects which belong to a

language.” The feature of language core demands the teaching target must master this language and its expression no matter what their study aims and future jobs are (Liu, 2003). It has been considered as a course in our traditional teaching for a long time.

ESP refers to English which is relative to certain specific occupation or discipline. It is also the course offered according to the particular aims and demands of the learners. The development of ESP has gone through the 5 periods: register analysis; rhetorical or discourse analysis; target situation analysis; skills and strategies analysis; focus on study. Each period represents people’s understanding of nature of the ESP. It assumes four characteristics: (1) It can meet the demands of particular learners; (2) Its content is related to the certain major or occupation; (3) Its vocabulary, syntax and discourse are applied to the special majors or occupations; (4) It is in contrast to EGP. ESP aims at the practical use of English in academic circle or working field. It may attach importance to the one or several language skills in listening, speaking, reading, writing and translating, whose teaching effects can be examined in academic and occupational activities instantly (Du, 2011). At the same time, it can reflect basic concepts and activities in language core, which can be treated as the general rules and technique in communication, guiding the ESP teaching in diversified professional fields.

What’s more, ESP is subdivided into EAP (English for Academic Purpose) and EOP (English for Occupational Purpose). And EAP also can be divided into EGAP (English for General Academic Purpose) and ESAP (English for Special Academic Purpose). The main contents of the former are cultivating the ability of oral English communication and academic communication in interdisciplinary subjects (Cai, 2013), which coincide with the subject of daily use and human materials in the EGP. Thus there is core language relation between the two, which can be further approved by pedigree diagram between EGP and ESP (Du, 2011). Integration of two categories of knowledge emphasizes this core knowledge between EGP and ESP, namely general communicative English in working fields. The teaching goal is to help students master mutual basic features and language expressions in working field, and then develop the elementary English communicative ability related to the certain occupation for preparation for ESP courses. Integration of two categories of knowledge, in fact, is teaching of language core between the EGP and ESP. Tom Hutchinson & Alan Waters (1987) believe that the Language core is scientific and doesn’t belong to any subject. It lies in the language used in diverse disciplines which is characterized by the same reasoning and process of explanation. Language core can cultivate the ability of English communication, including the two aspects of it: “linguistic competence” and “linguistic performance” which are put forward by social linguist Hymes. The cultivation of the two aspects has been the goal of the English teaching all over the world.

Integration of two categories of knowledge integrates general communicative English in the working fields into the EGP teaching process, which not only connects EGP with ESP, also develops students’ interest in ESP courses, inspires their studying enthusiasm and prepares them for the senior stage of English learning by learning popular-science knowledge.

Current Situation of EGP and ESP Teaching

At the macroscopic level, imbalance development between EGP and ESP exists since ESP teaching is lagging behind EGP. Traditionally, EGP dominates over the ESP in college English teaching in our country. After a long period of development, EGP has formed a mature teaching system with favorable results in theoretical research and teaching practice, and teaching level is improving gradually. However, there are problems of single teaching mode, repeated construction in current college English teaching.

Compared with foreign research, the study of ESP starts relatively late in our country. And the development of ESP is slow since our understanding of it still keeps on the level in 1970 or 1980'. Because of being laggard in the theory research, incorrect teaching orientation and indefinite teaching goal, the ESP teaching is in such state: loose and random courses construction; backward textbooks and teaching staff construction; lack of corresponding examination system. In a word, the lack of systematic ESP teaching arrangement cannot meet to the needs of the current social demands, comparing with the junior stage teaching. Synchronous development between EGP and ESP teaching can't be achieved in theory as well as teaching practice, thus the disconnection appears, which hinders the all-round development of college English teaching.

However, at the micro level, there are more and more students who have passed the CET-4 and CET-6 exams with the promoting teaching quality. Therefore, the students' need for successive courses is increasingly urgent. Generally, ESP courses are set in the 5th -7th terms in the college. Although some universities offer selective courses related to language or culture during this period, there are few transitional courses which involve relevant professional knowledge. Therefore, once the students come into the study of ESP, they can feel difficult, even at a loss due to the lack of preparation of transition. The present teaching structure and curriculum design has fallen behind the development. *College English Curriculum Requirement* highlights that college English teaching should be driven by students' requirements and conforms to the step-by-step teaching rules and practicability of language teaching. However, China still remains in the stage of popular education with various school-running orientation, students' gradation and training objective. Under this circumstance, it is obviously unadvisable to cancel the elementary English teaching and then offer the ESP courses indiscriminately or continue with the elementary English teaching but ignore the ESP teaching (Liu, 2003). Therefore, it is an inevitable choice to merge relevant ESP knowledge into EGP courses for the purpose of connected teaching.

Teaching Construction

Focus on Requirement Analysis

Requirement analysis refers to the detail analysis method for the particular learners, which is also the most prominent feature of the ESP course design. Tom Hutchinson & Alan Waters (1987) believe that there are two aspects in requirement analysis, namely target situation analysis and learning needs analysis, including natural conditions of learners such as society, culture, life and the influence of them; the knowledge and skills they lack; preference in learning; learning methods that can be easily adaptable; the awareness of certain need of the learner. The demand can change with the further study from the basic knowledge input in the junior stage to the output of application of language skills and communication in the senior stage, which can lead to a backwash effect on EGP teaching as a whole (Su, 2008). The key to identify the requirement analysis is to find out the gap between the learner's present language proficiency and related professional level and the level expected for setting up the proper teaching design according to learners' needs (Li, 2007). For requirement analysis, we should attach emphasis to the current situation analysis. Taking the electronic information engineering majors of classes of 2011 and 2012 as investigation object, the contents include the motivation, difficulties, ability, requirement in learning, etc. Integrated with quantitative and qualitative modes, the survey showed that the 83% of students who passed the CET-4 in the junior stage are willingly to learn related professional knowledge; other 64% of students want to expand the scope of knowledge. In this way, we can design the curriculum according to

students' actual demands. Furthermore, when designing the structure, the language proficiency and professionally communicative language skills must be achieved for the purpose of realization of optimization of teaching structure.

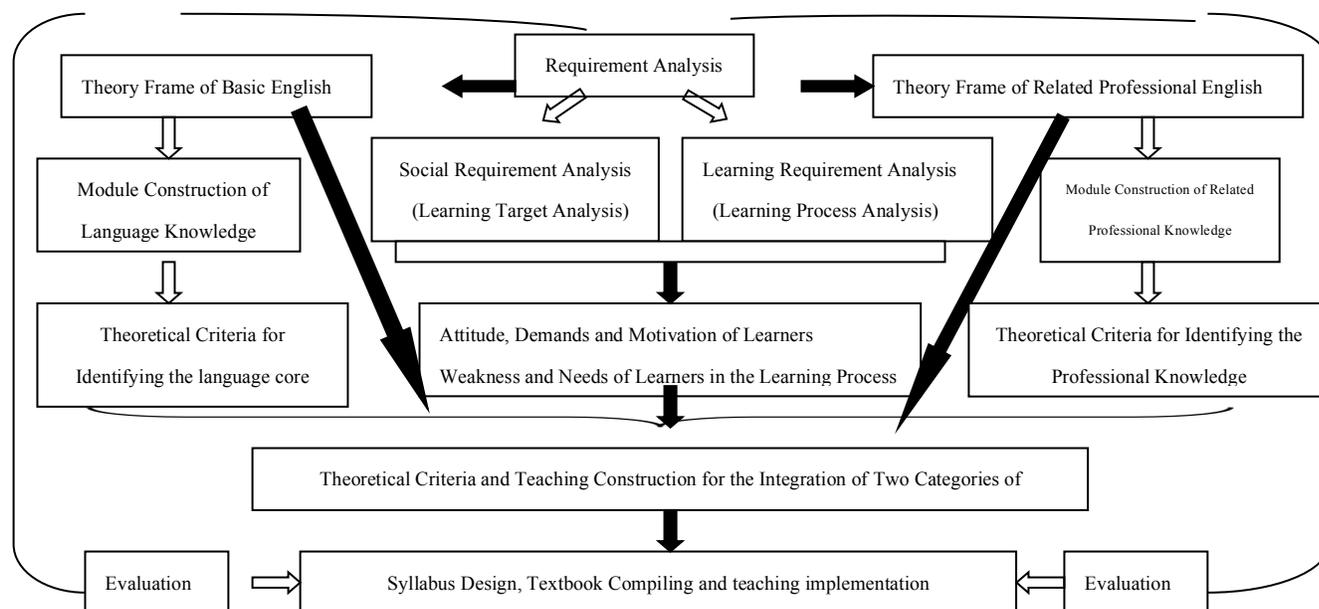


Figure 1. Module Construction System of Integration of Two Categories of Knowledge

Optimization of Curriculum

Based on the requirement analysis, this paper puts forward teaching design of three steps for college English teaching integration. The first stage, which refers to the first and second terms, emphasizes the EGP teaching and help students master the language proficiency; the second stage, namely in the third and fourth terms, is the transition phase for the connection between EGP and ESP, which is also the important step for implementation of integration teaching. For the first half period of this stage, namely the third term, the teaching emphasis should be the integration of communicative English (namely English used in the working field) into EGP teaching, such as business correspondence, fax, advertisement, social etiquette and so on. It lays importance to cultivation of the language skill and autonomous learning ability at the same time. For latter period of this stage, the fourth term, the focal points should be the integration of communication in working fields, such as office automation, practical writing, and consulting document, etc. Simulation training is mostly adopted during this period which can help students grasp the laws and features of it. During this period, related specialized vocabulary and typical conversations in working fields should always be merged into the EGP teaching, especially in daily listening and speaking practice. What's more, reading and writing ability is also required according to the future career. The third stage is from the fifth to seventh term when ESP teaching is mostly offered.

The principle of equal attention to language skills and application should be conformed during the teaching design process. The courses can be divided into modules of reading, listening and speaking depending on the students' actual situation. In order to train and promote the students' English comprehensive proficiency of the different levels gradually, the teaching contents merged should be timely and appropriate. The ultimate aim of integration teaching is to widen the students' horizon and

improve the comprehensive quality, so the teaching of English language and culture must be implemented thoroughly. In addition, when selecting and compiling the teaching materials, we should make sure that the textbooks feature: (1) The contents should be relative to elementary knowledge in certain major which can reflect the language and typical communicative activities in this field; (2) It should stress listening, speaking, reading and writing skills in the professional knowledge.

Graded Teaching and Teaching Students in Accordance with Their Aptitude

Since integration teaching enlarges the difficulties of teaching, graded teaching favors for the students of various learning levels and universities with different teaching resources, which can design correspondingly feasible teaching methods: (1) Class division should depend on specialty groups. The class division of Grade A or B should be based on placement test, college-entrance scores and students' own willingness. The system of periodical flow between Grade A and B is carried out in order to provide the students with enough room of the advancement. (2) Target location should feature levels. After one year's learning, most of the students are required to pass the achievement test of their university, while a few excellent students with solid foundation can reach the general requirement; at the end of second year, most of the students are required to reach the general requirement, while the excellent students are encouraged to achieve the high or higher requirement. (3) Teaching content should be flexible. For the Grade A, its teaching contents are deleted and extended depending on that of Grade B, which is based on autonomous learning and practical training and aided by lecturing and guidance. More attention is paid to language proficiency and autonomous learning in the teaching of Grade A.

For Grade B, teachers should help them solve the difficulties in learning, then grasp the effective learning methods, further foster the interest in learning, promote language proficiency and know some related professional knowledge in English. In the whole process of lecturing and guidance, the focal points should be the adoption of a package of teaching methods for different grades and flexible teaching content in order to guarantee the students in the each grade can reach improvement. (4) Emphasis should be placed on formative assessment. Teachers should know the students' learning trends and feedback information, and then adjust the teaching plan. And the test targets should rely on the different levels of teaching tasks. For assessment, it includes English language proficiency, learning methods and strategy, the abilities of observation, question-posing, problem-solving and communication. Meanwhile, teachers are supposed to take the imitative to develop the pluralism of assessment mode involving teaching subject: For Grade A, extra curriculum knowledge should be added to the final exam for increasing the autonomous ability and expanding the knowledge region consciously; for Grade B, the final exam should base on knowledge in the textbook, which contributes to preview and review of knowledge.

Perfecting the Second Class System; Establishing the Training Platform of Autonomous Learning

Since the teaching contents change with the targets of teaching, the traditional learning thought pattern and teaching methods should be changed too. In addition, the students are guided to learn by themselves due to insufficient traditional classroom teaching. The second language acquisition theories hold that it is important to make full use of extracurricular time to carry out applied practice for improvement of foreign language proficiency. And then the effective second classroom system becomes the significant way. Therefore, it is necessary to establish and perfect the second classroom system and provide the students with the learning and training platform supported by computer network.

The significance is to design the second classroom system according to integration teaching: (1) Well-planned network classroom and corpus for integration teaching should be offered. Students can have access to the rich professional information which is appropriate for their learning level and interest by autonomous learning. The establishment of QQ (OICQ) groups can promote the face-to-face communication which is good for quick feedback and teaching content adjustment. (2) Diversified practice in the second class should be strengthened. The series of practice activities which center on English acquisition should be integrated into the qualities of knowledge, fun and practicability. Such simulated situational activities can put the professional knowledge learnt into practice: business negotiation, English advertisement design, easy topic lectures on professional knowledge in English, etc. In this way, the second class system can play the role of assisted instruction which is good for the simultaneous development of the two classes.

Conclusion

College English is a complex of EGP+ESP. If ESP lags behind or is disconnected with EGP, it will lie in the state of imbalance, which is not good for keeping the college English moving toward the further level. Integration teaching effectively joins the two together and makes sure the good beginning of ESP teaching which follows by EGP. Meanwhile, the college English teaching integration of “EGP-connection teaching-ESP” that derives from the integration teaching will contribute greatly to development of college English teaching.

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The Inspiration of Interlanguage to Foreign Language Teaching

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[Abstract] In the western countries, there are three main error theories: Contrastive Analysis (CA), Error Analysis (EA) and Interlanguage Hypothesis (IH). Compared with Contrastive Analysis (CA) and Error Analysis (EA), Interlanguage Hypothesis (IH) takes a more positive attitude towards errors, and it claims that it is natural that errors will be committed in the whole process of language acquisition, constituting a particular feature of the process of language acquisition. Language abilities develop in a fixed order, so EFL teachers should arrange teaching content and materials scientifically so that they can adjust to the language ability development.

[Keywords] English errors; error analysis; Interlanguage; language teaching

Introduction

A review of literature shows that scholars have researched on second language acquisition for 40 years and have got great achievements. With the help of the development of study, the researchers are paying more attention to the psychological process. The investigators treat language as a natural linguistic behavior. The course of second language learning is a lasting process which is approximate to an inner course. This is because learners are influenced by learning motives and strategies, cognitive styles, linguistic environment, language proficiency and psychological causes. The foreign or second language learners apply the language that is between the native language and the target language, which is regarded as a transitional language. This kind of language is at the stage of development and it is not an inherent mode. And this kind of language will frequently evolve and be proximate to target language. Transitional language is also called a changeable mode of target language. This type of language phenomenon is named by Selinker (1972) as “Interlanguage” (IL).

However, not all the researchers use the same name to describe the same language phenomenon. There are several different terms here: this kind of language phenomenon is called approximate systems by Nemser (1971), and Corder (1971) described this kind of language phenomenon using transitional competence and idiosyncratic dialects. These terms were raised to describe the same language phenomenon, they are close but they describe this language phenomenon from different perspectives. Corder said that: “Though each of these terms catches certain characteristics of learner language, it is Selinker’s introduction of IL that has won favor over the other constructs and has gained the widest currency among applied linguists since the early years of 1970s” (Corder, 1981, p. 66).

Development of Interlanguage (IL) Theories

Since the 1970s, several researchers have done the studied on the IL theory, among these researchers there are three famous linguists: Corder, Nemser and Selinker. They are the representatives for this theory, and they made great contributions to the evolvement of the IL theory in the process of the development of IL. Almost at the same time, the three linguists put forward this theory.

Corder's Theoretical Views

Corder (1967, 1971) calls language system as transitional competence or idiosyncratic dialects. Transitional competence refers to learners' system of psychological rules, which is not unchangeable from his view. Learners improve this system on the basis of hypothesis testing of the target language rules. The systematic errors that learners make in any language acquisition show this transitional competence. The term "idiosyncratic dialects" is used by Corder to describe learners' language system from a sociolinguistic point of view. Learners' language can be regarded as one dialect of the target language instead of as one social dialect, as it does not belong to any social group. Both transitional competence and idiosyncratic dialects stress the dynamic process of the making of the learners' language competence

Nemser's Theoretical Views

Among these famous representative researchers of IL theory, William Nemser is another important scholar. Nemser (1971) put forward the term "the approximate system" in order to describe learners' language system. From Nemser's point of view, the learners' language system is close to the target language system gradually. The two systems form a changeable continuum. On the one hand, learners can not make contact with the whole target language system, but only can try to digest the limited language "input" gradually, which means, learners are building their approximate target language system step by step. On the other hand, the system of the learners' mother language is one preventing resource and it keeps the learners' language system away from the target language system when the language learners study the target language. That is to say, Nemser held that the learners' language is departing from the target language system. Here Nemser proposed different views from Selinker's views (Selinker, 1992, p. 175).

Selinker's Theoretical Views

Among the interlanguage theories, Selinker's theoretical hypothesis is best developed. Then, how does Selinker himself understand the language system? Here it is essential to quote Selinker's saying: "As we can observe the two languages are not identical, it is essential to suppose one separate, notable language input as one basic language system while constructing the second language theories, we can call this language system as 'interlanguage'" (Selinker & Lamendella, 1978).

Interlanguage (IL) and Its Features

When we mention the term "Interlanguage", there may be a question, what is IL? IL is the type of language produced by SL & FL learners who are in the process of learning a certain language (from Longman Dictionary of Language Teaching & Applied Linguistics). The term "Interlanguage" was coined by the American Linguist Larry Selinker, in recognition of the fact that L2 learners construct a linguistic system that draws, in part, on the learner's L1 but it is different both from L1 and the target language. A learner's IL is, therefore, a unique linguistic system. The concept of IL includes the following premises about L2 acquisition:

1. The learner composes a system of abstract linguistic rules that underlie comprehension and production of the L2. This system of rules is viewed as "mental grammar" and it is referred to as an "Interlanguage".

2. The learner's grammar is permeable. That is, the grammar is open to influence from the outside (i.e. through the input) and the inside. For instance, overgeneralization, the omission, and transfer errors construct evidence of internal process.
3. The learner's grammar is transitional. Learners change their grammar time and again through the addition and deletion of rules and restructuring of the whole system. That is, learners construct a series of mental grammars or IL during the process of increasing their L2 knowledge complexity. For instance, at the beginning, learners may begin with a very simple grammar which only contains verb form of certain words (for example "paint") but as time pass by, they add other forms (for example "painting" and "painted").
4. Some researchers have claimed that the systems constructed by learners contain variable rules, which means they hold that learners are likely to have competing rules at any one stage of development. However, other researchers believe that IL systems are homogeneous and that variability reflects mistakes made by the learners when they try to use their knowledge to communicate. These researchers view variability as an aspect of performance rather than competence. The premise that the language systems are themselves variable is, therefore, a disputed one.
5. Learners employ various learning strategies to develop their IL. The different kinds of errors produced reflect applications of different learning strategies. For example, omission errors indicate that learners are in some way simplifying the learning task through the ignorance of grammatical features which they are not yet ready to process. Overgeneralization and transfer errors can also be seen as evidence of the applications of learning strategies.
6. The learners' grammar is likely to fossilize. Selinker pointed out that only about five percent of learners go on to develop the same mental grammar as native speakers. The prevalence of backsliding (i.e. the production of error s representing an early stage of development) is typical of fossilized learners. Fossilization which does not occur in L1 acquisition is unique to L2 grammars.

The concept of Interlanguage offers a general account of how L2 acquisition takes place. It comprises elements of mentalist theories of linguistics (for instance, the notion of "language acquisition device") and elements of cognitive psychology (for example, "learning strategies") it is also somewhat indeterminate in that it does not offer a very precise explanation of what takes place. In fact, it is perhaps more useful for the questions it raises than the answers it provides (Ellis, 1998, pp. 33-34).

The features of Interlanguage were raised by the American scholar Adjemian. They are permeability of Interlanguage, variability of IL and systematic of IL and fossilization. Here this author will illustrate the three main features by paying more attention to the basic features.

The view of permeability was raised by the American scholar Adjemian who believes that all languages are permeable including Interlanguage. Interlanguage differing from other languages shows that the permeability degree of Interlanguage is different from other languages. The permeability of Interlanguage is mainly explained from two different perspectives, one is from the native language rules to show the permeability of Interlanguage and the other is from the rules of the target language generalization to explain the permeability of Interlanguage. The learners abuse and generalize the rules of the target language that have been learned by them to characterize the permeability of the target language. The reason why second language learners study Interlanguage system with permeability feature is that

Interlanguage system is always changeable and perfected, with the time goes by, it can evolve and develop, and it is not fixed at any stage of the evolvement. It is an open system of a new knowledge to have the permeability for the existing knowledge and go on to correct Interlanguage errors.

The Interlanguage is not always constant and it is in a continuous process of altering. However, the variability of Interlanguage does not suddenly jump from one stage to the next stage. It needs a transitional process and has some regular rules. In order to accept the new rules of the target language in the course of second language acquisition, the learners use the hypothesis-testing method. The learners constantly alter the transition stage system to accept the new rules of the target language in the course of second language acquisition. In order to adapt to the rules of the target language, the learners go on to make hypotheses about the target language and test them and verify them, and gradually form a fixed temporary Interlanguage system. Interlanguage is in the process of constantly correcting and evolving, which will last long time and gradually approaches closer to the target language.

Although Interlanguage was claimed at the variable stage, the application of the rules of the second language learners is predictable. Interlanguage is the same as other natural languages, the Interlanguage possesses the general features and functions of the human language, and this kind of feature is ordinary. So Interlanguage is composed of a series of rules while possessing its own system, which is to say, Interlanguage is systematic. In the course of using a second language, although learners make errors in the process of both mother tongue learning and second language learning, errors which the learners commit in mother tongue language system are different from errors the learners make in the target language system. In the course of applying the target language, Learners' Interlanguage still obeys certain rules, and it is not arbitrary. Interlanguage system controls the learners' language behavior and the systematic of Interlanguage composes internal consistency between the language rules and features of Interlanguage.

The Inspiration of Interlanguage to Foreign Language Teaching

According to the research of interlanguage, the teachers should change the basic attitudes towards the learners; it is unreasonable that students must master the target language from the traditional point of view. As for the interlanguage theory, the language application for the learners belongs to their own language system between the two languages and naturally composed. In the initial teaching stage, the teacher expects to see the learners' own language variation. On specific language condition, the standard for language learners is whether the percentages of their language variation is connected with target language system, and the language variations are whether random or systematic, to what extent these language variation gradually change into the target language through the teaching.

Feedback is widely treated as important for encouraging and consolidating learning; and it is seen as an essential factor in the process of foreign language teaching as well. As part of the feedback course, Teacher feedback has controlled the EFL (English as a Foreign Language) foreign language class for many years. Above all, we get a conclusion, that is whether pupils or college students ,all need proper feedback, it helps to improve their language level and the language application competence .so the teachers should make the proper feedback for learners classroom discourse errors.

From the interlanguage theory, we can know that the process of language learning is from imperfect stage to the perfect stage. Of course, besides, language speaking, it is from immature process to mature process as well. Therefore, the teachers should pay more attention to this course, and guide the learners to do the training on purpose.

About this point of view, we can quote an example from Ms. Lopez. Ms. Lopez was relying primarily upon cognitive information about her students when she made the following decisions: assigned grades, moved Tamika from the middle to the high reading group, planned instruction, identified pupils for remedial work in basic skills, graded students' American government projects, and consulted last year's standardized test scores to find out whether she need to review the rules of capitalization for the class. In each case, Ms. Lopez was assessing her students' thinking, reasoning, memory, or general intellectual behaviors.

Since the 1960s, the topic on the age of second language acquisition has been debated. Many research results show that the age factor in second language acquisition is one of the most important individual factors. Contacting the younger age trend of current foreign language learning in China, people think children learn faster and more competitively than adults to foreign languages, and ultimately the levels of foreign language are close to their mother tongue level.

In the field of second language acquisition, the greatest impact to explain the most comprehensive, the most concern, but the most controversial mode can be regarded as Krashen monitoring mode (Monitor Model) that is from the University of Southern California in the late 1970s (Krashen, 1985). This mode is above five hypotheses; they are Input Hypothesis, Acquisition and Learning of Humanity Hypothesis, Monitor of Humanity Hypothesis, Natural Order Hypothesis and the Affective Filter Hypothesis. Among these hypotheses, affective filter is able to control the absorption of language input and language intake for language learners, the stronger affective filter language received, the less it absorbed. Therefore, more and more attention has been paid in recent years.

Joining the WTO has a great impact on the field of education in China; the era of education globalization has ended, China is connecting with the world, the opportunity to communicate in English Increases, cultivating oral ability is particularly important.

An attractive room is conducive to learning. As a teacher you will in most cases have full responsibility for the appearance and comfort of your classroom. Although most schools have custodians, during school hours it is your responsibility to keep a clean and neat room. Share this responsibility with students and make sure that places and procedures are designated for storing supplies, handing in papers, and disposing of trash. This kind of planning greatly enhances classroom functioning and helps to maintain a pleasant, productive working atmosphere.

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The Linguistic Comparison between Email and Traditional Mails

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[Abstract] The paper is on the linguistic comparison between Email and traditional mails which focuses on the characteristics of Email language. First, the basic elements of mails are analyzed, including form of address, expression of blessing, signature and date in order to find the special characteristics of Emails. Then, Email language is described, including the aspects of writing, lexicon and syntax. As last, the context of Email language is studied.

[Keywords] email; email language; network language

Introduction

Network language is so new a thing that there is no universally accepted definition by far. To be brief, the language which is originated from network and used in network can be called network language. Generally, there are six types of network language: the technology terms related to internet, e.g. homepage, domain name; language used in online news; language used in network literature; language used in online chatting and BBS; language in Email; the extended network language used in cell phone short messages. Different type of network language has its own special characteristics. This paper focuses on Email language.

Studying varieties of language is based on the thought that language is various but in an ordered way (Zhu 1992). The purpose of this paper is to find the ordered principle in language varieties. Since 1994 when China entered internet, network language has attached more and more attention by linguists. There have appeared hundreds of academic papers on the study of network language among which the language of network chatting and BBS language are the focus of study. To analyze the reason, possibly it is because this kind of network language is obviously different from everyday language. We can call it the typical network language. Among the published papers on network language, studies on Email language are quite few. That is why the present study is done.

Linguistic Characteristics of Email Language

In the long history of Chinese culture, home is always the base for people, no matter how far they are from home. There were many famous literary works to describe the exciting mood when receiving letters from home. Why letters were so valuable, the most important reason is that it takes too long to get a letter. It usually takes several months, even a year to get the letter returned. Since the appearance of Emails, things have been totally different. Due to its convenience and swiftness, Emails have become an indispensable part of modern life. The era when letters from home are as valuable as tremendous amount of money has passed forever, it takes only a second to send a letter to everywhere in the corner of the world.

The author of this paper has collected 100 Emails. The principle of collection is to cover as many types of relationship between sender and receiver as possible, to cover as many types of main contents as possible. So among the Email samples, the relationship between sender and receiver include relatives, friends, colleagues, strangers, teacher and students. In respect of topics, some are for phatic purpose,

some are to send information, some are to report work and study, some are for information requiring and asking for help, the last type is to offer help and information. From these two aspects: relationship between sender and receiver, topic of Email, it can be said that these Email samples are typically representative.

Comparison of Essential Elements between Traditional Mails and Emails

In traditional Chinese mails, there are seven essential elements: address, opening words, main body, transition, blessings, signature and date. Among all the elements, besides main body, address, blessings, signature and date are generally regarded as indispensable. To study the essential elements of traditional mails, it is found that 30% of the Email samples do not have address, 57% no signature, 67% no blessings, 93% no date.

Take those Emails with no or one essential element as examples, the relationship between sender and receiver include teacher & students, strangers, friends, colleagues. According to the sociolinguistic researches, choice of style depends on power distance and familiarity degree. That is to say, the longer the distance of power between sender and receiver is the more formal it needs to be. In addition, the less familiar, then the more formal. The statistic data shows that the theory in sociolinguistics can not be further proved in Email language. In Chinese culture, the power distance between teachers and students should result in formal style of text. But among the Email samples, those without essential elements include mails between teachers and students, also between strangers.

Characteristics on Writing

The most obvious character of the Emails is that the length is greatly shorter than that of traditional mails. Among the samples, 33% contain only one sentence in the part of main body. The longest email has 13 sentences. On average, there are less than 4 sentences in the main body of each mail. It indicates that the average length of Email is much shorter than traditional mails. It is unimaginable for the traditional letters to have only one or two sentences. In the aspect of graphemic standard, the style of Emails is casual. The norm, punctuation, address form, date, signature all show different characteristics from traditional letters. The following table is about the statistics of standard items in the Email samples.

Table 1. Standard Items in the Email Samples

Item	Total number of Emails	Number of Emails with this item	Number of standard item	Number of non-standard item	Percentage of standard item
Address	100	63	42	19	42%
Blessing	100	33	3	30	3%
Signature	100	36	0	64	0%
Date	100	6	6	0	6%
Indentation	100	24	3	21	3%

It shows that the writing form of Emails is very casual. People pay less attention to the writing standard as they do in traditional mails. To probe into the causes of this, it is thought that the most important reason is the fast-paced environment in modern life.

Characteristics on Network Vocabulary

As it was pointed out in the first part, most of the achievements on network language are in the aspect of vocabulary. Vocabulary has always been the most active factor of language change. Nowadays whenever we enter the internet, we will meet large number of new words which normally cannot be understood if without the network reading experience. Even parents and teachers in primary and high school complain

that they cannot understand the composition with large amount of network words. By studying the Email samples, we are surprised to find that vocabulary in Emails is the least different part from the everyday language which has the least typical network language characteristics. Among the samples, the words different from everyday words are only four onomatopoeic words: *hehe*, *xixi*, *haha*, *heihei*. All the above onomatopoeic words are used to describe the sound of laughter and the facial expression of speaker. This type of onomatopoeic words remedies the lack of paralinguistic signs in non-face-to-face communication and makes the mails vivid through the associated semantic meaning.

Characteristics on Syntax

To study the sentence structure of the Email samples, we can find that the most obvious character is that sentences are shorter than traditional mails. As the statistics show the average number of sentence in each mail is 3 to 4. To analyze the reason for that, it is thought the most important one is because of the medium of Emails. Emails are read on the screen of computers. When they are opened, sender, receiver and main body of mails are all shown on one page. It is more convenient to read in one page than to turn to another page. Sentences in Emails are always short. The Email language is called as telegraph language. There are two samples that contain only one sentence. One of them says that "I have got it." and the other says "I have got the form."

The third aspect about the length in Emails is the paragraph. 21 mails have one sentence or one line as a paragraph. To sum up, Email, sentence and paragraph are far shorter than traditional mails. The electronic medium is the main reason for that. It is more convenient to write and read on screens.

Context of Emails

Following Malinowski, context is classified into two types. One is situational context and the other is cultural context. It is popularly accepted that there are three elements of context: field of discourse, tenor of discourse and mode of discourse. To study the context of Emails is to make clear the differences between Emails and traditional mails and the cause of that.

Field of discourse refers to the topics or situational elements. Emails cover large range of topics. In the 100 samples, topics include study reports, work notification, holiday wishes, online shopping notification, offering information, phatic communication, help requirement, asking for advice, etc. The range of Email topics is similar to traditional mails. It shows no distinguished differences.

Tenor of discourse by Halliday refers to the social relationships between speaker and addressee. In the samples, the relationships between writers and readers include classmates, colleagues, friends, teacher and student, strangers, relatives. According to the functional grammar by Halliday, the more intimate of the relationship, the less formal of the language form, on the other side, the less intimate, the more formal of the language form. The data shows things are different in Emails from everyday language. That is to say, in Emails, there is no direct relationship between degree of intimacy and formality. But the principle of the choice of second personal pronoun is similar to everyday communication. The choice of "T" or "V" form depends on social or power distance between two participants. Most of the mails to strangers choose "V" form of second person pronoun as the address form. There are only two exceptions. The two mails are both from students to teacher, which chose the "T" form to address. It may be shown that in the world of internet, people pay more attention to equal interrelationship without confining to the strict social restriction.

Mode of discourse refers to the medium or channel of the speech act. It can be spoken, such as face-to-face chatting or interview on television; it can be written, as in mails, novels or poetry; it can also be

between the two, as dictation in class and news report (Hu, 2005). Referring to the definition above, we find that network language is different from both spoken and written, also different from the middle state as news report and class dictation.

There have been abundant achievements on mode of discourse. Chafe (1982), Halliday (1985), Crystal (2001) all have compared the characteristics of spoken and written language. To summarize the former achievements, the main distinction between spoken and written language lies on the degree of context-dependence. Spoken language is heavily context-dependent. It is difficult to get the speaker meaning without considering the context; on the other side, the coding and decoding of written language do not depend on context. The most evident in the aspect is the use of deictic pronoun. In spoken language, deictic expressions are used greatly more than that in written language which can not be decoded without considering the contextual elements.

The difference between spoken and written language mainly lies on the following six aspects:

1. Synchronicity and asynchronicity: oral communication is synchronous, that is to say, coding and decoding happen simultaneously. In written communication, coding and decoding cannot happen at the same time.
2. Communication aim: the purpose of most oral communication is for harmonious interrelationship, the topic and content of the communication is not the most important. The topics are usually casual. In contrast, written communication usually has its predestined purpose, such as exchange information.
3. Use of paralanguage: in oral language, paralanguage, including facial expression, tone, body language all play important roles. There is no paralanguage in written communication.
4. Changeability: oral discourse cannot be changed after speaking, that is why interruption, overlap, hesitation always happen. But the written text can be changed before being read by readers.
5. Different choice on vocabulary and sentence structure: the choice of words and sentence structure of oral discourse is always casual. There are more short sentences than that in written text. In addition, the most obvious difference is that the words in oral communication are usually different from that in written text.
6. State of time and space: oral language is limited by time, so it is dynamic and temporary. In contrast, written text is static and permanent.

Referring to the six different characteristics between oral discourse and written text, it is found that Email language is oral in the aspect of 1, 3, 4, 6, but written in the aspect of 1, 5. That is to say, Email language is in the middle of oral and written. To read the collected Email samples, we find that sometimes it is difficult to understand the meaning of the speaker without context. The use of onomatopoeic words of laughter is another obvious difference from traditional mails. Besides, some newly invented signs like ☺, ☹ are widely used in Emails. We think the use of them is similar to paralanguage that is also the reason why Email language to some extent is similar to oral language.

Previous studies on style of Email language always focus on the situational context, ignoring the culture context. We think it is not enough only considering the situational context. Internet is a special environment for communication which has its own special characteristics. Most users of Email are young people usually with high education. The attitude to the new thing of young people and also the equality concept formed by the internet communication context form the different characteristics from traditional communication.

Conclusion

To sum up, Email language is different from both spoken discourse and written text. It is a state between the two. We should not be confined to the dichotomy, because Email language is neither spoken nor written. It is a third kind of language form which is a kind of variety of language in the context of internet.

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The Classification of Pragmatic Presuppositions in Chinese Verbal Advertising

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[Abstract] Chen Xinren's classification of pragmatic presupposition in verbal advertising is somewhat overlapping from the angle of their functions. By analyzing the illocutionary forces of several typical Chinese television advertisements, this paper attempts to categorize pragmatic presuppositions in advertisements into such five types as euphemism presupposition, resonating presupposition, flattering presupposition, self-praising presupposition and informing presupposition.

[Keywords] pragmatic presupposition; advertising; illocutionary force; classification

Introduction

Advertising is a strategic communicative way of persuading consumers to take the buying action, esp. when there are no striking differences in the function and quality of the commodities. Owing to its importance in sales promotion, many researchers are interested in exploring advertisements. Under the framework of social psychology, Chen (1999) classifies pragmatic presuppositions into four categories as follows: fact presupposition, belief presupposition, state presupposition and behavior presupposition. He defines the state presupposition as the description of the relevant states of the targeted recipients of an advertisement, and subdivides it into two subtypes. One presupposes the undesirable state in which the targeted recipients were before they used the advertised product, and the other presupposes the attractive state in which the targeted recipients will be after they use the advertised product. Then he proposes behavior presupposition to presume the potential consumer's actions that they once had or will have, and also subdivides it into three types. The first is related to the past behavior consumers aren't willing to do; the second is to emphasize the present behavior need of consumers; the third is unique in advertising and presupposes a prospective action.

Chen's paper is inspiring and profound in revealing the advertising strategies, but state presupposition and behavior are overlapping from the angle of their functions. Advertisers exploit the first kind of both state presupposition and behavior presupposition to presuppose the undesirable state or action of the potential consumer before he or she uses the advertised product. It is definitely a great wish for consumers to extricate themselves from the unpleasant situation. Advertisers take advantage of this special psychology of the potential consumers and promise changes to the undesirable state or action so that they can appeal to these potential consumers to take the buying action. In this sense, it is more reasonable to contrast the future with the past than to distinguish state from behavior.

Therefore, 110 Chinese television advertisements are collected and it is suggested that pragmatic presuppositions in verbal advertising may be categorized through the exploitation of the speech act

theory. Presupposing is saying something in a covert way. As Searle states, “talking is performing acts according to rules” (1969, p. 22), presupposing is also a kind of speech act. It has a certain force and may achieve some effect.

Illocutionary Force

The concept of illocutionary force in the speech act theory is first proposed by an English philosopher John Langshaw Austin and then maintained by another American philosopher John Rogers Searle. In his *How to Do Things with Words* (1962), Austin proposes his theory of speech act. He roughly distinguishes three kinds of acts – locutionary act, illocutionary act and perlocutionary act. However, Austin’s distinction of these three acts might be a little ambiguous because the rhetic act, the locutionary act and the illocutionary act are sometimes overlapping especially when the sentence is an explicit performative.

Searle (1969) is among those who try to revise the speech act theory of Austin. He substitutes proposition act for the rhetic act and the locutionary act, and maintains the notions of illocutionary act and illocutionary force. Speech act is divided into four classes: utterance act, propositional act, illocutionary act and perlocutionary act. He argues that in performing different utterance acts one speaker may perform the same propositional act with different illocutionary forces.

Pragmatic Presuppositions in Advertising

Advertising is also a kind of speech act that publicizes something to promote the sales of commodities. Therefore in the next part, Searle’s concept illocutionary force is employed as the criteria for the classification of pragmatic presuppositions in advertising. Pragmatic presuppositions in verbal advertising may be divided from the angle of their illocutionary force in the advertisement into five types as follows.

Euphemism Presupposition

Sometimes language is used to avoid saying certain things directly as well as to express them. These certain things are tabooed subjects such as sex, death, excretion, bodily functions, religious matters and politics. A taboo is defined as “the prohibition or avoidance in any society of behavior believed to be harmful to its members in that it would cause them anxiety, embarrassment or shame” (Wardhaugh, 1986, p. 234). When these tabooed subjects have to be talked about, euphemism is employed to disguise or neutralize the unpleasantness. The concept “euphemism” simply means speech sounds well, and it is explained more thoroughly as “use of other, usu. less exact but milder or less blunt, words or phrases in place of words required by truth or accuracy” (Li, 2000, p. 109).

Since the assertion of the problems may be rude but at the same time is inevitable for the promotion purpose of advertising, euphemism presupposition is exploited to mitigate the effect of impoliteness. It imparts the message to the potential consumers that the advertised product can call for pleasant feelings and eradicate unpleasant ones by presupposing that they are in the undesirable state. By contrast, if advertisers directly assert the problems which the consumers encounter, they may cause their resisting feeling or even the repugnance in that they might violate the approbation maxim, which is to “minimize the dispraise of other” in assertives (Leech, 1983, p. 132). Advertising belongs to the category of the assertive, so it needs to comply with the submaxim of the approbation maxim.

And people won’t buy the products from the people they are disgusted at, so advertisers had better exploit pragmatic presuppositions ingeniously to frighten the potential consumers but meanwhile save their face. Face is defined as “the public self-image that every member wants to claim for himself”

(Brown & Levinson, 1978, p. 61). If advertisers have a direct negative evaluation of consumers' personal matters, they might threaten their positive face. Furthermore, if they put forward suggestions for consumers to solve problems, they seem to impose their ideas on consumers and may even hurt consumers' negative face. For example,

(1) 告别头屑的烦恼，告别头屑的尴尬，告别头屑的不安。(Farewell, worry from scurf; farewell, embarrassment from scurf; farewell, uneasiness from scurf.)

>> 头屑有烦恼，头屑有尴尬，头屑有不安。(Scurf causes worry, embarrassment and uneasiness.)

If advertisers say indirectly to the potential consumers, "You have scurf on your hair. You are worried, embarrassed and uneasy for it," the consumers who really have the problem of scurf will feel awkward and be offended. This might hinder the buying action, which advertisers wouldn't like to see. If advertisers presuppose the consumers have scurf problem and are worried, embarrassed and uneasy, the undesirable state is concealed and the attention of the consumers is distracted from the problem. They may probably focus on the treatment of the scurf, which is just the aim of the sales promotion, that is, to buy the *Hazeline* shampoo. Then the consumers will not be outraged and get a moderate fear. In order to put an end to the embarrassing state or behavior, they will take action and buy the advertised product.

Resonating Presupposition

Advertising is a communication. Sperber and Wilson (1995) argue that communication is a process of inference from the angle of the hearer. In this process of inference, the hearer recognizes the intention behind the ostension of the speaker by finding the optimal relevance with the help of the assumptions in their cognitive environment.

The targeted recipient processes the advertisement to find the optimal relevance according to their cognitive environment, which is partly created by the culture. Owing to the influence of different cultures, targeted recipients may have different understandings of the same advertisement. The more similar to the ad-presupposing culture the targeted recipient's culture is, the easier it is to produce relevance. However, if these two cultures are very different or even contrary, the communication of the advertisement may be blocked. This is the reason why advertising needs culture targeting.

Culture targeting is defined as "ascertain the cultural community or category which the advertisement is directed against, and the cultural psychological need of different strata or groups in different cultural community or categories" and "seek after people's group expectation and cultural value identification" (Wu, 1995, p. 37). The acceptance of an advertisement depends on whether this advertisement can reflect the particular cultural value and meet the cultural psychological need of the target recipients. This is the concept of "expect and harmonize" in the receiving aesthetics theory. A text can be accepted and understood only if the accepting scope of the reader is in harmony with the text (ibid, p. 45). An advertisement is accepted in the way as the text. So advertisers should take targeted recipients' cultural particularity into consideration. They exploit covert signs and implication such as presupposition to awaken the targeted recipients' memory, which is called "resonate" in this paper, to take them into a special feeling and arouse their expectation. Then after the advertisement says the advertised product can meet their expectation, the targeted recipients will easily accept the product. In this way, the aim of advertising is realized.

Let's compare *Nestle's* advertisement in China with the one in the United States of America to give a further explanation of how the culture resonating presupposition works.

(2)默默奉献，为香浓加分。(雀巢咖啡伴侣中国广告)

(Devote itself without saying a word, and contribute to the delicious taste.)

(3)Coffee's perfect mate. (Nestle's coffee-mate's advertisement in USA)

Since the devoted spirit has been eulogized in the Chinese social values, the advertisement in China can trigger the analogy between the effect of Nestle's coffee-mate with the good association of the devotion. Then the potential consumers can sense the plus of this coffee's mate. By contrast, if the advertisement in China were publicized in the USA, it would lead to a bad association. The reason is that the same advertisement presupposes the loss of oneself and blind compliance with others in America where the individualism and equality are appreciated (Wang, 2009, p. 290). So the advertisement in USA is changed into the version of "coffee's perfect mate". The word "mate" means "fellow workman or friend", which implies the equality and collaboration between the coffee and its mate.

Flattering Presupposition

Advertisers flatter their targeted recipients by the means of referring expressions with modifiers to presuppose a type of person who is superior to others in a certain aspect. It is implying that a consumer can become superior by buying the advertised product. Consumers may be induced to believe this covert message out of their vanity and then buy the product. For example,

(4) 爱心妈妈呵护全家。(舒肤佳香皂)

(Mothers who have love in their heart care for the whole family. (Safeguard perfumed soap)

>> 一些妈妈有爱心。(Some mothers have love in their heart.)

The referring expression that "爱心妈妈" presupposes that some mothers have love in their heart. However, it can't help being thought that some mothers may not have love, which is a bad name nearly all the mothers resist in obtaining no matter she really loves her family or not. The referring expression of "爱心妈妈" embodies a positive praise to mothers, which most married women are eager to attain. The piece of advertisement just makes use of it to cater for the psychology of potential women consumers, and is playing an inducing role in persuading consumers to buy the perfumed soap: if you are a mother who has love in heart, you will choose the *Safeguard* perfumed soap to take care of your family. According to the propositional logic, "p → q" equals "¬q → ¬p" (p and q symbolize propositions. → means implication, and ¬ means negation). It is logically inferred that if you don't buy the *Safeguard* perfumed soap, you may not be a mother who has love, that is, a disqualified mother.

Self-Praising Presupposition

Advertisers sing praises of the advertised product with a comparison to the unpleasant past state or behavior, other inferior products and producers by the use of presupposition. They don't directly state out that their product is better but imply it for three reasons. The first is that it's not modest to show oneself off in some cultures, for example, in the traditional Chinese culture. People who praise themselves directly are seen as impolite or even disgusting. The second is that the truth of the self-praise is inclined to be suspected, especially in advertising where consumers are alert and hesitate to trust what advertisers have asserted. But presupposition is covert enough for the potential consumers to accept it unconsciously. The third is due to legal regulations. The twelfth article and the forty-seven one in the *Advertisement Law of the People's Republic of China* (1994) forbid advertisers to degrade other products and producers, which is a roundabout way to praise oneself. The seventh article bans the use of such words as the

State-level, the highest-grade or the best, which are frequently used in self-praising. So advertisers have to presuppose their products are better instead of praising the products directly. For instance,

(5) 中华医学会验证, 舒肤佳。(舒肤佳香皂)

(Chinese Medical Association has verified the quality of Safeguard perfumed soap. (Safeguard perfumed soap))

>>舒肤佳香皂的品质是值得信赖的。

(The quality of Safeguard perfumed soap is trustworthy.)

Chinese Medical Association is a learned, public welfare and non-profitable association which people who work on medical science voluntarily join. Chinese Medical Association is believed to be professional and knowledgeable in the field of medical sciences. Therefore, the thing Chinese Medical Association has tested is worth trusting. The praise from Chinese Medical Association is more convincing than the self-praise of the advertiser.

Informing Presupposition

Advertisers make use of pragmatic presupposition to inform consumers of something unknown such as a fact and new knowledge. The presupposed information is latent so as to shirk the questioning and then taken for granted to be true as the basis of the further inference. For instance,

(6) 全新玉兰油美白滋润沐浴乳, 含桑树净白精华和维生素滋润因子。

(Olay new white nourishing complete is composed of mulberry trees' whitening essence and Vitamin's nourishing elements.)

>>桑树有净白精华, 维生素有滋润因子。

(Mulberry trees have whitening essence, and Vitamin has nourishing elements.)

Before this advertisement is made, the information has been unknown to most of the ordinary people that whitening essence can be extracted from mulberry trees and there are nourishing elements in Vitamin. After this information is presupposed by the advertisement to make consumers know about it, they might reason as follows:

(a) The claim that *Olay complete* is made up of mulberry trees' whitening essence and Vitamin's nourishing elements is relevant to consumers' concerns just in case *Olay complete* does what whitening essence and nourishing elements do.

(b) Since the advertiser proposes the existential presupposition that mulberry trees have whitening essence and Vitamin has nourishing elements by the means of the possessive constructions "mulberry trees' whitening essence" and "Vitamin's nourishing elements", he must assume this existential presupposition to be true.

(c) As consumers accept this informing presupposition unconsciously without question the truth of it, they will draw the conclusion that *Olay complete* can whiten and nourish their skin.

Although this inference is quite natural, it rests on the truth of this informing presupposition. Even if this informing presupposition is true, it is still uncertain whether the dose of whitening essence and nourishing elements is enough to have an effect on people's skin. If consumers are told directly that a mulberry tree has whitening essence and Vitamin has nourishing elements, they will probably raise a question about this information because at first mutual trust doesn't exist between themselves and the advertisers. Then they will naturally suspect the effect of *Olay complete*. However, consumers will accept

what the advertisement says about the effect of *Olay* effect on the basis that this informing presupposition is transferred sneakily to their mind.

Conclusion

Chen's four categories of pragmatic presupposition in adverts are appraised to be a little overlapping. So this thesis tries to employ Searle's concepts of illocutionary force and perlocutionary act to categorize pragmatic presuppositions in verbal advertising into five types. Euphemism presupposition makes consumers' undesirable state or behavior pointed out in an alleviating way. Resonating presupposition expresses social conventions or cultural customs to strike a chord with potential consumers. Flattering presupposition exploits modifiers to fawn on a type of people who are presupposed to be superior to others in a certain aspect. Self-praising presupposition speaks highly of the advertised product with a comparison with the past unpleasant state or behavior, other commodities and producers. Informing presupposition conveys new knowledge as the basis for consumers to make a further inference.

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Discussion on Chinese Topic as Semantic/Discourse Notion

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[Abstract] Topic is a very important concept in modern linguistics, especially in Chinese grammar. Since it is first introduced into Chinese grammatical analysis by Chao, Chinese topic has become one of the major foci of linguistic research. But there are a lot of controversies about the notion of Chinese topic: some linguists take topic as a semantic/discourse notion, and some take it as a syntactic notion. This paper discusses three kinds of topic study from structuralist and functional approaches which take topic as the semantic/discourse notion. By remarking their study, it shows that all the three views are problematic, thus both approaches to Chinese topic should be abandoned. Conclusion can be drawn that to take Chinese topic a syntactic notion is more convincing.

[Keywords] Chinese topic; semantic/discourse notion; Chinese grammar

Introduction

Topic is a very important concept in modern linguistics, especially in Chinese grammar. Chao (1968) first borrows the concept of topic from semantics and discourse analysis and applies it to Chinese grammatical analysis. He proposes that “the grammatical meaning of subject and predicate in a Chinese sentence is topic and comment, rather than actor and action” (p. 69). After Chao’s pioneering study on topic, Chinese grammarians begin to pay attention to topic and thus promote the study on topic. Its important position in Chinese grammar has gained more and more attention, and it has become one of the major foci of linguistic research. As for its status as a notion, there are a lot of controversies. There are mainly two kinds of views: Chinese topic as a semantic/discourse notion, and Chinese topic as a syntactic notion. In this paper, three kinds of analyses of the semantic/discourse notion of topic in two schools are examined, so that we can see clearly whether it is approached correctly and determine what kind of notion Chinese topic is.

Structuralist Linguistic Analysis

Equating Topic with Subject

Chao (1968) introduces the notion of topic into Chinese grammatical analysis in order to show that the subject need not represent the actor. As a structuralist, in his framework, Chao divides a full sentence into two immediate constituents: a subject and a predicate. “The grammatical meaning of subject and predicate in a Chinese sentence is topic and comment, rather than actor and action”, in other words, “the subject is literally the subject matter to talk about, and the predicate is what the speaker comments on when a subject is presented to be talked about” (p. 69, 70). Thus, Chao views topic not as a grammatical entity which is distinct from subject, but rather as the way to talk about the meaning that the subject noun phrases conveys. He uses the terms “topic” and “comment” as semantic ones.

Chao relies exclusively on word order in determining subject in Chinese. Since the term subject means whatever starts a topic, or what some grammarians call “the starting expression”, subject or topic is necessarily the initial element in a sentence. He regards any noun phrase occurring in the initial position

of a sentence as the subject (or topic) regardless of whether the noun phrase is locative or temporal, and even prepositional phrases are considered subjects. Look at Chao's examples:

- (1) *Shui kai le.*
water boil PART
'The water is boiling.'
- (2) *Guangshuo meiyong.*
just talk no use
'Just talking it has no use.'
- (3) *Jinr bu qu le.*
today not go PART
'(We are or someone is) today not going any more.'

In addition, Chao holds that a full sentence can be made up of minor sentences. Thus, if there are two NPs preceding the verb, the first is analyzed as the main subject and the second as the minor subject of a subject-predicate construction, regardless of whether the main subject and the minor subject have any syntactic or semantic relations. Examine the following examples in which the main subjects are topics:

- (4) *Zhe ge ren naojin jiidan.*
this CI man mind simple
'This man (topic), (his) mind is simple.'
- (5) *Shi ge li, wu ge lan le.*
ten CI pear five CI spoil ASP
'(Of) the ten pears (topic), five have spoiled.'

Remarks on Chao's Analysis

Chao's discussion makes it clear that he does not distinguish topic from subject but equates topic with subject. For him, most Chinese sentences consist of a subject (the first noun phrase) and a predicate (the rest of the sentences), but the meaning or function of "subject" and "predicate" is "topic" and "comment", respectively. Thus, the topic has no independent syntactic status in a sentence. Chao's analysis meets some problems.

First, Chao's grammar can not interpret the ambiguity of a sentence. The deletion of the subject and/or topic is one important characteristic of Chinese. Since Chao's grammatical framework only takes account of surface structure, deletion plays no important role. As a result, sentences like (6) which are ambiguous because of deletion will receive only one grammatical analysis, namely, *ji* 'chicken' in both readings will be subject (topic):

- (6) *Ji bu chi.*
chicken not eat
'The chicken doesn't eat (something).' or
'(Someone) does not eat chicken.'

If the foregoing contention is correct, and if it is reasonable to assume that one of the important goals of grammar is to describe the speaker-hearer's competence, then Chao's grammar can not do that.

Second, Chao, as well as others who maintain that Chinese sentences should be subcategorized as topic and comment rather than subject and predicate, fails to notice one crucial fact. In many Chinese

sentences with a topic, if the topic bears some selectional relation to the main verb, then a pronominal copy can often be found in the sentence as in (7):

- (7) a. Xiaoming, yijing ba gongke zuowan le.
Xiaoming already BA assignment do-finish ASP
'Xiaoming, (he) already finished his assignment.'
- b. Xiaoming, ta yijing ba gongke zuowan le.
Xiaoming he already BA assignment do-finish ASP
'Xiaoming, he already finished his assignment.'

The (a) and (b) sentences in (7) are completely synonymous and yet they may receive drastically different analyses by Chao's approach. (7a) will be an ordinary subject-predicate sentence while (7b) will contain a main subject followed by a subject-predicate construction. Thus, unless some strange, possibly *ad hoc* interpretive devices are invoked, Chao's analysis fails as a means of showing how speakers come to know that (a) and (b) sentences above synonymous.

Third, Chao equates topic with subject, therefore any sentence-initial constituent that can act as topic is subject. This analysis of subject does not fit the descriptions of subject in universal grammar. In addition, Chao's postulation of the sentential predicate, or S-P clause predicate is, indeed, very rare, if not unique in universal grammar.

Structuralist analyses of subject and/or topic in Chinese are more or less tailored to fit models that are designed on the basis of the Indo-European languages. When they find it does not snugly fit into any of Indo-European based grammatical models, they classify it either as a semantic notion or as a pragmatic notion. Chao's analysis of Chinese grammar can not make us fully identify the structures of sentences nor can help us know the difference between Chinese and other languages because in general linguistics, a sentence in any language can be divided into topic and comment semantically.

Functional Linguistic Analysis

Topic-Prominence versus Subject-Prominence

Li and Thompson are two important representatives of functionalists who study Chinese topic. Their typological study on topic opens a new field for Chinese grammar. It is Li and Thompson's (1976, 1981) typological parameter "topic-prominence vs. subject-prominence" that leads people to pay close attention to Chinese topic.

Li and Thompson (1976) point out that the notion of subject has long been considered as a basic grammatical relation in the sentential structure of a language, but in some languages the basic constructions manifest a topic-comment relation rather than a subject-predicate relation. In other words, some languages can be more insightfully described by taking the concept of topic to be basic, while some other languages can be more insightfully described by taking the notion of subject as basic. Therefore, according to the prominence of subject and topic, they classify four basic types of languages: (i) languages that are subject-prominent; (ii) languages that are topic-prominent; (iii) languages that are both subject-prominent and topic-prominent; (iv) languages that are neither subject-prominent nor topic-prominent. In subject-prominent (Sp) languages, the structure of sentences favors a description in which the grammatical relation subject-predicate plays a major role; in topic-prominent (Tp) languages, the basic structure of sentences favors a description in which the grammatical relation topic-comment

plays a major role. The distinctive properties of Chinese argue for its characterization as a topic-comment language, whereas English-type languages are better characterized as being subject-prominent.

Remarks on Li and Thompson's Analysis

Li and Thompson's typological proposal is very significant to us. It makes us first know the distinction between Chinese and English, that is, Chinese is a topic-prominent language whereas English is a subject-prominent language, and the characteristics of Chinese which English does not share. But there are some contradictions and inconsistencies in Li and Thompson's analysis.

Li and Thompson confuse the two levels of description of topic. On one hand, they claim that topic is a discourse notion, on the other hand, they treat topic as a syntactic notion parallel to subject and object. When Li and Thompson (1976) propose the typological parameter, they introduce topic as a syntactic notion. If they consider topic as a semantic or discourse notion, then the dichotomy of topic-prominence vs. subject-prominence would be meaningless because the typological differences result from a comparison on two different and independent linguistic dimensions. Therefore, we have enough reason to suspect whether Li and Thompson's new typology of language is founded if topic and subject are notions of two different domains, one of semantic or discourse, the other syntax.

Li and Thompson (1976) also claim that the topic notion must be reckoned with in construing an adequate grammatical description of Tp languages and the topic function have been integrated into the basic syntax of the sentence. All these indicate that they consider topic as a syntactic notion with independent syntactic status, but they go on to characterize topic in semantic terms as if it were a semantic notion. But if topic is considered as a syntactic notion with independent syntactic status, it can not be the subject at the same time for the same obvious reason that the subject can not be the object at the same time.

Li and Thompson's inconsistency to treat topic is shown by another fact. Li and Thompson (1976) try every means to prove that topic sentences in Tp languages are of the basic sentence type and topic is the basic constituent in a sentence. Topic structures are not derived from the more basic subject-predicate structures but base-generated as the basic structures. This shows that topic has the same important syntactic status as subject and object in a sentence. But they claim that one of characteristics of Tp languages is that Tp languages are V-final, that is, the order is SOV, which has nothing to do with the basic constituent topic. It is a contradiction to claim topic is the basic constituent on one hand, and to claim topic has no independent syntactic status on the other hand.

Topic can be approached from syntax or semantics/discourse, but once the level is established, it must be discussed at this level. In order to maintain Li and Thompson's dichotomy, we would have to regard topic and subject as parallel notions within the same level of linguistic description.

Discourse-Orientation vs. Sentence-Orientation

Tsao (1977) holds that Li and Thompson (1976) do not show us how to identify and differentiate subject and topic, nor do they give a full picture of how the two elements interact in the grammar of Chinese. What's more, although they realize that topic is a discourse notion, their discussion is still very much sentence-oriented. To place topic in contrast with subject is very misleading because they essentially belong to different level of grammatical organization. The most remarkable characteristic of topic is that it may extend its semantic domain to more than one sentence and form a topic chain, a quality generally lacking in subject. Therefore, Tsao (1977) develops Li and Thompson's theory and proposes another

typological parameter—discourse orientation vs. sentence-orientation. Chinese is a discourse-oriented language and English is a sentence-oriented language. In order to show Chinese is a discourse-oriented language, Tsao (1977) examines the properties of Chinese topic, its interaction with syntax and its discourse functions.

Tsao (1977) examines Chinese topic from a discourse point of view. He holds that subject is a syntactic notion and has its semantic domain over a VP node, and topic is a discourse notion and may extend its domain over several sentences. Therefore, it is expected that subject should play an important role in sentence-internal grammatical process, and on the other hand, it is no surprise that topic should be in control of co-referential NP deletion within the stretch of discourse under its domain.

Topic is considered as a link between syntax and discourse by Tsao. Although topic is a discourse notion determined by the role that it plays in discourse, it bears syntactic or semantic relations with the sentences under its domain. In other words, Tsao claims that topic is not a pure syntactic notion, so any attempt to confine it to a syntactic model is bound to fail. However, it is not a completely pragmatic notion, either. It may have syntactic interactions with the organization of the sentence under its domain.

Remarks on Tsao's Analysis

By reviewing Tsao's analysis, we can find out that Tsao (1977) very successfully describes topic's interaction with syntax and its discourse functions, but his analysis is still problematic. Remember the interaction between topic and syntax is based on the semantic relations. It seems implausible to us to put something at the discourse level (i.e. topic) and something else at syntactic level (i.e. constituents in the sentence) together and establish semantic relations between them.

In addition, Tsao (1977) tries to prove Chinese is a discourse-oriented language, but only to bring some doubts on his claim. Tsao (1977) takes Chinese topic as a discourse notion mainly because it can extend its semantic domain to more than one sentence and control the deletion of all the referential NPs in a topic chain. However, upon closer examination, the controller of a missing co-referential noun phrase need not be a topic. When a zero pronoun occurs in a sequence of sentences, it can take an NP in the first sentence as the antecedent as long as the NP is in the position of subject, object or the specifier of the subject. In other words, the subject, the object or the specifier of subject NP in the first sentence can license a gap in the following sentences, even though it has not been overtly topicalized. For example:

(8) Lisi nūpengyou hen piaoliang, wo hen xihuan ____.

Lisi girl-friend very pretty I very like

'Lisi's girl friend is very pretty, I like her very much.'

Therefore, topic cannot always control the deletion of noun phrases, thus the discourse-orientation of Chinese is doubtful. Since subject, object and topic all can be in control of the deletion of co-referential NPs in the sequence of sentences, we'd better treat topic as a syntactic notion parallel to subject and object and they all have discourse functions at the discourse level.

Conclusion

From the discussion above, we find that all the three views are problematic. If Chinese topic is treated as a semantic/discourse notion, three theories have loopholes. We can draw a conclusion that Chinese topic should not be treated as a semantic/discourse notion and both structuralist and functional approaches to Chinese topic should be abandoned. Therefore, the formal linguistic study, which takes Chinese topic as a syntactic notion, becomes more convincing. Generative linguists, such as Huang (1982) and Xu & Liu

(1998), hold that topic and subject co-exist in Chinese, and belong to distinguishing range, that is, topic is an independent element and occupies a syntactic position, paralleling with subject, predicate and object. We agree with them and hold that topic has been grammaticalized as a basic element. In Chinese, topic sentences are considered to be of the basic sentence type and topic structure is unmarked, whereas in English, topic is fronted obviously by the temporary pragmatic need and topic structure is highly marked.

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A Contrastive Study of Metaphoric Similarity in English and Chinese Emotional Classifiers: A Pragma-cognitive Perspective

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[Abstract] *Built upon Subjective Self-negotiation Theory, the article attempts to unravel linguistic universality and Linguistic particularity of metaphoric similarity hidden in English and Chinese emotional classifiers from cognitive construction, cognitive foundation and cognitive nature. Furthermore, it explores their root causes for universality and particularity from the relation between language and thought, the relation between language and culture. Our conclusion is drawn as follows: In cognitive construction, the addresser needs to undergo perspective positioning, linking, washing, and converging, but their ways of perspective locating are different. In cognitive foundation, they are built upon analogy, judgment and inference; their inferring modes are discrepant. In cognitive nature, their similarity is the cognitive crystal of the addresser's perception and categorization while their moulds and transparency of perception of image schemas differs. The universality results from human's shared embodiment about the outside world and the particularity stems from discrepancies of their thought patterns and cultures.*

[Keywords] *English and Chinese emotional classifiers metaphors; similarity; Subjective Self-Negotiation Theory; pragma-cognitive contrastive study*

Introduction

Similarity is the backbone of construction of the metaphor. Scholars abroad and at home (Lakoff and Johnson 1980; Ungerer & Schmid 1996; Goatly 1997; Gibbs & Steen 1997; Wang Wenbin 2006a/2007b, etc.) have been involved in the study of the metaphoric similarity. However, few scholars have made a contrastive study of metaphorical similarity shown in English and Chinese emotional classifiers by taking the pragma-cognitive approach. Therefore, the article aims to concentrate upon linguistic universality and linguistic particularity of metaphoric similarity of emotional classifiers from cognitive construction, cognitive foundation and cognitive nature and attempts to explore the cultural and thinking motivation of this phenomenon on part of the addresser by the aid of Subjective Self-negotiation theory (SNP) initiated by Chinese prominent scholar Wang Wenbin (2007b). Meanwhile, before entering into the discussion, we need to make clear about the classification of emotional classifier metaphors. Emotional classifiers designate those words which are used to quantify human overt emotion (physiological expression and outer behavior activated by mental awareness) and covert emotion (internal experiential emotion). So we classify metaphors of emotional classifier into three types: metaphors expressing overt physiological expression, metaphors expressing outer behavior and metaphors expressing internal experiential emotion.

Self-Negotiation Theory Utilized to Account for the Construction of the Metaphoric Similarity Shown in Emotional Classifiers

The theory this article applies is the Self-negotiation Theory initiated by Wang Wenbin (2007b). Subjective self-negotiation theory for metaphor construction is displayed as follows: If the addresser intends to express what he perceives about the target domain, he has to search for a source domain by means of his habitual associative thinking and taking advantage of his world knowledge, experience,

memory, his insight and perception with a view to linking the two domains. The success of the linking is determined by washing. In the washing process, if the addresser finally self-confirms by self-negotiation that the two domains are compatible with each other in terms of at least one external feature or one internal quality, then the linking will make a success, and thus the two domains will get converged, leading to the formation of a metaphor. Otherwise, the linking will come to a failure, and thus the two domains cannot be converged. The cognitive mechanisms guided by the self-negotiation principle in the cognitive fluidity are linking, washing and converging and inference (Wang, 2007b).

However, we propose that perspective positioning ought to be prioritized in the construction of metaphor meaning. Especially, perspective positioning is prior to the linking in the choice of status in the whole cognitive fluidity. First and foremost, perspective positioning is the premise of linking source domain and target domain and it is a critical element in linking the mental spaces because it determines the successful converging of the cognitive fluidity. Next, the perspective positioning is the fruit of interaction of the subject with the object. Perspective positioning is the interactive production of cognitive subject with the object. In which perspective to construe things or entity is determined by interior driving force of addresser and potentiality of exterior realistic object. Every subject is characterized by subjectivity and there exists intersubjectivity in the different subjects. Subjectivity is the individual characteristics embodied in the cognitive subject, the peculiar free will, the rational reflections and the aesthetic value judgment, and is the revelation of individuality and the release of individual energy (Wang, 2006b).

In the course of perspective positioning, the different locations and different situations of the objective thing can arouse the cognitive subject's different planes of associative thinking or imagination. So the performance of the object acts as a catalyst for perspective positioning of the subject. Then, perspective positioning is, to some extent, the cognitive salience. "Perspective" of the perspective positioning denotes the possible or potential similar facets of points of two domain focused upon by the addresser whereas its "positioning" means highlighting and salience of internal or outer potential similar facets or similar points. So before connecting two domains, once the perspective of the thing focused on is determined, that also means that similar facets of points of two domains located by two things will be highlighted because of cognitive self-negotiation of the addresser.

Wang Wenbin and Xiong Xueliang (2008) also point out that salience is the cognitive premise for building of metaphoric similarity. It can be inferred that there is no possible salience of compatibility of things and there is no metaphoric generation and construction without addresser's cognitive salience or perspective positioning. Last but not least, dynamicity and changeability of the perspective locating depends upon the addresser's subjectivity. Once the perspective of the observed entity is locked, the subject can single it out as a perceptually prominent figure from the ground. Perspective and salience as the key cognitive mechanisms have the profound effect on the generation of sentence symbolizing the subject's cognitive fruit in that language is related to how human perceive things and situations and it represents human thought.

A Pragma-cognitive Contrastive Study of Metaphoric Similarity in English and Chinese Emotional Classifiers

We will analyze their universality and particularity of metaphoric similarity in the cognitive construction. Consider the examples "He felt a tide of resentment rising in him" / "他感到一阵怨恨在心中升起。" First and foremost, will the addresser construct the "resentment" specifically or generally, dynamically or

statically? In the process of construction, the addresser will attempt to link the “resentment” emerging from the mind with the “tide” in the nature hypothetically. Whether the classifier metaphor “a tide of resentment” satisfies the necessary conditions of a best classifier metaphor is determined by the key cognitive washing. Eventually the addresser discovers the “resentment” in his heart is a “tide” in that the “tide” regularly can rise and fall which is caused by the attraction of the moon whereas the “resentment” as the expression of human’s psychological activities can vary with the outside surroundings. Moreover, the addresser affords to reveal the similar qualities in the input mental spaces and blend them into one, which is caused by the Gestalt Principles because human are inclined to concern with a coherent whole and have the ability of holistic perception. Human beings have the innate ability of double-scope integration and we are living directly in the blending world (Wang Yin 2006).

Driven by categorization of the classifiers, the addresser constructs the metaphor where the source domain “tide” not just projects the target domain “resentment” but also categorizes it. Carefully examined, the source domain the “tide” intrinsically contains the sense of the amount rendered by regular rise and fall of the tide. So the “tide” has double meanings in the classifier metaphor: one meaning is its metaphoric meaning and the other is its covert connotation of the amount. Thus the addresser constructs a clear-cut, elegant, natural, harmonious, appropriate, self-satisfying classifier metaphor by self-checking and self-licensing. In the same token, guided by the SNP, the construction of Chinese emotional classifier metaphor “一阵怨恨” also complies with the cognitive mechanisms—perspective positioning, linking, washing and converging. As is known, the metaphoric similarity in the Chinese metaphor “一阵怨恨” cannot be perceived directly and requires the rational reflections and imagination of the addresser. After the self-negotiation, he discovers that “怨恨 (Yuan hen)” is a three-dimensional space in a period of fixed time. It seems that the metaphoric similarity in Chinese and English emotional classifiers both experiences the similar cognitive construction.

Subsequently, we further investigate how the different ways of perspective positioning affect the construction in the metaphoric similarity in emotional classifiers. Consider several typical instances displayed in English and Chinese. In “a peal of applause, a burst of laughter”, when delineating the “applause” or “laughter”, the addresser applies such explicit source domains as “peal” and the implicit similar sources “an explosive object” invoked by the media of “burst”. Instead, in “一阵掌声, 一阵哄笑”, the Chinese addresser utilizes the unitary three-dimensional spatial domain “阵 (Zhen)”. In “a spate of jokes, a string of curses”, when conveying the covert emotion “jokes” and overt emotional domain “tears”, English uses such source domains as “spate”, “string”. In contrast, Chinese use the only three-dimensional similar spatial domain “串 (chuan)” in “一串笑语, 一连串的咒骂”. In “a spurt of anger, a stream of tears”, the mental spaces the English addresser applies are the covert domain “a sudden rapid stream” evoked by the media of the classifier “spurt” and the overt emotional domain “tear”, once the Chinese addresser expresses his own internal emotion “anger” and external emotion expression “tears”.

Yet the Chinese addresser employs the three dimensional spatial domain “股 (gu)” embodied in “一股热情 (yi gu re qing), 一股泪水 (yi gu lei shui)”. In “a bonanza of sympathy, a show of hospitality”, when the English verbalizes the covert emotion “sympathy”, “hospitality”, the mental domains constructing the classifier metaphors are the explicit domains “bonanza” and the implicit domain “an spatial entity” activated by the media of the classifier “show”. Conversely, the similar domains Chinese utilizes are the three-dimensional spatial domain “片 (pian)” in “一片同情, 一片好意”. In “a glint of anger, a tint of jealousy”, when projecting the covert emotive domains “anger”, “jealousy” in English, the

English addresser applies the source domains “glint” and “tint”. However, the similar domains for Chinese addresser are one-dimensional spatial domain “丝 (si)” in “一丝怒气, 一丝妒意”. In “a drop of pride, a shadow of doubt”, if the addresser maps the target domains “pride”, “doubt”, English uses the source domains “drop” and “shadow” whereas Chinese adopts zero-dimensional spatial domain “点 (dian)” in “一点自豪, 一点怀疑”. Apparently, these emotional classifier metaphors shown in English and Chinese powerfully signalize that they take different ways of perspective positioning.

As Langacker (2007, p. 27-29) argue that one of the perspective is the vantage point which is part of meaning expression; another is the general viewing arrangement, that is, whether the viewer is fixed or moving. We can know that meaning embraces the content and ways of construing; the multidimensional and changeable meanings are determined by the addresser’s different perspective positioning and degree of prominence. Nonetheless, perspective positioning plays the pivotal role in construing meaning. Specifically, metaphorical similarity in English emotional classifiers is characterized by much dynamicity attributed to addresser’s specific scanning whereas Chinese is symbolized by much stativity and steadiness owing to addresser’s summary scanning.

Next, we will further investigate their universality and particularity of metaphoric similarity on the cognitive foundation. Wang Wenbin (2006a) points out that metaphoric similarity is built upon the analogy, judgment and inference of the addresser. We assume that the metaphoric similarity in English and Chinese emotional classifiers ought to conform to the similar cognitive foundation, that is, they are also built upon the analogy, judgment and inference of the addresser. However, deeply analyzing their similar relations across Languages, we can discover that they have different inferring models. Chinese lays great weight upon the category-based inferring model founded upon family resemblance whereas English is concerned with the specific logical analysis between the similar entities. The difference can be represented as the mathematical models: the bi-directional mapping representing English logical analysis-based inferring model and multidimensional mapping symbolizing Chinese category-based inferring model.

Moreover, we will explore their universality and particularity of metaphoric similarity in the cognitive nature. We postulate that their similar cognitive nature revealed in the metaphorical similarity in emotional classifiers cross-linguistically is the product of the addresser’s perception and categorization. In regard of the nature of the metaphoric similarity, Wang Wenbin (2006a) proposes that, no matter which type metaphorical similarity is, it is the product of the addresser’s perception, and any similarity in metaphor is the perceived similarity or the cognitive similarity. Undoubtedly, the metaphoric similarity in emotional classifiers as a subcategory of the metaphoric similarity ought to comply with the similar cognitive nature, namely, it is the crystal of addresser’s perception of similarity. Since the metaphoric similarity in emotional classifiers is the product of subject’s perception, the similarity is necessarily the perceived similarity. This is also because of partial and selective projection between two mental spaces of metaphor in nature. In other words, the perceived metaphoric similarity is the similarity between the perceived mental image schemas. Image schemas are schematic and imagistic concepts which are abstracted from pre-conceptual bodily experience, function as constituents of more complex notions, and provide the structure projecting metaphorically to more abstract domains (Langacker 2007, p.84).

No doubt, the emerging image schemas when perceiving the metaphoric similarity across languages are different. Roughly, image schemas in English are “liquid, weather phenomena, light, fire, physiological reactions, human’s outer behavior, the objective perceivable scene, the concrete space”. That reveals that the image schemas in English are multi-dimensional. In Chinese, there exist the

zero-dimensional spatial metaphors “一点自豪, 一点兴趣”, the one-dimensional spatial metaphors “一丝微笑, 一丝妒意”, two-dimensional spatial metaphors “一片同情, 一片欢腾” and three-dimensional spatial metaphors “一阵同情, 一股热情”. Besides, the emerging image schemas when perceiving similarity in English are dynamic whereas the perceivable image schemas in Chinese are static. The image schemas perceived by the English addressers are transparent whereas the ones cognized by the Chinese addresser are vague. Furthermore, the perceived image schemas in the metaphoric similarity of Chinese emotional classifiers are less transparency than the ones in English.

A Brief Analysis of the Causes for Linguistic Universality and Linguistic Particularity

We argue that linguistic universality is rooted in human beings' having similar knowledge in the perception, the cognition, the society and the psychology from the macroscopic perspective. However, linguistic particularity shown in the metaphoric similarity in English and Chinese emotional classifiers will be analyzed from the relation between language and thought, the relation between language and culture. Language and thought are correlated. Language is the carrier of thought and the abstraction of reality. We argue that Chinese prefers the integrated thought pattern whereas English favors the scattering thought pattern. Concerning the relationship of language and culture, Kramsch (2004, p.3) assumes that language expresses cultural reality, language embodies cultural reality and language symbolizes cultural reality.

The metaphoric similarity in Chinese emotional classifiers is implanted in the culture of harmony and integration. However, the metaphoric similarity in English emotional classifiers is implanted in culture of decomposition and analysis. Besides, this is also penetration of another cultural tendency: English is concerned about temporality while Chinese cares about spatiality. Temporality of English requires high precision, irreversibility and dull paradigm of linear which is compatible with the philosophy of avoidance of repetition. Chinese discreteness easily forms the plates, relatively free to drift with high sensitivity and flexibility resulted from Chinese spatiality. As Wang (2011) generalizes the discrepancies between English and Chinese, English temporality is like music and its essential character is connectivity, continuity and irreversibility. Chinese spatiality is the same as the painting characterized with discreteness, massiveness and reversibility.

Conclusion

Through our analysis, it is found that the addresser needs to undergo perspective positioning, linking, washing and converging in cognitive construction, but their ways of perspective locating are different: English inclines to special scanning while Chinese is adept in summary scanning. Though they are built upon analogy, judgment and inference in cognitive foundation, their inferring modes are discrepant: English advocates logical analysis whereas Chinese prefers category-based inference. They are the cognitive crystal of the addresser's perception and categorization in cognitive nature while their moulds and transparency of perception of image schemas differs: English is diversified and hierarchical whereas Chinese is unitary and rigid; English has much more transparency than Chinese. The linguistic universality results from human's shared embodiment about the outside world and their particularity stems from discrepancies of their thought patterns and cultures: Chinese is constrained by Chinese integrated, spatial thought pattern and harmonious culture and English is stained with western analytic, temporal thought pattern and decomposition-style culture.

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Language as Action: Pre-Austinian Views

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[Abstract] The view of taking language as act is generally regarded as a typical notion in Austin's and Searle's speech act theories, but the notion of language as action has a much longer history. The present paper provides a general review of language as action in the fields of anthropology, social studies, as well as philosophy in the pre-Austinian era. It is proposed that there have been sporadic elaborations of language as action in a much longer history in the probe into the meaning of language.

[Keywords] speech acts; language as action; linguistic turn

Introduction

Until the end of the nineteenth century, there had been a strong Aristotelean tradition in the study of meaning, in which the analysis had mainly focused on the truth conditions of the sentences. With the “linguistic turn” at the beginning of the twentieth century, there appeared the British tradition, called ordinary language philosophy, which claims that meaning does not stem from testing for truth and falsity, but rather, from use. This tradition dates back to the early 1900s, and the main representatives are the later Ludwig Wittgenstein at Cambridge and the Oxford philosopher John L. Austin, the former proposing meaning being use, and the later, speech act theory. Their theories inquire meaning in terms of the relation of speech and action, or rather, saying and doing. This view of language as action does not come from nowhere. There had been sporadic writings on the action character of language both in the philosophical and anthropological/social literature before their era. This paper is devoted to the philosophical and anthropological/social backgrounds of the study of language as action.

Anthropological and Social Approaches to Language As Action

Although the language-as-action view is mostly, and reasonably, inclined to be traced back along the philosophical tradition, as is obviously prevalent in the contemporary studies of the history of speech act theory, it is by no means the focus of attention of philosophers only. At as early as the beginning of the twentieth century, language as a form of action, or behaviour was one of the major concerns of anthropological study in Britain and North America. Most discussions of their achievements in contemporary linguistic literature are confined to their work in the research of the relationship between language and culture, yet their view of language as action has largely been ignored, especially that which is made explicit in the writings of the Polish-born British anthropologist Bronislaw Malinowski and the American linguist and anthropologist Edward Sapir.

In the early 1920s, the British anthropologist Malinowski claimed that “[i]n its primitive uses, language functions as a link in concerted human activity, as a piece of human behaviour. It is a mode of action and not an instrument of reflection” (Malinowski, 1923, p. 312). His conclusion was based on his field work on the Trobriand Island off eastern New Guinea. He found that in this primitive culture, the meaning of a word was greatly dependent upon its occurrence in a particular context, or specifically, upon a real language situation in life, hence, his notion of context of situation. These two concepts of Malinowski's ethnographic theory of language – the view of language as a mode of action and the notion

of context of situation – have exerted profound influence on later anthropologists and linguists in contemporary linguistic studies (cf. Duranti, 1997, p. 217).

In his study of the primitive language, Malinowski found that a word-for-word, or literal, translation of a primitive language into English would not reveal what the native speakers actually used it to mean without resorting to the specific culture in which this language was used. In such cases, “the problem of Meaning needs a special theory of its own” (Malinowski, 1923, p.309). Malinowski notices that there is special type of language use, which serves to establish or maintain social relations between people by the mere need of companionship and does not serve any purpose of communicating ideas. He coined the term “*phatic communion*” to call such free, aimless, social intercourse. The principal aim of phatic communion is to fulfil a social function. On this point Malinowski, once again, notes that “[e]ach utterance is an act serving the direct aim of binding hearer to speaker by a tie of some social sentiment or other. Once more, language appears to us in this function not as an instrument of reflection but as a mode of action” (p.315).

His later work further develops the notion of language as action, claiming that “the main function of language is ... to play an active pragmatic part in human behaviour”. And more notions concerning the action character of language, such as “verbal act”, can be found which bear strong resemblance to speech act theory. Yet as is noted by Duranti (1997, p.218), despite Malinowski’s sharp insight into the pragmatic features of language use, he failed to develop a conceptual framework or analyzing different functions of speech or different types of relations between utterances and social acts, as speech act theorists did around the same time.

At about the same time, a parallel but independent anthropological orientation in the study of language was developed in North America, with Franz Boas, Edward Sapir and Benjamin Lee Whorf as the representatives.

Sapir is probably best known for his studies of native American languages and his theories on the way language shapes our perception, i.e. the Sapir-Whorf hypothesis. But his action view of language has largely been ignored in the linguistic field, though his starting point of analysis is mainly social, quite different from that of the philosophers. He suggests that the ways we speak provide us with the ways of being in the world. In this sense, linguistic communication is part of the reality it is supposed to represent, interpret and evoke, as he explicitly notes:

[w]e must learn to see language ... *as rooted in some general soil of behavior* that gives birth to other than strictly linguistic forms of expression.

(Sapir, 1927, p.421, italics mine)

Sapir uses such notions as *speech act* (Sapir, 1927, pp.422, 426), *speech activities* (p.425), *behavior* (p.421) in elaborating language as “form of human behavior”. As Duranti (1997, p.337) notes, “for linguistic anthropologists the question of the nature of language cannot be separated from the question of *the use of language* by particular individual at particular times.” (italics mine), which is, similar to Malinowski, akin to Wittgenstein’s notion of the meaning of language being its use.

This instrumental view of language claims that language is a mediating system between people and the world, and speaking is a mediating activity. This implies that language is a tool for doing things in the world, for reproducing as much as changing reality (Duranti, 1997, pp.42-43). The theory of language as a mediating system and speaking as a mediating activity is very close to the view of language presented in speech act theory – in both cases, language is an instrument of action.

More specifically, his language-as-action view is made explicit in elaborating the indirect (symbolic) function of language, which is similar to what is later called the “locutionary act” in speech act theory:

... if I move the lips or tongue or glottal cords in this or that fashion it is not because these movements are of any direct use in my adjustment to the environment. It is because by means of these movements I am able to effect articulations that are perceived as arbitrary sequences of sounds conveying more or less definite notions which stand in no intelligible relation to the articulations themselves. (Sapir, 1927, p.424)

And he further explains that “[t]here is no reason to believe that speech articulations are different from any other expressions of the human body.” (Sapir, 1927, p.428). In discussing the primary functions of language, he poses the question: “[w]hat if language were merely conventional gesture ...?”. Here he sees speech as a “highly evolved product of a type of activity” (pp.426-427).

While Malinowski analyzes language mainly from a functional perspective in his anthropological studies, and Sapir’s study mainly concerns the relation between language and cultural norms, both of them, in one way or another, take language as a form of action rather than merely a means of reflection of thought. And their ideas on the action character of language, though largely ignored, are inspiring in the exploration of meaning, yet neither of them have proposed a systematic theory of language as action, as did by the later Wittgenstein and speech act theorists in the field of philosophy.

Philosophical Approaches to Language as Action

The tradition of Western philosophical studies has been concerned with “being” (Qian, 1999a, 1999b). And this tradition has undergone mainly three stages, i.e. ontological, epistemological and linguistic, (Yu, 1998; Qian, 1999a, 1999b) in the history of philosophical studies. Ancient philosophers before Socrates established a tradition of metaphysical speculation which continued through the Middle ages, whose philosophical investigations involved the nature of existence, the categories of things, their essences, their unity and diversity, etc.

The concern about language in philosophy can be traced back to the Platonic stage. In *Cratylus*, Plato explored the relationship between names and things and engaged in what today would be recognized as philosophy of language, and since Plato, philosophers have shown some interest in language in one way or another. But despite the interest in language, the action-character of language was largely ignored before the twentieth century. Even when it was acknowledged, as Barry Smith (1990, p.29) puts it, “it was normally regarded as a peripheral matter, relating to derivative or non-standard aspects of language which could afford to be ignored.”

Language As Action in Traditional Philosophy

We do things with words. We order and promise and criticize and apologize and so on. In other words, to use language is to perform actions (Austin, 1962). Yet this action view of language has had a relatively short history, and the implications of viewing language as action had not been pursued in a theoretical and systematic manner until the end of the nineteenth century. According to Smith (1990), there are historical reasons for this. In dealing with language in philosophy, Aristotle, at the end of Part 4 in his *De interpretatione (On Interpretation)*, says:

Let us therefore dismiss all other types of sentence but the proposition, for this last concerns our present inquiry, whereas the investigation of the others belongs rather to the study of rhetoric or of poetry. (Aristotle, trans. by E. M. Edghill, *English Classics 3000*)

Aristotle confines the study of language in philosophy to judgments, that is, sentences with truth conditions. This view had been influential in the world of philosophy before the linguistic turn in

philosophy. Though there had been sporadic writings on ritual uses of language, concerning, for example, what is involved in the validity of baptism or marriage, the mainstream belief had remained unshaken.

Some philosophers are worth mentioning when we trace the origin of taking language as action (cf. Gu, 1994, p.2; Jaszczolt, 2004; Crosby, 1990 esp. the relation between speech act theory and phenomenology). The first who attempted to systematically elaborate the action-theoretic peculiarities of language use is Thomas Reid who, in his *Essays on the Active Powers of Man*, claims that besides judgments, other types of sentence also deserve a theoretical treatment. He challenges the logical-positivism tradition and points out that such uses of language as promising, asking, giving commands, refusing and threatening are also of importance in the study of philosophical issues. And he calls such uses “*social operations*”, which are also “*social acts*” of the human mind in contrast to “*solitary operations*” such as judging, intending, deliberating and desiring.

Many similar notions in the contemporary speech act theory can be found in Reid’s discussion of his “*social operations*”. For example, he elaborates the conditions of a promise, focusing on obligation on the part of the speaker, in a way very similar to the discussion of felicity conditions in the speech act theory. It is fair to say that Reid captures many of the most elements of the modern theory. But his account is incomplete in several aspects. First, he fails to give a clear and consistent statement of the relation between observable utterances and the underlying intentions due to his dualist ontology. Second, his discussion only concerns what might be called unimpaired social operations, and pays no special attention to cases of possible “infelicity”. Finally, his work on social operations had little influence in the philosophical world of his time (Smith, 1990, pp.30-31).

Similar ideas were picked up by Franz Brentano and one of his disciples, Edmund Husserl, developers of phenomenology. Brentano argues that mind is essentially intentional, and that conscious states always require cognitively-held objects, even though these may not exist in the physical world. Husserl follows the basic doctrines and proposes the notion of “*objectifying acts*”, claiming that language is first of all seen as having meaning only to the extent that there are acts in which meaning is bestowed upon specific expressions in specific sorts of intentional experiences. Smith paraphrases Husserl’s theory of objectifying acts in such a way that “all uses of language approximate to referential uses.” That is, “all expressions are associated either with *nominal acts* – which are directed towards objects in the narrower sense, or with *acts of judgments* – which are directed towards states of affairs.” (Smith, 1990, p.35) Husserl makes a distinction between a proposition and an attitude towards this proposition, i.e. a social act had a truth-conditional content and a mental attitude associated with this content. For example, a question is a statement about a mental attitude; a wish expresses a state of desiring and so on (Jaszczolt, 2004, p.309). According to Husserl, the utterance “Drop in sometime.” means “Your dropping in sometime is my current request.”

The action-character of language is picked up by the Munich phenomenologists at the end of the nineteenth century and at the beginning of the twentieth century. Adolf Reinach, disciple of Lipps and Husserl, is the first to have systematically studied the phenomena of promising, questioning, requesting, commanding, accusing, and so on in his theory of “*social acts*”, coinciding with Reid’s terminology in the eighteenth century. In this sense, it is even claimed that Austin’s speech act theory is “a mere rediscovery of what was known already”. He elaborates his theory by the standard example of promising, which he claims, creates the relation of “claim” and “obligation”, i.e. after making a promise, the speaker is obliged to realize the content of his promise, whereas on the part of the hearer, a respective claim on the speaker emerges. In other words, it is unimaginable that an act could be a promise without it creating a claim on

the hearer and a corresponding obligation on the speaker (Burkhardt, 1990, pp.91, 109). This view is quite close to Austin's (especially the Γ conditions) and Searle's (especially the preparatory and sincerity conditions) felicity conditions in the later SAT. And in his pioneering attempt to classify speech acts, he systematically connects them with different types of accomplishments.

In Reinach's phenomenological tradition, the taxonomy of speech acts are closely related to, the so called "intentional experiences", to which accords Searle's distinction of the four main types of psychological states in his analysis of illocutionary acts.

Inspired by Husserl, Pfänder discusses questions, assertions, reports, thankings, recommending, requests, warnings, allowings, promising, invitings, summonings, incitements, prescribing, orders, decrees, prohibiting, commands and laws, which share "propositional contents" with judgments (cf. Smith: 1990, p.33; also Jaszczolt, 2004, p.310). Daubert plays a considerable role in the development of the tradition in Munich of discussing problems associated with questions, wishes, commands and other ways of doing things with words. Another disciple of Brentano, Marty, whose ideas are later taken up by Bühler, also discusses the uses of language in asking questions, in issuing complaints, reprimands, requests, commands, recommendations, threats, in giving comfort, encouragement, praise, etc. and more impressive is that, for him, a statement has the meaning of awakening in the hearer a judgment of a given kind. The primary intention on the part of the speaker is to generate a judgment in the hearer that is analogous to that which is expressed by the statement uttered. He denies the central role of the truth-conditions of propositions and emphasizes the influence that questions, commands, or any other acts may exert on the hearer. He concludes that sentences expressing questions, wishes, commands, etc., do not represent, but rather exert a determinate influence on the hearer, a point not far away from the distinction between the illocutionary and perlocutionary acts in the speech act theory.

Such notions as "act" and "proposition" are central in contemporary speech act theory, especially in Searle's. From the introduction above we can draw some preliminary idea as to the discussions of the action-character of language in the philosophical tradition, although no where specifically is the term "speech acts" made explicit.

The Linguistic Turn

The beginning of the twentieth century witnesses a radical change in philosophy. Language is taken to be the primary means of both understanding and solving philosophical problems. This dominance of language on philosophy gives philosophy its "linguistic turn", which is acknowledged as the analytic philosophy. It is claimed that the analysis of language would reveal hidden logical structures and help solve age-old philosophical problems.

The representative philosophers responsible for this radical change are G. Frege, B. Russell and Moore, R. Carnap and the early L. Wittgenstein, to mention just a few. They claim that the study of linguistic meaning is the starting point for philosophy. But they see natural language as imprecise and imperfect. Frege and Russell revolutionize logic by inventing new ways of representing the logical form of language in formal notations in the hope that logically perfect or ideal languages could be constructed, free of the ambiguities of ordinary languages, able to express scientific truths clearly and precisely.

At the beginning of the 1930s, the preoccupation of formal aspects of language and the efforts of constructing ideal languages are gradually replaced by a new interest in the workings of ordinary language, known as ordinary language philosophy. The focus of philosophy of language shifts from analyzing the abstract form of language to looking at its daily use in social contexts. Philosophers begin

to focus on what people do with language than on its abstract properties. This change starts with L. Wittgenstein at Cambridge, who, in his later work *Philosophical Investigations*, explicitly rejects the possibility of giving a general account of propositions, or indeed of language. He rejects his earlier views on the conditions of meaningfulness and the relation between language and the world, particularly his picture theory of meaning. Instead of being a unified phenomenon, he now views language as a collection of activities which are all different and deals with meaning on language use in social contexts. Wittgenstein famously refers to these activities as “language games”, and claims that just there are many types of game, there are many different types of use of language, all of which can equally validly be described as “language”. He explains that the term “language game” means that “the *speaking* of language is part of an activity, or of a form of life.” (§23, emphasis in the original) The action-character of language is made explicit in ordinary language philosophy.

For Wittgenstein, there are countless different “language games”, because there are countless ways in which people use language. He mentions some of these games, for example, “giving orders”, “reporting an event”, “making up a story”, “making a joke” and “translating from one language to another”. He claims that the nature of language games can be ascertained only by observing use, and that there is nothing “hidden beneath the surface” to be discovered by analysis. The task of philosophers is to observe and describe these language games, not to “subject certain, selected, structures to logical analysis”.

The action character of language is made more explicit when he deals with meanings of words. According to Wittgenstein, an individual word can’t be associated with any one meaning, but rather should be thought of as a tool which can be used to a variety of purposes, and which is best defined in relation to those purposes. Specifically, he puts this idea as follows: “for a large class of cases – though not for all – in which we employ the word “meaning” it can be defined thus: *the meaning of a word is its use in the language*” (ibid: §43, italic mine).

Another influential figure in ordinary language, to be mentioned in passing, is Gilbert Ryle. His ideas are of great importance to the development of modern linguistics. Like Wittgenstein, he also emphasizes the importance of the study of ordinary language, and points out that philosophy should treat the way speakers ordinary use language as the area of study. He proposes that it is the use of word, rather the word itself, that should be considered in any philosophical discussion. Clearly, as he acknowledges in “*The Theory of Meaning*” (1957) that he owes these ideas to Wittgenstein, particularly to *Philosophical Investigations*. As he claims, Wittgenstein has realized that “the use of an expression, or the concept it expresses, is the role it is employed to perform, not any thing or person or event for which it might be supposed to stand” (Ryle, 1957, p.144).

Philosophers on ordinary language in the mid-twentieth century all share the view that natural language is the legitimate topic of serious philosophical investigation. The claim is based on their emphasis of the everyday uses of words and expressions as the appropriate tools for clarifying and, hopefully, solving philosophical problems which arise when they are used. It should be noted that ordinary language philosophy represents a particular framework, and that philosophers may diverge in their topics of discussion.

The most influential proponents of ordinary language philosophy, among others, include Peter F. Strawson, who proposed the distinction between a “sentence” and a “use of a sentence” and his idea of presupposition; John. L. Austin, who initiates the speech act theory, which explicitly conceptualizes linguistic meaning as use and claims that what we mean with an utterance is the use to which the utterance is put; John. R. Searle, who develops and codifies Austin’s speech act theory and puts forward

his theory of indirect speech acts, and Paul Grice, whose theory of implicature is of great influence within the field of pragmatics. As far as this thesis is concerned, two separate sections of the chapter are devoted to the introduction and analysis of the theories of Austin and Seale in general, as well as some key notions of taking language as action.

Conclusion

Although a discipline born from analytic philosophy in the 1930s, SAT can be traced back long before that era. The view of taking language as action has been sporadically discussed in traditional philosophy (especially by the phenomenologists) at the end of the nineteenth century and the beginning of the twentieth century, anthropological and social studies of language (e.g. Sapir and Malinowski) in the 1920s. The ordinary-language approach to language develops with the work of Ludwig Wittgenstein at Cambridge and John L. Austin at Oxford at about the same time in the 1930s. Despite many differences, the two philosophers share the common aim of looking at the actual uses of language and attention to the pragmatics of language. They treat language as an activity/action, and this is what Austin's SAT is directly based on.

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Methodological Significance of Charles C. Fries' Linguistic Research and Its Implications for Interpreting Studies

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[Abstract] Charles C. Fries is a classical figure in the age of U.S. structuralism and also a researcher with unique methodological insights. Throughout his teaching and researching career, he persisted in describing language in communication, adopting a scientific approach to the study of linguistics and seeking interaction between theory and practice. Drawing upon the methodological significance and value of his research, the paper offers some suggestive reflections on the current interpreting studies.

[Keywords] Fries; structuralism; methodological significance; interpreting studies

Introduction

Among contemporary structuralists, Charles C. Fries is never a negligible figure whose linguistic inquiry, albeit structure-centered, is not without uniqueness. Unlike his peers such as Bloomfield and Sapir who spent most of their time studying American Indian languages, Fries set off his journey of linguistic research from teaching English as a foreign language and his theoretical quest has never deviated from pedagogical issues. Thereafter, he devotes himself to linguistic description, textbook compilation and foreign language teaching and has set a good example of a research-minded educator of foreign language. He is, therefore, renowned as the first applied linguist in modern sense (Howatt, 1984, p. 313). Compared with that of the linguistics, the history of interpreting studies only traces back to the 1950s (Pöchhacker, 2004, pp. 31-32), and despite that it has gone beyond discussion of linguistic transfer, the activity of interpreting is nevertheless effective without the use of languages. It may thereby be argued that interpreting studies will have to be continually benefited from linguistics, both theoretically and methodologically. The present paper attempts at generalizing the methodological significance of Fries' linguistic inquiry and discusses its implications for the current interpreting studies.

Language as Interaction and its Description

Ever since Saussure proposes the dichotomy of *langue* and *parole*, linguists are divided in their focus in investigating language. Typically, formalists represented by Chomsky advocate that the task of linguists is to unravel the intrinsic mechanism by studying the language of ideal speakers while functionalists such as Halliday postulates the need of researching the language in use. It is fair to say that the choice of linguistic forms (i.e. *langue*) or linguistic functions (i.e. *parole*) has determined the value of context and meaning in the eyes of a linguist. Saussure himself is pro-*langue* rather than *parole* due to, presumably, many technical restrictions to carry out any study on the latter. Accordingly, many structuralists later on are unanimously interested in the depiction of linguistic form and structure while turning a blind eye to meaning and function of language. However, Fries is an exception.

For Fries, language is the abstract form of symbols which he calls "code of signals" (Fries, 1963, p. 100). Language itself is not meaning but the vehicle of transmitting the message encoded from one side to

the other. He also holds that we must attend to the reaction of recipient if our focus of study is the language functioning as the tool of social interaction which helps nail down the meaning concerned. He further points out that linguists are obligated to uncover how languages are communicatively effective in specific social communities (Fries, 1952, pp. 4-35). Obviously, Fries' attachment on interaction, meaning and function of language renders him a linguist with different cognition of language as opposed to the other structuralists.

Although Fries is not innovative insofar as the description of language is considered, the linguistic resources he uses is by no means randomly picked. As he sees it, the reliability of linguistic analysis has to "be based on language gathered from the stream of speech when the speakers were focusing on the meanings being expressed, not on the language used" (Fries, 1985, pp. 63-84). Clearly, what he affirms is that it is only language used in specific context can be helpful in uncovering the truth and function of language. As his research on linguistics indicates, he has always abided by this prerequisite in spite that his delineation of English grammatical structure is centrally structuralistic. Among others, all materials he uses in two of his monographs entitled *American English Grammar* and *The Structure of English* respectively are originated from real-life situations and these two books are ranked among the most important works devoted to English linguistics (Howatt, 1984, p. 313). Of course, the fact that Fries chooses language in interactions as his object of research is not irrelative to the prevalence of teaching and describing literary language and negligence of colloquial or non-literary works in the beginning of 20th century. In his opinion, traditional grammar does nothing more than categorization of linguistic elements and thereby lacks power in explaining interactive acts such as spoken English which was then never systematically investigated (Fries, 2008). Correspondingly, his linguistic inquiry is uniquely positioned and at the same time foresighted in the sense that he attends to the interactive nature of language, determines the part of speech as per the function of words, attaching equal importance to structural and socio-cultural meaning of sentence.

Similar to Fries' spoken English, interpreting is also a communicative activity in which interpretation is the product whereby an interpreter achieves the goal of interaction. Simultaneously, interpreting is different from spoken language in that the former involves at least two different languages and three parties and the message goes through minimally two phases. Viewed from Fries' lens of language as interaction, interpretation is undoubtedly reflective of linguistic functions and therefore worthy of description. However, in the context of current interpreting studies, description as such can never be matched with the methods in structuralistic times and has to delve into the intrinsic features and distinct regularities of the activity of interpreting.

In the process of meaning transfer in interpreting, interpretation situates at the end of communication and belongs to the category of product. It is not only the medium whereby meaning in the source language is able to be transmitted but also the result of an interpreter's mental processing. However, it is be regrettably true that interpretation is comparatively less touched upon (among others, its description for example) compared with the comprehension or processing in interpreting, which contrarily means that the room for research on interpretation is incredibly large. Different from Fries' time, modern linguistics as of today has produced multiple branches such as discourse analysis, psycholinguistics, corpus linguistics, etc. which provide a constellation of perspectives and methods for those from the interpreting community to draw on. Researchers can either analyze an interpreter's discursive strategies and cohesive tools from a discourse viewpoint or explore prosodic features such as pausing, repetition or repair of certain interpreter(s) by relating the expertise in psycholinguistics or L2 studies. Also, investigation of

(non)linguistic patterns of interpretation will not only deepen our understanding of interpreting as a demanding mental task but also broaden the horizon of cross-linguistic research. Having said that, it is nonetheless noteworthy that more and more attempts have been made in these regards recently and further explorations as such will indubitably conducive to the pedagogy and research of interpreting.

Linguistics as a Science

Fries' insights on linguistic research are also reflected in his understanding of the discipline, which, in his terms, is a science (Fries, 1985, p. 74). As he sees it, the task of linguistics is to get to the bottom of essence of language and its operational mechanism which has to rely on a set of effective analytical methods and procedures (Fries, 1963, p. 91). He further contends that linguistic science necessitates all description to be based on objective data and subjected to new tests. For him, impressionistic and casual observations are often unreliable and convincing results only come from systematic recording of evidence and the listing and counting of occurrences that follow. These conclusions "may still be wrong, but at least they are good for the body of material examined and can be supplemented and corrected by others" (cited in Fries, 1985, p. 75). In line with such guidelines and principles, Fries systematically collects a mass of linguistic data on which he does much original research. For example, the doctoral dissertation entitled *Periphrastic Use of Shall and Will* he completed in 1922 is based on more than 20,000 instances of *shall* and *will* in British and American drama. His *American English Grammar* and *The Structure of English* are also underlain by a telephone conversation database (around 50h) of more than 250 thousand words and 3,000 letters received by American war department during World War I. From today's perspective, Fries' ideas and methods are in perfect line with the essence of corpus linguistics which, as is publicly conceived, only came into being in the beginning of 1960s.

Noteworthy is that although spoken English is always Fries' research object, it is only in his late years that he is able to work on his *The Structure of English* thanks to the technological advances. From initial description of drama language to analysis of recorded data, Fries has been insistent in methodological innovation which, as it were, is traceable to his belief that linguistics is a science.

Using corpora in linguistic research is an important facet in Fries' inquiry of language. In today's measure, his database is by no means large and technically sophisticated (mainly reliant on manual counting), but it is nevertheless an indication of the budding empirical orientation in early development period of contemporary linguistics. In addition, Fries is conservative towards linguistic evidence attained from artificially controlled experiment and distinguishes it from language used in real-life situations (Fries, 1964, p. 245). This demarcation is not without reasons and sets forth higher requirements for our research on language in interactions.

As a subcomponent of translatology, interpreting studies has been developing at an unprecedented pace with more researchers joining the community and an increasing growth of research output. However, empirically oriented studies are yet to galvanize more impetus as opposed to traditional retrospection based on experience and observation (Zhang, 2011). Adding to that, the limited empirical explorations are often associated with the concern of ecological invalidity as many of them are de-contextualized and experimental (Wang, 2012).

The approach of Fries' linguistic inquiry is perfectly told by one Chinese proverb: Good tools are prerequisite to the success of a job. Indeed, elimination of impressionistic and retrospective observation in research has to be reliant on the adoption of scientific methods and this is particularly important for interpreting studies. This means, on the one hand, researchers must never restrict their minds in

designated areas against the backdrop of fast development of various disciplinary expertise and should actively win on the perspectives, ideas and knowledge of relevant disciplines to conduct systematic investigation of interpreting in a profound manner; on the other, researchers, instead of stopping at experiential recognition and sensical feelings, should spontaneously resort to empirical tools and fully exploit the values of various resources (including teaching, professional practice, media, etc.) in research on interpreting.

The history of using corpora in doing interpreting studies is only a lapse of ten years and not without problems, such as lack in variety of research means, narrow scope and low output (Zhang, 2012). Taking China as an example: interpreting studies has been attracting increasing interest and yielded a steady output over the years, however, latest figure indicated by CNKI as of 2013 shows that there are only 7 research articles dealing with corpus-based interpreting studies published in core foreign language journals. For one thing, these research works is yet subject to further verification on the representativeness of their conclusions, for instance, the extent to which sampled corpus-based analysis of interpreting exams applies to authentic operation of interpreting by the majority of trainees; for another, research potential of interpreting corpora is arguably vast, including contrastive analysis of source/target language, interpreter's strategies and roles and verification or falsification of hypothesis, etc. Thus, researchers in the future should not only make endeavor in compiling corpora of representativeness and authenticity but also maximize the value of various corpora so as to better contribute to a scientific approach to interpreting studies.

Teacher as a Researcher

Aside from his foresight of linguistics, Fries also has profound observations of the relationship between teaching and research which, arguably, is relative to his experience as a foreign language teacher. To be more exact, his interest in linguistics originates from the process of his teaching where problems arouse his passion to find solutions. He believes that the way out for these hurdles lies in a teacher's consciousness and initiative to draw on relevant existing knowledge and expertise and resort to innovations as needed. As he argues, "...linguistic theory must be tested by practical applications and practical teaching will help to develop that theory..." (Fries, 2008). Personally and exemplarily, he not only endeavors to make novel contributions to the understanding of essence and function of language but also explores the possibility of applying such understanding to solving problems in pedagogy (Fries, 1963, p. vii).

Fries' perception of a teacher being a researcher is fully demonstrated during the period when he was the dean of English Language Institute at Michigan University. Although he was a teacher for years before that, teaching English as a foreign language only flourished after he had founded the school in that foreign language teaching was not popular in the US before World War II (Howatt, 1984, p. 268). Fries believes that effective learning of foreign language is not possible without good textbooks and the compilation of textbooks and selection of materials should be preceded by a contrastive analysis of students' mother tongue and the foreign language they learn (Fries, 1955).

Essentially, this demands a systematic description of linguistic structures based on contrastive studies prior to the design and compilation of textbooks which, when put into teaching practice, will help students acquire spoken skills efficiently based on repetitive practice. Clearly, Fries' pedagogical model of foreign language combines linguistic description, textbook compilation and classroom lecturing in an orderly manner and thereby he and his colleges play triplex roles of descriptive linguists, applied linguist

and teachers. The Michigan model of foreign language teaching had profound influence in the US and overseas, producing many research fruits in applied linguistics and numerous foreign language talents for national departments (army in particular) during World War II.

As Gui (2005) points out, the ultimate goal of foreign language teaching is to have the students express meaning and communicate thoughts in foreign language. Fries' model and achievement in foreign language teaching suggest that the participation of research-minded teachers is indispensable to such success in that teachers face learners directly and they have good knowledge of language acquisition regularities and actual problems. Fries' pedagogy of foreign language is the product of structuralism and is often criticized for its monotony, dullness and negligence of learning subjects, his views are nonetheless valuable.

In comparison with spoken foreign language, interpreting is a much more complicated form of communication. The goal of teaching interpreting, accordingly, is to develop students' abilities of bilingual transfer and communication (Liu, 2005, p. 100), which, apparently, raising more demands on interpreting teachers as opposed to their foreign language counterparts. In China, the course of interpreting was only taught in a few foreign language universities and comprehensive universities before 2000 when it was listed as a compulsory curricular component for English majors (Mu, 1999, p. 63). As the economy and society continue to develop since the new millennium and the demand for high-caliber interpreters increases all the while, interpreting training has been greatly promoted in terms of levels, scale and status. Following the first pilot program of translation at undergraduate level in 2006, the State Council Academic Degree Committee approved the establishment of Master of Translation and Interpretation (MTI) in an effort to foster high quality professional translators and interpreters. As of today, there are 110 universities offering interpreter training program out of 159 MTI degree conferrers. (http://www.tac-online.org.cn/ch/tran/2010-10/12/content_3765889.htm>).

However, as the cause of interpreting teaching flourishes, the problems facing the enlarging team of teachers are also thorny. Among others, many are traditional foreign language teachers who lack experiences of interpreting or training and are yet to develop an understanding and research awareness of interpreting (Liu, 2007). While interpreting is centrally multiple skills oriented, its pedagogy is naturally different from normal language teaching as "the latter cultivates linguistic communicative abilities whereas the former fosters interpreting abilities based on the acquired linguistic abilities" (Liu, 1999). Therefore, if an interpreting teacher fails to adapt to the characteristics of the course and indiscriminately copies the experience of foreign language teaching, the training is arguably ineffective.

Recognizing that interpreting training must be skill-based necessitates teachers' reflections on various problems in the course of students' interpreting abilities development. In Fries' view, such reflections can serve as the starting points of research on pedagogy before theoretical solutions or innovations can be made. They may also become the channel through which good interpreters can be fostered as a reward for scientific pedagogy. Essentially, teaching and research are mutually beneficial in that problems in teaching offer subject matter for research while research underpins effective teaching. In China, the pedagogical issues have always been the predominant concern of researchers in the community of interpreting studies. And yet, most of the discussions remain at the level of teaching content, cultivation orientation, textbook, etc. and much of them lack theoretical and pedagogical insights (Liu & Xu, 2012). I believe these are not irrelative to the negligence of problems in interpreting training. In fact, attending to the bottlenecks and hurdles in teaching and learning is not only a way of examining the

regularities and characteristics of interpreting but also the aspiration of informed teaching methods and pedagogical reforms.

Conclusion

Although Fries is linguist in the structuralistic times, his approach to and methods of doing linguistic studies and teaching are never old-fashioned even by present standards. He attaches importance to the interactive nature of language, emphasizes the importance of describing language in communication and takes the initiative in carrying out empirical research. Moreover, he never distances himself from teaching and advocates a complementary relationship between teaching and research. All these provide much methodological enlightenment for researchers of interpreting studies and are also worthy of learning on the part of interpreting teachers at large.

Notes

1. See <http://www.tac-online.org.cn/ch/tran/2010-10/12/content_3765889.htm>.

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Part IV:

Literature and Culture Studies

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Humanity's Interpretation of *The Call of the Wild* from the Perspective of Naturalism

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[Abstract] *The Call of the Wild* is an immortal literary work produced by Jack London. Mostly, the critics at home and abroad classify the novel as a naturalistic work. A dog is personalized in the novel, and human nature is embodied in the story of the animal. It is believed that the human nature that Jack London wishes to present in the novel is not only a nature of an animal, but the shining part of human nature. That is to say, besides the discussion about his naturalist "born evil" pessimistic fatalism, Jack London's compliment to the morality should also be discovered.

[Keywords] Jack London; *The Call of the Wild*; naturalism; humanity

Introduction

According to a survey of UNESCO, including the former Soviet Union, Jack London is an American writer whose works are so popular that they are the most translated literary work in Europe. More people research Jack London's work in foreign countries, and they find the content richer and more extensive interpretations of his works. His best-known work and masterpiece, *The Call of the Wild*, has been repeatedly translated and pondered by scholars for over 80 years after its release, and we can see how important the work is.

The Call of the Wild was published in 1903. Naturalism was a very popular literary trend in literary circles of that time. Most novelists define *The Call of the Wild* as a typical novel of naturalism, and the naturalistic pessimistic viewpoint obviously lies in this novel, which tends to show the characters are in the palm of some uncontrolled forces, such as environment, heredity, and chance, which cause Buck's complex character.

Buck's Evil

London always depicts the Northland as a vast and unconquerable terrain that is indifferent and merciless. It is due to the particular environment that Buck intrudes by chance, and he often produces illusions of atavism in his mind due to his ancestry. Robert Leighton, writing in 1910 about the origin of the dog, contended "the present domestic dog likely descended from the breeding of wild dogs and wolves" (p. 6). This is in line with the sentiment in London's novel, in which Buck seems to recognize the wild wolves of the Yukon as his forefathers: "And when, on the still cold nights, he pointed his nose at a star and howled long and wolf-like, it was his ancestors" (London, 2009, p. 21).

From the description of the novel, we can conclude that in London's mind, the dogs and wolves can be converted arbitrarily because of their genetic connections. The symbolic significance of dogs and wolves is obvious; they stand for civilized domestication and savage primitiveness, respectively. Therefore, in the novel, for some reason, Buck's adaptation to the hostile Northland environment means the deterioration of his moral nature as he learns to steal and kills to survive.

Obedience – The Law of Club and Fang

The mania for gold in a part of the world where travel is feasible only by dogsled places a premium on the dogs and puts them all in jeopardy. Buck, because he is big and has a thick coat of fur, is a natural target. So, it is the gold rush that hurls him out of paradise, the gold rush that drives men to subdue him with clubs, and the gold rush that turns him into a slave laborer. He was first introduced to adversity by the rope and the cage, and then he was confronted with his next trial. A man in a red sweater released him from his cage and beat him into submission with a club. From this moment on, Buck would be aware that it is self-defeating to defy a man with a club. Men are stronger than he and therefore, he obeys them. He knows he is beaten, but his spirit is never broken.

Buck learns the next lesson on Dyea beach. It's a new environment, which fosters action, alert behavior, and ruthlessness. Curly, whom he had befriended, was killed by the huskies when she made friendly advances to one of them. As a response to Curly's friendly greetings, a husky attacked Curly unexpectedly, and Curly was hurt badly; then, somehow, she was surrounded by thirty or forty huskies. In two minutes, she was literally torn to pieces. Witnessing Curly's death, Buck learned that fairness and equity were not transcendent values in the gold rush's brutal economic environment.

Those traumatic lessons often return to haunt his sleep. There seems to be only one law in this new world, which both men and beasts obey – the law of club and fang – and one has to learn to give nothing, ask for nothing, and expect nothing. As a domesticated dog, he is so scared by those exploitations and slaughters that he lowers his noble head. While as a distant descendant of a wolf, he is so cunning and cruel that he deceives the enemy by obedience and learns the wolf manner of fighting by sneaking.

Cunning – Survival of the Fittest

In the primitive world, Buck demonstrated the “the survival of the fittest” in a specific way – he stole a slice of meat from his master, which was his first step to break the traditional morality. Buck stole the food not because of “the joy of it, but because of the clamor of their stomach” (London, 2009, p. 20) and “it was easier to do this than not to do it” (London, *Call*, p. 20) in extreme hunger. As a result, London makes it clear that Buck's first theft implies that he adapts to the hostile Northland surroundings: “It marked his adaptability, his capacity to adjust himself to changing conditions.... It marked, further, the decay or going to pieces of his moral nature, a vain thing and a handicap in the ruthless struggle for existence” (London, *Call*, p. 20). London comments with some irony that, while living on Judge Miller's estate, Buck would have died for a moral principle, such as the defense of the Judge's riding whip, “but the completeness of his decivilization was now evidenced by his ability to flee from the defense of a moral consideration and to save his hide” (London, 2009, p. 20).

After he broke through the bottom line of the morality, Buck seemed to be increasingly cunning. As his body became stronger and his hatred for Spitz grew day by day, an overwhelming idea came to Buck's mind – defeating Spitz and becoming the leader of the sled dogs. The tricky boy's first step to success was to shake the morale of the army. He continuously interfered between Spitz and the culprits who should be punished, and he did it craftily because he was afraid of Francois's whip. Seemingly, he was innocent and worked hard, while, stealthily, he destroyed the solidarity of the team. It's no doubt that from stealing to sabotage, Buck seemed to go far away from the morality and more resembled the immoral huskies and, furthermore, the blood of wolf in his body was awakened, making him greedy and cunning in order to achieve the survival of the fittest.

Contest for Power – The Duel with Spitz

Where there is smoke, there is fire. Shortly after watching Curly's death, Buck was terrified and was off balance. Taking strength from the instinct to survive and from the team of which he had become a member, Buck met this challenge by going for the jugular of one of the marauders. At this moment, another startling act of canine cruelty occurred. Spitz, the leader of Buck's team, slashed Buck's throat while Buck was fighting one of the huskies, their common enemy. Instantly, Buck realized that he was in a death struggle, not with a man, but with another dog.

Know your enemy and know yourself. Buck's rival Spitz had a fox-like nature. Spitz seemed to be immediately at home in the cold weather, so he took the leader's position, which signified that he held the most intelligent and experienced place. Spitz was described as "smiling into one's face while he meditated some underhand trick" (London, *Call*, p. 11). Buck himself was not a fuel-efficient lamp. According to his master Francois's words, "Dat Buck two devils, all de time I watch dat Buck I know for sure" (London, 2009, p. 27).

Everything seemed ready. That outburst was triggered by a rabbit. Spitz rushed out halfway to scramble for Buck's prey and inevitably, a fight broke out. While Spitz was the more experienced fighting dog, his superior track record proved futile against Buck's spirit. "As they fight, the silent and wolfish circle waited to finish off whichever dog went down" (London, 2009, p. 35). This severe moment fostered Buck's fighting spirit and awakened his knowledge of ancestral fighting techniques instantly: "To Buck it was nothing new or strange, this scene of old time. It was as though it had always been, the wonted way of things" (London, 2009, p. 34). At the fight's conclusion, when the huskies tore up his crippled enemy, Buck felt good. Buck had indeed come of age, and, although his wild nature was not motivated completely, he had proven that he was the survival of the fittest in the fierce circumstance.

Cruelness – Chasing After the Bull on the Wilderness

In *The Call of the Wild*, London had developed a vision of the Klondike as an enormous laboratory of red-blooded adventure. "Survival for both man and beast in such an environment depended on the successful adoption of instinctive codes of behavior" (Lundquist, 1987, p. 79). Thus, Buck learns through experience and proves that he is eminently adaptable and fit. His body also adapts well to the new demands of the environment. Heredity also plays an important role in his survival:

And not only did he learn by experience, but instincts long dead became alive again....

They quickened the old life within him, and the old tricks which they had stamped into the heredity of the breed were his tricks (London, 2009, p. 21).

The basic instinct that came to life in Buck was the instinct to kill: "He was ranging at the head of the pack, running the wild thing down, the living meat, to kill with his own teeth and wash his muzzle to the eyes in warm blood" (London, 2009, p. 33). The hunt of the snowshoe rabbit marked the awakening of Buck's desire to kill. As the "blood longing" grew stronger in him, Buck fought larger and larger prey and began more and more to resemble his wild brothers, transforming in the secrecy of the forest into the wilderness. Buck killed a large black bear and a huge bull-moose, which he stalked and worried for four days before finally pulling down with the "dogged, tireless, persistent" patience of the wild "when it hunts its living food" (London, 2009, p. 84).

He finally had an encounter with the wild in the form of a timber wolf. He spent more time hunting in the wild, bringing down larger and larger prey such as the bear and the moose. Then, out of despair and anger over the murder of John Thornton, Buck attacked and killed men, "the noblest game of all"

(London, 2009,p. 88), who had massacred Thornton's party, in spite of the law of club and fang. Without Thornton as a connection to civilization, he gave himself up completely to the wild. The transformation from a civilized dog to a wild wolf was complete.

Buck's Good

Buck is a massive, strong, regal dog with a rich coat of fur. He is intelligent, courageous, self-confident, and even-tempered, except when pushed too far and then he is as fierce as any wolf in the wild. He is sparing with his affection but protective of his weaker team members and capable of great loyalty. Buck seems to have the best of the domestic canine world in his blood, which makes him adapt to the severe environment, and at the same time embodies the strengths of morality.

The dogs whose blood runs in Buck's veins are the Scotch shepherd (his mother) and the St. Bernard (his father). Unlike the husky, the shepherd grew to be an ideal family dog, protective, intelligent, and patient with children. The narrator says that Buck got size, weight, and intelligence from his St. Bernard side. Jack London acknowledged using dog expert Edward Jesse's 1878 *Anecdotes of Dogs* in writing *The Call of the Wild*. Here, Jesse (1878) describes the St. Bernard:

In the first place, members of this breed are intelligent. In the second place, they have early on had the uncanny ability to communicate with humans like the Swiss monks who seemingly developed the breed. They are strong dogs who thrive in intense cold. (p. 241)

Self-Respect – Buck's Dignity

Buck is always a noble and proud dog because of his excellent ancestry. When he was kidnapped, Buck had "accepted the rope with quiet dignity" (London, 2009, p. 5). After discovering the gardener's betrayal by handing over the ends of the rope to a stranger and accepting money, Buck growled menacingly and sprang at the stranger. Then the rope tightened mercilessly, and all the struggles were proved to be useless. Buck was in a fury: "Never in all his life had he been so vilely treated, and never in all his life had he been so angry" (London, 2009,p. 5). When he was thrown into a cage, he jumped to rage at them. Realizing they laughed and poked sticks at him, Buck expressed his silent protest by "laying down sullenly and allowing the crate to be lifted into a wagon" (London, *Call*, p. 7).

Although his St. Bernard ancestors flourished in a snowy climate, Buck, raised in California, was terrified by his first introduction to snow on the shores of Dyea. "He sniffed it curiously, then licked some up on his tongue" (London, 2009, p. 12). When his antics are met with raucous laughter by those around him, Buck "felt ashamed" (London, 2009,p. 12). Then he suffered another blow – Francois used a harness to fasten him in order to set him to work like the horses and "his dignity was sorely hurt" (London, 2009,p. 15). When sleeping, he was so cold that he burst into the tent where he suffered from masters' curses and beats. In a surprise, he "fled ignominiously into the outer cold" (London, 2009,p. 16).

Afterwards he met his beloved master, John Thornton, Buck expressed his love implicitly. "Unlike Skeet, who was wont to shove her nose under Thornton's hand and nudge and nudge till petted, or Nig, who would stalk up and rest his great head on Thornton's knee, Buck was content to adore at a distance" (London, 2009,p. 63). Therefore, we can see no matter what the circumstances, good or bad, Buck retained his dignity and never fawned upon his master as the other dogs did.

Wisdom – Buck’s Wit

There is a sentence describing Buck’s wisdom: “His cunning was wolf cunning, and wild cunning; his intelligence, shepherd intelligence and St. Bernard intelligence” (London, 2009,p. 83). Then whom does Buck’s excellent heredity come from? This is the breed of Buck’s mother. From her, he gets his superior intelligence, the quickness with which he learns his work as a sled dog, and the cunning with which he defeats his enemy Spitz and takes over the dog team.

Buck, the dog reared in sunny California, was stunned by the snow, ice, and bitter cold of the Yukon. He had to learn techniques for survival in the harsh climate. His senses developed to an incredible acuteness, and forgotten instincts came to life in him. He quickly learned how to fulfill his job as a sled dog perfectly, how to bite the ice from his feet, how to burrow under the snow to sleep, and how to break the ice with his forelegs to get at drinking water. He learned so quickly that his master, Francois, cried, “What I say? Dat Buck for sure learn quick as anything” (London, 2009,p. 17).

On the other hand, Scotch shepherds, the breed of Buck’s mother, “were even rumored to understand an impressive range of human language” (Johnston, 2007, p. 137). Therefore, Buck is a more complex humanized animal than those found in fables. Even the first chapter indicates that if he could read, Buck could know that dogs were popular for service in the Klondike. Throughout the novel, he observes and draws conclusions in human fashion. He always seems to understand human language, and he even has moral consideration. John Thornton says to Buck, “God! You can all but speak!” (London, 2009, p. 63).

Perseverance – Buck’s Feat

Before introducing Buck’s feat, drawing a sled with one thousand pounds, we should get to know Buck’s father, a St. Bernard, is recognized in England and America as an impressive and valuable dog. “The St. Bernard has the Newfoundland’s massive size, averaging two hundred pounds as an adult. Its body is also thick and extremely muscular. Its chest is broad and its coat is dense” (Johnston, 2007, p. 137). Therefore, his look coming from his father is impressive and dignified just, as the novel describes:

He was in perfect condition, without an ounce of superfluous flesh... The great breast and heavy fore legs were no more than in proportion with the rest of his body, where the muscles showed in tight rolls underneath the skin (London, 2009, p. 71).

The Call of the Wild contains two saloon scenes, which signify Buck’s courage: the scene at Circle City in which Buck attacks “Black Burton” and the one in the Eldorado Saloon in Dawson in which Buck is made to pull a sled loaded with a thousand pounds of flour. London himself experienced the exciting and riotous scene of wager many times. It was in such bars that sourdoughs were famous for gambling away their fortunes. As Buck approached the finishing point, “a cheer began to grow and grow, which burst into a roar as he passed the firewood” (London, 2009,p. 73). London made a fairy tale, a superman with inflexible will who later became the leader of wolves, roaring through the merciless nature.

Loyalty – Buck’s Love to John Thornton

When he was kidnapped and forced into work, Buck was mercilessly exploited by his masters, capitalists we should call them. “He had the muscle, and they make money out of it while he made but a very indifferent living out of it” (London, 1964, p. 394). Therefore, although other masters, except the incompetent Mercedes, Charles and Hal, treated him kindly, Buck couldn’t afford his heart because they needed his labor and he needed food, which is an employment relationship.

Then he met John Thornton by chance after Thornton saved him from the cruel master, Hal. In Thornton, he discovered “warm faith in the human, glowing idealism, sweetnesses of unselfishness, renunciation, and martyrdom – all the splendid, stinging things of the spirit” (London, 2009, p. 396). From then on, Thornton lavishes affection on him, which made the life wonderful and glorious and made him glad to be alive. Buck saw Thornton as true friend and obeyed his orders, regardless of the consequence.

When Thornton ordered him to jump from a cliff, he jumped immediately; when a stranger pushed and shoved Thornton unintentionally, Buck sprang to attack him; when Thornton fell into the river, Buck saved him at the risk of his own life; when Thornton boasted about Buck’s strengths and placed a bet on him, Buck made all his efforts to support his friend; when Thornton was killed by Indians, Buck revenged him madly. It’s worthwhile to mention Buck rescued Thornton from the rapid river. Although Buck’s ability to save John Thornton seems appropriate to his heritage from his father, a water dog, there is no doubt that it’s Buck’s affection to Thornton that made him jump into the dangerous river again and again at the cost of his own life.

Conclusion

Due to the circumstance, heredity, and chance, Buck’s personality is something of a contradiction in terms. He is both heroic and demonic. In Buck’s individual actions, of course, the forces that drive him are instinct, tribal memory, and the laws of nature. Despite his immense prowess and intelligence, these forces, vague and indistinct and beyond his control, and are primarily what determine his life in the presence of a club, another threatening dog, or the wolf pack that he joins.

Throughout most of the book, Buck follows his heart and intuition. He fulfills a social role where work is all-important, and, at the same time, he is in tune with his instincts. Indeed, he is now more fully alive than he ever was on Judge Miller’s ranch. Buck had lived a life of quiet happiness in California, which was ruled by his civilized, good-dog persona. In the Northland, after his instincts have been awakened, he lives intensely every aspect of life, be it pain, joy, love, hatred, or work. In fact, he discovers passion, which is a manifestation of the sound personality.

Seemingly, the novel shows London infinitely yearns for the nature, while actually it’s a sad melody to humanity in the industrialized society. The extensive use of nature elements in the novel and London’s love-hate ambivalence about human nature illustrate his seeking for vigorous life and powerful hero by resorting to the wild, revealing people’s mental dilemma and pursuit of the road to harmony and equality.

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Order and Chaos of Human Nature in *Lord of the Flies*

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[Abstract] *Lord of the Flies* tells the story of a group of English schoolboys stranded on a tropical island after their plane was shot down and crashed. The novel's utilization of isolationism and characterization depicts human nature through order and chaos.

[Keywords] *isolationism; characterization; human nature; order; chaos*

Introduction

Order and chaos have kept the balance of the world since the beginnings of civilization. Human beings have established our culture based on that delicate equilibrium; yet, to author William Golding, “the universe is a ‘cosmic chaos’ that resists simplistic patterning” (Friedman, 1993, p. 14). In *Lord of the Flies*, Golding uses an isolated community to show the progression of human nature when confronted with uncertainty. His use of isolationism and characterization depicts the nature of mankind through order and chaos.

Golding extracts the boys in the novel from the chaotic society that they are in and isolates them in a natural environment so that the characters remove themselves from the distractions of everyday life to confront that which determines their futures – their inner selves. Golding understands that most people who follow the political and moral doctrines of a civilized society neither care, nor have the ability, to influence its development. People do not truly understand why laws and legislations are established; they know rules and codes protect them, yet, they decide to break the links with a civilized order to pursue mere materialistic gains that are for their personal benefits. In order for the characters in the novel to make the journey to understand the rules of society and to determine their own destiny, Golding provides the isolated island setting for the confrontation to take place.

When the boys are first introduced to the island, an inherent flaw is already evident within the community that would soon be created. The plane the boys took was shot down during an “atomic war” that rages on elsewhere in the world. Piggy also enlightens the readers and reminds Ralph what “the pilot said about the atomic bomb” and that those with knowledge of their location “are all dead” (Golding, 1954, p. 14). The boys, however, establish a settlement on the beach and “despite the jungle, the readers are invited to feel at home” (Atkins, 1980, p. 81). Yet, gradually, the boys indulge in the world without rules, punishment, or order, and bring about a very progressive deterioration of civilization. The first element that contributes to the destabilization of the island society is the initial fear of the unknown that the island presents to the stranded boys. The mysteries of the island cause worries among the boys and gives birth to the idea of the Beast; even at the beginning of the novel, dissent caused by isolation spreads around the group like a film of oil on the water, just waiting to be set off by the slightest spark toward conflict. While the setting obviously alludes to the feared outcome of a wartime society, one must realize, however, that “the book exhibits the darkness of man’s heart, not the temporary malaise of one historical disaster” (Reilly, 1992, p. 6). The setting only introduces the blight that mankind has caused damage to

nature and shows that without proper guidance toward an orderly society, breakdown of relations is imminent.

Analysis of Fictional Characters

In order to show the degradation of an isolated society, Golding uses a wide spectrum of characters to convey human nature through order and chaos. The boys are initially logical and led by characters possessing reason and confidence. However, at the end of the story, they demonstrate the dark side of humanity and the capacity for evil and savagery. The transformation of Ralph, Jack, and Roger, and other characters show how easily mankind could fall to the chaotic nature, but it also shows that mankind has the power to choose our destiny despite of all outside influences.

The Transformations of Ralph, Jack and Roger

Ralph.

To begin with, Ralph's progression from order to chaos can be distinguished through his clothes, his name-taking, and his rule-making. Throughout the novel, Ralph's clothes and his perception of them change as he goes from order to chaos. For instance, one of the first things Ralph did on the island was "he undid the snake-clasp of his belt, lugged off his shorts and pants and stood there naked" (Golding, 1954, p. 5). For Ralph, the clothes start off as a restriction because they are uncomfortable and prevent him from having fun, which is all Ralph wants to do. However, as situations on the island progressively become worse "to put on a grey shirt once more was strangely pleasing" (Golding, 1954, p. 9) for Ralph. He uses the clothes for comfort because they are one of the very few links that he has to civilization, society and home. When almost all of the boys on the island become savages, Ralph hopes to bring back order, stating, "Supposing we go looking like we used to, washed and hair brushed after all we aren't savages really and being rescued isn't a game" (Golding, 1954, p. 189). Moreover, he is the one who first insists that everyone uses one's name; the action itself represents that Ralph is capable of making order in the society. Names represent recognition and legitimacy; without names, mankind would plunge into the primitive way of life that our ancestor lived. Ralph also creates the rule that the conch would indicate the speaker, passing around the symbol of democracy so that anyone "can hold it when he is speaking" and not be interrupted, except, of course, by himself (Golding, 1954, p. 33). Throughout the novel, Ralph's approach to survival incorporates rules and ideas that others have to conform and contributes to insure their rescue. He tells the boys to build shelters so that they would be safe from the weather, and he also tells them to keep a signal fire burning because it is their only hope of being rescued; however, Ralph's infatuation with the signal fire presents Jack and the readers with his weakness; Ralph fails to inspire people to work for the greater good and eventually a type of anarchy will turn against his democratic ideals and embrace the savage and raw emotions of Jack, another important character in the novel.

Jack.

Jack's journey through the process of order to chaos can be observed through his clothes, the rules and authority he follows, and his killing. Since the clothes make the man, Jack's transformation in character can also be followed through what he wears. For example, Jack and his whole choir start off wearing very constricting clothing: "their bodies, from throat to ankle, were hidden by black cloaks which bore a long silver cross on the left breast and each neck was finished off with a hambone frill" (Golding, 1954, p. 15). The choir uniform that Jack initially wears clearly portrays his order because it makes him look prim and

proper, showing his connection to civilization and society. As the novel progresses, Jack changes in his clothing because “except for a pair of tattered shorts held up by his knife-belt, Jack was naked” (Golding, 1954, p. 48). This loss of clothing helps portray his further descent into savagery, thus proving his disconnection from civilization and society. However, the final change in Jack’s clothing finally leads him to chaos when he switches to wearing no clothes at all, as he was “stark naked save for paint and a belt” (Golding, 1954, p. 154). Losing all of his clothes symbolizes the complete takeover of Jack by savagery and primitiveness, blocking out any civilized instinct left in him. Furthermore, since the previous society restricted his personal expression of power and emotions, Jack positively reveals the fact that they are trapped on the island. While at the beginning of the novel, Jack still preserves some reserve that makes him coordinate with Ralph’s rational demands, he strays more and more from the path towards reason and begins to embrace the darkness within. One such instance is that he insists that the island should have lots of rules and that those who break them shall be punished, yet he consistently abandons these shackles in order to further his own interest of hunting. The quarrel between Jack and Ralph escalates further when the hunters fail to light the signal fire and miss a chance of being rescued. Jack is more interested in the “blood lust” of his kill, so his thoughts stray “far from rescue and he at first barely comprehends Ralph’s anger” (Friedman, 1993, p. 22). The killing of the first pig also marks the beginning of Jack’s quest for both physical and psychological dominance of the boys.

While the island provides a stage for the inevitable confrontation that must take place between chaos and reason within the heart of man, when given a taste of freedom from the shackles of civilized society, Jack reverts back to the instinctive primal nature that he was born with, thus further corrupting the island society. The hunters also follow suit and take part in the most savage act of killing; one could say that it is “not that the boys are dehumanized but that they are all too human. Man’s basic instinct is to kill, and the depth of his depravity is measured by the urge to kill his own species” (Friedman, 1993, p. 27). Rather than killing for survival as they set out to do, the hunters soon kill for the act of killing; the urge to express complete dominance over a living creature provides too much for the boys to contain. Jack’s main goal then is to “Kill the pig. Cut her throat. Bash her in” (Golding, 1954, p. 75).

The community chooses to endorse Jack’s actions partly because of fear of what will happen if they do not, but mostly because they feel the need to dominate and control. Jack then becomes the first to give in to the primitive desires of mankind and claims the title of “Chief” of the boys. As Jack continues to gain power, he alienates Ralph from his supporters, especially Piggy, so that the decline in Ralph’s influence would further his ascent. Finally, the stealing of Piggy’s glasses illustrates the complete defeat of common sense by the savagery. However, when Piggy attempts to retrieve his glasses, a small boy that could barely throw a rock at someone murders him. Roger rolls a boulder down at Piggy, striking and killing him; at the same time, the conch cherished by Piggy, which symbolizes the traditional system of authority and logic, is “exploded into a thousand white fragments and ceased to exist” (Golding, 1954, p. 181). These events show the complete obliteration of rationalism from the island, and Jack realizes the crushing defeat of his rival and yells triumphantly, “I’m Chief!”

Roger.

Similarly, Roger journeys through order to chaos through his acknowledgement of the rules and authority and his killing. First of all, throughout the course of the novel, Roger’s recognition of the rules and authority changes as he becomes more savage. For instance, when the boys first gather together on the island, Roger is the one to suggest to “have a vote, a vote for a chief” (Golding, 1954, p. 18). Wanting a

chief and rules shows Roger's request of order as he still has a connection to civilization and society and he wants to maintain that on the island. After Jack becomes chief and the connection to society declines, Roger thinks by himself and "assimilates the possibilities of irresponsible authority" (Golding, 1954, p. 176). Through this, Roger discovers that he does not need rules anymore because he has the freedom to do whatever he desires without any consequences. The more Roger disregards the rules, the more intimidating he becomes, so he "advances upon the boys wielding a nameless authority" (Golding, 1954, p. 202). Roger's total loss of respect for rules causes other boys to fear him, giving him a certain power and authority over them. Next, Roger's transition can also be proven through his killing. For example, when Roger encounters his first opportunity to hurt someone, which was to hit Henry with rocks, he refrains from doing so because "his arm was conditioned by a civilization" (Golding, 1954, p. 65). Roger could not throw the rock at Henry because he was taught by the orderly society not to do so. However, Roger slowly starts to lose this order as he "becomes a hunter" (Golding, 1954, p. 168) and joins the circle of boys who killed Simon by accident. The fact that Roger killed Simon accidentally increases his capability to kill someone and do more evil. This evil builds up inside Roger until he "leaned all his weight on a lever, which causes a rock to strike Piggy a glancing blow" (Golding, 1954, p. 200), ultimately leading to Piggy's death. Roger kills Piggy with no remorse because he becomes more impulsive and worries less about the consequences of his action as a result of his savagery and complete loss of order. To conclude, Roger's transformation from order to chaos can be confirmed through his acknowledgement of rules and authority and his killing.

The Death of Piggy and Simon

The truly logical element within the side of reason and order is represented by Piggy. All of Piggy's attributes contribute to the symbolic role of an adult in the novel. Throughout the story, he contributes as a wise person that Ralph could look to for reason and guidance. Regrettably, only Ralph realizes Piggy's potential, and the other boys bully him because of his physical appearance. Piggy is short and fat, which leads to a common lack of respect from other boys; also, his asthma, bad eyesight, and thin hair are all afflictions of old age. He does, however, possess the ability to think things through: "Whereas Ralph can't think. He could think. He could go step-by-step inside that fat head of his; only Piggy was no chief. But Piggy, for all his ludicrous body, had brains" (Golding, 1954, p. 78). Piggy realizes the boys' situation and considers how they are going to survive. At the beginning of the novel, he says to Ralph "we got to find the others, we got to do something," demonstrating his ability to stay focused on a specific task (Golding, 1954, p. 14). We then see an indication of his intelligence as he describes the shell as "a conch," which could be blown to signal people "for miles" (Golding, 1954, p. 17). The advice offered by Piggy represents what adults and teachers might say to the boys back at home; he is shunned due to his physical appearance, as many brilliant people today are. The island society does not realize the value of Piggy's advices, and, when presented with the choice, they indulged in "fun and games" instead of reason.

The fatal flaw in Piggy's character is that he does not possess enough courage to confront the problems faced by the island society. With the progression of the story, Piggy slowly fades out from the minds of the boys. Ever since the beginning, he has been ignored and ridiculed for his reasonable and logical suggestions. For example, the boys forcefully take Piggy's glasses, which in a way represents his intellect and reason--without them, he is blind to the world; the boys demonstrate their mutinous nature when they "surrounded him before he could back away" and "Jack snatched his glasses off his face while

his voice rose to a shriek of terror” (Golding, 1954, p. 40). The event is the first case in a series of injustices that shows the gradual deprivation of reason and logic. Piggy’s power continues to diminish when the lens is broken during an argument that breaks out about the fire. Piggy, however, can almost “see” what is going to happen to the boys; he condemns them for “acting like a crowd of kids” and tries to use his superior intellect to deter the boys from the inevitable fall from reason.

Golding also includes “a Christ-figure in his fable,” who “is the little boy Simon: solitary, stammering, a lover of mankind, and a visionary” (Friedman, 1993, p. 24). Simon’s thoughts and actions give us one of the truly neutral takes on the story, for he is influenced by neither Piggy’s holy crusade towards reason nor Jack’s continuous challenges for power. Instead of being a peacemaker to ease the rising conflict between Ralph and Jack, Simon usually deeply involves in his own love of solitude to think “his own thoughts rather than those officially recommended” (Atkins, 1980, p. 82).

Simon is characterized as the potential savior of mankind, alone possessing the “saintliness, selflessness, and indiscriminating love for his fellow creatures”; Simon is charged to guide the community towards stability (Kruger, 1999, p. 167). One such instance is when he makes a prophecy to Ralph that “he’ll get back to where he came from” (Golding, 1954, p. 111). Like many of Christ’s messages, however, Simon’s precognitive abilities are dismissed by those who either fear or question them. Nevertheless, Simon strives to maintain balance within the society, trying to help those who are “too immature to account for the enemy within” and dissipating the “irrational fears” that are “projected onto the outside world” (Friedman, 1993, p. 21).

Simon could inspire much good within the boys of the island; the boys, however, are puzzled by the actions of kindness without explanation. Simon’s actions receive little or no appreciation at all. Much like the fact that human beings search for Christ’s efforts to save them, the boys sneer at Simon’s message about the fact that the Beast “is only us” with “laughter that beat him cruelly” (Golding, 1954, p. 89). When Simon finally goes to share his revelation with the others after learning the true nature of the beast, the hunters, led by Jack, commit the ultimate sin of murder. The killing of the Christ-figure marks the end of innocence because Simon’s death seems to have no significance for the boys; his knowledge dies with him. Simon’s death forces the boys to cross the threshold where fear has been planted since “reason has failed to explain the darkness within,” and “the island paradise begins its fatal transformation into hell” (Friedman, 1993, p. 22).

The Beast

Ralph, who tries to assemble a democratic government, agrees to separate Jack and his choristers to become hunters. Ever since then, Jack’s challenges for power are subtle at first, but it plunges the island community into chaos. More importantly, the dictatorial fashion through which Jack gains power is made possible by the fear of the Beast. The Beast is created by the littluns on the island to materialize their fear in order to combat it; when they fail to do so; however, the unknown of the island jungle creates an excuse for the rise of Jack’s order.

Initially, the Beast is introduced as the “snake-thing,” similar to the undergrowth and creepers of the jungle, by the boy with the mulberry-colored birthmark (Golding, 1954, p. 35). As the novel progresses, however, the Beast transcends from mere fear of the environment to become “the Lord of the Flies,” which represents something anarchic and evil in the very core of human nature. “Lord of the Flies” is a translation for Beelzebub, the Prince of Devils; Golding believed that such a hideous demonic force could only be represented by the fly-covered head of the swine. In the exchange between the “Lord of the Flies”

and Simon, we understand that the Beast is not “something you could hunt and kill” and that he is “a part of us” and the reason “why it’s no go...why things are what they are” (Golding, 1954, p. 143). Ralph tries to convey the idea that the Beast cannot be real, yet he does not know why things are breaking up. The leader of the group is too concerned with the idea of rescue to care for the conditions within the community. Those who question the existence of the Beast fail to help the group confront the fear within the community because of their lack of resolve and allow Jack to project the feasibility of hunting the Beast, thus solidifying the tangibility of the idea and his own power among the boys.

Implications and Conclusion

Man can be influenced by both good and evil sources; however, we must confront our true nature and decide which path we should take. The novel ends so chaotically with the hunt of Ralph and the burning of the jungle due to the choices that the boys make while stranded on the island. Jack, Roger, and the rest of the characters chose to embrace the savage nature that plagued the island; they, and even the readers sometimes, are indulged in the hunt and they forget to notice the precious reason they give up. The supposedly rational Ralph loses sight of reason as he, too, is sucked into the primitiveness offered by Jack and his hunters; he is even proud of himself when he gets to stab at the pig. The arrival of the dead pilot, however, signifies that even adults are not immune to the savage nature of mankind. Golding implies that the boys attain salvation when they are rescued; in the harsh way of the world, nevertheless, the boys are only taken from one chaotic society to another, where instead of redemption, they will simply be molded into the soldiers of tomorrow. Ralph also understands this at the end of the novel because he “weeps for the end of innocence, the darkness of man’s heart, and the fall through the air of the true, wise friend Piggy” (Golding, 1954, p. 202). Mankind could differentiate perfectly between reason and chaos; the fact we give in to the primal urges is because the inherent evil provides us with a much easier and quicker end.

Golding presents a scarily realistic possibility of the future of mankind, even at such a young age. Our inherent flaws have made our lives, under a reasonable circumstance, extremely difficult and the tale of the *Lord of the Flies* shows “how far the boys have moved away from civilization and what a tiny journey it is” (Koopmans, 2003, p. 81). The generations of mankind pass on the power to make the decision between light and darkness; our inability to make the reasonable and logical choice is due to “the impact of the inherent evil in us, entirely natural and yet invisible like the beast” (Fitzgerald & Kayser, 1992, p. 81).

Golding uses various literary elements in *Lord of the Flies* to reflect the isolated development of human nature. The setting that provides the initial transition into chaos and the breakdown of the island society turns the island paradise into an order of raw emotions and selfish desires. Spearheaded by Jack and Roger, the hunters then pursue to end the rational group led by Ralph and eventually succeed in terminating the source of logic, Piggy, and the potential savior of mankind, Simon. The story results in the death of reason due to man’s failure to confront and overcome the primal aspect of his emotional and psychological character. By giving in to the inherent evil within mankind, a man embraces the darkness within his heart and emerges not as a human being, but a primeval beast that is ready to hunt all manner of life, not just the inhabitants of the island society.

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Charlotte's Web: Reflection on the Meaning of Life Reflected by the Animal World

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[Abstract] *As a classic among children's literature in the world, Charlotte's Web, with its unique literary charm, has attracted numerous children and adult readers. In E. B. White's fairy tales, the animal world intersects with human society, and the theme of social life of human world, especially the reflection on the meaning of life, is vividly depicted in the animal world. From the aspects of life's mission, meaning, and realm, this thesis will discuss the reflection on the meaning of life, which is reflected by the animal world in Charlotte's Web.*

[Keywords] *Charlotte's Web; animal world; meaning of life*

Introduction

Elvin Brooks White, a famous contemporary American essayist and critic, has written, in addition to dedication to his essays, three fantasies for children: *Stuart Little*, *Charlotte's Web*, and *The Trumpet of the Swan*, all of which are favorite literary classics for both children and adults. Among them, *Charlotte's Web* is widely regarded as White's masterpiece and has become one of the classic works of children's literature. Scholars, both at home and abroad, as well as literature lovers have analyzed this work from multiple perspectives. In this story, life and psychology of the animals are vividly described. Though their appearance, dietary habits and life-styles still remain, their features, their personal characters, thinking, and behaviors are humanized and socialized. In addition, the animal world reflects the meaning of human life; the theme about human life is expressed through these animal images, and it is actually the author's reflection on the meaning of life.

Public opinion on the definition of life are divergent. Biologically speaking, life means the survival process of living organisms, but philosophers think differently. William James believes that life is something that is moving on (Chai & Liu, 2011, p. 84). No matter what the definition of life is, what we can be sure of is that human life is a process of development. It won't just stay on the low-level need of survival but will achieve its meaning and value through practice and development. The famous Chinese animal novelist Shen Shixi said what animal novels reflect is human society, and the unique way of life and philosophy of existence of animals should be thought about and learned by human beings, who share the same biological properties (Shen, 1997, p. 7). In *Charlotte's Web* though, the theme of life is related with the animals, and the development of the meaning of human life is perfectly demonstrated in it.

Survival – Mission of Life

Survival, as the basis of physiological substance for an animated body, is the most basic requirement for life to continue, meanwhile, the attitude towards life and the way to survive are the premises that realize

the value and significance of the existence of human life. Just as Shen Shixi said, with the changing times, culture will rise and fall, etiquette will change, morals will be revised, and social civilization will be continuously updated, but the spiritual kernel of brutal competition, tenacious survival, and pursuit for glory in life will never change (Shen, 1997, p.7). In *Charlotte's Web*, the tenacious survival of animals has inspired profound thinking of life in its readers.

In *Charlotte's Web*, Wilbur, the pig, is not only the leading character that reflects the theme of life, but also a typical example of love for life and tenacious survival. As a runt, both small and weak, Wilbur was never thought of as amounting to anything, and he was faced with the fate of being killed just because he is smaller than others. To this, the little girl Fern yells out that it's unfair. It must be most of the readers' heartfelt response, especially children readers' who may also have similar doubts as Fern: the pig couldn't help being born small; if they themselves had been very small at birth, would their parents have killed them? Though the author gives a negative answer, which may comfort children readers, nevertheless, the theme about life and death must arouse readers' reflections about life and survival. What decides Wilbur's fate was the criteria of survival of the fittest in nature; these criteria may not exist in families, however, what about in society or in nature? Readers have to ponder this. Fern saved Wilbur from the fate of death at birth, and she took care of and loved him, which, to Wilbur, is the care and love from family. However, when he was five weeks old, he was sold to the Zuckermans, which is equal to his stepping into society; he must face again the brutal test of survival of the fittest. That is, if he had remained just as ordinary as other spring pigs, he would never be heard of by anyone, and he would be turned into smoked bacon and ham at Christmastime when the real cold weather set in, even though he had escaped the fate of death at birth. Fortunately, with the help of Charlotte, a spider, and other animals in the barn, Wilbur survived and escaped the destiny of common spring pigs. Beyond any doubt, Wilbur's survival was due to his friends' help, and readers would also be touched by this heart-warming friendship.

But what is worth considering the reason why Zuckerman didn't kill him: it is not because of the friendship between Wilbur and Charlotte, but because Wilbur was acknowledged to be an extraordinary pig: he was a "some pig." He was "terrific," "radiant," and "humble." Wilbur's reputation meant a great deal to Zuckerman because it made him believe that there was a miracle in his barn. What's more, Wilbur won him a medal and twenty-five dollars. In a word, Wilbur could survive because he was unusual: he was "some pig." To some extent, Wilbur's survival was not only the result of his own efforts, but his desire for tenacious survival and the pursuit of glory can also give readers some inspiration. While in the story, Charlotte, the spider, and Templeton, the rat, directly displayed their consciousness in survival and life.

Different from Wilbur, who lived an easy life, with everything provided, Charlotte had to earn her own living. No one would send her food with a bucket, therefore, she had to be flexible, or she would starve. She caught anything careless enough to get caught in her web and drank their blood. Charlotte loved blood, but she was not entirely happy about her diet of flies and bugs. She did so because she was made that way, as a spider, she had to pick up a living somehow. Charlotte was carrying out the mission of life: to survive tenaciously.

Templeton's case can be taken as another example. Because of his wiliness and selfishness, Templeton wasn't welcomed or trusted by anyone, and no one liked him much. But it is undeniable that he is a real tenacious survivor. When Wilbur wanted to play with him, he answered, "Play? I hardly know the meaning of the word"; "I never do those things if I can avoid them"; "I prefer to spend my time eating, gnawing, spying, and hiding. I am a glutton but not a merry-maker" (White, 1989, pp. 29-30). At

night, when other animals were sleeping, Templeton gnawed holes in the grain bin to preserve his food. Tough Templeton's way of life may be scorned by others, but his love for life and indomitable spirit of survival are undoubted.

Love – Meaning of Life

Hegel once said that man lives in two worlds: in one world man has his reality, which is to be gone, and this is also his natural property, his self-sacrifice, and his transiency. But in another world, with his absolute permanence, he realizes that he is absolutely essential (Zhang, 1986, p. 273). Chai Xiubo and Liu Qingdong divide human existence into two dimensions: the world of facts and the world of meaning (2011, p. 115). Human life is not only a process to maintain a physical presence, but also a process of giving life its meaning which lies in self-development, self-improvement, and achieving a sense of meaning. In *Charlotte's Web*, the theme of love deeply reflects the meaning of life.

Charlotte can be said to be the embodiment of love. When Wilbur felt lonely, needed love and a friend, Charlotte extended the hand of friendship. When Wilbur threw himself down in the manure and sobbed after looking for friends in vain, there came a small voice which said, "I'll be a friend to you. I've watched you all day and I like you" (White, 1989, p. 31). From then on, like a mother, Charlotte gave Wilbur a sense of security by her love; before Wilbur went to sleep, she told stories and sang lullabies for him and she even saved Wilbur at the cost of her own life. Charlotte's love was boundless because she loved not only Wilbur, but also the other animals. For example, except for the goose herself, Charlotte was the first to know that the goslings had at last arrived. When the first gosling poked its grey-green head through the goose's feathers and looked around, Charlotte spied it and made the announcement and offered her sincere congratulations. Though she loved blood and ate anything that was careless enough to get caught in her web, she always gave them an anesthetic so they wouldn't feel pain, which she said is a little service she threw in. Even to the unwelcomed Templeton, Charlotte was also tolerant – she asked Wilbur to leave some food for Templeton at each meal. At the last moment of her life, Charlotte said to Wilbur, "You have been my friend, that in itself is a tremendous thing. I wove my webs for you because I liked you. After all, what's a life, anyway? We're born, we live a little while, we die. A spider's life can't help being something of a mess, with all this trapping and eating flies. By helping you, perhaps I was trying to lift up my life a trifle. Heaven knows anyone's life can stand a little of that" (White, 1989, p. 164). The value and meaning of Charlotte's life were perfectly upgraded in the love she gave to others.

Love is a force that can be passed to others, and at the time of receiving love, Wilbur learned how to love. After being sold to Zuckerman's barn, Wilbur lived an easy life; his need for survival was satisfied. and at this time, what he wanted was not food any more, he needed love and a friend. Wilbur got Charlotte's love and, at the same time, learned from her how to love. First, he learned to love and enjoy life; though he still worried about being killed, he usually felt happy and confident. At twilight, "Wilbur heard the trill of the tree toad and the occasional slamming of the kitchen door. All these sounds made him feel comfortable and happy, for he loved life and loved to be a part of the world on a summer evening." He said, "I just love it here in the barn, I love everything about this place" (White, 1989, p. 62). Besides, Wilbur learned to love his friends; "he realized that friendship is one of the most satisfying things in the world" (White, 1989, p. 115), and even the sad, monotonous song of the crickets did not make Wilbur too sad. After listening to Charlotte's interpretation of life, Wilbur said, "I'm no good at making speeches. I haven't got your gift for words. But you have saved me, Charlotte, and I would gladly give my life for you – I really would" (White, 1989, p. 164). When Charlotte was dying, he "threw

himself down in an agony of pain and sorrow. Great sobs racked his body. He heaved and grunted with desolation.” He shouted, “I won’t leave you here alone to die. If you’re going to stay here I shall stay, too” (White, 1989, p. 165). To take Charlotte’s children back, Wilbur made Templeton a solemn promise: “Templeton, get Charlotte’s egg sac for me, and from now on I will let you eat first, when Lurvy slops me. I will let you have your choice of everything in the trough and I won’t touch a thing until you’re through” (White, 1989, p. 168). After Charlotte died, Wilbur’s love for his friend moved to Charlotte’s children; all winter he watched over Charlotte’s egg sac as though he were guarding his own children.

Unlike animals, people have spiritual needs in addition to the material needs for existence. One needs an object worthy of devotion to guide him to continue moving forward (Chai & Liu, 2011, p. 116). This object gathers his various capacities in one direction, and inspires him with enthusiasm so as to invest life with meaning (Huang, 1989). It could be said that in *Charlotte’s Web* this object is the love that demonstrates the meaning of life, Charlotte dedicated her own life to love, and Wilbur gave out the food he lived on for love. All these examples show the reflection on the meaning of human life.

Gratitude – Realm of Life

A person with a perfect personality should not only have self-consciousness of questioning the meaning of existence, but also a high social sense of responsibility and noble spirit realm (Chai & Liu, 2011, p. 240). In ancient China, there are many different views on the realm of life. For example, for Confucius, the realm of life was to self-cultivate and achieve an ideal personality through reflection on life and be concerned with the value and meaning of life. Meanwhile, gratitude is an important theme in man’s spiritual life; some scholars believe that only by gratitude can a person be one of complete personality with a healthy mind (Tao, 2004). Therefore, gratitude is the realm of life achieved after the test of survival and pursuit of meaning of life.

In *Charlotte’s Web*, Charlotte’s death is a coming-of-age ceremony for Wilbur. After facing Charlotte’s death, Wilbur has grown up – his heart was full of gratitude after coming back to the barn, and he intended to experience life. He kept his word and let Templeton have his food first at each meal; patiently he awaited for the end of winter and the coming of spring; he listened to birds singing and welcomed new lambs born one after another. Life and everything around were smooth and peaceful with nothing extraordinary, but in Wilbur’s heart, this was the best home and the best life. Charlotte was not there anymore, but Wilbur never forgot her; a few strands of her old web were still hanging in the doorway, so “every day Wilbur would stand and look at the torn, empty web, and a lump would come to his throat” (White, 1989, p. 173), missing his affectionate, loyal, and skillful friend. In Wilbur’s mind, Charlotte is unique. Out of gratitude for Charlotte, Wilbur took responsibility for her children; he took them back from the fair and scooped out a special place in the manure for them. “All winter Wilbur watched over Charlotte’s egg sac as though he were guarding his own children. On very cold nights he lay beside it so that his breath would warm it. For Wilbur, nothing in life was so important as this small round object – nothing else mattered” (White, 1989, pp. 175-176). He would always bear in mind that it was Charlotte who had made him what he was now, so he guarded her children with a grateful heart and the warmest gesture. Charlotte’s children, grandchildren and great-grandchildren also passed this gratitude from generation to generation. “Each spring there were new little spiders hatching out to take the place of the old. Most of them sailed away, on their balloons. But always two or three stayed and set up housekeeping in the doorway” (White, 1989, p. 183).

Conclusion

For children and teenagers, reflection on the meaning of life is an important enlightenment to come upon the stage and to understand life and an important channel to improve their social feeling. In *Charlotte's Web*, the animals' passion for life, their tenacious survival consciousness, and their persistent pursuit for the meaning and the realm of life reflect the development process of the meaning of life and have great significance and value for the growth of children readers. Mr. Mao Dun once said that children's literature and art should express the rich life and profound truth through the form of the simplest fun, and *Charlotte's Web* is such a classic, through life and death in the animal world, it expresses the profound theme of meaning of life through the form of the simplest fun. It encourages children and teenagers to face the pressures in life positively, seek for life and development, put themselves into the social competition for survival bravely and strive to become stronger and support themselves. At the same time, it passes to children and teenagers the revelation of life and enlightens them to reflect on the meaning of life and pursue the realm of life.

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The Initiation of Black Women in *The Color Purple*

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[Abstract] This paper, based on Marcus's definition of the Initiation Story, tries to analyze the initiation process of the black protagonist, Celie, and other black women in *The Color Purple*, and concludes that by adding new stories of African American women, Alice Walker recasts the traditional European and male-centered forms of initiation stories and successfully develops women's initiation stories. Meanwhile, the growing process of black women in the novel illustrates a way for all the women in the world, which is worthy of people's attention.

[Keywords] Alice Walker; *The Color Purple*; initiation; black women

Introduction

Since it was published in 1982, *The Color Purple* has captured the attention of people all over the world and created a great stir in literary circles and has inspired a large number of reviews, essays, and book-length studies on various subjects with different critical methodologies. Many critics focus especially on the themes. Bloom (1989) made an assessment in *Alice Walker and The Color Purple*, stating “*The Color Purple* broadens the scope of literary discourse, asserting its primacy in the realm of academic thought while simultaneously stirring the reflective consciousness of a mass audience. Unlike most novels by any writer, it is read across race, class, gender and cultural boundaries. It is truly a popular book – a book of the people – a work that has many different meanings for many different readers” (p. 185). As to the narrative strategies adopted in *The Color Purple*, Bell Hooks (1993) initiated a critique of Walker's narrative strategies of *The Color Purple* in the essay *Reading and Resistance: The Color Purple*. Concerning Walker's characterizations, many critical responses focus on her female characters. In the essay *The Dialect & Letters of The Color Purple*, Elizabeth Fifer (1985) discussed how Alice Walker's characters in *The Color Purple* emerge from silence and oppression into articulate strength and independence. With the development of passion for American minority literature, more and more Chinese critics and scholars show their great interest in Alice Walker's well-known novel *The Color Purple*. Most Chinese scholars focus on Walker's womanism, the anti-sexism of the novel, the relationship between Celie and Shug, the symbol of colors, the female characters and the language skills. For instance, Professor Wang Chengyu (2001) illustrates Alice Walker's anti-sexism in *The Color Purple* as her main ideas of womanism and discusses women's suffering in sexual relationships and consciousness about sexual discrimination in the process of their awakening, changing, resisting, and fighting. Today, more and more people in China are interested in Alice Walker and *The Color Purple*, and they find different perspectives to approach it on various levels. However, few papers have been made from the perspective of initiation story. This paper intends to explore how the novel manages to use the specific genre of the initiation story to show the growing process of the protagonists, Celie and other black women, in hope that some perspectives here may contribute to the study of the black female literature.

The Initiation of Black Women in *The Color Purple*

According to Marcus (1969), “An initiation story may be said to show its young protagonist experiencing a significant change of knowledge about the world or self, or a change of character, or of both, and this change must point or lead him towards an adult world. It may or may not contain some form of ritual, but it should give some evidence that the change is at least likely to have permanent effects” (p. 32). He further divided the initiation story into three types: first, some initiations lead their protagonists only to the threshold of maturity and understanding, but they do not definitely cross it. Such stories emphasize the shocking effect of experience, and their protagonists tend to be distinctly young. Second, some initiations take their protagonists across a threshold of maturity and understanding but leave them enmeshed in a struggle for certainty. These initiations sometime involve self-discovery. Third, the most decisive initiations carry their protagonists firmly into maturity and understanding, or at least show them decisively embarked toward maturity. These initiations usually center on self-discovery. For convenience, he calls these three types “tentative, uncompleted and decisive initiations” (p. 32).

From Marcus’s definition of the initiation story, we can see that the narrations of the growing progress, the experiences of the growing journey and the changes of the character’s personality are the essential parts of the initiation stories. After undergoing the trials and tribulations in the course of growth, the protagonist obtains new a perception of society, life, and himself. From here we can see that the character in the initiation story must be dynamic. Like other initiation stories, *The Color Purple* puts weight on the theme of “change” and change always means growth, though it can be attained at great cost.

Initiation of Celie

Set in the rural South and presented in an epistolary form, *The Color Purple* covers thirty years of Celie’s life from the 1920s to the 1940s, from her childhood to her maturity, focusing on Celie’s growth as a person and her evolving perception of God as a consequence of this growth.

Celie’s sexual awakening.

Before Shug’s entry into Celie’s life, no one has ever taught Celie anything about herself, her own body or about sex. Convinced by the opinion imposed on her by her stepfather and her husband, Celie never looks into the mirror because of being ugly. Celie knows nothing about sex and has never enjoyed sex, she cares little about herself and her sexual feeling, and considers sex with her husband as nothing more than doing “his business.” However, the first sight of Shug’s picture makes Celie sexually awaken. When she is watching Shug’s performance, Celie has a strong desire for Shug’s attraction: “I got my eyes glued there too. I feel my nipples harden under my dress. My little button sort of perk up too” (Walker, p. 77). Hearing Celie’s story, Shug warms up Celie with her tender love, “Then I feels something real soft and wet on my breast, feel like one of my little lost babies mouth, Way after while, I act like a little lost baby too” (Walker, p. 103). Shug encourages Celie to look into the mirror to appreciate her own body by exploring her body and feeling its different parts. The mirror scene is crucial to Celie’s discovery of her own sexuality. Once she begins to appreciate her own body, Celie starts a process of sexual awakening. She now recognizes her genitals as one enjoyable part of a complete self. At the same time, Celie’s self has been awakened gradually, and she regains the sense of being a woman and knows how to love her body. Celie begins to love herself by appreciating her own body, which means that her gender identity has been aroused again. For Celie, sexual awakening not only transforms her relation to her body and to pleasure in general, but also leads to a major shift in her understanding and mastery of power in the world.

Celie's spiritual awakening.

As a child, Celie believes in God. She attends church regularly, even during her pregnancies. Church is the only place she can escape to because God is the only person she can tell the truth to. She believes that good behavior should be rewarded by God. At the beginning of this epistolary novel, she employs her letters to God as an outlet to narrate her confusions and her painful thoughts about all that happens to her, and she always turns to the Bible for answer. Celie always accepts blindly what the Bible says: "Couldn't be mad at my daddy cause he my daddy. Bible say, honor father and mother no matter what" (Walker, p. 43-44). When faced with the unfair treatment, Celie places her hope on the empty afterlife: "Well, sometime Mr. ___ git on me pretty hard. I have to talk to Old Maker. But he my husband. This life soon be over, I say. Heaven last all ways" (Walker, p. 44). When she finds herself has done something wrong, for instance, telling Harpo to beat Sofia, she chooses to read the Bible. Later, with the help of Shug, Celie discovers Nettie's letters hid by Mr. ___ for almost thirty years and knows that "Pa is not our pa!" (Walker, p. 182), which shakes Celie's belief in God, and she expresses her anger by blaming God: "You must be sleep" (Walker, p. 183). Finally, Celie finds the white-man-like God never does her any good: "Yeah, I say, and he give me a lynched daddy, a crazy mama, a lowdown dog of a step pa and a sister I probably won't ever see again. Anyhow, I say, the God I been praying and writing to is a man. And act just like all the other mens I know. Trifling, forgetful and lowdown" (Walker, p. 199). The image of God in Celie's mind is destroyed, and she does not believe in God any more. Along with the collapse of God's image in Celie's mind, Shug restructures Celie an absolutely new "God": "...God is inside you and inside everybody else. You come into the world with God. But only them that search for it inside find it... I believe God is everything...and be happy to feel that, you've found it" (Walker, p. 202). What Shug explains to Celie about God makes her reflect on her old notion of God: "I been so busy thinking bout him I never truly notice nothing God make. Not a blade of corn (how it do that?) not the color purple (where it come from?) Not the little wildflowers. Nothing" (Walker, p. 204). The final letter Celie writes to God fully delineates Celie's new conception of divinity: "Dear God, dear stars, dear trees, dear sky, dear peoples. Dear everything. Dear God" (Walker, p. 292). The long list of what Celie addresses to reveals that in her mind God has become an immanent power in the universe, and she has a freshly new concept that God is nothing beyond anything in the nature; it is but a part of nature, parallel to everything else in the world around people, just like the stars, the sky, the trees, and the people with an immanent God existing in themselves. As Awkward (1989) commented: "Celie is able to reject her former conception of an absent white male God in favor of a notion of a natural, present, non-gendered deity" (p. 160).

Celie's economic independence.

With sexual and spiritual awakening, Celie leaves for Memphis with Shug and makes a living by making pants. "Making folks pants" presents an artistic symbol for Celie to explore economic independence by herself. Originally, only men had the right to wear pants. Celie now makes different sorts of pants for different men and women, which represents her brave challenge to male economic dominance by her feminine artistic creativity. When the novel concludes, Celie achieves great economic success, and she becomes a free designer and a successful black woman entrepreneur, owning a workshop to produce all kinds of pants designed by her. By making pants, she completely frees herself from subordinate status in economy and realizes her self-independence in the society. Besides, her new status leads to the transformation of her husband, who eventually realizes that Celie is an independent and respectable black

woman with equal rights to him, and they become good friends. At last, after undergoing the crucifixion in life, Celie obtains new recognition of society, life, and herself. Just as she writes in the last letter, “And I see they think me and Nettie and Shug...real old and don’t know much what going on. But I don’t think us feel old at all. And us so happy. Matter of fact, I think this the youngest us ever felt” (Walker, p. 295). Celie is expecting the future with the youngest heart that she has never had.

The protagonist Celie has progressed from a fragmented self through a turbulent awakening to a realigned whole. She accomplishes the initiation journey after a series of shocking accidents and becomes a successful and independent woman with a new understanding of life and, thus, accomplishes the “decisive initiations.”

Initiation of Other Black Women

Besides the central character Celie, the novel also depicts the slow initiation of several other black females. Shug, Albert’s lover, independent and strong in mind as she is, is hated by other women, because she is self-centered and gives no concern to the pain that she has caused to the other women. As she is unable to marry Albert because of Albert’s father’s objection, she ruins Albert’s marriage with Annie Julia by having affairs with Albert. When she is ill and taken to Albert’s home by Albert to live with Celie, Shug is filled with jealousy and behaves aggressively. When she first meets with Celie, she insults Celie by telling her that she is surely ugly. When later moved by Celie’s tender care and kindness, Shug realizes that she has done wrong to Annie, Julia, and Celie. She also realizes that Albert is a terrible man who beats Celie often. Shug begins to love and care about other black sisters. She helps Celie find her own identity and encourages Squeak to sing the blues and takes her to Memphis for further development. She goes out of her way to visit Sofia when she is in jail. During the course of establishing sisterhood between herself and Celie and the other black women, Shug grows up and finds motherhood and becomes a healthy and blissful woman.

Nettie, Celie’s younger sister, has to start a trip to Africa with a couple of black missionaries in order to avoid her stepfather’s ferocious rape and her brother-in-law’s covetousness. This travel promotes her self-awareness and defines her self-identity. As she expresses her feelings to Celie: “Did I mention my first sight of the African coast? Something struck in me, in my soul, Celie, like a large bell, and I just vibrated” (Walker, p. 241). At first, she doesn’t understand the African people and tries to teach them what she thinks is right. Meanwhile, when she is faced with difficulties, she usually thinks of God just as Celie does. But after her missionary journey to Africa, Nettie changes her mind on God: “God is different to us now, after all these years in Africa. More spirit than ever before, and more internal. Most people think he has to look like something or someone – a roofleaf or Christ – but we don’t. And not being tied to what God looks like, free us” (Walker, p. 264). She started to understand all aspects of her ancestor’s traditional culture and social life in the difficult journey to Africa, thus she knows more about herself. This understanding contains her pride and self-confidence based on her black skin, pursuit and inherits of black traditions, the confirmation of her ability and value, the re-construction of her view on religion and culture.

Squeak, Harpo’s lover, is quiet and obedient, doing anything Harpo asks of her. She is the complete opposite of Sofia, but an analogy to the young Celie, who is still in search of her self-recognition. After Sofia punches her in the mouth at Harpo’s pub, she starts to develop a backbone, standing up to her man and his family. When Sofia is put into prison, Squeak tries to help her out of prison and is raped by her white uncle, the prison warden. But in telling her friends about the rape, she becomes stronger, insisting

that she will no longer be called by her nickname “Squeak,” reclaiming her real name, Mary Agnes. With Shug’s encouragement, she finds her gift in singing the blues, and she even creates her own song. With her being accepted as Mary Agnes, she ultimately regains her self-identity, and she decides to go to Memphis with Celie and Shug, planning to make a living on singing like Shug. Squeak is Celie’s companion in the journey of leaving home and an “initiation companion” (Rui, 2004) who, together with Celie, begins her long course of growing up into her whole womanhood.

Conclusion

Alice Walker recast the traditional European and male-centered forms of initiation stories by adding new stories of African American women who had been excluded from the normal process of development for centuries. By depicting the initiation of black women, she explored female African Americans’ internal struggle and unraveled immense complexities of race, identity, and gender. In this way, she successfully developed the initiation story. As a universal and inevitable stage in one’s life, initiation usually affords a person knowledge, ability, and confidence to confront society and life independently. Therefore, the initiation theme played a vital role in western literary history. Throughout literary history, many writers used this kind of literary genre to express the initiation of the adolescents and the experiences that they gained from their sufferings. More and more Chinese scholars have realized that the initiation story is an important part of literature and have begun to pay much attention to it. Therefore, the initiation story is worthy of our attention.

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The Recycling of Death and Rebirth in “The Dead”

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[Abstract] *James Joyce is famous for his stream of consciousness and artistic use of symbols. Dubliners is Joyce’s first work. It reflects the moral paralysis of Dubliners, but Joyce does not despair. In “The Dead,” he not only shows a moral death, but also the hope of rebirth. His ideas are enhanced by the successful use of the symbol of snow.*

[Keywords] *recycling; death; rebirth; symbol*

Introduction

James Joyce is one of the most brilliant literary figures in the first half of the 20th century. His skillful use of stream of consciousness influenced a great many writers in and after his time. Whenever Joyce’s protagonists’ stream of consciousness is interpreted, the paralyzed spirit and the unstable and corrupted mind of modern people are vividly presented. *Dubliners* was James Joyce’s early work. This collection of fifteen short stories was the first product of Joyce’s lifelong preoccupation with Dublin life. Though Joyce exiled himself by living and working in France, Italy, and Switzerland for most of his life, except for a few brief trips back to Ireland, in his novels he explored the themes of the moral history of Ireland or, more exactly, Dublin (Attriage, 2000). In *Dubliners*, he described the paralyzed spiritual life of Dubliners in four aspects: childhood, adolescence, maturity, and public life.

“The Dead” is the last and the longest story in *Dubliners*. The protagonist, Gabriel Conroy, is implied as the author, or James Joyce, in some sense. Through Gabriel’s mouth, Joyce speaks his attitude toward his country and its people. With Gabriel’s speech, Joyce weakens the gloomy tone of death and moral paralysis in the former fourteen stories. Though Gabriel is still a failure with spiritual weakness, his sleep at the end of the story and the heavy snow on Christmas Eve seem to announce a kind of new birth, which is what Joyce greatly proposes.

Death and Rebirth in “The Dead”

On the one hand, as the conclusion of *Dubliners*, “The Dead” follows the tone of the whole collection, which is moral paralysis, and spiritual death is its obvious result. Therefore, putting “The Dead” as the end of the whole book is reasonable. On the other hand, although this story happens on Christmas Eve, which celebrates the birth of Jesus Christ, the whole story is covered with chaos, quarrels, and gloomy images. All the details are the best proof of spiritual death of *Dubliners*. In this sense, “The Dead” not only includes the people who have passed away, but also includes those who have spiritually died or have been dying. Moreover, the death spreads not merely among common people, but also in the relationship between people, art, and every part of social life. In this way, Joyce raises the problem that harms the whole of Ireland.

First, the death image can be found in the name of the characters and places Joyce uses in the story. The story begins with the caretaker's daughter Lily running off. Joyce's choosing "Lily" to name the girl seems to have some profound meaning. "Lily" is not only a common girl's name in English, but it is also a kind of beautiful flower with a pure white color. The girl named "Lily" must be pure and innocent like the pure white lily flower. However, Lily was "a slim, growing girl, pale in complexion and with hay-colored hair" (Joyce, 1996, p.122). Readers can find the image of an active and dynamic feature of a young girl. She was pale, not white, which means that she may be ill. This illness might be both physical and spiritual illness. The color of her hair is the color of "hay," which means the withered grass. No living traces can be found in this young girl. Lily met with Gabriel on Christmas Eve. Without greeting him with "Merry Christmas" or "Nice to meet you," she just talked about the weather, which is a quite common and unaffectionate greeting even among strangers. It shows her indifference to the relationship among people. Moreover, when Gabriel asked her about her marriage, she said bitterly: "The man that is now is only all palaver and what they can get out of you" (Joyce, 1996, p.124). Lily should be a young girl who has just finished her schooling. However, she has experienced and seen through the cheating and hypocrisy. In some sense, she has died spiritually. Furthermore, as a flower, lily is always worn by people who attend funerals. Therefore, arranging a young girl named "Lily" to appear from the beginning to almost the end enforces the gloomy tone of the whole story.

Another female character, Gabriel's wife Gretta, is dramatically connected with three interesting and meaningful places. The first place is "Nuns' Island." It was her grandmother's home, and it is in Nuns Ireland that she meets her beloved Michael Furey for the last time. After that time, Gretta went to the "convent" and Michael Furey died. From then on, the door of Gretta's love closed, even when she met Gabriel and settled in "Monkstown." "Nun," "convent," and "monk" are in total contrast to conventional love, but Joyce uses these three words to form the names of the places for the development of Gretta's love. On the one hand, it means that Gretta's love has finished when Michael Furey died. Though she married Gabriel, there is no love for him in her heart. The so-called "love" between Gabriel and Gretta is a lie. On the other hand, it means that though Michael Furey has died, his influence has never ended. That is why it easily reappeared and controlled Gretta, when she heard the song he used to sing well. In this sense, the marriage of Gabriel and Gretta is under the control of a dead person. It is not only the failure of Gabriel to win Gretta's love, but also the failure of Gretta herself, for she could not get rid of Michael Furey, who had been dead for a long time. Her marriage with Gabriel is always with the death image.

Second, the designed characterization provides the story with a group of spiritually dead people together with those who have died physically. Gabriel's aunts, Miss Julia and Miss Kate, live in a dark and gaunt house on Usher's Island, which has a history of over thirty years. The annual dance on Christmas Eve is a great affair to them, for at other times, they have to bear both physical and spiritual solitude. As to the guests, Joyce uses a few words to illustrate their looking vividly. Even at Christmas time, there is no dynamic or energetic reflection in them: Mr. Browne is "a tall wizen-faced man, with a stiff grizzled moustache and swarthy skin" (Joyce, 1996, p.127). Freddy Malins's face is "fleshy and pallid, touched with the color only at the thick hanging lobes of his ears and at the wide wings of his nose" (Joyce, 1996, p.129). Just like Gabriel, who used to think he was well educated, proud, and perfect, is finally disillusioned hearing the wife's love story. All of the people mentioned are the images of death with no vitality or energy.

Third, the gloomy image of death can also be found in some minor details and between the lines in the story. The setting of the annual dance is decorated by music. However, it is hard to find happiness in

the music. Only old-fashioned and obscure music can be heard clearly. The person who plays the piano is Mary Jane. She was quite old, but “was still leading soprano in Adam and Eve’s” (Joyce, 1996, p.122). Another person, Miss Kate, was “too feeble to go about much” (Joyce, 1996, p.122), but she still gave music lessons. Even the piano was old. As to the music, it was academic and difficult for others to understand, but all the listeners pretended to appreciate it. The satirical details were reflected when the music finished; Mary Jane received the most vigorous clapping from four people who had gone away to the refreshments room at the beginning of the music and had just come back when it had stopped. Those who actually do not listen give the greatest clapping. It can be found how obscure the music is. So do the people and the society, which is Joyce’s real meaning. By the end of the story, Gabriel’s despair came from the evidence that his wife had never loved him at all. Gretta’s real love was all aroused by an old melancholy song that normally should not appear in Christmas time. This melancholy music was sung at the end of the party, which made the whole party gloomy and it triggered Gabriel’s miserable epiphany. Moreover, even the decorations in the house are spiritless and full of the meaning of death. There were two pictures on the wall above the piano. One was “the balcony scene of Romeo and Juliet” (Joyce, 1996, p.129), and the other was “a picture of the two murdered princes in the Tower” (Joyce, 1996, p.129). *Romeo and Juliet* is Shakespeare’s famous play in which the protagonists, Romeo and Juliet, died because of the feud between the old generations. Though the balcony scene is considered the most romantic and beautiful part in this play, the powerful love cannot escape death. As for the two princes, they were murdered by the ambitious, but old power. It is a symbol of political corruption. Besides, these two pictures convey a deeper meaning, which is the great damage that old and traditional power brings to the young.

As mentioned earlier, the theme of “The Dead” or even the theme of the entire book is the moral paralysis of *Dubliners*. However, James Joyce does not end the collection with a gloomy atmosphere. In the last story, “The Dead,” Joyce transfers the theme of death to a kind of hope; that is, after the paralysis and the death to which the paralysis leads to, it should be the rebirth of revolutionary new values and power. This kind of rebirth will be successful because it collects the energy that is given by the death of the old things. Gabriel in “The Dead” is the spokesman for Joyce. Through Gabriel’s mouth, Joyce expresses his dissatisfaction about the moral paralysis and stagnant atmosphere of Dublin and Ireland: “I’m sick of my own country, sick of it” (Joyce, 1996, p.132). Though he did not respond when Miss Ivors asked him the reason for his sickness, the reason is clearly presented in the story, which is analyzed in the former part. That is the moral paralysis of the people and society. A country with morally paralyzed people cannot be prosperous and hopeful. This is not what Gabriel, or more exactly Joyce, wants to see. However, Joyce is not paralyzed and loses his heart like the characters in his stories. He uses Gabriel to present his hope: “If they are gone beyond recall, let us hope, at least, that in gatherings such as this we shall still speak of them with pride and affection, still cherish in our hearts the memory of those dead and gone great ones whose fame the world will not willingly let die” (Joyce, 1996, p.142). In this story, there is not only Joyce’s hope of the rebirth, but also some of his detailed proposals, such as the power that can undertake the task, the foundation of rebirth, and the way to achieve it. In Joyce’s mind, the task of rebirth should be taken by “a generation actuated by new ideas and new principles,” for in the current society, the old generation is not energetic and vigorous enough to take the responsibility of the reform of the country. And this generation is growing up. Though Gabriel seemed to be disappointed about the country, he did not give up. Ireland still has the foundation for rebirth. It contains the qualities of hospitality, of humor, and of humanity, which can be inherited by the new generation and help them to fulfill their task. Finally,

because Ireland is not spacious enough and there are still many obsolete values, which are harmful to the rebirth, Joyce suggests going abroad to find solutions. In France, Belgium, or Germany, the new generation can search for the way of change. It is not betrayal to his country, and Joyce is not “West Briton”, as Miss Ivors called Gabriel. Though he left Ireland for a long time, he did not forget it at all (Abrams, 1986). His novels and stories all focus on Irish people. Joyce tends to use his stories and novels to arouse people’s attention to the moral paralysis of Irish people and, therefore, to call for reform. In this sense, exile is another way to contribute.

In all, “The Dead,” as the last story in *Dubliners*, shows James Joyce’s detailed description of Dubliners’ moral paralysis. However, the paralysis and death are not the final ending. It means the beginning of the rebirth. The relationship between death and rebirth can also be found in some typical symbols used in the story.

The Symbol of Snow in “The Dead”

James Joyce is not only famous for his stream of consciousness, but also well known for his artistic use of symbols. Traditional symbols in his stories are endowed with some important functions, together with the protagonist’s stream of consciousness. In “The Dead,” snow is the most significant symbol. It appears repeatedly in the most crucial moments during the development of the story, functioning as the tool that builds the gloomy atmosphere, enhances the theme, and helps the epiphany.

As mentioned earlier, the main theme in “The Dead” is the moral paralysis and death in the *Dubliners*. However, this death may bring about another rebirth to set up a new and better morality and standard. Both death and rebirth can be found in the symbol. First, it only snows in winter, which is commonly regarded as the end of a year. In winter, the flowers wither; the trees are bare; the animals hibernate. Everywhere is lifeless. This lifelessness is in correspondence with the main theme of death in the story. Dublin is a city in winter, both realistically and spiritually. The entire city or even the whole country is covered with a stagnant atmosphere, and it is hard for new life to survive. The relationship among people is apathetic. The acquaintances met each other with unaffectionate greeting, just like Lily and Gabriel. Even the couple that should have had the closest and the most intimate relationship turn out to be actually at variance. Gabriel used to be quite satisfied with his marriage and his wife. He wished a romantic Christmas Eve with Gretta. He had felt proud and happy because he possessed a beautiful and graceful wife. But at that time, the man that actually was in Gretta’s heart was not Gabriel, her husband, but a man who had been dead for quite a long time. The love between Gretta and Michael Furey began when they were rather young, and it was very transient with Furey’s death. However, their love that deeply rooted in Gretta’s love easily won over the so called “love” between Gabriel and Gretta, which was built up with a relatively firm foundation of marriage and children. The dead simply defeated the living by merely an old song. All the evidence is suddenly revealed on a Christmas Eve with heavy snow outside. The heavy snow, which covered Dublin and the whole Ireland with white ice, is just like a large white cloth that covered the dead person. In this sense, Ireland has died spiritually. The snow creates a setting for the funeral of Irish spirit, together with the paleness of the characters and the sad, obscure music.

Nevertheless, winter is not the final ending of everything. It is also an announcement that spring is coming near. The flowers and plants can regain their energy. The animals will wake up in spring. In this sense, winter is not the end but an inevitable transitional period. The story happens on Christmas Eve. The festival itself represents the coming of a new life. At that time, it snowed heavily. The snow, the

winter, and Christmas Eve all suggest a new coming. It seems to present the author's idea that the moral death is transient and everyone should not be in despair. The situation should be changed, and the rebirth of a better value will be coming like the coming of spring. In "The Dead," James Joyce sets a sharp contrast between the heavy snow outside and the atmosphere in the house. On the one hand, it was Christmas Eve, and the annual dance is a great affair for all the people. In the house, all people seemed to be in high spirits. There was dance, music, and delicious food. However, as analyzed earlier, the entire atmosphere is gloomy and stagnant. The actual relationship is indifferent. There were quarrels, drunken men, and chaos. The superficially warm atmosphere cannot conceal the coldness in spirit.

On the other hand, the heavy snow outside brings a flow of new and fresh air. It contains hope. Though it seems cold, it makes people awake and energetic. From many descriptions of snow in this story, it can be easily found the freshness and hope. The first description of snow appears with Gabriel's coming: "A light fringe of snow lay like a cape on the shoulders of his overcoat and like toecaps on the toes of his goloshes; and, as the buttons of his overcoat slipped with a squeaking noise through the snow-stiffened frieze" (Joyce, 1996, p.122). Moreover, after Gabriel quarreled with Miss Ivors, he retreated near the window, looking out and seeing the falling snow. He expressed his feeling through snow. "The snow would be lying on the branches of the trees and forming a bright cap on the top of the Wellington Monument" (Joyce, 1996, p.133). The house makes him fettered, while the snow outside brings him the freshness. Although it is cool, it is pleasant. In Joyce's mind, the spirit of *Dubliners* is paralyzed. The society is corrupted. However, the snow can function as a filter. Because of the snow, the air became pure; the harmful insects are frozen to death. The environment created by the snow will be good for the beginning of new birth. Snow will turn to water in the spring, which is the essential element for the rebirth of plants. In this sense, snow represents a prosperous coming year. The falling of snow on Christmas Eve is not a bad phenomenon. It represents hope and prosperity. Furthermore, at the end of the story, Joyce shows the influence of snow greatly and widely: "Snow was general all over Ireland" (Joyce, 1996, p.156). The snow influences the whole country and, therefore, brings about a kind of prosperity later on, which is Joyce's great hope. With the falling of snow, Gabriel's soul swooned slowly. His old and paralyzed soul had died. A new and energetic soul was reappearing.

Conclusion

In James Joyce's *Dubliners*, the eternal theme is always spiritual paralysis. However, as the last story in this collection, "The Dead" gives new hope. There is no longer the endless spiritual paralysis. Together with death, there comes some sense of rebirth. The new generation is searching the way to reform. Moreover, as a typical symbol, snow appears in the story again and again. Joyce uses it as a very important tool to emphasize the new theme of hope. In Joyce's mind, snow is not the symbol of winter any more. It represents hope and prosperity. Its falling on Christmas Eve opens the door for a new life. In this way, the author raises the theme of hope and rebirth to a new level.

All in all, both the theme and the typical symbols used make "The Dead" the most brilliant and moving story in *Dubliners*. It perfectly summarizes the tone of the whole collection and ends it with hope. The skillful use of all kinds of symbols paves the way for James Joyce's later success.

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A Sensitive Soul, A Profound Meditation On Life: An Analysis of Willa Cather's Philosophy of Life in Her Three Short Stories

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[Abstract] As a writer living in a transitional period of American society, Willa Cather was sensitive about the predicament of modern people. Through her three short stories selected in this paper, we can see Cather's concern about some essential social issues, such as the relationship between nature and human nature, man and his proper homebase, and alienation between people. The insightful philosophy of life reflected in her works has transcended the boundary of its time, and can still give significant inspiration to modern people who are suffering from the absence of belief and orientation in their lives.

[Keywords] Willa Cather; nature and human nature; alienation; homebase; philosophy of life

Introduction

Willa Cather is well known for a writing style that is different from that of other American writers. She established her reputation for her novels about the pioneering life of early American immigrants, particularly those who cultivated the vast prairie of the Mid-western America. Growing up on the Nebraska prairie, Cather's values were traditional and thus, the Old West becomes the origin of moral reference against which modern existence is measured in most of her novels. Facing the social changes at the turn of the 20th century, Willa Cather appeared a little conservative: she lived between the split world, "rejecting the modern and trying to escape into the refuge of the past" (Chang, 2002, p. 332). But in her works, the readers can always feel a sensitive soul that draws value from the past, which our world is still in need of today. Through the analysis of her three short stories – "The Enchanted Bluff," "Neighbour Rosicky," and "Old Mrs. Harris" – we will see Cather's profound meditation on life and gain enlightenment from the insightful philosophy of life reflected in her works.

Nature and Human Nature: Lost Innocence in the Mundane World

In Cather's works, readers are often attracted by touching emotions rather than by the plot, for in the seeming trifles lies Cather's profound meditation on life. Among her works, Cather often embodies human nature in natural settings, which often serve as metaphors or symbols that enlighten readers' perceptions of human nature. Hence, nature and human nature are often correlative in Cather's works. We can see it from her short story "The Enchanted Bluff."

Pure Human Nature Reflected in the Images of Nature

"The Enchanted Bluff" is a fairly short story, yet in it, we can feel the images of nature that contain Cather's meditation on human nature. At the beginning of this story, the narrator recalls the natural scenes of that summer. The flowing river is, in effect, an image of the evolving nature, which continuously builds, yet changes the sandbars. As Cather describes, "The channel was never the same for two successive seasons. Every spring the swollen stream undermined a bluff to the east, or bit out a few acres of cornfield to the west and whirled the soil away, to deposit it in spumy mud banks somewhere else:

when the water fell low in midsummer, new sand bars were thus exposed to dry and whiten in the August sun” (Cather, 1956, p. 411).

Here, through the image of the flowing river and the changing sandbar, readers can perceive human reality since the ever-changing natural scenes are similar to the inconstant affairs in human society. In addition, sense impressions about the outside world in literary works can sometimes suggest a psychological reality, giving readers hints concerning the characters’ inner world. So, in the opening scene of the story, Cather succeeds in creating a carefree atmosphere in which six little boys talk frankly about their dreams and some fancy ideas in a natural state. In the story, through the six boys’ talk about the fairytale-like sky, Cather gives the readers enlightenment about life. As Percy lies on the sand and points to the North Star, he says, “Anyone might get lost and need to know that” (Cather, 1956, p. 414). Otto adds, “My father says there was another North Star once, and maybe this one won’t last always. I wonder what would happen to us down here if anything went wrong with it?” (Cather, 1956, p. 414). Obviously, what the boys say about the stars shows their innocence, and it also functions as a metaphor for people’s longing for a beautiful future. The Enchanted Bluff is also a metaphor for the boys’ dreams: they want to climb to the top of the bluff someday, though none of them make it because of the mundane concerns they face when they grow up; yet, the bluff bears their childhood dream. The flowing rivers, the bright stars, the ever-changing sandbar – all these natural scenes offer them endless imagination and hope for the future and impel them to strive for their dreams. So, through the depiction of the carefree life of the innocent children, along with the images of nature, Cather shows us the interrelationship between the cleansing of nature and innocent human nature.

Lost Innocence in the Mundane Society

The ending of the story is a gloomy one: Arthur died at a early age with unfulfilled dreams, Otto lost his foot on the railroad and had to succeed his father as the town tailor. The other boys grew up, all living a plain life. The once innocent dream they shared had faded away. Living in a mundane society, they suffered from the loss of innocence: Percy became addicted to motor cars; Tip had pinned his hope on his son. At the end of the story, the narrator came to call their dreamed bluff “only the romance of the lone red rock” (Cather, 1956, p. 420). The drastic change between the childish innocence and the depressing mundane society can’t help making readers meditate, pondering about the changeability of life, as well as human nature. In their early childhood, each boy had their bold goal to climb to the top of the bluff and they gave full rein to their imagination under the starry sky. As they grew up and entered into the mundane society, far from the “Enchanted Bluff,” their minds became secularized. However, it’s human nature to long for the innocent way of life in spite of the tangled, everyday trifles. So, at the end of the story, while showing the disillusionment of the boys’ dreams, Cather had Tip’s son Bert continue their dream when he was old enough, and in the end, Bert began to “think of nothing but the Enchanted Bluff” (Cather, 1956, p. 420). So, at last, we are led to see that human nature’s consistency for the purifying nature from generation to generation.

So, from the analysis above, we can see that what’s embedded in Cather’s description of nature and the mundane society implies human nature. Just as Wordsworth enjoyed serenity and contentment from nature in his “To the Daffodils,” Cather shows innocence growing through the river, the sandbar, the bluff, and the star. Although interrupted by the material pursuit in the mundane society, the dream for the “Enchanted Bluff, that is, the purifying nature, has gone down to the next generation. In the purifying nature, we come to see that dreams are developed in people’s hearts when they are in their innocent

childhood. Although they may be hooked up by material pursuits in the mundane society as they grow up, their dreams may always be latent in their hearts. Although the sands are still shifting with the flow of the river, there's always something latent in nature that can purify one's soul, and the "Enchanted Bluff" will always keep a pure space in people hearts that live in the materialized mundane world.

Man and His Proper Homebase: Urbane Civilization or Rural Tranquility?

With the development of modern civilization, people can enjoy more comfortable houses, delicious food, and luxurious equipment, but in the modern metropolis, the overwhelming material temptation can easily bewitch people's innocent hearts and make them lose their way. Living at the turn of the 20th century, Cather was sensitive enough to perceive the crisis of urban people and showed her concern about people's spiritual homebase. In her short story "Neighbour Rosicky," Cather meditated on the issue of man and his proper homebase, that is, whether man's homebase lies in urban civilization or rural tranquility. The endeavor of Rosicky in Cather's story gives the readers valuable enlightenment on how to deal with the predicament of modern life and find one's real spiritual homebase.

The Suffocating Life Experience of Rosicky in the Urban Civilization

"Neighbour Rosicky" is mainly about the life experience of old Rosicky, the descendant of Czechs. He once went to work in the cities of London and New York, but the miserable experience and the suffocating atmosphere in the big cities made him feel uneasy and empty. So, at last he went back to the countryside, where he got married, had children, and planted his own farm. The whole family lived harmoniously in their pastoral world. In the short story, "through the depiction of Old Rosicky and the contrast of his life in the city and in the countryside, Willa Cather expresses her love for the simple and tranquil rural life and abhorrence for the suffocating urban life" (Xu, 2006, p. 12).

Through the reminiscence of old Rosicky, we get to know his pathetic experiences in London and New York. In London, young Rosicky worked as an apprentice in a German tailor's shop, suffering from hunger and coldness constantly. Although with the help of a friend, young Rosicky went to New York and his life changed for the better, living at the center of American economic and cultural life this time, he sensed a moral and spiritual void. Then one day when he was sitting in Park Place, young Rosicky suddenly had an epiphany: he finally realized that this was the trouble with big cities which "built you in from the earth itself, cemented you away from any contact with the ground. You live in an unnatural world, like the fish in an Aquarium..." (Cather, 1932a, p. 243).

So through the feelings of Rosicky, Cather shows her negative view towards the suffocating life in the urban civilization and, at the same time, makes the readers ponder about what the proper homebase is like for humankind.

The Calling of The Tranquil and Pure Rural Life

In the modern city, the urge for a better life often drives people to loaf about in the "cement forest" where they cannot find the warmth of home. Home is a place where people can let their soul and body be totally at ease, so, in a sense, home is not only geographical, but also spiritual. The homesickness of modern people, as reflected in Rosicky, is, in effect, a desire to find their spiritual homebase, and the rural tranquility is the best atmosphere for the tired and blundering souls. So, deep in his heart, the tranquil and pure rural life is calling him, and finally Rosicky turns his back on the big city and settles down on the west Nebraska prairie. There, he and his family live a harmonious and self-sufficient life in the countryside, and, at last, Rosicky regains his peaceful mind. There, he renews the tie with the earth and

the farm, animals, and growing things, “which gave him the strength growing up on his grandparent’s farm in Czechoslovakia” (Cather, 1932a, p. 243). To him, the earth is not only a source of subsistence but also spiritual nourishment. Besides, in the serene countryside, far from the environment of incessant pursuit of money and fame in the cosmopolitan cities, Rosicky is quite content with his simple, yet full, life. He cares little about the growing wealth of his neighbors; what he cares about more is the well being of his family. Here, through the portrayal of Old Rosicky, who would rather put some color into the children’s face than put money into the bank, we can see clearly Cather’s attitude towards the approaching industrialized farming operation. For Cather, the shift may threaten the tranquil life of rural communities, leading to the urbanization of the countryside and making people lose the last paradise. Through the narration, we can see clearly the life Rosicky pursues is just the ideal life that Cather longs for; it is the kind of life in which human beings are friendly to each other and, at the same time, live harmoniously with nature where people needn’t to hurry through life, skimping and saving, driven by the desire for more money.

Obviously, Old Rosicky is an ideal man depicted by Willa Cather, and he embodies her insightful philosophy of life. Just as Old Rosicky “accepts nature’s adversity and finds his ecological identity in nature” (Schubnell, 2002, p. 1), Cather also shows her tendency for the peaceful rural life, for in spite of the hardship of the countryside in Cather’s works, the life there is purer, more orderly, and more meaningful, while the life in the city is degraded and full of vice and violence. Nowadays, we are living in a morally degrading modern society: “the relationships between people are becoming more and more indifferent and the pursuit of material wealth seems to have become the sole aim of one’s life. And many of us take it for granted that human beings are the controllers of the universe; thus they destroy nature blindly in the name of economic growth” (Xu, 2006, p. 12). Willa Cather was sensitive enough to perceive these human misconceptions at an early time, so, through her works, she prompts people to clear up their tangled mood in tranquility. “Old Rosicky” conveys pioneering ecological ethics, which undoubtedly leaves an inspiring literary record of a thinking mind’s response to the dilemma of people’s choice between material pursuit and tranquil mentality in a natural state.

Alienation Between People: Rushing Hastily Versus Filial Piety and Fraternity

Alienation is a major subject in Cather’s works. As people are obsessed by the pursuit of material success in modern society, they tend to be self-centered. Every day, they’re eager to compare themselves with others in wealth and social position while ignoring the fraternity between people, thus leading to alienation between people. People may appear intimate with each other, but deep down, they often set up “fences” between each other. This kind of abnormal mentality can even affect the relationship between family members. Although in many of Cather’s works she praises highly the pioneering spirit of the young people, their negligence of the tender feelings between people and their indifference towards the elderly while rushing forward hastily for their material success are also her targets of criticism. Living at the turn of the 20th century, Cather was sensitive enough to realize the latent hazard to modern people of the overall materialization of the society. This is well reflected in her short story, “Old Mrs. Harris,” which presents the alienation between neighbors and even family members, thus impelling us to think about the appropriateness of blind material pursuit while neglecting fraternity and even filial piety.

A Devoted Old Woman, a Reminder of Filial Piety

“Old Mrs. Harris” is a story that shows the daily life of an ordinary pioneer family, the Templetens. Through the seemingly quiet and trivial descriptions of the Templetens’ life, Cather shows the readers the obscure destiny of people who are caught in an egocentric pursuit of success in the modern civilization. The younger generation just rushes forward hastily to keep up with the Joneses every day while overlooking the devotion of the elderly. The relationship between neighbors is also quite indifferent. The story is mainly told from the perspective of Mrs. Rosen, who is quite an inquisitive, but kind-hearted neighbor. Because of the indifferent attitude of Vicktoria, Mrs. Harris’ daughter, Mrs. Rosen seldom visits Mrs. Harris’ house except occasionally dropping in when Vicktoria is absent. So, from Mrs. Rosen’s eyes, a mysterious Mrs. Harris gradually walks into the mind of the readers: an affable, composed, “unprotecting” and “unprotected” woman (Cather, 1932b, p. 264), who takes care of the whole household without any complaint. Seven times in the story, the author mentioned the sign of the deteriorating health of the poor lady, yet it is the servant Mandy and Mrs. Harris’s neighbor, Mrs. Rosen, who notice her worsening health condition, while her beloved daughter, Victoria, and her granddaughter, Vickie, are both so obsessed with their own affairs that they pay Mrs. Harris little attention. In spite of poor health, Mrs. Harris cares little about herself. Instead, she worries about Vickie’s education and tries to save money for Vickie’s college fees. Though as the elder in the family, Mrs. Harris is used to putting herself at the backstage of the family, so she even feels apprehensive about receiving visitors alone. She hides the sweater Mrs. Rosen gives her and feels the warmth of it only when she is alone at home because “her daughter couldn’t bear to have anything come into the house that was not for her to dispose of” (Cather, 1932b, p. 271). No matter how she is neglected by the younger generations, Mrs. Harris still shows her unselfish, maternal love: She tells stories to the children every night, in spite of a whole day’s hard work; she mends the torn pants and stockings of the children and prepares the whole family’s meals quietly. At the end of the story, when Old Mrs. Harris dies peacefully, the family realizes her importance. As Cather says in the ending: “When they are old, they will come closer and closer to Grandma Harris. They will think a great deal about her and remember things they never noticed... they will regret that they heeded her so little...” (Cather, 1932b, p. 314). Just as a Chinese saying goes, “The trees prefer calm while the wind doesn’t subside; the children intend to be filial while the parents have died.” Willa Cather, though an American writer, conveys the same universal human ethics through the portrayal of the image of devoted Mrs. Harris, which prompts us to reflect on our responsibility to the elderly.

The Self-Absorbed Younger Generation Versus a Considerate Neighbor

In contrast with the saint-like Mrs. Harris, Vicktoria is a selfish and mean woman, though sometimes she tries to present herself as a Southern gentlewoman. So, it’s very ironic when we learn her bullying behaviors, such as “she could not bear that special dainties should come into the house for anyone but herself” and Mrs. Harris has to have her feet rubbed in the kitchen simply because “Vicktoria doesn’t like anybody slipping about” (Cather, 1932b, p. 270). Also, Mrs. Harris has to keep her soap in a tin tobacco-box alone and avoids its getting mixed with the children’s because Vicktoria would be angry about it. Besides, we are also told in the story that Vicktoria “takes no more responsibility for her children than a cat takes for her kittens” (Cather, 1932b, p. 273). However, in the social atmosphere, Vicktoria tries to be amiable to everyone: “she would give away anything she had. She was always ready to lend her dress and hats and bits of jewelries for the school theatricals, and she never worked people for favors” (Cather, 1932b, p. 278). Not as acrid as Vicktoria, Vicki sometimes helps grandma with some household

chores, but Vicki also cares more about her own concerns. Due to the lack of money for her college tuition in the family, Vicki complains to Mrs. Harris without considering her grandma's feelings, thus making the old woman suffer from insomnia for several nights. When Mrs. Harris manages to persuade Mr. Rosen to lend the needed money, Vicki is very excited, but she doesn't know the effort of her grandma in the affair, so she just "brusquely announced her news and hurried away" (Cather, 1932b, p. 306), leaving Mrs. Harris, who sighed and closed her eyes happily. Later, when Grandma is severely sick, Vicki is still preoccupied with her own affairs, worrying about how she has no trunk and no clothes or anything for college.

As Mrs. Rosen sighs over the carelessness of the Templeton's family: "These young people are full of their own affairs" (Cather, 1932b, p. 303), we can clearly sense Cather's voice in it. The younger generations of the family take most concern about themselves while neglecting Old Mrs. Harris's devotion and sacrifices. So, at last, in the voice of the narrator, Cather speaks her viewpoint again: "the younger generation, first Vicktoria's and then, in turn, Vicki's, will come to realize their heartlessness" (Cather, 1932b, p. 314). Through the portrayal of Mrs. Rosen, who sometimes appears to be a busybody but, actually, she is a warm-hearted person, and also Mr. Rosen, who is kind enough to lend the urgently needed money to the Templeton's family, Cather also shows us the importance of fraternity between people because it's Mr. and Mrs. Rosen, though neighbors of old Mrs. Harris, who give much concern and care to the long-neglected old woman and let us feel the warmth between people.

Conclusion

Although Willa Cather was regarded by some critics as "a romantic and nostalgic writer who could not cope with the present" (O'Brien, 1989, p. 112) because of her constant absorption in the idealized past in her works, we can clearly sense her concern about contemporary life. Through her plain language, Cather illustrates a comprehensive picture of the approaching modern civilization with people who have lost the sense of nature and their innocent spiritual homebase, thus living in an alienated state. From her works, we can feel a sensitive soul's profound meditation on the spiritual crisis of the modern people, and the philosophy of life reflected in her three short stories has obviously transcended the boundary of its time, which still gives significant inspiration to modern people who are suffering from absence of belief and orientation in their lives.

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Walking out of the Margin: African American Women's Self-Actualization in Maya Angelou's Poetry

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[Abstract] Maya Angelou has been infusing her art with cultural consciousness. Her poetry reveals themes of survival, development, and self-actualization. This paper explores the theme of self-discovery in African American women in her poetry from the perspectives of feminism and racism. It concludes that her work manages to awaken African American women's self-consciousness by encouraging them to break away from the conventional cultural context and lead them out of the margins.

[Keywords] African American women; gender identity; appreciation; self-actualization

Introduction

Maya Angelou (1928 -), an African American memoirist and poet, is best known for her autobiographic novel *I Know Why the Caged Bird Sings* and her long poem "On the Pulse of Morning," which she was invited to read at the inauguration of President Bill Clinton in 1993. As a contemporary black female writer, she distinguishes herself by infusing her art with consistent cultural consciousness and personal and cultural experience. Angelou stresses themes of survival, development, and actualization of African American women. Based on her life stories, *I Know Why the Caged Bird Sings* caused a great sensation in American literary world and was nominated for National Book Award. "Until recently, Angelou's poems have received less critical attention than her autobiographies" (Gates & McKay, 1997, p. 2038). However, Angelou writes about the tropes of African American women's violation and betrayal by men, the life of the single mother, their sense of displacement, and "a variety of racial themes and concerns" (Hagen, 1997, p. 124): their experimenting with cultural identities and the continuing process of self-discovery in her poems; as such, her poetry "becomes a celebration of black people – and of black women in particular" (Guerin, et al., 2004, p. 210).

In this paper, the author proposes to analyze Maya Angelou's poetry with particular emphasis on the depiction of black American women in a) a patriarchal male society in which black women confront triple jeopardy: sexism, racism, and classism; b) their "O" gender identity in such an environment; c) the black female's resistance to black men and white male objectifications and their search for their own authentic selves; d) and the celebration of their liberated selves as phenomenal women. In the final analysis, the article will examine Angelou's poetry from the point of the protagonist black women's movement from appreciation to self-actualization.

African American Women's Dilemma

Angelou's emphasis has been on African American women. It is both the African American women's struggle and their pain that traumatize her. Historically, African American women have endured an unlimited amount of physical and psychological debasement. They occupy a great portion of the bottom in American economy, opportunity, and Eurocentric culture. In other words, they have been denied in every sphere. Her work reflects that within the white patriarchal authority, African American women were debased as "naturally" inferior and suffered acute oppression concerning race, class, and gender. In

Angelou's poems, she explores with passion and scornful illustration how African American women have been disadvantaged and harassed. Her themes range from African American women's domestic responsibilities and their narrowness of range to their frustration and anger.

Unique and Peculiar Dilemma

Angelou's works contain an accurate record of the impact of patriarchal values and practice upon the lives of African American women. As blacks, they suffer all the burdens of prejudice and mistreatment that fall upon anyone with dark skin. As women, they bear the additional burden of having to cope with white and black men. Sociological scholarship has evolved to claim that economic class constitutes a third jeopardy. Relationships among these oppressive forces have placed African American females, historically and currently, at the bottom of the social hierarchy, thereby marginalizing and silencing their experience. Thus, as the victim of the three, they have profoundly felt the pain of their absence – their nonexistence in the society. In her "Nothing Much," she fully illustrates African American women's "zero" identities: "My life, so I say / Nothing much" (Angelou, 1994, p. 247). The lives of black women are nothing in this male-centered white world, and though they have been performing their roles with great efforts, they remain as "...Nothing of importance" (Angelou, 1994, p. 247). The feeling of being invisible, voiceless, lonely and powerless torments African American women from time to time. "Our Grandmothers" reveals that they are merely "nigger, nigger bitch..." (Angelou, 1994, p. 254) in the eyes of a white, and "mammy, property, creature, ape, baboon, / whore, hot tail, thing, it" (Angelou, 1994, p. 254) instead of personhood to white men – racism duplicated the misfortunes of African American women's predecessors.

The "O" Gender Identity

Experiencing the unique multiple oppression, African American women remain on the side of negativity, absence, and lack of authentic identity. Within the racial and sexist exploitative system, they are suppressed as an alienated "Other." Within this milieu, women are usually devalued, debased, and stereotyped, and they are required to conform.

Hooks (2000) states that an African American woman's life is more like a tragedy because black men encourage black women to assume a more subservient role. In this patriarchal society, African American women are often reduced to their sexuality. In poems "They Went Home" and "Poor Girl," the poet exposes the fact that women are downtrodden as sexual tools of men in the male-centered society. The male in the first poem defines the woman he meets as a tool of his sexual satisfaction. Tragically, the women here are reduced to sex-related objects without commitment: "they liked my smile, my wit, my hips, / they'd spend one night, or two or three. / But..." (Angelou, 1994, p. 7). In the latter poem, the poet renders her meaning in an implication of sexism: "You're going to leave her too / and I know it" (Angelou, 1994, p. 70). The speaker realizes clearly it is sexism that makes the man abandon one woman after another. Man in this poem treats women as his sexual object. It is these women's sexuality that structures their objectivity within the male-dominated context of the black community.

Limited by their social status, African American women suffer sexism in both communities of black and white. In the poem "Born That Way," Angelou reveals the tragic impact the patriarchal discrimination has on a young woman claimed to be born to be a whore. The persona faces incest as well as sexual abuse and prostitution. To earn a living, she becomes a sexual outlet for men. Beyond the tragedy of her personal life is the betrayal of the indifferent community that represents a culture constituted in relation to the African American woman as "Other." She could not understand it is sexism

and racism that persecute her into the bottom of the society: “She just took for granted / She was born that way” (Angelou, 1994, p. 244).

In black communities, many black men abandon their women and children. It is black mothers who withstand the difficult experience of bringing up their “discarded” babies. Constructed as one of the stereotypical roles, single mothers endure the most tragic lives, and they play the essential role in black families. In “Starvation,” the writer depicts the hardships a black mother meets. The mother hails “Hurry! Hurry” to find sufficient foods to “fill the bellies of my children” (Angelou, 1994, p. 200). Her misery has been long. Thus, dignity cannot be preserved confronting poverty: “...Don’t wait / out my misery. Do not play / coy with my longing” (Angelou, 1994, p. 200).

Situated within the two social domains, African American women constitute the bottom of the patriarchal society. In reality, African American women are expected to bear innumerable burdens of fieldwork as well as domestic toil. The poem “Momma Welfare Roll” portrays the tragic life of a struggling African American old woman. It acknowledges the “demeaning turmoil endured when accepting welfare benefits” (Hagen, 1997, p. 130). The speaker of the poem, a representative of African American women’s predecessors, bitterly complains about the miserable living conditions; her children are strangers to “...childhood’s toys, play / Best the games of darkened doorways” (Angelou, 1994, p. 148). Though she has been working all her life, supporting herself and her children remains impossible. In the patriarchal world, a poor woman has no means to survive but becomes a whore – the sexual object for men. However, this woman is “Too fat to whore” (Angelou, 1994, p. 148), making a living is the most urgent thing. Facing such situations, she must take “welfare” for black women who have no husband, no work, and no money that is actually humiliating for a dignified person: “They don’t give me welfare. / I take it” (Angelou, 1994, p. 148).

While white women generally complain that they are restricted to the house and have no chance to work outside so as to fulfill their self-value, African American women are overburdened by work within and outside of their community. In addition to being sexual objects, traditional white patriarchal society imposes mother and worker as gender identities upon African American women. The female narrator in the poem “Me and My Work” is a domestic worker whose full development to black womanhood is met by numerous obstacles. The unbearable life she has to endure is reflected in the family duty she has to take on. She “Got three big children to keep in school, / need clothes and shoes on their feet” (Angelou, 1994, p. 242) besides providing sufficient food for the children, the woman has to educate them to “keep them out of the streets.” In order to fulfill successfully her role as a mother, she must work outside: “I got a piece of a job on the waterfront... / because the wife works too” (Angelou, 1994, p. 242).

Indeed, African American women force themselves to pretend they have no dreams, no needs, and no desires to fulfill. In order to live, they must accept all the forces that have shaped their struggle and sometimes surrender to the imposed gender identity. The wife in “Coleridge Jackson” is such a woman who suffers in silence. In the white phallogocentric culture, the male demands a complete control over everything in both society and family. While trying to assimilate into the white dominating class, African American men adopt the white male’s cultural values along with other conventional white culture. Ironically, in a world that the white men run, African American men find they are not allowed to display their masculine dignity – that is, to exert their male authority in front of the white. Stressed by the white’s oppression and the expectation of the patriarchal ideology, they usually release the pressure by turning to their women and children, and mostly, through violence – “hierarchical gender dynamics – sexual brutality” (Awkward, 1995, p. 102). As illustrated in poem “Coleridge Jackson,” black women are

maltreated by men because they are at the lowest position in society; their lives are determined by men and their existence are worthless. In the poem, Coleridge Jackson is a typical example of an African American male who has prejudice against female; meanwhile, he is prejudiced against by racism. As the two forces working together, his wife becomes a silent receiver of his outburst anger. Like most of the victims of the white domination, Coleridge is frequently disgraced by the white dominator and could not find dignity to be an individual: "... a sorry nigger, / Coleridge kept his lips closed. / Sealed, jammed tight" (Angelou, 1994, p. 234). Attacked by such insult, this black man retreats: "Wouldn't raise his eyes, / held his head at a slant, / looking way off somewhere / else" (Angelou, 1994, p. 234). However, the patriarchy system allows him to maintain his "male identity" by exploiting his woman and children. In this way, he turns his powerlessness into "power": he came home "pull off his jacket, take off / his shoes, and beat the / water and the will out of his puny" (Angelou, 1994, p. 234). With great sadness, the poet writes of the real pain that his wife and children endure: "... about the black eyes and the bruised/ faces, the broken bones" (Angelou, 1994, p. 234). Actually, as long as the relationships between men and women are embraced by a larger system in which men dominate, no woman can expect to attain selfhood in marriage.

Women Walking Out of the Margin

Maya Angelou is extremely sensitive to African American women's cultural condition. While writing about women, she not only portrays their frustration, distress, and hatred, but also celebrates their happiness, love, and dreams. The female characters in her poetry are not just the passive victims of dark hours. Instead, they are able to exercise free will and intelligence; they make their own decisions contrary to the wishes of the males in positions of authority.

Quest for the Self

The essential condition characterizing African American women's lives is the violation and degradation of their personhood. In the context of white patriarchal domination, which distorts and even erases African American women's self-value, Washington observes that the struggle for self-assertion is "an open revolt against the ideologies and attitudes that impresses [Black] women into servitude" (Washington, 1980, p. xv). Thus, Angelou immerses herself in helping them to break out of the stereotypical roles traditionally ascribed to them by encouraging them to quest for the self and assert their Black womanhood.

Therefore, African American women in these selected poems are no longer inferior. As long as they insist on utilizing their wit, they could achieve the "self." The female characters are all brave enough to challenge the male's authority, transcending race and class barriers. The women in "Starvation" and "The Mothering Blackness" are strong, imposing, and resourceful females who refuse to succumb to the oppressive forces of the racist and sexist society. The tough momma manages to be the owner of her own life and openly resists the traditional passive servitude roles ascribed by the racist patriarchal society. The first poem demonstrates the difficult life most African American women have to endure: "Hunger has grown old and / ugly with me" (Angelou, 1994, p. 200). Though under adverse circumstances, she dares to challenge the racist, patriarchal authority and takes pride in being rebellious against the cultural norm that represses black women: "... Don't wait / out my misery. Do not play / coy with my longing" (Angelou, 1994, p. 200). She despises being hypocritical: "... We hate from / too much knowing", and she "laughs at each eviction notice" (Angelou, 1994, p. 200).

Courage is frequently repeated in Maya Angelou's work. She believes that virtue carries more significance for women because without courage women cannot practice any other virtue consistently. Standing up is what "Equality" is about. The spirit of the poem is what generations of African American women have passed down – courage of struggling against social and sexual oppression and search for self. It remained for Black women to accomplish the task of freeing "the images of Black women in the national psyche" (Evans, 1984, p. 25).

The pronoun "I" is used as a representation of collective African American women. In the white patriarchal society, African American women suffer from multiple oppressions with their self being violated: "We have lived a painful history, / We know the shameful past" (Angelou, 1994, p. 232). These two lines refer to the oppressions from the white culture, at the same time men become another destroying force: "You declare you see me dimly / through a glass which will not shine." Womanhood is twisted, and they lose their self in this society. Patriarchal prejudices contempt women: "You announce my ways are wanton, / that I fly from man to man" (Angelou, 1994, p. 232). The truth is that women have been placed in the position of the rim throughout history: "... I'm just a shadow to you" (Angelou, 1994, p. 232).

They never seem to have lives worthy of memorizing. They are degraded to be an "object" and for their entire life they are presented as nothingness, or "zero" – what they possess is only the "O" identity. Words in the poem are deliberately employed like "dimly" and "faintly" which illustrate the absence of the African American women who are stereotyped by the dominant culture. "Blinders" and "padding" further confirm the obstacle women encounter in the communication with the white patriarchal society.

Nevertheless, they struggle to search for their self and prove their presence. Women stand boldly, and courageously speak out for equality. This poem requires men to expel racial and sexual discrimination and inspires the contemporary women of African descent to continue their struggle of self-discovery and reconciliation: "Take the blinders from your vision, / take the padding from your ears," and "...confess you've heard me crying, / and admit you've seen my tears" (Angelou, 1994, p. 232). With this, communication between men and women could be accomplished eventually. These women never hesitate about their choice of questing for self and fulfillment of black womanhood; being fearless and resolute empowers them to face adversity positively. At the conclusion of the poem, they stand up and declare they will dedicate to the positive black being.

Their rejection of the otherness signifies their uncompromising mind. Firmly holding the belief that their positive self-identity could be developed, these African American women revise their image from the molded to the creator.

Manifestation of Self-Assertion

To totally liberate themselves from the social and sexual constrictions, African American women in Angelou's poetry strive to assert their regained self and defend the self. This inspiring spirit is shown in the poem "Me and My Work." In this poem, the working-class African American woman is a stunning image totally independent of racial, patriarchal norms. Her awareness of the capacity for hard work may have imparted to her a confidence in her ability to struggle for herself, her families, and her people (Davis, 1983, p. 11). Though coming from the rock bottom of society, she breaks through the economic and sexual enslavement of the male-dominated and racist structure. The woman in the poem proudly declares she is economically independent, which signifies her assertion of a female self. Economic independence is of special significance for women to gain their right of discourse in a society and it enables women to

control their own life. The new economic status encourages women to perform the best on the social stage. Obtaining economic independence, it suddenly occurs to the woman in the poem that she is not just an appendage to anybody. She begins to perceive her role and value herself in a new, profound way. That is, she stops being the object identity, no longer the passive one of male aesthetics and sexual desire. The woman proudly and successfully fulfills her role as a mother and a wife. In this sense, she emerges as a self.

Besides, she autonomously accepts that she is black and identifies with the blackness. In the last stanza, she reasserts her self by stressing proudly her black womanhood, and as an independent self, she does not need any sympathy: “Yet the only thing I really don’t need / is strangers’ sympathy” (Angelou, 1994, p. 242).

The act of asserting women’s black selves is a challenge to the social positions which men have traditionally exerted domination. The new black women in Angelou’s poetry stand up and prove irrationality of this patriarchal ideology.

Self-assertion is the theme of “Phenomenal Woman” in which black womanhood is eulogized. In this poem, the speaker arrives at a deep understanding of herself and enjoys the life of being a black female. Self-love is the first step of the recovery of self-consciousness for black women because love for oneself helps remove the psychological burden grounded in black women’s lives. The refrain of this poem is a bold declaration of black women’s love of themselves.

In the first stanza, by means of imagery, Angelou gives the reader a sense of what the persona looks like. She states: “I’m not cute or built to suit a fashion model’s size” (Angelou, 1994, p.130). She then lists characteristics to help further the reader’s sense of the persona: “The curl of my lips... / It’s in the fire in my eyes.../ The sun of my smile.../ The need for my care” (Angelou, 1994, p. 130). She uses such imagery so that the proud, confident persona can be better understood. Traditionally, women with good appearance gain a sense of pride in the patriarchal world because they are regarded as a piece of property. The self-asserted woman in “Phenomenal Woman” strongly rejects the subordinate identity that the society wants to impose on her. Nonetheless, this woman can assert that, although she is not pretty, she is phenomenal. This unconventional woman does not need man to prove her existence because she is able to create her own self. Instead of surrendering, she chooses to transcend the social and sexual limitation and asserts the self. Men’s authority is greatly challenged when “I walk into a room” men “stand or / Fall down on their knees” (Angelou, 1994, p. 130). Here, men stop being the subjects that usually judge women and choose women. Conversely, women become the subject and have authority over men. Ironically, Angelou continues to depict the response of men by a metaphor: “Then they swarm around me, / A hive of honey bees” (Angelou, 1994, p. 130). This ironic approach could also be found in “Man Bigot” in which men become the objects of women’s judgment: “The man who is a bigot / Is the worst thing God has got” (Angelou, 1994, p. 226). Openly judging the male, undoubtedly, is a daring demonstration of the disdain to the male ideology and assertion of one’s subjectivity.

Maya Angelou uses repetition in this poem to stress certain phrases. Her use of repetition helps to give the poem a flow and make it seem more familiar and lyrical. An example of this is “I’m a woman / Phenomenally. / Phenomenal woman, / That’s me” (Angelou, 1994, p. 130). Angelou also uses repetition as the structure of her poem. The persona says that pretty women ask her what her secret is and she tells them by listing her qualities. She walks into a room and gathers attention and tells the reader why by listing her qualities. She says that men even wonder why they are smitten by her, and she tells them by

listing her qualities. In the final stanza she tells the reader that now, they should understand and be proud of her as well and again, she lists personal qualities.

Conclusion

With self-respect and self-love, the African American women step to the world fearlessly. Angelou encourages African American women to smash the conventional image of weakness and rebuild their new image of courage. By liberating herself from the sexual and social constrictions, she successfully ascends to self-assertion and self-fulfillment; she becomes herself.

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A Study on the Double Themes of Modernism in Jack London's *The Call of the Wild*

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[Abstract] Traditionally, Jack London is considered as a naturalist writer. This paper argues that Jack London, prior to his contemporaries, experiments with modernism in his novel writing. Taking London's masterpiece, *The Call of the Wild*, as an example, this paper probes into the themes of modernism in the novel. They are the theme of alienation and the theme of despair. Jack London, with his acute insight, manifests those double themes of modernism through his hero Buck's returning to nature to be a wolf. After a detailed analysis of these double themes, this paper concludes that Jack London deserves to be considered a literary pioneer in American modernism.

[Keywords] *The Call of the Wild*; theme; modernism; Jack London

Introduction

Jack London (1876-1916) reached his prominence in American literature at the beginning of the 20th century. As a genuine and prolific writer, he created nineteen novels, eighteen books of compiled short stories and articles, three plays, and books of autobiography and sociology (Foner, 1964, p. 130). Among them, *The Call of the Wild*, *The Sea-Wolf*, *The Iron Heel*, and *Martin Eden* are considered as four masterpieces, and *The Call of the Wild* is always ranked on the top of American bestseller list. Traditionally, *The Call of the Wild* is regarded as a naturalistic novel. The representative critic holding that idea is Charles C. Walcutt. In his famous *American Literature Naturalism: A Divided Stream*, he includes Jack London and *The Call of the Wild* into the naturalism stream. The same idea can also be found in *the Oxford Companion to American Literature*. Christopher Gair in his *Complicity and Resistance in Jack London's Novel* calls the hero Buck "a naturalist self" (1997, p. 25). But some critics argue that *The Call of the Wild* is not simply a naturalistic novel. It even has deeper meanings. The American famous poet Carl Sandburg points out that *The Call of the Wild* is a probe into the strange and unstable motives in man's deepest soul. Maxwell Geismar says *The Call of the Wild* "is a beautiful prose poem, or nouvelle, of gold and death on the instinctive level" (Labor, 1994, p. 41). Earle Labor, the famous American critic on Jack London, says that "*The Call of the Wild* was a shot in the dark in an unintended sense—into the dark wildness of the unconscious. And as with other great literary works, its ultimate meaning eludes us" (Labor, 1994, p. 46).

After the dawning of the new century, Jack London and his works attracted critics' attention again. With the diversity of the literary critical approaches, the interpretations of Jack London's works rejuvenated. Critics tried to probe into his work beyond the former research. In China, one critic interpreted London's works from Carl Jung's collective unconsciousness theory; some study London's works from the cultural perspective and some focus on the acceptance history of Jack London's works in China. But few aim at studying the modernist features in London's novel. Although the peak of modernism occurred a little later than the writing time of Jack London, as a sensitive literary pioneer London foreshadowed his works with the modernist outlook. This essay will research the themes of modernism in *The Call of the Wild*.

Study on One Theme of Modernism – Alienation in *The Call of the Wild*

The modernists see modern man living in a hostile and absurd world in which some unseen alienating forces depress and torture him. Man, under those alienating forces, cannot preserve his original self. He loses his nature and finally becomes a non-man. In modernists' eyes, the modern world is chaotic, grotesque, and evil. It functions as an alienating force to extort, depress, and even kill the modern man. Modern man is extorted and alienated by the hostile world around him. The exposure of modern man's alienation in an alien world is a recurring theme in the modernist literature.

Jack London suffered alienation himself. At the age of thirteen, he dropped out of school and worked as a child laborer. To him, life was merely a struggle to meet basic demands of living. He said he was not a man but a "work beast" (Rothburg, 1963, p. 4). He called himself a "brain merchant" (Rothburg, 1963, p. 5). He was anything but a man himself. Writing was a means of earning money rather than a career of enjoyment. When he finally struggled into upper society, he found it hypocritical. Excessive drinking and smoking ruined his health. In despair, he ended his life at the age of forty.

In *The Call of the Wild*, London exposes the modernist theme of alienation through the hero Buck's transformation from a tamed dog into a wild wolf. Buck, when in the sun-kissed South, lives in dignity and nobility. In the peaceful and fair world, he is a loyal dog who believes in man's authority. However, when kidnapped and sold to the harsh Northland, he finds himself in a totally alien world. It is a world under the law of club and fang, a world without order, safety, and justice but with violence, depression and persecution. The wild Northland is an alienating force that extorts both men and dogs. Men are first alienated. The human inner virtues – benevolence and sympathy – disappear. Instead, cruelty and slyness reign. Nearly all the human characters occurring in *The Call of the Wild* are depicted as cunning and merciless. They beat Buck with big clubs and make him obedient. Excessive toil and extreme starvation tortures Buck. The first thing that is alienated from Buck is his dignity. Men's persecution deprives Buck of his dignity. They teach him a lesson: a man with a club is a lawgiver and a master to be obeyed. If not conciliated, one will end up in death. Under men's depression, Buck's honor and dignity gradually loses. He goes on his way to alienation. The second thing that is alienated from Buck is his morality. Stealing and killing are symptoms of his moral decay. Buck first steals when he can no longer put up with starvation. The first theft marks the decay of his morality. Under men's persecution in the savage and primordial Northland, morality is doomed to die. Buck then learns to kill. He kills the other dog that challenges his position. He kills a deer when he is hungry. Gradually, with the awakening of his wildness, Buck totally loses the qualities of being a domesticated dog. He returns to the wild, and there he finds where he belongs – in a wolf pack. He becomes the pack leader. Buck, thus, finishes his process of alienation from a tamed dog to a savage beast.

The time when *The Call of the Wild* was written was a time when Nietzsche claimed, "God has died." With the giant development of capitalism, money showed its overwhelming power. It replaced God and became people's new source of worship. In *The Call of the Wild*, it is gold, a symbol of money, which drives thousands of people from the civilized world to the primitive Northland. The crazy desire for money alienates men from their virtues and morality. Instead, greed and cruelty takes precedence. Greed is the root of men's alienation. Buck's transformation from a dog into a beast is the symbol of human alienation.

Modernist literature is characterized by modern man's exposure in an alien world. Jack London, with his acute perspective, touches the theme of alienation in *The Call of the Wild*. Compared with his

contemporaries, London was among the earliest that sensed modern man's existence in alienation and exposes it in his novels. Jack London was a literary pioneer in experimenting modernist ideology.

Study on the Other Theme of Modernism – Despair in *The Call of the Wild*

Modernist literature is obsessed with a mood of despair. Modernists realize that the modern world is sick. Social conflicts, economic crises, moral decay, and a faith vacuum are embedded in the modern society. Those crises are so rooted that modernists find no way to cure them. They feel disappointed in the modern man and society. The disappointment, when it becomes to an extreme, becomes a mood of despair. The modernists' despair is pervasive and penetrating. The exposure of despair towards a restless and hostile human world is another feature of modernist literature. In *The Call of the Wild*, Jack London's despair towards the human world is manifested by his negative depiction of the human characters and his hero Buck's resolute desertion of human society.

Nearly all the human characters in *The Call* are depicted negatively. All the evils in human nature like stealing, cheating and killing have spokesmen in the novel. Judge Miller's gardener steals and sells Buck for money. The cruel man in the red sweater beats Buck nearly to death with his big fang. The Canadian postman kills dogs anytime as he likes. The Hal's families mistreat dogs to death. The evil flowers blossom in *The Call of the Wild*. Human greed, cruelty, conceit and ignorance are laid bare by London's sharp and critical description of human beings. In contrast to the evil modern men, Jack London makes a positive depiction of dogs. On the harsh cold Northland, dogs' adaptability and endurance is admirable. They sacrifice themselves to the work of pulling sledges. When harnessed, they are alert to assure the work goes well. A dog named Dave, who is too ill to pull the sledge, refuses to leave his position. He would rather die on the trace of toil than die without work. The dogs' passion for work and their spirit of sacrifice forms a sharp contrast to modern men, who, like the Hal's family, when faced with the hard living condition in the North, do nothing but complain and blame each other. In London's writing, men's performances are inferior to dogs when faced with the hardships. Jack London compliments of dogs and his derogatory statements of men imply his disappointment at the modern men.

Buck is Jack London's ideal of life. To London, an ideal life is simple, bright, and swift. London sings for Buck's stoutness, rapidness, and wildness. With his poetic language, London walks in Buck's body and spirit. He even touches Buck's unconscious world. London's ode to dogs implies his real intention—to reveal the despair of modern men and society. That despair is finally exposed through Buck's resolute desertion of human beings and his returning to nature. When it comes to nature, London's style becomes lyric and buoyant. Nature, to London, is generous and benevolent. She is a mother who opens her arms to embrace all kinds of living. Nature is pure and holy. She is a contrast to the human world, which, to London, is full of hypocrisy, persecution, and inequality. The modernization of human society is accompanied by the exploration of other species. Buck is one of the victims. London feels worried about that. He sets his novel *The Call of the Wild* against the background of nature – the vast uncultivated Northland. London means to replace the anxiety towards modernization with the worship of nature. Nature, in *The Call of the Wild*, is holy and solemn. It is a substitute for the modernized human society.

Nature is motherly; the human world is cruel. Buck's desire to return to nature becomes tenuous and tenuous. But the love for the master, Thornton, holds him. However, Thornton is slaughtered by a group of Indians, which is another proof of men's mercilessness. The only tie between Buck and the human world is broken. After killing the Indians in revenge, Buck runs into the wildness, where he finds where he

belongs. "When the long winter nights come on and the wolves follow their into the lower valleys, he may be seen running at the head of the pack through the pale moon light or glimmering borealis, leaping gigantic above his fellows, his great throat a-bellow as he sings a song of the younger world..." (London, 2001, p. 120). The word *young* symbolizes Buck's new life. In the vast wildness, relieved of human beings' persecution, Buck is a free life full of vigor, joy, and passion. Buck's leaving makes modern men taste the bitterness of being abandoned. Buck's desertion of human society is revenge on the persecution and cruelty that modern men have foisted on him. It is ironic that modern men's conceited supposition that man, as a master of other species, can dispose of animals at their own will. London's despair of modern men and society is demonstrated by his hero Buck's resolute departure from the human world and his return to the wilderness. Modern men have to contemplate whether the modern civilization accumulated through money and power is good or not.

Modernist literature is obsessed with a mood of despair about the modern world. Just like the suicide of Martin Eden, in *The Call of the Wild*, the hero Buck's desertion of the human world foreshadows a mood of despair in the later American modernist literature, which finds its voice in Hemingway and Fitzgerald. Jack London, in that sense, deserves the title of a literary pioneer in experimenting with modernism.

Conclusion

A critic says London is "a literary pioneer" (Foner, 1964, p. 130). "He remains one of the American's most significant writers because he concerned himself with vital problems of his age" (Foner, 1964, p. 130). London himself said there were philosophical ideas and motives beneath his colorful stories. To the critics, "*The Call of the Wild* must rank high among animal stories" (Perry, 1981, pp. 130-131) and "*The Call of the Wild* is a bookish reader might conceivably read it as a sort of allegory with a broad human application" (Perry, 1981, pp. 130-131). This paper is an effort to interpret London's *The Call of the Wild* through a study on the themes of modernism.

With his acute observation based on personal experience, London's exposure of alienation – one modernist theme is ahead of his contemporaries. On the harsh severe primordial Northland, men are alienated. They lose their virtues and invite evilness in turn. Under the persecution of the alienated men, Buck, a domestic dog, is alienated into a wild wolf. Buck's alienation is the symbol of modern man's. Thousands of people rush to the harsh Northland in search of gold. In front of money, men are extorted. They lose their virtues and, consequently, the evils come to the stage. The greedy desire for gold is men's root of alienation. Alienation is a typical phenomenon in modern man's existence, which is always manifested in the modernist literature. However, Jack London, who is traditionally considered a naturalist, touches that theme in *The Call of the Wild* earlier than other American writers.

On the other hand, London senses the crises embedded in the modern society and worries about that. He, like the other modernist writers, feels disappointed in the modern world in which he lives. When the disappointment comes to an extreme, London despairs of modern men and society, and his despair towards modern men is exposed by his negative depiction of nearly all the human characters in *The Call of the Wild* and, more sharply, by Buck's resolute desertion of human society. Buck's return to the wildness makes modern man taste the bitterness of being abandoned. It foreshadows the mood of despair in the novels of later generations, like Hemingway and Fitzgerald.

Jack London is a writer worthy of study. He is the writer we traditionally define as a literary pioneer who experiments the modernist ideology in his novels. Critics appeal for "critical establishment to grant

Jack London to full literary status” (Labor, 1994, p. 134). With more and more studies engaged in London’s works, more charm and magic in his writing will be revealed. His position in the history of American literature will be justified.

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On Ondaatje's Philosophy of History in *The English Patient*

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[Abstract] Ondaatje's Booker Prize-winning novel *The English Patient* is an elegant and compelling work of fiction. This paper discusses Ondaatje's philosophy of history reflected in *The English Patient* through his perspectives of nationalism and colonialism. In the conclusion part, it is pointed out that Ondaatje's dual-cultural identity allows him to see the true history with a sharp and refreshed insight, helping to enlighten the reader to reflect history with an objective and different approach of understanding. Thus the call for peace is echoed and the notion of a non-map earth creeps to and gets rooted in the reader's mind.

[Keywords] nationalism; colonialism; negation; disintegration

Introduction

On October 13th, 1992, at 49, Ondaatje became the first Canadian to win the prestigious Booker Prize. In one night, Ondaatje's status as an international writer was confirmed. Ondaatje's philosophical meditation on humanity, history, and his exquisite craftsmanship are reflected through the novel. On every page, the novel pulses with intellectual and aesthetic excitement. Weaving a beautiful and light-handed prose through the mingled stories of people caught up in war, Ondaatje, with his wonderful creative power, burning imagination, and impressive skills, offers us a magically told thought-provoking story of many layers. As put by Ondaatje himself, "I didn't want the reader to feel locked into one character. I love that sense that history is not just one opinion. I prefer a complicated history where an event is seen through many eyes or emotions, and the writer doesn't try to control the viewpoint" (Jewinski, 1994, pp. 133-134).

The paper aims to analyze Ondaatje's philosophy of history as reflected through *The English Patient* from two aspects, namely, negation of nationalism and disintegration of colonialism. It is pointed out that *The English Patient* is a fierce militant denunciation against nationalism and colonialism and yearning exclamation for equality in international affairs.

Negation of Nationalism

The dominant view in the novel is that wars or slaughters relate to nations, such as the death of Madox being considered as the result of conflicts initiated by nationalism mentioned twice – "Madox died because of nations" (Ondaatje, 1992, p. 138). "Madox was a man who died because of nations" (p. 242). Therefore, the novel intends to dispel or tries to eliminate the antagonism between nations, which is built up to accelerate the process of wars or slaughters.

In the cultural context of the "first world", or the white world, nationalism, in essence, is great-nation chauvinism, which holds an aggressive and irrational belief that one's own country is better than all

others. In this respect, there are various interpretations to nationalism. Some critics relate nationalism to destructive, extreme and threatening acts; some call people's heed to the request for territory and/or external expansion due to nationalism; some lead people's understanding to its nature of militarism and the privilege of one-country sovereignty over the whole world's happiness or the monopoly act of one power in the form of overriding other nations' needs and requests; some even link nationalism with the act of hostility towards other cultures and nations, or with the consequent advocacy of exterminating those cultures and nations or with the betrayal of morality.

The novel takes labor to penetrate the darkness of nationalism and the evilness of the Second World War incited by the fever of nationalism. Hana, a young, carefree and vigorous Canadian girl got herself involved in war as a nurse after her father and Caravaggio left for war. Everyone seemed to be inflated with the ambition to make themselves distinguished in this glorious war or to make contribution which they thought reasonable to this just cause. Nationalism spoke itself and defended itself so well that people lost their reason and judgment until their enthusiasm began to fade away and their dreams got shattered by the cruelty of reality. While living in blood and corpses, Hana became harsh, cold, and in her eyes life turned out to be a treacherous opera and her homeland a place with no warmth. The descriptions of Hana's two renditions of *La Marseillaise* deliver her change of belief in war and nationalism, and likewise put Ondaatje's thoughts vividly into words. Coming out of what had happened to her during the war, Hana was determined that she would not be ordered again or carry out duties for the so called greater good. It is obvious that nationalism could no longer stir any fever in her and she painfully was forced to undergo significant spiritual growth. Her spirit was awakened by the jolt of understanding the true nature of war.

Caravaggio, a professional thief, who was full of energy and enthusiasm toward life, might be the fiercest in the novel to attack nationalism and nations verbally (Green, 1997). Before war, he might have been put into prison if he had been caught stealing; but in war, his special skills were legalized and utilized by his nation for the sake of public benefit. When he was caught in a mission, Caravaggio betrayed and traded with the Germans in order to save his life; after Germans left, he became a war hero, a celebrity; but he felt safest revealing nothing until he saw Hana and befriended the other two in the villa. He seems to be the most cynical among the four, always pointing out the essence of things without mercy or reservation. It's a farce in which you are lost telling the rights and wrongs. Is Caravaggio being cynical? No, he is just being sincere and truthful. This is what nationalism has sown and harvested in people's minds; this is what people have been pushed to the edge of desperation to realize.

Madox, whose death was mentioned twice by Almasy was Almasy's colleague and friend. They were in the same desert expedition. When the war broke out, they were all leaving, in any case, to join the war. Different nationalities determined the fact that they had to serve their own countries, which made friends fight against one another for the benefit of their own nations (Kempley, 1996). Madox was a man who had difficulties making friends. He was a man who knew two or three people in his life, and they had turned out now to be the enemies. It isn't hard to imagine what loss and damage the war cast to Madox: friendship had got strangled by the toxicity of nationalism. Madox returned to the village of Marston Magna in Somerset where he had been born, and a month later sat in the congregation of a church, hearing the sermon in honor of war. When the sermon began half an hour later, it was jingoistic and without any doubt in its support of the war. The priest intoned blithely about the battle, blessing the government and the men about to enter the war. Madox listened as the sermon grew more impassioned. He pulled out the desert pistol, bent over and shot himself in the heart. According to Almasy, "Madox

was a man who died because of nations” (Ondaatje, p. 242). The death of Madox may be classified as the cause of despair and pessimism, but his choice of committing suicide at a “holy” place during the priest’s “holy” advocacy of the brutal war, beyond any doubt, is a vehement action of revolt towards nationalism. This, by all means, smashes the illusion of nationalism functionally.

The hatred toward nations and the strong wish to abolish nations can be traced obviously throughout the novel; so is reflected the hope of annulling nationalism and separatism, as put in the novel, “Erase the family name! Erase Nations!” (Ondaatje, 1992, p. 139). No need for doubt, there are plenty of descriptions about conflicts, distress, death and external expansion in the novel, employed as sharp criticism to the destruction, partly or wholly, brought about by nationalism. In this respect, the desert and Bedouins negate the idea of nations. A sort of supra-national unity seems to be established in the desert (Carr, 1996). Bedouins, nomads, having no notion of state or territory, were the most beautiful humans that Almasy thought he had met in his life.

In short, all the divergences of nations get dissolved on the expressionless face of the English patient Almasy: to Hana, he might be either a German spy or an English patient, through whom a sublime attitude or symbolic significance is set out, i.e. nationality is no longer important. With the portrayal of Hana’s caring for Almasy, or more extensively and profoundly, with the account of the stories of Hana, Caravaggio, Kip and Almasy who are different in appearance but similar in nature, and with the description of the life of the desert tribe, Bedouin, certain symbol detached from nationalism and its destructive act, Ondaatje endeavors to say that nationality is no longer important. So a constructively new establishment of human relationship is emphasized in the novel. The main point is that the characters are found together in a century filled with disputes and hatred, and precious friendship is built above the dilapidated walls, which is a vehement counterattack to terror and brutality. Therefore, the negation of nationalism is established.

Disintegration of Colonialism

There are many parts in the novel that involve the spots not marked on the map of the colonists, and the issues due to the drawing of map. Drawing a map is treated as an extension of a colonial act (Bolland, 2002). What captures our consideration is that this map drawing, in a degree, relates to power, servants and slaves; in other words, it has a certain kind of relationship with hegemony invasion, and seemingly it has accelerated this process. The spots marked by colonists are like the names of rich men and women engraved on buildings as put in the novel. Rich men and women belong to the upper class, who think themselves superior, sublime, and are always in a fear of losing their wealth and dignity so they try every means to sustain and keep people aware of their glorious past; thus they have their names carved on buildings, as a symbol of their authorities. The colonists’ colonial act is compared to rich men and women’s ambitions and hypocritical intention which bear the same nature of ownership. The sphere of colonists’ influence speaks volumes for the extension of their power and the number of people in the colonies that they may enslave. Thus the competition of colonial extension is the rivalry of power. In this regard, definite criticism can be detected in the novel to colonialism and the ambition for territory and empire. Hence it is safe to infer that anything separating itself from a colonists’ map in the novel will be celebrated; Ondaatje gives his approval to an earth without maps, i.e. an earth without colonial oppression.

The bluster of colonists in the novel has become a candle in the wind and the momentum of colonialism has come to an end as demonstrated by Ondaatje’s ingenious invention of the title of the

novel and his narrative description of Lord Suffolk's death and Kip's awakening. The British Empire at the moment was beginning to dissolve. She was reduced to a "patient" who had been infected with an incurable disease. As the representative of colonists, her decline indicates the end of the history of colonialism and the end of the dream of expansionism.

The death of Lord Suffolk in the novel symbolizes the collapse of the moral strength of British Empire. Lord Suffolk was a hearty old man, a typical gentleman of British type. He was accustomed to his secluded life before the war. At the outbreak of the war, he persuaded the UXB Committee to allow him to set up his experimental bomb outfit. Kip happened to be a smart and qualified sapper he favored in his examination of selecting his staff, and Kip proved to be his best assistant later on. When Kip arrived in England knowing nobody, distanced from his family in the Punjab, he met no one but soldiers, and Lord Suffolk was the first English man who welcomed him with warm arms and friendly manner. To Kip, Lord Suffolk was the best of the English and the first real gentleman he had met in England. Taking great pains, Lord Suffolk introduced the customs of England to the young Sikh as if it was a recently discovered culture. What Lord Suffolk represents in the novel is the goodness and moral strength in this corruptive society. He is described as a moderate, who is gentle, kind and easy to approach. It is narrated in the novel that Lord Suffolk offered to take Kip to an English play, Kip selected *Peter Pan*, and Lord Suffolk, wordless, acquiesced and went with him to a screaming child-full show. As an adult, Kip chose the noisy children's play *Peter Pan*, but Lord Suffolk did not laugh at him or scold him; instead, he accompanied him. On the one hand, we could say that he is kind and tolerate to Kip; but on the other hand, it won't be wrong to say that his tolerance is a kind of belittling and favor granting. It isn't difficult to conclude the theory of the white imperialists, a sugar-coated excuse for their shameful conduct, from his way of treating Kip: imperialists are not extending the colonial rule for their own interests but rather to civilize the natives of the colonies, who are backward and unable to govern themselves. Kip's respect and loyalty for Lord Suffolk was that for the goodness he saw in British Empire; likewise, his admiration for western culture was due to his inferiority complex borne from his motherland, India. When Great Britain was walking on the edge of dissolution, Lord Suffolk, too, as a moderate, was eager to clear up the mess; his profession, dismantling or clearing up the bombs, interestingly is a metaphor of clearing up the mess of the Empire. But he was an old man just as his homeland was. An old man's hope and efforts could not save the world. His death in a mission foreshadowed the impotence and doom of Great Britain, and meanwhile, as the symbol of moral strength, he collapsed, which wasn't realized by Kip until his awakening fired by the two bombs cast by Americans in Hiroshima and Nagasaki in 1945.

Kip, a sapper, plays a decisive role in the novel. His experiences reveal that he found no harmony between the British he pledged loyalty to and his homeland which had fallen into British hands as a colony. In a sense, he belonged to two worlds but still was an "outsider" and a "wanderer" (Ondaatje, 1992, pp. 270-271). In other words, the novel gets a load of the problem of cultural diversity: his contradictory loyalty and the double cultures he found himself lingering between. It seems that we cannot irresponsibly show either positive or negative perspective to these trans-cultural relations, which cannot be reduced to or simplified as oppressing and being oppressed, colonizing and being colonized, a notion of traditional dualism. Kip, in fact, represents those who contradict themselves in the dual-cultural situation and his process of awakening is slow but dramatic.

He hummed with great joy and a particular fancy the western songs he had learned for himself in the last three years of the war. He liked drinking English tea. As put by Hana, "he believes in a civilized world. He is a civilized man" (Ondaatje, 1992, p. 122). Here the "civilized world" is the synonym of the

white world. The white enjoy boasting that they have created modern civilization and the civilization of the world is, in fact, the western civilization. This is firmly installed in Kip's consciousness, and such an understanding of his makes it natural for him to follow the western fashion and codes, and to throw himself under the guidance of his "English fathers" as a "dutiful son". "He is a civilized man" actually is equal to "He is a spiritually colonized man." To Lord Suffolk, his boss, "he had already decided that in a war you have to take control, and there was a greater chance of choice and life alongside a personality or an individual" (Ondaatje, 1992, p. 187). Here his blind but earnest admiration for the white is put to full revelation. His self-depreciation is depicted clearly during his test for acceptance as a sapper, "he sensed he would be admitted easily if it were not for his race" (p. 188). After he was accepted, he felt "He stepped into a family, after a year abroad, as if he were the prodigal returned, offered a chair at the table, embraced with conversation" (p. 189). He is described as "a man from Asia who has in these years of war assumed English fathers, following their codes like a dutiful son" (Ondaatje, 1992, p. 217).

As a professional sapper, he showered his total loyalty to the English he served, but he remained the foreigner, the Sikh. His only human and personal contact was the enemy who had made the bomb. He was accustomed to his invisibility. While in England he was ignored in the various barracks, and came to prefer that. He chose to be invisible. It was as much a result of being the anonymous member of another race, a part of the invisible world. The physical examination before he joined the army offers a proof for such an invisible world in which Kip and some of his natives were content to live. They were treated as a herd of cattle, or the slaves being auctioned at a labor market. But no opposition came from them, including Kip. They seemed to think it was natural and reasonable; they "did not feel insulted by this" (Ondaatje, 1992, p. 200). Between antagonism and obedience, Kip and some of his natives chose to be obedient and invisible.

But in August, 1945, all his admiration and regards held for the western civilization collapsed when Americans dropped two bombs to Hiroshima and Nagasaki, two Japanese cities. Until then he was convinced that Europeans, the deal makers, the contract makers, the map drawers, didn't deserve being trusted or relied on, though he had been easily impressed by the speeches and medals ceremonies of Europeans. He could not help questioning himself, "What have I been doing these last few years?" Cutting away, defusing links of evil. For what? For this to happen? (Ondaatje, 1992, p. 285). He thought that he was utterly taken in. He didn't believe in humanity any more (Stack, 1996). He no longer had confidence in civilization; and more critically, he felt impotent in his love with Hana. He therefore turned his back on the ruined church, bade farewell to his love (Corliss, 1996), and returned to India. European's attempt to colonize or hypnotize the mind or spirit of the people of the "third world" got shattered and disintegrated in Kip's awakening. His fantasy of the white world was disrupted on which his awakening was constructed.

Conclusion

Ondaatje's historical philosophy can be fully observed in *The English Patient*. Through his description, what World War Two impresses us is not justice or glory, as depicted and recorded in history books, but woe and or disaster, which leads human souls to nowhere. Ondaatje's dual-cultural identity allows him to see the true history with a sharp and refreshed insight, helping to enlighten the reader to reflect history with an objective and different approach of understanding. Thus the call for peace and notion of a non-map earth creeps to and gets rooted in people's minds.

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On the Family Ethic in Terry McMillan's *Mama*

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[Abstract] *Mama* is the first novel written by Terry McMillan who is a representative African American author gradually establishing her reputation in the 1990s. The essay is to study the family ethic revealed in *Mama*. In the novel, the author inherits the tradition of African American women's literature, portraying a black mother as the head of the family. However, the novel displays some new features: the relationship between family members tends to be closer; the mother emphasizes more education and instillation of right values on money, love and marriage. The new features have shown the changed connotation of "female family head"—"female family head" in material sense has changed to that in spiritual sense.

[Keywords] *Mama*; family ethic; woman as head of the family; changed connotations

Introduction

Terry McMillan, a prolific African American author, gradually established her reputation from the end of the 1980s to the 1990s. Many of her books are bestsellers. Her first book, *Mama*, was published in 1987. Her other works include *Disappearing Acts* (1989), *Waiting to Exhale* (1992), *How Stella Got Her Groove Back* (1996), *A Day Late and a Dollar Short* (2001), *The Interruption of Everything* (2005) and *Getting to Happy* (2010). She achieved national attention with *Waiting to Exhale*, which remained on *The New York Times* bestseller list for many months and was turned into a film starring Whitney Houston in 1995, being the second novel by a black woman writer to be adapted into a feature-length Hollywood movie. (*The Color Purple* was the first one.) At the time, Toni Morrison's *Jazz*, Alice Walker's *Possessing the Secret of Joy* appeared on *The New York Times* bestseller list simultaneously, but *Waiting to Exhale* lasted the longest (Jarrett, 2010, p. 347). *How Stella Got Her Groove Back* was also made into a movie in 1998. "Terry McMillan's exceptional talent and determination have won her fame, fortune and fulfilling love. What she feels she has not received to date is respect for her artistry" (Richards, 1999, p. 11). She has received some awards and scholarships, which have been dwarfed by her tremendous financial success.

In "Current Situation and Future Trend of Ethical Literary Criticism", I defined "ethic" as the naturally established relationship and order either between people and things or inside things. The change of ethic is determined by the evolution of the essential connotation of the concept of Man. In the course of history, the essential connotation of the concept of Man has changed from "Natural Man", "Social Man" to "Cultural Man". Therefore, ethic based upon the maintaining basis of human relations evolves from "Natural Ethic", "Social Ethic" to "Cultural Ethic". Synchronically, according to the situations and the aspects of life and activities that are related to the relationship between people, "ethic" can be classified as "survival ethic", "sexual ethic", "family ethic", "interpersonal ethic", etc. "Family ethic" means the relationship naturally formed between family members under family background, including the relationship between parents and children, that between siblings and that between grandparents and grandchildren. Ethic between people implies their moral values.

Mama depicts a black woman Mildred Peacock, a strong-willed working class mother of 4 daughters and a son, who struggles to raise her children in the mid-1960s after divorcing her husband because of his

abuse and infidelity. Her children are the only reason for her to live. In her life of continuous struggle, she gets addicted to “nerve pills” and alcohol. She never stops searching for her own happiness. The family tries to overcome poverty and leave their marks in life.

Family Ethic in *Mama*

Mother as Head of the Family

To a great extent, McMillan inherits the interpretations of a black mother given by Zora Neale Hurston and Toni Morrison, portraying Mildred as a mother who is willing to preserve her family at all costs. Like Eva in *Sula*, Mildred’s husband Crook does nothing helpful for the family and has a love affair with another woman on and off for 12 years. However, whenever he catches sight of Mildred speaking to other men or some other man staring at her, he will firmly believe she is “flirting” with them and beat her half dead leaving her with bruised face, swollen lips and feet, even temporary memory loss as well. His excuses are quite simple. “You my wife, you understand me? My woman, and I don’t want nobody talking to you like you ain’t got no man. Especially in front of my face ’cause the next thang you know, I’ll be hearing all kinds of mess up and down the streets. You understand me, girl? You listening to me?” (McMillan, 1987, p. 4). Mildred hates Crook most of all. “And if it were not for their five kids, she’d have left him a long time ago” (McMillan, 1987, p. 1). Motherhood means everything to her. Most of the black men in the little town of Point Haven can’t find jobs and have almost no idea of Black Rights, living like sleepwalking and venting their dissatisfaction and disappointment on their wives or girlfriends or whores.

After the divorce, it has been her top priority to keep the kids amply fed and clothed. In order to fulfill this task, she doesn’t mind whatever she has to do: scrubbing floor on knees for the whites, tending the old at a nursing home, being a prostitute, resorting to social services which she regards as “begging” or even being forced to marry Rufus in desperation. She once says to Freda, “and you can mark my words. Y’all ain’t never gon’ have to worry about eating, that’s for damn sure. It may not be steak and onions and mashed potatoes and gravy, but you won’t go hungry. And y’all ain’t gon’ never be caught looking like no damn orphans, either” (McMillan, 1987, p. 27). When Freda expresses concern for her hard work and determination to become rich ensuring her a relaxed life, she replies quite calmly that “Women’ve done worse thangs to earn a living, and this may not be the bottom for me” (McMillan, 1987, p. 26). She is constantly faced with extreme poverty: unpaid bills, frozen winter without heating and has to do with pock-n-beans for days and suffers 3-week nerve breakdown, she never regrets being a mother. Even if she becomes dependent on alcohol and nerve pills and has to bail out her only son Money out of prison many times, she doesn’t ignore her duty as a mother and later as a grandmother helping take care of Doll’s son when she decides to go to college.

Detachment and Closeness Between Mother and Children

The relationship between family members in *Mama* exhibits some similarity to that disclosed by such black women predecessors like Hurston and Morrison. The children feel detached from the mother. Nanny, in *Their Eyes Were Watching God*, knows nothing about her granddaughter Jannie’s needs and only wants to marry her off. In *Sula*, Hannah asks Eva if she has ever loved them. In *Mama*, on many occasions Mildred talks to the kids like giving orders and she usually informs them of such decisions as selling their house or marrying one man after another instead of discussing or consulting with them. She is always cussing and hollering. Sometimes when she has a fight with Crook, she would shout at them,

“And I want y’all to get out of this house today. Go and play. My nerves ain’t this” (McMillan, 1987, p. 10). The children are used to her giving orders and feel “relieved”. They obey her mostly out of fear, not out of understanding.

The detachment between Mildred and her children can also be perceived from her inability to express her tender feelings like apology, attachment or fondness. Years of hard life and struggle to a great extent has hardened her, making her incapable of showing any soft emotions though she feels them strongly at the bottom of her heart. Once just before Christmas, she is very short of money and at a loss what to do faced with the kids’ shopping list: Money’s bike, Bootsey’s sleds and skis and Freda’s fabric for homemaking class. When at last she takes efforts to explain their situation and asks Freda to give up for the younger ones, her “heart was signaling her to reach over and pull her oldest daughter inside her arms. But she couldn’t. A plastic layer had grown over that part of Mildred’s heart and it refused to let her act on impulse” (McMillan, 1987, p. 37). “Freda wanted her mama to hug her, but she was afraid to make the first move....At that moment, Freda couldn’t remember Mildred ever hugging her, or any of them” (McMillan, 1987, p. 38). When Freda is leaving home for California to pursue her study and dream, she sees her off at the airport without giving her a hug and warm kiss. However during the first week of Freda’s absence, she misses her so much and feels so painful that she keeps calling the others Freda. It is at the end of the novel when she is almost fifty that she finally says “I love you, Freda”.

Although Mildred always adopts a condescending manner to her children and behaves most of the time assertively, she does try to talk to her kids and inform them of any of her decisions, such as selling their house, marrying some man or moving to California and back to Point Haven. Whenever she is aware of some problems happening to her kids, she will have a heart-to-heart talk with them. Because of her efforts to communicate with the children, they also try to understand her though this may not be successful most of the time. However there is a strong bond between mother and her children and between siblings. Though Freda doesn’t like the idea of Mildred’s marrying Billy, she explains to other children that their mother is lonely and they should understand. As a teenager, she dares to fight with Rufus when seeing him beating Mildred. It’s also Freda who works like the devil to prepare for her family to move to California. Mildred opens her arms to welcome her son when he feels almost hopeless in Point Haven. There exist moments of inexplicable exchange of love and tenderness between mother and daughter, especially between Mildred and Freda. They sleep side by side in one bed. They stand half-naked in front of the mirror appreciating each other’s beauty.

Moral Values of the Family Members

In *Labor of Love, Labor of Sorrow: Black Women, Work and the Family, from Slavery to the Present*, Jacqueline Jones has argued that “A focus on black working women—not only what they did, but also what they desired for themselves and their children—reveals the intersection of African American, laboring class, and the female cultures, all of which tended toward a cooperative ethos: In the words of an Afro-American saying, ‘What goes around comes around’” (Jones, 2010, p. 3). From the above-mentioned analysis it is safe to draw a conclusion that the general moral outlook held by the family is “family bond fist”, which is regulated by individuality and rationality. African culture and American mainstream culture help to produce African Americans. What Mildred tries to teach her children are mainly white middle-class values. “With the goal of raising happy and successful children in American society, African American parents often focus on universally human values in this society by emphasizing self-development, life skills, morality, equality and peaceful coexistence” (Coard & Sellers, 2005, p. 267).

New Connotations of Black Motherhood

Emphasis on Education

Mildred according to her life experiences and those of the blacks around her comes to the conclusion that if the blacks want to live a better life, they must receive good education. Therefore, she often says loudly and firmly to her children, “ If I can’t give you what you need, you ain’t gon’ get it, and I don’t care if I have to beg, borrow, or steal, every last one of y’all is going to college. I mean it. All y’all got good sense, and I’ma make sure you stretch it to the fullest” (McMillan, 1987, p. 27). She takes pride in whatever her kids have achieved at school and can’t help showing off occasionally to others “but I don’t have no stupid kids. They get As and Bs on they report cards. They clean, well-mannered, and they know how to thank for they damn self. I give ‘em that much credit” (McMillan, 1987, p. 93).

Her daughters almost all come out successfully in school and become the envy of the neighbors. Freda is accepted by Stanford with grants after finishing her education at a community college in California and later becomes a writer. Angel goes to UCLA and becomes a teacher. After giving birth to her son, Doll goes to college and works part-time as UPC driver.

Instillation of Right Values on Money, Love, Marriage and Hardship

Mildred imbues the children with the correct attitudes towards money and warns them that material success is not the only goal in their lives. She stresses more such traditional virtues like family bond, nuptial love, parental love and decency that weigh far more than money and wealth. Once she takes Freda with her to the Hales’, one of the white employers. Awestruck by the countless rooms, extravagant furniture and various food in the fridge, Freda can’t hide her envy and longing, saying proudly to her mother that “I’ma be rich when I grow up and I’ma buy us a better and bigger house than the Hales’ and you aint’ gon’ have to scrub no floors for no white folks.” Mildred says to her in all earnestness that “And baby, let me tell you something so you can get this straight. That big fancy house ain’t the only thang in life worth striving for. Decency. A good husband. Some healthy babies. Peace of mind. Them is the thangs you try to get out of life. Everything else’ll fall in place. It always do” (McMillan, 1987, p. 27).

She is proud of being self-sufficient and self-reliant, even within marriage life and sets a good example of seeking a marriage life based on love and being faithful to love and marriage. Love outweighs all the other things like money and skin color. She marries three times and has been with several men, she is never close to others behind the back of any of them. Although she is badly in need of money, she never loves or marries any man except Rufus for the sole purpose of money. After she and Crook get a divorce, she hasn’t got any alimony from him ever since. When she is deeply attached to Spooky, she doesn’t ask for anything in return. Although her love and marriages are short-lived, she never stops searching for her Mr. Right. She underlines the importance of marriage to her daughters as the way of making their men know “you want to be with them forever” and that of having babies as an unavoidable commitment. So long as her daughter is sure of his man’s love, she doesn’t care whether she marries a black or a white man. She once gives firm support for Angel’s choice of a white fiancé, which appears to be a great surprise to other children.

She illustrates the importance of optimism and tolerance when they are faced with poverty and coldness instead of complaining and swearing, “Well, ain’t none of you starved or froze to death, have you? Well, sometimes you have to do thangs in this world that you don’t want to do in order to make thangs right when they’re wrong, easier when they’re hard...”(McMillan, 1987, p. 52). Under the

influence of Mildred's cultivation and her role model, the kids are all very thoughtful and considerate, willing to help with the family difficulties. Freda learns to act as Mildred and takes care of her sisters and brother at a very early age and gives up her Christmas wishes for the younger ones. In high school, she begins to baby-sit and help in the library to supplement the family income. Money shovels snow for neighbors to buy food.

Mildred also encourages her children to have and cherish their ideals. For many times, she stresses the point that they should go and see the outside world. "I want you to see the world." "You should meet all kinds of people and see this world." When Doll is afraid that the coming baby might stop her from going to college, Mildred promises to take care of the baby and inspires her by saying, "A baby don't stop no show. It may slow it down but it don't stop it" (McMillan, 1987, p. 163). She firmly believes and inculcates the idea in her children that they "deserve the best of life". The children are all consciously or unconsciously deeply influenced by this. So when Doll decides to resume education, she tells Angel she simply doesn't want to fall behind in the family. After years of marriage, Bootsey is fed up with working in a factory and determines to open her own business.

Consistent Pursuit of Personal Happiness

Although Mildred has an unhappy first marriage with Crook, which leaves her only with psychic trauma difficult to heal and financial burden hard to shoulder, she never ceases searching for love, especially marriage combined with love. The previous mother images in Afro-American women's novels can be roughly put into two categories. Those who only want to satisfy their sexual impulses and never settle with marriage. Eva flirts with other men but is never serious; Hannah simply sleeps with whatever man she likes whether he is single or married. Pilate doesn't have a husband and her daughter doesn't have a husband either but gives birth to a daughter. The second type is those who busy themselves with kids and bury their spiritual and physiological needs. Neil is a typical example. The biggest difference between Mildred and the above-mentioned mother images is that she doesn't only satisfy her sexual impulse, but also tries to find true love and settle with marriage.

Mildred sticks to her principles in the aspect of love and marriage. She doesn't favor illegal love relationship. "Mildred didn't believe in messing around with anybody's husband, no matter what kind of financial proposition they made" (McMillan, 1987, p. 43). The only exception is Spooky. In addition, generally she doesn't love or marry for money. Other things like appearance, age, race, family opposition and neighbors' gossip won't matter anything. However, when love disappears or unfaithfulness appears instead, she will not feel reluctant to end the relationship with a quick decision. Her marriage and divorce with Billy 12 years her junior is a case in point. When Freda knows Mildred's affection for Billy, she behaves wildly and cries to stop the love affair, but Mildred simply says to her, "Let me tell you what it's been like for your mama to lay in that cold-ass bed every night and all I do is thank about what's gon' be here for the kids to eat tomorrow....And who worries about Mildred? Huh? Nobody! You know who kisses and comforts me when I need it? No damn body, not one goddamn soul" (McMillan, 88)! Regardless of the kids' incomprehension and opposition, Mildred marries Billy, ignoring the whole town's gossip. However after some time of passion and wonders, the reality of five kids' company and the incurred pressures make Mildred's spell gradually disappear and Billy begins to have an affair with another young girl, trying to excuse his behavior by explaining that he is not ready for married life. After knowing this, Mildred says to him resolutely, "Well, go on and leave, motherfucker, but I'll tell you something. When you come crawling back here don't think I'ma be sitting her waiting for you. My

behind'll be sweet for a long time. Maybe one day I'll meet me a real man who knows how to handle it!" (McMillan, 1987, pp. 90-91).

Conclusion

Just like what bell hooks has observed and O'Reilly maintains, some white, middle class, college educated women argues that to some white, middle-class college educated women, motherhood is the "locus of women's oppression" while "mothers and motherhood are valued by, and central to African American culture" (O'Reilly, 2004, p. 4). Black motherhood has been a great concern of Afro-American women's literary creation, in which black women have always been the head of the family, as it is still true in *Mama*. However, the new connotations of motherhood revealed in the image of Mildred and closer relationship between the family members have demonstrated that "female family head" in material sense has changed to that in spiritual sense.

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A Novelist at the Crossroad: On Lodge's Writing Techniques

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[Abstract] *David Lodge's campus trilogy provides him an ideal place to adopt his critical theories. The most obvious theory used in the trilogy is the "Binary Opposition". This paper endeavors to take the writing techniques of realism and experimentalism to illustrate the conflicting and integrating process of "Binary Opposition" in his trilogy.*

[Keywords] *realism; experimentalism; conflict; integration.*

Introduction

Morace (1989) once wrote a book on Lodge's trilogy. In his book, Morace discusses the trilogy by applying several theories of Mikhail Bakhtin, "to indentify the play of dialogically interesting voices not in order to subordinate some to others, and in this way to resolve the dialogical tension, but in order that the voices may be heard in all their confusion and complexity", and shows "that these works stand neither for tradition nor against it but, rather both together, and at once" (p. 29). This discussion is based on the dialogicality between traditional and non-traditional writings and the combination of realistic writing and postmodernist devices in Lodge's trilogy. Bakhtin can only find the characteristic of Lodge's writing techniques, but he can't find out the temporary two-way interactions of the two writings. Lodge lives in the 20th century, which is a special time, and he can practically combine tradition with non-tradition.

Lodge talked about the influence of the literature in the 1960s on his writing in an interview by Aretê. He said that the decade of the 1960s in which he grew up with his literary creation was a line of demarcation not only in social life, but also in the development of literature and his own writing devices and strategies that freed him from the conventional realistic writing style. Though he did not participate wholeheartedly in the experimentations of those new devices, his observations of them and responses to them are enough to make some of them reappear in his novels and lend variety to the realistic writing he himself has been keeping to (Wang, 2005). Then how can Lodge use realism and experimentalism at the same time? The following part will analyze the question in detail.

Realism in Lodge's Novels

Lodge suggests every person has two sides (Ma, 2004). As a critic and novelist at the same time, Lodge always adopts "Binary Opposition" in his writing. As to his writing technique, he adopts both realism and experimentalism. The developing orbit of English novels of the 20th century is realism—Modernism—anti-modernism—postmodernism, and it frequently cycles between realism and experimentalism (Qu, 1998). In the developing process of the twentieth century's English novel, realism sometimes becomes the main stream, other times experimentalism gets the run upon. The transit of realism and experimentalism is due to certain rules. As we know, capitalist economy has its own

regularity, which can also influence the capitalist economy. When capitalist society has economic crisis and sharp class contradiction, realism gets the run upon. When the economy flourishes and the class contradiction is not sharp, experimentalism gets the run upon. Lodge lives in a split time, and he exquisitely grasps the spirit of the society and creates his own writing feature, that is, “Binary Opposition”. Malcolm Bradbury has ever pointed out that the twentieth century would not have a style; it would be an age in ceaseless quest for a style, an aesthetic battlefield (Huang, 2006, p. 54). In the twentieth century, Lodge (1981) points his own novel as “basically antimodernist, but with elements of modernism and postmodernism” (p. 16). Lodge enforced his belief in realism by using various experimental techniques and between which he reached a balance. In Lodge’s trilogy one can easily fix the trace of realism and experimentalism. Before analyzing it, one should first know what realism is. Realism is “emphasizing the truthfulness of detail” (Song, 2002, p.10-11).

The trilogy – *Changing Places*, *Small World*, and *Nice Work* are realistic as to the subject matter. Three novels all show concern to the society. They pay attention to the academic world and the industrial world. They all tell stories of everyday life and show concern to different social classes of the 1960s.

In detail, the trilogy’s realistic features can be proved from the following three aspects. First, the use of characterization is realistic. As for characterization, Galens (2002) argued that many realist writers have been celebrated for their masterful creation of a wide range of characters from all walks of life...in their use of dialogue, capturing regional dialects as well as differences in the speech patterns of people from different socioeconomic backgrounds. As we know, Morris Zapp and Philip Swallow actually appear in all the three novels. The images of the two characters are vivid and touchable. We can find the real person in daily life. Morris Zapp and Philip Swallow are the representatives of their own nations, so they have different features. Swallow is timid and badly informed. In contrast, Zapp is a radical and self-confident man. They are all truthfully portrayed. One typical example can be found in *Changing Places*: “Zapp was distinguished while Swallow was not...Swallow was a man scarcely known outside his own department and was not halted at the top with slender prospects of promotion, not that Philip Swallow was lacking in intelligence or ability; but he lacked will and ambition, the professional killer instinct, which Zapp abundantly possessed.” (Lodge, 1978, p. 15). From the portrayal of the two persons, one can clearly see the different characterization between them.

Second, the background is realistic. Lodge once claimed that it was born out of his own experiences of going from one university system to another, and the idea of the academic exchange came to him as a way of handling how to make the story in the novel happen (Wang, 2005, p. 116). Lodge and his family traveled to the United States because of the changing program. There, Lodge was inspired by his experiences and created the novel *Changing Places*. *Changing Places* records some of his own experiences realistically. At that time, students’ strikes and protests often broke out. In the novel Lodge also describes this phenomenon.

As for *Small World*, the background is also realistic. In the interview with Raymond H. Thompson Lodge said: “When I started thinking about the novel. I wanted to deal with the phenomenon of global academic travel. The idea came to me at a James Joyce conference in Zurich, which in fact is one of the settings for the novel. I was getting into that international conference—going straight from Zurich to another conference in Israel. I was intrigued by the conjunction of high-level academic discussion with a certain amount of partying and tourism...” (Wang, 2005, p. 117). Based on his own experiences, *Small World* presents us a vivid picture and real situation of academic conference. Lodge transfers his own experiences of attending different conferences to the novel, and has created a realistic effect.

Although Lodge doesn't have the experience of taking part in the "Shadow Scheme" as was mentioned in *Nice Work*, he also hopes to uncover some social problems by choosing such a subject. Anthony (1988) pointed out that Lodge has stepped outside (but not too far outside) campus and conference to confront the realities of 'ordinary life'. *Nice Work* is not exactly a state-of-the-nation critique, but it does seek to uncover certain rottenness at the heart of Thatcher's Britain, focusing on two quite different people engaged in the struggle for survival (p. 37).

Third, the setting is also realistic. In David Galens's opinion, setting is another important element in realistic novels. "Realist writers sought to document every aspect of their own contemporary cultures through accurate representations of specific setting...taking care to accurately portray the working and living conditions of characters from every echelon of society" (Galens, 2002, p. 253). Here, we only take *Nice Work* as an example to illustrate it. In *Nice Work* the setting appears both in factories and universities. The description of factories can show the harsh working conditions of the workers. "Everywhere there was indescribable mess, dirt, discourse. Discarded castings, broken tools, empty canisters, old bits of iron and wood, lay scattered around" (Lodge, 1989, p. 127). From the description one can see the harsh conditions of the factory, and the bad living standard of the workers. The realistic description of factory can give a deep impression on readers, who can form a vivid picture in their mind and feel personally on the spot.

Experimentalism in Lodge's Novels

Besides realism, Lodge also adopts experimental techniques to construct his trilogy. He has ever argued: "I don't take up strongly defined positions. I am by nature a kind of compromiser, I suppose, looking to reconcile apparently opposed positions. As a critic I am a domesticator of more extreme types of continental criticism, and as a novelist I use certain experimental devices but in a way that is slightly tamed as compares to the kinds of books from which they are borrowed" (Haffenden, 1985, p. 11). This statement is just Lodge's own explanation of his "Binary Opposition" in using both realism and experimentalism. At the same time of realistic writing, Lodge (1977a) also finds a different zest in him, "I discovered in myself a zest for satirical, farcical and parody writing that I had not known I possessed; and this liberated me, I found, from the restrictive decorum of the well-made, realistic novel. The British Museum is Falling Down was the first of my novels that could be described as in any way experimental. Comedy offered a way of reconciling a contradiction, of which I had long been aware, between my critical admiration for the great modernist writers, and my creative practice, formed by the neorealist, anti-modernist writing of the 1950s" (p. xviii).

In his trilogy, Lodge fully vents his zest by using parody, word play, pastiche and other experimental techniques. The experimental techniques can be found in all his three novels. In this paper we just take *Small World* as the distinctive example to analyze. First, there is parody used in the novel. As we know, *Wildness* adopts the plot of the Legend Chamber, and *Ulysses* is the parody of the re-explained Grail Legend. In Britain, Grail Legend and the traditional story of Fisher King connected closely (Ma, 2004, p. 170). *Small World* is David Lodge's parody of the Grail Legend. *Persse* is the short name of the Grail knight. The leader of academy—Arthur Kingfisher resembles the name of Fisher King in the Grail Legend. Although the name is resembled, the characteristics and results are different. In the story, *Persse* is the only pure person in that materialistic world. He doesn't understand the popular critical theory, isn't interested in any kind of mysterious theories and almost an outsider. He is loyal and persists in pursuing love. However, his purity doesn't grant him the Grail. After he fails to pursue for Angelica he switches

his way to Chery Summer bee, but the result is unknown until the end, he wonders where in the entire small narrow world he should begin to look for her. It seems that he returns to the original point. Persse's pursuit of the Grail failed, similarly, the academic leader—Arthur Kingfisher has lost his vitality and innovative ability in academy, and the literature field has also become a wild and lifeless place, but still Arthur Kingfisher wants to hold the position which will allow him to own an attractive amount of income for free. Initially, all the scholars didn't know his intention and all endeavored towards the position.

What is unexpected is that in the end of the MODERN LANGUAGE ASSOCIATION OF AMERICA, Arthur Kingfisher announces that he is prepared to come out of retirement and allow his name to go forward for the chair. Everybody is fooled; the reason why he makes this decision is that Persse's question gives him vitality and energy. Persse asks that what will follow if everybody agrees with them. Hearing this question, Arthur Kingfisher flashes a sudden smile that is like sunshine breaking through cloud. It seems as if Persse's question is the essence question that he is waiting for. He then answers that what matters in the field of critical practice is not truth but difference. If everybody is convinced by your arguments they would have to do the same as you and then there would be no satisfaction in doing it. To win is to lose the game. It is Persse's question that grants him the inspiration. Different from the end of the Grail Legend, the result of the Small World is unpleasant. The critical field doesn't revive, and scholars remain pursuing. For this phenomenon, David Lodge adopts the method of parody to analyze.

Second, the technique of word play can be found in small World. Word play is a literary and narrative technique in which the nature of the words used themselves becomes part of the subject of the work. It means that the significance of the text disappears in the book. The theory is expressed through the decisiveness and spoof between people in the novel. Small World has two main themes: the first one is the pursuit of love, which is guided by Persse; the other theme is the pursuit of fame, which is guided by Zapp. Firstly, it is Angelica's spoof of Persse. From the very beginning when Persse met Angelica at Rummidge campus, Angelica has become the symbol of signifier. Persse pursues Angelica for long and hopes to acquire the significance of signified. But the result is that Persse is fooled everywhere and every time by Angelica. The process of Persse's pursuit itself hints language's signifier and signified. In the other theme—pursuit of fame, Zapp and others tried their utmost to gain the position of the UNESCO chair of literary criticism. The former chairman of this position is Arthur Kingfisher. When everybody is fighting for this position and desirably waiting for the result, Arthur Kingfisher unexpectedly announces that he himself would come out of retirement and allow his own name to go forward for the chair. This end is undoubtedly out of everybody's expectation. Then from the viewpoint of language, this position becomes the symbol of signifier.

Zapp and other people pursue this position and wish to gain the significance of signified. But they are all disappointed and fooled by Arthur Kingfisher. People are deceiving each other and everything is uncertain. By analyzing all of these, Lodge tries to tell us that every word in academic field is both signifier and signified, and they are exchanging endlessly. Just as what Zapp has ever said in the novel "every decoding is another encoding", so the word and even the world lose their significance. The above example tells us that language loses the accurate significance, and writing is just word play. Different readers can render the text with different meanings, and which are also in the process of deconstructing; as Rodney Wainaright can never complete his paper, Frobisher can never write novels again (Lodge, 1977b, p. 1). Lodge has his own usage and definition of experimentalism. Lodge thinks that experimental novel suggests a sort of avant-garde determination to be outrageous, to be unpopular, and that a young

writer of literary ambition nowadays, probably in both British and America, doesn't seek to be willfully obscure or to be a writer for a minority audience. Lodge believes even writers of serious literary pretension are also very much alert to the market; they want to teach as big an audience as they can without comprising their artistic integrity, and they don't use experiment for the sake of it, but because that's part of what they are trying to do or what they have to say (Joan, 2001, p. 297-303). Just as Lodge says, his adoption of parody and word play is avant-garde, but doesn't it subvert his belief in realism? In the following part, this question will be answered.

Postmodern Realism

In the field of literary criticism, there are various definitions of realism. But in different stages it has different significances. In postmodern times, realism has its distinctive significance. Experimentalism and realism are not contradicted with each other, but two different writing techniques. In postmodern times, the two can paradoxically relate. Lodge, a writer who has experienced the postmodern times has grasped the spirit of the time and successfully used them at the same time to prove his feature of "Binary Opposition". Lodge's use of experimentalism doesn't totally influence his realistic subject matter, instead, it reinforces his belief in realism, and all his novels reinforce the privileged position of literature, while it updates the traditional narrative techniques of the novel (Jackson, 1983, p. 478). Indeed, in Lodge's campus novels one can find this characteristic.

The trilogy is created in realistic narrations with both modernist and postmodernist experimental devices. Lodge doesn't want to adopt one and give up another; he uses them at the same time. As he says, "Though I play games with novels; basically I'm in the English realistic tradition. In order to create characters, I have to imagine histories for them, which are consistent eternally and also with real history" (Song, 2002, p. 10). Lodge does as he has ever said because he has discovered the feature of the 20th century – the special time. He knows what postmodern times require in literary writing. Lodge (1977a) points, "the falsity of the patterns imposed upon experience in the tradition realistic novel is common ground between the modernists and the postmodernists, but to the latter it seems that the modernists, too, for all their experimentation, obliquity and complexity, oversimplified the world and held out a fall hope of somehow making it at home in the human mind" (p. 226).

The complex cultural condition requires more writing techniques, and Lodge tries to temporize both for artistically experimental reasons and because of the nature of reality (Haffenden, 1985, p. 11).

As a matter of fact, realism and experimentalism can be linked together. Lodge (1977a) once suggested in his *The Modes of Modern Writing* that: "A working definition of realism in literature might be: the representation of experience in a manner which approximates closely to descriptions of similar experience in nonliterary texts of the same culture" (p. 25). And in his *Working with Structuralism* he says that Antimodernist writing, then, gives priority to content, and is apt to be impatient with formal experiment, which obscures and hinders communications (1977b). From the above statements one can find that realism and experimentalism are just the two sides of a coin. Imagine that if realism shows more concern on some contents of experiences, realism and experimentalism can be related for new forms. Lodge's keeping choice of realism and experimentalism is the choice of a liberalist intellectual, for in Lodge's (1971) own words, "if the case for realism has any ideology content it is that of liberalism.

The aesthetics of compromise go naturally with the ideology of compromise, and it is no coincidence that both are under pressure at the present time" (p. 33). Lodge has proved the rationality of his use of both realism and experimentalism. The two elements are not exclusively opposite but can be connected in

a paradoxical way. His campus novels are deviations of realistic writings in postmodern times, and the trilogy also continues his realistic feature which is Lodge's special way of attending to the postmodern times. That is why Lodge's variety of forms and techniques is remarkable, and at the same time enjoys a big audience. At the crossroads, Lodge doesn't lose his direction, and has formed his own style by using the technique of "Binary Opposition".

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Fusang: A Superlative Virtue Song Sung in Misery by a Disputable Prostitute

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[Abstract] *Yan Geling has been focusing on women's deep affections and experiences with great passion. The stories she told in her novels are unique, intricate and imbued with deep infections. In Fusang, Yan revealed a hard, bloody and tragic history of the Chinese immigrants. Her narration is a new annotation of the ancient Chinese femininity, gender relationship and cross-cultural communication. In this story, Yan showed deep concern for the survival state of traditional females abroad. She not only based the story on cross-cultural communication, but also combined her own life experiences with the story. It is no doubt that Fusang's tenacity, tolerance, salvation and self-redeeming ability have given full expression of Yan's appreciation and ode to the most primeval bionergy of women.*

[Keywords] *Fusang; feminine virtue; salvation; maternal tolerance; ode to humanity*

Introduction

Yan Geling is one of the most influential overseas Chinese writers in America. Arguing from her own female experiences, Yan has constructed a female world of rich connotation in her novels in the constructing way of female utterance. Just as Wang Anyi, a Chinese female writer pointed out, "All female writers observe and study life experiences and society congenitally from self starting. Self is the most important for them and place self in the most obvious position in their literary creation" (Wang, 1992, p.134).

Fusang, or *The Lost Daughter of Happiness*, a novel by Yan Geling, has become the major concern in the circle of literature since the publication in 1996. Most readers firmly believe that there was once such a real female as Fusang, the heroine in human history, though the heroine may purely be fabricated. However, because of *Fusang*, tribulation and perfect virtue have now become many scholars' themes in their researches, though these researches may show more concern for feminine visualization. Most researchers, **proceeding from Feminism and Post-Colonialism, often dissect such problems as** feminine consciousness, self identity, traditional virtue and self-sacrifice and great love that are revealed in the novel. However, as an ignoble and controversial prostitute struggling underneath the American society, Fusang has seldom been found out to possess unimaginable greatness in filth and loftiness in adversity. Limitation is to be pointed out to former fruits of researches on *Fusang*.

Fusang, a Tragedy of the Oppressed Women in Old China & Fusang, A Victim of Chinese Traditional Concept

Fusang is a traditional female that inherited Chinese virtue while she is a woman of tragic fate. In feudal China, there were so many pandemic systems and etiquettes enforced to bound women. All through the feudal ages, men and the ruling class were doing their best to shackle women with Confucian ethics. Women had no social status as equal as men, but had to withstand pressure of political power, clan power, theocracy and manus. They possessed nothing except virtue and tragic fate.

In *Fusang*, Yan Geling revealed the history of the oppressed women that had been covered with dust for about a hundred years. In this novel, through an overseas Chinese prostitute, Yan appealed boldly for

a correct evaluation of women struggling in abysm, showing deep concern over women's status, destiny and rights, and bore conspicuous tint of feminism. Fusang is a typically oppressed woman experiencing numerous sufferings and hummed with all virtues of ancient Chinese women. She was an esteemed goddess as well as an ignoble whore. As a girl from impecunious China, she was looked down upon by white men and her fellow country men as well, at the same time when she greatly touched her surrounding world with her virtuous, frugal, lenient, caring, dedicating and self-motivating spirit. It is the very traditional virtue reflected by the Chinese women that often surprises gentlemen in the West World. Although Fusang was a prostitute from an ordinary family and suffered greatly from oppression, she played a superlative song of greatest virtue in misery.

Stimulations and Constraints of Feudal Ethics and Rites to Fusang

Fusang not only keenly reveals the mischief to a Chinese prostitute in America but truly reflects constraints on the Chinese custom of politeness in the feudal autocratic age. Fusang was a rebel and a faithful servant of feudal ethics and rites. It is obvious that her tragedy originated from her pursuit of happiness. Just as Friedrich Engels pointed out, "All men will be in pursuit of happiness in their life time. They will seek for happiness in the outer world and in themselves as well. This is a mental awareness, and feeling has been condensed and deposited in the historical development of human beings" (Engels, 2003, p.51). She was ready to sacrifice anything in order to obtain her happiness. For the sake of happiness, she traveled far away independently across the sea and appeared to be brave and strong, regardless of her ignorance and weakness. As a result, she paid the price for happiness.

Marriage without love was a common situation for women in the feudalist society. Fusang's happiness searching resulted in her tragic fate and made her a prostitute, yet she didn't thus sink for ever. She was not a girl regarding her chastity as her life, but she was also a holy virgin. As far as her unfavorable situation is concerned, she might marry to another man so as to get rid of her troublesome life. Yet she refused to accept any man, though at a time she realized that the husband she had been looking for had abandoned her. This fact shows that Fusang was restrained by the concept of feudal ethics and rites, because in ancient China, it was an unpardonable crime for a woman to marry again even if her husband had died. In matter of marriage, women had to obey their parents' order and matchmaker's words. They were forced to follow them whoever they married with. They couldn't choose an ideal husband as they wished. A woman might be abandoned by her husband freely, but she should never leave him on her own will. A husband might mistreat his wife, but the wife had to be loyal to her husband.

Fusang's Tenacious Spirit in Her Weak Representation – The Representative and Weak Features of Fusang

"The history of the women in oppression and discrimination in the past thousand years is actually a history of depravity, since it has crowded human culture with disgrace and led to a great deviation of humanity" (Liu, 1996, p.21) Fusang lived in a period when the feudal society would die out and capitalist society began to sprout. At that time, feudalists believed that women were inferior to men and this thought had also branded in women's soul. Women's fate should only be controlled by men. So since the day when Fusang was born, she was doomed to be a weak one, not only in body but also in soul. She could only live by attaching herself to the patriarchal society. When she was a baby, her father married her to a stranger. From then on, her life was, without any choice, sentenced to her husband whom she never met. Although the husband had left home for gold rush when she grew up, she was still constrained

by her husband's family. She was grabbed to kowtow with a rooster on the day of wedding and she began doing the entire household since the day she arrived at the family. For such a reason, Fusang was mocked by others, "Your mother-in-law has married you in for herself. Don't you know that?" (Yan, p. 46).

While in America, Fusang once tried to fight against her fate since she was reluctant to be a prostitute. So she ran off with another girl without clear intention. But she came back willingly the next day. Her unexpected return cruelly discouraged so many readers. Some may angrily think that she would degrade herself. However, if they will put themselves in her place, the readers will know that without the hateful whorehouse, it was impossible for her to survive in the patriarchal society. She had no other alternative, since she had no money, skill or social status. The patriarchal society had deprived her of everything materially and psychologically. The only thing she possessed was her living-making body. In order to earn her basic sustenance, she kept selling her body to men. It is another embodiment of Fusang's weak nature.

Fusang's Tenacious Quality

Fusang was always manipulated and stayed at a passive position. She suffered multiple exploration and oppression from woman traders, procuresses and ruffians in China Town. Although her body completely became a kind of commodity intended for men, she always kept tough and lenient. She could contain all the misery and aggression. Her courage and ability of bearing made her a goddess of domination. Her water like effeminacy and obedience meant subjugation. Just as Lao Tze, a Chinese philosopher, mentioned in his *Tao Te Ching*, "Women are as good as water. In the world there is nothing more submissive and weak than water. Yet it is also hard, strong and all-conquering. Penetrating stone are solvency, large proportion of ubiquity and duration" (Wang Bi: 2011, p.45). Fusang used her feminine tenderness to deal with virile robustness. That was her only survival tool. On the surface, she depended upon or even attached to males, yet she in fact dominated her own body, males and even the world and became a myth of women in the vision of men. Most of the prostitutes could not stand the life's hardship. They returned to dust soon after they lost their chastity and charm as flowers faded in. But Fusang was still fresh and beautiful like a "good-as-new bride" (Yan, p. 3). That's because she could keep smiling sincerely no matter what happens; she was content with every one and every thing. Even in front of the misery, she still remained unruffled.

Fusang's Elegy for the Spiritual Salvation: Fusang's Humanistic Salvation to Dayong

"Females are both creators and savers of lives" (Li, 2008, p.32). Fusang's rendering-good-for-evil philosophy formed her humanistic salvation to Dayong. He was a complicated figure. As a famous mob in China Town he owed five human and nine horse lives. He had a cruel and pitiless character. At an auction, he killed an innocent baby with no hesitation and got delight in selling women. He was also a man who dared to say "No" to white men. To him, Fusang was only a pet and a tool for discharging desire. But she was dedicated to taking care of his daily life. She never said 'No' to Dayong's arrangement and decision. She was not able to remember any name of the whoremaster, but remembered clearly every habit and itching of Dayong. Even after suffering the gang-rape in a revolt, she still got up to prepare soup for him on the next morning, as she did everyday. When she knew that the man who had bought and sold her was the husband she was looking for, she might have sorrow, despair and wrath in her heart, but she had no resent and only kept the misery for herself and bore everything silently. The silent Fusang was dumb in front of the 'husband'. Her silent tolerance and calmness toward misery

changed the mob gradually. “No one knew what had made him suddenly start performing good deeds” (Yan, p. 252). More and more goodness were revealed in his human nature. He stopped the physical business of selling prostitutes and stopped killing people arbitrarily. When he found that the watchman of the whorehouse stole his money and wanted to run away, he did not kill the man as he did in the past. He only said, “Go away”. He also stopped treating Fusang as a pet or a tool of making money, he began to respect her. He wanted to marry her off to make her lead a normal life as a normal woman.

Fusang’s Spiritual Salvation to Chris

In front of Chris, Fusang exhibited her maternity. Her maternity impelled Chris to go on his mental adventure. In his eyes, she was a beautiful legend and story of the Orient. Her every smile and gesture contained myth of the magic Orient. Her ‘three-inch lotus feet’, which were really two-point-eight inches, stabbed the eyes and nerve of this 12-year-old boy. His primal desire and impulsion were lifted by her red blouse. He raped her in a revolt, but she didn’t hate him, instead she tolerated his crime. Just as a Chinese scholar said, “Give space to people through understanding and give opportunities to yourself through tolerance. The world is inevitably wide for those who can tolerate others for their mistakes and even crimes” (Jia Wei: 2010, p.19). Toward Chris, Fusang always held a sheltered love which was full of maternity. She showed Chris her tolerance, sympathy and care. When she knew that Chris suffered a lot for her, she pretended not remembering who raped her. She hoped her lover who was still a child could forget her. This tender mother love made Chris become more infatuated. But when she saw the sad eyes of Chris, she exhibited her motherly care again, “I really am sorry” (Yan, p. 40), Fusang said again, consoling him with her eyes. For this love and care, Chris betrayed his family. Chris spent nearly all his time in understanding gradually that the reason he threw himself into this woman was her maternity. His desire for maternity was awakened by ignoble woman. Just as Kong Fanru wrote, “Fusang wove her tolerance into a fishing net and round up good and evil on earth at one fell swoop. Her maternal instinct that can tolerate the world earned her the respect of world people and showed the unique character of Chinese traditional females” (Kong, 2013, p.32).

D. H. Lawrence said: “For mankind, great interrelationship starts invariably from the relation between the two sexes. And this always-in-change relation will forever be a new and central clue for understanding life” (Lawrence, 1987, p.51) Fusang forgave the offence of Chris’s rape. She kept Chris’s evidence of crime – a brass button, in her hair silently. Her tolerance for Chris was an ostrich policy. It was like a child who was cheated gently by the young and naughty mother. Fusang “had...her forgiveness into a net...in that net of forgiveness, she had even take away his chance of tell her what he had done” (Yan, p. 249). No blame and question, she contained all the things. No matter right or wrong, good or evil. She had no judgment and comment, she only offered her love. Only maternity can own such profound forgiveness and satisfaction in front of death. The ancient oriental maternity gave Fusang the power and courage to open herself to be trampled by others.

Fusang’s behavior and attitude made Chris feel ashamed of himself. So he decided to make up for his outrage and compensate her for the sufferings with a marriage. Chris dated with her, regardless of his family instructions and betrayed his family. Fusang also loved the white boy in the depth of her heart. But she did not choose to live with him. Because she knew that the moral standard of the cultural society required a woman to obey the etiquette norms in a normal society with a clean body and heart. Maybe, Chris would really marry with her, but they might not be able to keep love and marriage at an identical position all the time. Fusang was a kind of beauty that generated from crime. She could not exist in the

cultural criterion and order. All the education, family and discipline of Chris could not bear such a woman like Fusang. She understood her own identity and status, so she depressed her affection toward Chris. She cut off the entanglement between her and Chris with a marriage. Her choice kept their love stayed at the most beautiful moment which left Chris a sweet memory. Her choice was good for Chris's life. With her help, Chris could lead a peaceful life at ease. He did not have to bother to fight with secular pressures and discrimination. "He had realized that his whole upright life had been ushered along by Fusang's forgiveness" (Yan, p. 250). It was a prostitute who fulfilled a spiritual salvation toward him. He spent his whole life on opposing the persecution toward the Chinese. He tried his best to save Fusang's fellowmen with grateful mind. He developed her salvation into a new range which transcended gender and race.

Fusang's Self-redeeming Ability Is Psychic Salvation to All Human Beings

Just the same as Eugene O'Neill, an American playwright, who shaped an earth mother as a prostitute in his play *The Great God Brown*, Yan Geling created Fusang to be a natural oriental woman who owned broad and flexible temperament of an earth mother. When she was trampled and destroyed, she used her submissive attitude to protect herself. Her soul became a phoenix which rose from the ashes and was reborn through the fire. When she was a slave to men, her gesture of kneeling was a gesture of forgiveness, losing its original sense of slavishness because of its moderateness. When she suffered the distressing rape in succession, she broke up the unbearable tragic fate again by her way of accepting misery. The freedom of her heart finally turned "passiveness" into "domination". She liked the broad and steady earth as it nourished numerous vibrant creatures with its body which could shelter all the evils. It supported both the strong and the weak existing in the broad world with its eternal gesture of being trampled. Fusang, with her silence and forgiveness, finally combined the status of a prostitute and temperament of an earth mother as one. She became a typical oriental female image among Yan's works. She owned frankness, forgiveness and unconditional sacrificial spirit of the ancient female.

In Yan Geling's novels, forgiveness and deliberation of females make the salvation toward men come true. However, the women's consciousness of saving themselves and the cost of self-salvation are more impressive. Fusang's forgiveness and deliberation not only saved others, but also eliminated the misery and danger for her time and time again. At first, she was abducted to step on the boat for America. When the women trader removed the poultice on her mouth and urged her not to take it to heart with a sigh, she slurped a bowl of congee down with black gunk. She was the only one among the kidnapped girls who did not raise a huge resistance and refuse to eat. During the three month of crossing the sea, she could sleep deeply even when she was sitting. Most of the kidnapped girls were died of infectious disease on the way. But Fusang's calm state of mind kept her far away from the disease. She finally arrived in America with a healthy body. Fusang was forced to be a prostitute in America and she saw many prostitutes died when they were still very young. Except the damage on their bodies, the damage on spirit was more fatal to the prostitutes. Every prostitute hoped to be redeemed by a man, but "men spoke of marriage all the time, but once the promise escaped their lips, they disappeared" (Yan, p. 93). They look forward to the man day after day. Gradually, their hearts died, and then their bodies would not live longer. Although Fusang had received numerous guests, she forgot them immediately. She never held any imagination and hope towards men, she could face all the misery by herself. No hope, no disappointment. So she lived till her ninety. It was rare among the prostitutes.

Conclusion

All in all, Fusang was a woman with prosperous vitality. Just as Professor Jin Yuanpu concluded, “The ancient and feminine characteristic of the Oriental women has been bloodily displayed in this woman. She is as perfect in virtues as a goddess” (Jin, 2004, p.151). As a prostitute, she should be looked down upon by conventional people, yet many traditional virtues of an Oriental female embodied in her will be respected by all people. Her docile, humble, perseverant, apprehensive and self-sacrificing character will be extolled by all men. A woman like Fusang may live in whatever humiliating and humble environment, her humanity and maternity will always shine brightly. Therefore, an individual's greatness cannot be judged objectively by his or her earthshaking achievements, but his or her extraordinary in the ordinary. This is the main ingredient of Fusang’s superlative virtue song. While reading *Fusang*, a careful reader may find a strangely familiar gaudiness in it. That is not the literal gaudiness; that is not the descriptive gaudiness. That is the primitive gaudiness that inherits glorious humanity.

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Xiang Zhu's Absorption and Innovation from Coleridge

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[Abstract] *As one of Chinese influential new poets, Xiang Zhu enjoys a high reputation for his great contribution to new poetry in view of his poetic creation as well as certain aesthetic principles in poetry appreciation and composition. Undoubtedly, Xiang Zhu is deeply influenced by English Romanticism, especially by Keats. However, undeniably noted is the fact that Xiang Zhu also takes inspiration from another Romantic poet Coleridge due to the latter's marvelous imagination, bizarre and gothic atmosphere creation and images as well as delicate arrangement of English words to achieve certain rhythm and rhyme. Further, instead of following every step of Coleridge, Xiang Zhu, immersed in Chinese ancient poetry and observed carefully the characteristics of Chinese character, achieves certain innovation from Coleridge in view of mingling Chinese legendary tales into poetry and Chinese featured rhythm to produce special Chinese new poetry.*

[Keywords] *Xiang Zhu; Coleridge; influence; innovation*

Introduction

Highly praised as “Chinese Keats” (Xun Lu) and “poet’s poet” (Wuji Liu), Xiang Zhu (1904-1933) is one of vigorous and influential Chinese new poets for his composition of Chinese romantic poetry. Unfortunately, he committed suicide at 29, leaving such a loss to Chinese new poetry history. However, he wrote over 100 short and long poems in various experimental forms and thus made certain contribution to Chinese new poetry. Although we can not ignore or deny the controversy over his identity as the member of “Crescent School” established by Zhimo Xu, another pioneering new poet in China, one thing can be guaranteed is that his poetic style represents the Chinese romanticism that is to a large extent influenced by English Romanticism, especially by Keats according to the current academic conclusion in the comparative study. However, certain concentration on the similarity and identification of Xiang Zhu with Keats can enrich the present research and propel it to in-depth degree, but it sometimes makes us unconsciously turn a blind eye to the influence from other romantic poets, among whom Coleridge should be concerned most.

Xiang Zhu admires Coleridge so much that he always expresses his worship for Coleridge, taking his poetical thoughts and practice as the resource for further innovation. Several reasons can be attributed for his learning from the exotic forefather, and among them the overseas study and abundant reading account

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for most. Xiang Zhu, in order to gain inspiration from western literature, obtains the opportunity to get in touch with English Romantic in one way or another. Therefore, it is quite certain that within close contact with Coleridge, Xiang Zhu must be influenced by the latter to a great extent. Therefore, Xiang Zhu is quite grateful towards and admirable for Coleridge's poetic attainment. Xiang Zhu once clearly articulated that only Coleridge's imagination is incredible and incomparable since Coleridge not only seeks the inspiration from ordinary life but is stimulated by the super body experience and creates super-sensed "imagination" instead of "fancy". Also, Xiang Zhu worships Coleridge's gothic and bizarre images as well as the manipulation of intense colors. Besides, in his mind, Coleridge's exquisite syntax in view of alliteration, assonance, consonance, etc. have set up good models for Xiang Zhu to follow. However, Xiang Zhu is not limited within Coleridge's delicately technical range but realizes individual innovation in view of the features of Chinese characters. Consequently, Xiang Zhu ultimately accomplishes his contribution to Chinese new poetry through his diligent learning from Coleridge and creative composing of poems.

Coleridge's Influence on Xiang Zhu

Even though there is lack of direct evidence to identify his direct approach to Coleridge, however, based on his later thorough appreciation and comprehensive interpretation of Coleridge's poetic practice and principles, we can positively assert that he could have certain recognition of Coleridge as one of the influential English romantic poets. Besides, his overseas study provides him precious opportunity to contact with Coleridge's works. While studying in America, Xiang Zhu was determined to collect rare books and took them back to China in order to enrich the research scale of foreign literature, among which English romantic poems account for a proportional part and his selective course on British literature offered him chances to read Romantic poems, among which "Coleridge's *Youth and Age*, '*Kubla Khan*', *Ancient Mariner* and *Christabel*" won his favor (Pu, 1994). Complimented as the contributor to the romantic poem translation, Xiang Zhu devoted himself to some of Coleridge's poems including "Kubla Khan" and "The Rime of the Ancient Mariner", and thus naturally was influenced by this precursor in the poetic creation.

Xiang Zhu's thrilling and marvelous subjects should be attributed to that of Coleridge. While Xiang Zhu presents his comments on the poetic subjects of Moruo Guo, he finds out the similarity between those of Moruo Guo's and of Coleridge's, for he realizes that both poets "seek out the subjects from the modern life" (Pu, 1994). For example, Moruo Guo's poem *Standing upon the mountain top* weaves the subject of "vessels" in "At heavy, dark harbors, are lying those vessels, Those vessels are moving, Those numerous vessels" (Pu, 1994). Here, the core subject of "vessel" reminds Xiang Zhu of Coleridge's verses of "Like those trim skiffs, unknown of yore, /On winding lakes and rivers wide,/ That ask no aid of sail or oar,/ That fear no spike of wind or tide" (Pu, 1994) in *Youth and Age*. In the same token, a careful investigation into Xiang Zhu's poetry can prove Xiang Zhu's pursuit for introduction of ordinary items into new poetry. He uses the subject of "skiff" in "Along the beach, after you kissed me with lips,/then returning to the skiff for wandering" in *Dynamics and Tranquil*. Even sometimes he seek sources from the trivial issues in daily life like "purchasing the shoe polishing", "company", "car horn", "skyscraper" in *Rain* (Zhu, 1987).

Simultaneously, Xiang Zhu identifies with Coleridge's distinction of "fancy" from "imagination" (Pu, 1994). He pinpoints that Coleridge has aroused the literary figures to distinguish both terms, which according to Coleridge's comprehension, "'fancy' is the fake antique but 'imagination' is unique" (p.

173). Xiang Zhu highly praises Coleridge's unprecedented imagination that he deems except for Bo Li, the famous poet in Tang Dynasty in China, seldom any other Chinese poets can realize such high theoretical level. According to Xiang Zhu, one of resources for the incomparable imagination in Coleridge case probably stems from the latter's super body experience caused by opium. It seems, from Xiang Zhu's perspective, quite a controversial issue. Since on one hand, Xiang Zhu has to admit the negative impact of the opium on Coleridge's poetic inspiration, for he laments, "It is one of most tragic stories in literature history that Coleridge's happiness and health are devastated by opium" (Pu, 1994). But simultaneously, Xiang Zhu admits objectively that "it is worthy for Coleridge to taste the opium and to come up with *Kubla Khan*" (Pu, 1994). Conclusively, Xiang Zhu admires Coleridge's super-experienced feeling created in his poetry, a kind of separation of the "body" and "soul" (Pu, 1994). Interestingly, though Xiang Zhu consciously understands the devastating effect of cigarettes on health and prefers to quit smoking, however, he still can not help smoking, especially for the poetic composition since "he always betrays the sacred commandment while composing poetry" (Pu, 1994). Xiang Zhu once indicates his hope for simple poetic creative career in Italian Sonnet 35, especially his primitive request for cigarettes in the verses of "Others I do not desire, neither do I demand, / besides a good cigarette, for smoking a whole day" (Zhu, 1987). Therefore, in his poems, Xiang Zhu originates the super body experience.

Xiang Zhu is also influenced by Coleridge in description of the sound. In his criticism on Yiduo Wen's poetry, he disagrees with Wen's techniques of metaphors and categorizes them into the fallacy of "Mixed Metaphor". Then, he quotes Coleridge's poetic lines to share with Wen "Slowly the sounds came back again,/Now mixed, now one by one./ And now't was like all instruments,/ Now like a lonely flute" from *The Rime of the Ancient Mariner*. Xiang Zhu emphasizes that "these lines as the description of the sound are genuinely impressive" (Pu, 1994). Similarly, in composing poem "Pray for the Sun", Xiang Zhu describes the scenes of "mixed all instruments" and the "harmony of drums and bells" (Zhu, 1987). In the same token, Xiang Zhu describes the sweet song of the birds in his poem *Rain*: "Also, from somewhere through the atmosphere, /Lingering the crisp, crystal chirpings of birds" (Zhu, 1987). In another poem "The Spring Bird", Xiang Zhu still declares his favor for the celestial voice of the bird in the line of "The bird of spring,/ Although I don't know thy name,/ Under the clouds,/your singing is heard everywhere" (Zhu, 1987).

Next, Xiang Zhu appreciates Coleridge's mature and crafted description of colors to create certain mysterious and gothic atmosphere as well as bizarre images. Xiang Zhu once expresses his understanding of poetic beauty represented by conspicuous and prominent combination of distinct colors. In Xiang Zhu's mind, "the beauty of poetry is not only confined to the colors of 'red' or 'green', though Coleridge's *The Rime of the Ancient Mariner* is dominated by those colors" (Pu, 1994). Actually, Coleridge's vivid and life-like description of the bizarre and gothic atmosphere through the manipulation of dazzling colors was quite representative. For example, Coleridge depicts various states of sun in "Nor dim nor red, like God's own head./The glorious Sun uprist" (Wang, 2010) and "All in a hot and copper sky,/The bloody Sun, at noon" (p. 677) as well as the "Almost upon the western wave,/Rested the broad bright sun" (680). He also describes the pale color of moon in "Whiles all the night, through fog-smoke white,/ Glimmered the white Moon-shine" (Wang, 2010). His stars have lost their glistening and twinkling in "The sun's rim dips; the stars rush out". All of those descriptions present us the feelings of thirst and desperation of the old mariner, the overwhelming power of the god and nature as well as the threatening and terrifying atmosphere. Also, an eye-catching image of water snake comes into being

under Coleridge's pen in his verses "Within the shadow of the ship/I watch'd their rich attire: Blue, glossy green, and velvet black, /They coil'd and swam; and every track/ Was a flash of golden fire" (Wang, 2010). Also, Xiang Zhu portrays the bizarre Death of Plague in "a snake in hand and a black bag flung back, / dark green splendor shining over the whole body" in the "Victory of Death" (Zhu, 1987).

Likewise, Xiang Zhu makes the best use of colors in the description of the natural scenes and surroundings to create certain atmosphere. In order to establish the splendid and grand feeling, he describes the bright flames beside the palace gates in contrast to the dimness and darkness in "Before palace entrance, strong flames from two torches, break the darkness and lighten the walls" in *Morning Melody* (Zhu, 1987). He also characterizes the mournful lamenting in describing the tomb by contrasting bright and dark in "A yellow crescent,/Peeped through the dark clouds,/ A yellow crescent,/ suddenly fell from mountain range" in the poem *There is a Tomb*.

From poetic perspective, Xiang Zhu admires Coleridge's thoughts of "consciousness arrangement of words" proposed in his *Biographia Literaria*. Xiang Zhu even emphasizes the importance of the poetic form to the whole quality of poetry through the metaphor of the sportsman. According to Xiang Zhu, the syllables to a poem are just like the muscles to the sportsman, which means good syllables create good musical effects, which are the key elements to the ultimate attainment of good poetry. Xiang Zhu makes the assumption that "if there is no musical effect in poetry, then, it can not be designated as poetry as a flower is not a flower if it does not smell sweet or a beauty woman without eyes" (Pu, 1994). In Xiang Zhu's view, the syllable can guarantee the musical effect, which refers to "rhythm" and more specifically, the "rhyme". However, according to Niansheng Luo, the "rhythm" in Xiang Zhu's mind refers to a great extent the "rhyme". Xiang Zhu actually pays much attention to the rhyme, and he seldom writes the unrhymed poetic form like blank verse except for one poem "Sea Sailing". Apart from that, almost all of his poems are composed in certain rhyme. Sometimes, he is so stubborn that he breaks the fixed set phrase at the end of the verse, "which realizes the rhyming effect however at the expense of the clear meaning" (Luo, 2010) and therefore due to such ardent pursuit, he is often criticized.

Thus, through the direct and indirect contact with Coleridge's poetic practice and principles, Xiang Zhu is influenced from multiple facets including poetic imagination, super experience, and manipulation of colors as well as description of sound. Also, following the trace of Coleridge, Xiang Zhu pays more attention to the rhyming of his poetry. Thus, while inspired by Coleridge, Xiang Zhu contributes more to the Chinese new poetry with rich imagination and poetic form transformation in comparison with other new poets.

Xiang Zhu's Innovation from Coleridge

Although Xiang Zhu is significantly influenced by Coleridge, he does not lose his own identity in the process of learning from this precursor. With sufficient nurture in the Chinese traditional culture and his strong native consciousness, he is determined to create poetry with Chinese characteristics, which can be indicated and interpreted by his term the "cultural imperialism", referring to the maintenance and prosperity of Chinese culture. Actually, his learning from Coleridge can be considered as an expedient due to the anxiety caused by the "strong poet" (Bloom, 1997). His imagination stems from the solid foundation of the Chinese folk and legendary tales as well as some Chinese historical figures and reputed romantic poets. Also, he endeavors to make the best use of Chinese characters' syllables and pronunciation to create certain rhythm and rhyme.

In view of Chinese legendary tales introduced into imagination, he interweaves Naihe River (Acheron) in poetry to imply death. Naihe River, according to Chinese traditional culture, is the place which the souls of the dead have to cross over after death before being sent to see the Lord Yanluo (King of Hell) in order to forget about his or her identity in the previous life and start a new life through reincarnation. On the topic of death and rebirth, Xiang Zhu puts the motif of reincarnation in poem “Summoning the Spirit of Dead”. Besides, in some of his poetic works, Chinese historically influential figures and famous poets are incorporated into his serial poems. Here in one poem the emperor of Nan Tang Dynasty, Yu Li is lamented due to his irresponsible administration over his nation and Zhaojun Wang is highly praised in his poem “Zhaojun comes to the frontier”. Chinese well-noted romantic poet Po Li (A.D. 701-762) in Tang Dynasty is worshiped due to his romantic spirit. Po Li is the comprehensive model for the Chinese Romantic spirit, which exerts great influence on Xiang Zhu for arousing his passionate emotion and Romantic spirit, especially in his imagination. Shi Su, another popular poet in Song Dynasty dominates a poem to cast the traditional charming to the whole poetry.

Furthermore, Xiang Zhu’s significant contribution “lies in the innovation of poetic form” (Li, 104-105). In terms of rhythm, Xiang Zhu finds out that individual Chinese character featured with the single syllable can only achieve certain rhythm effect in accordance with the Ping (Stressed) and Ze (Unstressed) rules. Xiang Zhu with his fundamental accumulation and penetrating interpretation of Chinese ancient culture usually emphasizes such aesthetic principle above mentioned rule. He highlights the technique of repetitive fixed number of characters in each line to achieve the rhythm. Throughout his poems, he tries numbers of characters ranging from one to eleven. Therefore, when composing poems, he turns to arrange the rhythm according to Chinese character’s vocal features and numbers. In view of realizing alliteration and consonance as well as assonance, which are quite dominant features of English Romantic poetry, Xiang Zhu exploits the similar pronunciation of Chinese characters to realize these effects. This is especially due to *The Rime of Ancient Mariner*, which is one of Xiang Zhu’s favorite works featured with alliteration, consonance as well as assonance. For the purpose of alliteration, Xiang Zhu exploits the phrases beginning with the same pronunciation like “xiāng xìn”, (trust) (Zhu, 1987) “sǐ shén”, (God of Death) (Zhu, 1987). For the assonance, he would like to coinage phrases with similar sounds like “xījī” (hope), “chǒng hǒng” (spoil), “lián mián”(connection).

Also, “rhyme” in Xiang Zhu’s poem performs the responsibility of conveying the poetic meaning, sometimes the intense emotional change or the cheerful and happy feelings, just name a few. He would like to use the prolonged pronunciation of “ang” as the end rhyme in “Dàn Shì Xiù Chéng Gong YīShàng,/ Yī Jīng Guò Qū lè Chūn Guāng”, (While embroidering is done,/Alas the spring time is gone) in “Long Song” (Zhu, 1987). By “ang”, Xiang Zhu in this poem conveys the narrator’s sorrowful and regretful feelings towards his lass. Besides, he exploits the rhyme of “in” in “Shuí Zhī Dào Lián ZǐDe Xīn/ Cháng Dào le Zhè Bān Kǔ Xīn.” (Who knows the seed of lotus, can ever be utmost bitter) (Zhu, 1987). Through Chinese Pinyin “in”, the narrator would like to voice his miserable and suffering experience.

Actually, Xiang Zhu highlights that Chinese Character possesses the feature of ideogram-constitution of Chinese character conveying certain implication. He appreciates “飊” (biāo), indicating fast speed. Divided habitually into two parts, the left and the right, “飊” implies “three dogs are racing against the wind”. Therefore, quite a clear picture takes shape. Embracing such idea, Xiang Zhu injects this usage into his poetic creation and accomplishes many high-qualified poems. Take the poem of “Zhāojūn Coming to the Frontier” for example. Xiang Zhu manages to produce the tranquil and gloomy atmosphere

by the music stemming from Chinese traditional musical instrument Pipa (琵琶). In technique, Xiang Zhu consistently repeats it in the first line in each of five stanzas, "Pipa, my Pipa in accompany" (Zhu, 1987). When confronted with several strokes in this word, people are intrigued to imagine the exquisite and delicate constitution of this musical instrument, especially the winding curves in the word representing the strings in the instrument.

Conclusion

As one of influential new poets in Chinese modern poetry history, Xiang Zhu did impressionistic contribution towards Chinese new poetry due to his poetic efforts in the imitation of as well as surpassing over Coleridge. Admittedly, Xiang Zhu's admiration for English romantic poets and their respectively exquisite skills and crafts have deeply aroused Xiang Zhu's interest and consequently stimulated his conscious or unconscious admiration for them. If Keats is the initial stimulus, then Coleridge must be Xiang Zhu's guide in some specific skills like imagination, subjects, colors as well as sounds. Shadowed in Coleridge's glowing image, Xiang Zhu is not limited within Coleridge's poetic achievements and creatively utilizes Chinese poetic marrows to enrich his composition. Thus, Xiang Zhu accomplished certain kind of Chinese romantic poetry with certain traditional styles.

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How is the Iceberg Theory Demonstrated in *A Clean, Well-lighted Place*

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[Abstract] The Iceberg Theory (also known as the "theory of omission") is American writer Ernest Hemingway's writing style, which is an art of concision, namely, wordy concision and experience concision. Through the concision and deletion the author expresses the voice from the bottom of his heart with minimal amount of words. A Clean Well-lighted Place is one of Hemingway's distinguished short stories, in which we can see clearly how the theory functions in it. This paper tries to demonstrate its function through analyzing symbols, characters and repetitions.

[Keywords] Ernest Hemingway; iceberg theory; A Clean Well-lighted Place; nothingness

Introduction

Ernest Hemingway has gained a worldwide reputation not only for his novels but his short stories. He is a master in writing the short sentence with the swift, terse dialogue. He was awarded the Nobel Prize for literature in 1954 for his "mastery of the art of modern narration". From his writings we can find his unique style, iceberg theory, a classic writing style demonstrating "the art that conceals art". He explained the theory as seven-eighths underwater and one-eighth showing before the readers. Anything the writer eliminates and hides from the readers that can strengthen the iceberg. Hemingway further explained, "If a writer knows enough about what he is writing, he may omit things that he knows and the reader, if the writer is writing truly enough, will have a feeling as strongly as though the writer had stated them. The dignity of movement of an iceberg is due to only one-eighth of it being above water." (Hemingway, 1932, p.192). He also said, "A writer should once write what he wants to say but not speak it." (qtd. Cui & Zhu, 2009).

The iceberg theory is a writing skill related to the art of both words concision and experience concision. The former means to make language as necessary as concise as possible by using the minimum amount of adjectives, metaphors, and even the long sentences, while the latter refers to finite words with infinite meanings. What Hemingway deleted is the world leaving for readers to imagine, and the deletion activates the reader's participation at maximum to follow the writer's thoughts with his own experience and knowledge. It was a different activation from the wordy Realistic writing method and sentimental Romantic writing method. The experience concision was requiring a higher level of recognition from both the reader and the writer. So how to express the complete idea of the writer with the one-eighth part of "what he has to say" is of importance in Hemingway's works. Here we try to find the seven-eighths part of "what he did not say" underwater.

The Iceberg Theory Functions in the Story

This is a big topic, so we just discuss it from the following aspects.

The Title A Clean Well-lighted Place

The theme of Hemingway's *A Clean Well-lighted Place* is nothingness, from which we see the void from the old man's unsuccessful suicide and the old waiter's soliloquy. Actually the phrase "a clean, well-lighted place" caused the same strong emotional resonance to Americans as the Shakespeare's lines

“To be or not to be” caused to the British. It means a refuge for the old people (Mi, 2010). The old man looked for a clean, well-lighted place to drink hard and to drive away his fear. The young man lived confidently and ignored the truth of life. The old waiter seeing nothing optimistically also looked for order and meaning by staying late in the clean, well-lighted café. *A Clean Well-lighted Place* implies the orderly place where the solitary people can drink with dignity. Thus the theme of the story is revealed, namely, human desires for order and meaning in the chaos of reality. The author suggests that man should face the challenge with dignity, fight the battles with passion though life is nothingness and meaningless.

This is a theme story in which Hemingway uses 83 paragraphs and 136 sentences in all. He is a master of the art of words. The words he employs are not only concrete, specific but commonly found and conversational. The sentences he uses are syntactically short and simple with orderly organization and concise expression. Sometimes they are too colloquial and even ungrammatical. The author tells the story by jointing symbols and characters and by repeating the image of dark and the word of nada. Symbols are objects, characters, or colors used to represent abstract ideas or concepts. Hemingway uses symbols to help the reader to gain a better comprehension of what the seven-eighths of the theme underwater that looks like in this story.

The Contrast between Light and Darkness

A Clean, Well-lighted Place is a story of light and shadow. Instead of portraying a colorful world, the writer chooses a story happened at night. The simple but sharp contrast between light and dark made an easier way for the reader to think of the image of death. This is the experience concision. The light symbolizes the comfort and the company of others, while the night symbolizes death. Light is the source of energy and the meaning of existence. It is the hope and enlightenment to human being. It means being alive. At the beginning of the story, “the shadow of the leaves” and “the darkness of night” indicate fear, loneliness and despair, which, as old age, they are the proper nouns of death (Mao, 2000). Reading between lines, we can feel the overwhelming nothingness or nada. There is no hope in the dark, but a beam of light and clearness can comfort the suffering soul. The clean and well- lighted café light can give one peace and solace but it is a temporary refuge separating the darkness of the night from outside. The limitation of the café light is not the natural light from the sun, the moon or the stars. Natural light is the source of energy, and the café’s light is the electric artificial light from the industrial civilization, thus the people obtained is both temporary and incomplete (Wang, 1998).

Café is a place of modern civilization where what the natural-seeking people can find is only the shadow of leaves. The modern people keep building up all kinds of boundaries to keep themselves from the nature, from other people. The so-called modern civilization makes people feel lost like a lonely island in the sea. Hemingway contrasts light and dark to demonstrate the difference between the old man and the young people around him and to reveal the image of nada and the theme as well. The contrasts serve as a symbol showing man’s fear of death and man’s desire for security. The café is a bright place keeping the dark night from the outside, and dark symbolizes the negative side of the modern civilization, the loss of humanity, and even the death. The author suggests that each individual would walk into this dark night, he should learn to live with it, he should acquire the capacity to bear it, and he should find a way out of it (Deng, 2010, p.190).

The Clean and Well-lighted Place

A Clean Well-lighted Place is not a common place. We can see its special from the following excerpts of the novel.

“Each night I am reluctant to close up because there may be some one who needs the café.” said the old waiter.

“Hombre, there are bodegas open all night long.” answered the young waiter.

“You do not understand. This is a clean and pleasant café. It is well lighted. The light is very good and also, now, there are shadows of the leaves.” said the old waiter

After they closed the café, the old waiter murmured to himself, “It is the light of course but it is necessary that the place be clean. You do not want music.”

When the old waiter entered a bar he said to the barman, “The light is very bright and pleasant but the bar is unpolished.”

When the old waiter left the bar he thought that “he disliked bars and bodegas. A clean, well-lighted café was a very different thing.” (Hemingway, 1987,p. 288-291)

From above descriptions, we know that the café must be the place that is bright and clean. The author did not explain why the place cannot be the bar or an empty apartment. The reader can only understand the reason by sharing his own experience with the author. If he has ever experienced depression and loneliness he know that the place should have some fellows sharing the same traumas as companion and at the same time leaving some personal privacy for each other. And it should not have distractions as music. The place here represents order and pleasure (Mao & Gu, 2011). This is the wordy concision. The lack of words makes this story ultimate in flexibility, that is, there are very few constraints on what the reader can image. For the old man the café is not only a drinking bar, but also a symbolic island of refuge from chaos, loneliness, and sleepless nights. For a moment he could forget the old age, the meaningless life, and the impending death.

The oldness is a phase of life which should be evaluated much more on the qualitative aspect than on the quantitative one. The café means brightness, tidiness, pleasant and order for the aged people who cannot find quiet moments in a noisy, over-crowded downtown. We know that the outside world is full of social distractions. From the old waiter’s soliloquy: “You do not want music. Certainly you do not want music.” we see even the music is sometimes a kind of distraction of expressing others’ ideas. This clean and well-lighted place is essential to those who are experiencing existential despair and are looking for the distraction-free paradise. Café here serves as a paradoxical embodiment both of home that offers temporary comfort and of civilized modern place cut off the natural connection between people.

The Three Characters

The three characters are symbols representing people in three different stages in modern society. We know the young waiter, the old waiter and the old man are all nameless. The author intends to let the three people to be everyone in society. There is no psychological description in the characterization, but the reader can feel such feelings as fear and nothingness through their plain conversation. In the story all characters seemed to escape from a thing they fear. The old waiter with no wife fears to be alone in his own room, for his insomnia always keeps him awake in the night. The old man is a deaf which is a physical gift separating him from the outside chaos. But his absolute space and his dreadful power make the young waiter feel uncomfortable and want to get away from him (Su, 2000).

The young waiter, self-confident but selfish, is impatient with the old man who is already drunk. He wants to go home early because his wife is waiting for him to come back. In this sense, he just wants to find a shelter to get some peace in his mind, which he cannot find in work. He cannot understand why the wealthy man commits suicide. He is talkative, complaining all the time. He has no sympathy for the old man and has no care about the value of people’s existence. He is pursuing material happiness and satisfied with this way of living. He, a representative of the naive young generation, has no perception of the

destructive power of the war and still clings to social standards. He lives a life that the society must approve of for his life includes a social meaning endowed by his wife and a material meaning endowed by his bill-paying job. The reader can learn the young waiter's lack of confidence from his external behavior. As he always said "I have confidence, I am all confidence." With only seven words, the young waiter's vivid image was shown on the paper. This is how the iceberg theory demonstrated in the characterization. The young waiter considers his "confidence" - youth and a job as something supreme.

Unfortunately, the youth will fleet and old age will bring nothing but disappointment, and he does not know that his confidence is useless and non-productive. He runs away from the light into the darkness, only to become old and civilized. He has false recognitions that his life is meaningful and enjoyable. Such values he cherishes now as youth, love, passion, will elapse quickly, the despair and "nothingness" approaching instead. The social value system that nurtured the young waiter is imperfect. It never encourages individuals to seek for their own meaningful lives. The young waiter merely listens to his desires, but the old waiter who has experienced the social and cultural customs has a deep understanding towards the old man.

The older waiter, in contrast, is friendly with those who stay late at the café. He is willing to stay as late as the old man wants him to, because he is also "one of those who like to stay late at the café". For his own part, he always sits up because he cannot fall asleep till dawn and he tries desperately to escape from the darkness. Hemingway describes the old man's insomnia as such a trivial thing that he gets particularly short swift. The insomnia is the painless wound of the modern city which symbolizes people's fear of darkness, awareness of life's meaninglessness and their dread of solitude and death. Just as the old man, the old waiter can recognize the nothingness in his life. He is undergoing such heavy life burden that he questions the big separation between the individual and social worlds. In the dark night, the sleepless people are tortured by the boundless pain of nada. Insomnia is an agonizing experience that makes people feel more threatened by the power of death.

The word "insomnia" leaves us an infinite reverie in which we could hear the sound of silence and the sob of the depression, thus providing the reader with the seven eighths of the iceberg beneath the water. He represents the middle-aged people in modern society. He is not as superficial as the young waiter to agree with every social precept, but he is not as indomitable as the old man, either. He is in the second stage of human life. Should he be capable enough to manage to overcome the dark obstacles and to move into the old man's stage? At the end of the story, he said to himself, "it is probably only insomnia, many must have it." The "insomnia" is used to indicate that the old waiter's tough character stands vividly on the paper.

The old man chooses to stay in the bar instead of at home. For him, home is no longer family, for all the members of his family have gone. The comfort from his physical home is only a transient delusion of happiness. No matter how much material wealth he has gained, how hard he has tried to support his wife, his children, he cannot hold happiness he pursues. The old rich man, failing to kill himself, feels life meaningless and spent night in vain by drinking. The old man in this story represents the old people and the people wounded spiritually by the war. The old man is a paradox for he is escaping both from the light and from the darkness. He stays late in a café that was full of light, but he sits in the dark, hidden in the shadow of the leaves. He enjoys the brightness, but at the same time he is afraid of being exposed. This reflects his restless mind. He has undergone the loss of the whole family - his wife has died and he has no child. The old man attempts to escape from darkness through various means including suicide, then he realizes that the nothingness of death is the only permanent escape (Guo, 1994). He is rescued by his

niece who saved him not for love but for her religious belief, according to which his action is sinful. But the old man believes in neither religion nor social principles. Needless to say, the old man bears many resemblances to Hemingway himself. Hemingway is a representative writer of “the Lost Generation”. He was a hero in his youth, but he lives his miserable life in his old time.

During the war time, he was sent to the front as a journalist. He was injured so heavily that 237 steel fragments were taken out from his body during the operation. He survived through 3 car accidents and 2 air crashes. For such a hero, what would be left for him when he was an old man? His daughters and wife died tragically, so he can never really get hold of happiness no matter how hard he tried. His days of retirement are empty and meaningless. He has experienced so much existential fear that he cannot stand living in a vacant life any longer. All precious belongings he once cared for has gone. For him, life’s nothingness is just as a fruitless tree after many years’ laboring. He has realized the futility of life but he decided to live it with dignity. Thus we should look at him from a new perspective that he is now a strong man who regains the dignity of life, who is now not afraid of death or of anything, and who can accept whatever life would grant him (Zhang, 2012). The old man is strong enough to carry on the normal burden of life. Facing the cruel reality, suffering the heavy loss, he lives decently and peacefully. Though he is doing nothing now, that does not mean he is a coward. He has been fighting against the fate through his lifetime. Now he understands that every action would lead to failure, but his dignified existence under the great pain strongly strike back against the hostile nature, the cruel reality.

The Repetition of Nada

Contrary to his minimalism and simplicity, Hemingway uses lots of repetitions in this story such as the repetition of the word “nada” which is the Spanish word for “nothing”. No one would ignore the long monologue of “nada” in this story. “nada” means no hope, no closeness, no truth or meaning in life. This is the reason why the old man commits suicide. “Nada y pues nada y pues nada.” means “Nothing and then nothing and then nothing.” in English. The repetition of “nada” leaves us a picture that we living creatures are drowning in the sea of nada. It also serves as a classical example of the iceberg theory in this story. It is the inner monologue of the old waiter. With so many nada’s, this part highlights nothing. Even without understanding this whole paragraph, we can get the meaning of nothingness directly. And we can feel the desperate feeling as the old waiter felt it. But the old waiter meditate nada in his prayer, as we all know, prayer is often connected with God. The word “nada” comes into prominent use, which replaces such divine words as Father, Heaven, Amen, etc. It demonstrates his realization that religion doctrine cannot add meanings to one’s life as social precepts can’t fulfill individual mind. The repetition of nada highlights the theme of nothingness more profound and lasting than omission. This repetition well illustrates the function of iceberg theory from which we can perceive the theme conveying the most thoughtful meaning with the least words. So when the whole language style is simplicity, the using of repetition can easily catch the readers’ attention and achieve the effect of reinforcement.

Conclusion

From the above analysis, we can see the iceberg theory is a writing style with which Hemingway makes the writing an art of expression. Through such symbols as the shadows of leaves of trees, the light, the tidy café, the characterization of the three people, and the repetition of nada, we see the author’s view of the world and his attitude to life. In this short story, Hemingway mainly uses the art of concision to achieve the effects of the iceberg theory: wordy concision omits the excessive modifiers of the sentence, while experience concision enlarges the spiritual world of the readers. Each character has a different

standard towards life, representing the different maturity of their life stage. These three men display three stages in human life both synchronically and diachronically. The word “nada” is the basic symbol of the story that reinforces the theme of the story. The characters’ different reactions to the darkness and their attitudes toward “nada” are the iceberg beneath the surface. Hemingway views life as a battlefield where everyone will be eventually wounded and doomed to lose. He may emphasize that one should act with grace under great pressure.

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A New Teaching Model of Selected Reading in American Literature Course Based on Constructivism

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[Abstract] The paper presents the usual problem that junior and senior English major students will lag behind in their spoken English. The main reason is that in the last two years they rarely have chances to speak in the traditional --teacher-centered classroom. Then, it offers the solution to the problem. That is the application of constructivism to teaching selected reading in American literature course where presentation, group work (talking about the text to find the problem and trying to find the most reasonable answer), report and discussion are involved in the class procedure. On the basis of such a practice in this class, the students will find it a most encouraging and efficient way to keep their speaking ability and literature teachers will find it a most active, interesting, informative, instructive and satisfactory class.

[Keywords] Constructivism; selected reading in American Literature; a teaching model; facilitator

Introduction

Background

The students of the English Department where the author has been working in the Northeast Normal University have been taught in a communicative method when they entered college because they have received CECL classes in a communicative way for even eight periods a week since a Sino-British cooperation project was started in the early 1990s. In their first two years, they have eight period CECL classes every week. Besides these, they also have oral lessons – two periods a week for the first two academic years. With the innovation of the teaching method in the first two grades and with the class observation and tests, it proved that the students in the department where the author has been working could reach the highest peak of their speaking ability when they finish the first two-year schooling. But with the increase of their grade, their speaking ability would decrease. This is a problem. The reasons after the observation, study and analysis have been found out. There are two reasons for this.

First, there are too many practice classes in lower grades vs. too few practice classes in higher grades. Second, all the practice class teachers in the department where the author has been working have adopted and experimented with the communicative teaching method, so in their classes, students in the first two years can have enough time and opportunities to participate in the spoken activities. There is a saying “Skill comes from practice and practice makes perfect.” Therefore, after two years of such a kind of practice, the students in the department can speak perfect English especially in fluency when they have completed the first two school years of the communicative-way education. On the contrary, when the students come to the junior and senior years, they have no practice classes (no CECL classes and no oral English lessons) and they only have British literature, American literature, linguistics, survey of Britain and America, writing, translation and advanced English etc. Almost all of their courses are traditionally taught. For all of these classes, the type of class activity is still teacher-fronted explanations based on the texts and the teachers’ lesson plans. This approach cannot leave any space for speaking practice. As a

result, when the students have finished the last two years of schooling, when they are leaving college, they find that their speaking ability is no better than those two years before.

In order to solve the problem, as an American literature teacher, the author tried her best to improve her teaching, especially my teaching approach to provide the junior and senior students with chances to speak in class. Another reason to do this which should be mentioned is that the students are all used to the communicative teaching method, thus the further reform of the teaching approaches for the junior and senior students are to be conducted immediately.

Questions Raised

Based on the above condition, the following questions are put forward. How shall constructivism learning theory be applied to teaching selected reading of American Literature? What effects will it bring to the teaching or to the class or to the students? (Will it really provide the students – junior or senior English majors with more chances to talk or speak in English?)

This paper presents an account of a new teaching model of selected reading in American literature course that is not taught in a traditional way. In such a classroom, the class is not dominated by the teacher's only speech, but controlled by students' activities with the teacher's guide, instruction and added information and explanation. In fact, it is an action research on application of constructivism learning theory to the teaching class of selected reading in American Literature.

Constructivism Learning Theory

“Constructivism learning theory is a philosophy which enhances students' logical and conceptual growth. The underlying concept within the constructivism learning theory is the role which experiences-or connections with the adjoining atmosphere-play in student education.” “The constructivism learning theory argues that people produce knowledge and form meaning based upon their experiences” (Joyce & Calhoun, 2004, p. 12).

According to *Models of Teaching* by Bruce R. Joyce, Marsha Weil, and Emily Calhoun, the process of learning is that of the construction of knowledge. In the process of learning, a person's mind stores information, organizes it and revises previous conceptions. So learning does not mean a process of taking in new information, ideas, and skills, but it means the new information or new material is constructed for another time by the mind.

According to the book *Models of Teaching*, “knowledge is not just transmitted to the student by teachers or parents, but inevitably has to be created as the child responds to the information in the educational environment” (Joyce & Calhoun, 2004, p. 12). So the teacher's role is very important when the author wants to apply the constructivism learning theory to her teaching. The teacher will not give a lecture like the traditional method of teaching; he will function as a facilitator. In such a class, the students are exposed to all the information, data, primary resources and the ability to interact with other students. The teacher's role is to assist students, guide them, and encourage them until they come to their own understanding. So it is not a teacher-centered classroom; it is a students-centered classroom. It is a new model of teaching compared with the traditional teaching method. In the classroom, the teacher should start asking questions instead of telling.

The teacher should converse with the students continuously, creating the learning experience that is open to new directions depending on the needs of students instead of giving the answers directly to the students. The teacher does not make the students rely on the information given by the teacher and accept

it as truth; the teacher just gives guides like a mentor, a consultant, or a coach. Finally the students come to the conclusion on the own instead of being told by the teacher.

Methodology

More accurately speaking, it is not just one action research. Here the author, as a university teacher teaching the selected reading of American Literature, has practiced the constructivism learning theory in her teaching for several academic years. Usually the subject is the senior English majors in the English Department of Northeast Normal University. For some academic years, the author has been in charge of two classes in either of which there are about 27 students. For other school years, the author has been in charge of the whole grade – usually about four classes of the similar size. The practice lasts two semesters of the senior year. Usually the students have three periods for this course each week. They totally have about 80 periods of selected reading of American Literature in their last year because in this year they usually have two -half-term classes. As normal university students, they usually have to practice teaching in middle schools for about two months in their seventh semester and they spend about six weeks in their eighth semester finishing writing their graduation papers.

Therefore, it is not just one action research, for it has been repeated for many times. By and by, it has become a teaching model. This new teaching model is quite different from the traditional teacher-centered type of class. It is half students-centered and half teacher-dominated. The whole procedure is completed by active involvements of the students. The class procedure is as follows.

Presentations

For every piece of literature, the lesson used to start with introductions. The teacher would introduce the author and the work to the students. But in the new teaching model, the students are asked to read the selected piece of literature before class and to consult materials about the author and the work to prepare for the presentations in class. So when the teacher declares the start of the work, every one of my students will try to be the first to introduce the author, to talk about the importance of the author in American literature and the special features of his (her) writing. (One point should be mentioned here that as a rule, students' involvements are recorded as a part of their final score. So it is one way of assessment.)

During their presentations, the teacher can communicate with them in an interactive way. For example, the teacher can confirm something or question something if the teacher feels what the student is saying unclear. After the presentations by the students, the teacher will add something if the students' introduction is not complete or the teacher will point something important if the students have not emphasized that. Usually the teacher just summarizes the work briefly. After that, the teacher will check if the students have read the text or not. The teacher asks the factual questions about the text orally and the students answer them sometimes in a written way if the teacher collects their answer in paper and sometimes in a spoken way in class. And then they move to the next step.

Group Work and Discussion

Raising questions.

After presentations, the whole class is divided into several groups. Four, five, or six students form one group and start their discussion. The task of each group is to raise one or two questions from the text for other groups. (Because they finished British literature in the third year, now most of their questions are in appreciation, not in understanding.) So they all start talking about the question they will put forward,

trying to offer the best quality and the most difficult questions to the others. (At this moment, perhaps they themselves do not know the best or correct answer to their own question. If the question at the beginning puzzles them, it is more challenging.) Several minutes later, one from each group will go to the front to write the question on the blackboard. When all the questions have been numbered and put on the blackboard, another step will begin.

Finding answers.

The group discussion continues. While looking at all the questions on the blackboard, they are discussing them one by one, trying to present all their possible and reasonable answers with supporting details according to their own understanding and trying to reach agreement in each answer. In particular, at last, each group has to put emphasis on their own question because they will be responsible for the most reasonable answer to their own question later after next step--class discussion (report work).

Report Work and Summary Discussion

When all the groups have finished their discussion for one question, students will be asked to put forward their ideas on it. Then one student is selected from each group to report their discussion to the whole class. (Everyone is eager to report their work because the times they speak in class will be recorded as a part of their grades.) But this time, the host group waits for the other groups to air their answer to the question the host group has raised. After the report work, the representative from the host group will conclude the report or make some comments or tell the whole class the most appropriate and the most reasonable answer they believe if they think the answers other groups have put forward unreasonable. At this moment, the teacher, as the guide, must make comments or give explanations to the question. (Here it should be mentioned that during the report work, students converse with each other in an interactive way. At the same time, the teacher should not be a stander-by.) Do not forget that the teacher should be the first responsible person for explaining all the questions or puzzles in the classroom. When all the questions students raised have been discussed, the teacher will supplement some questions the teacher thinks important and the students should master in this piece of literature. Then another round of group discussion starts and another round of report work resumes. The teacher involves in the report occasionally. As a result, report has changed into summary discussion. Of course, the teacher's comments or explanations are indispensable, too.

Findings and Conclusion

Based on the repeated practices of several years, it is discovered that the new teaching model not only stimulates the students' interest and enthusiasm for the class, reaches the teaching aims, accomplishes the teaching task for literature course, but also polishes the speaking ability of senior English major students, which is the by-product of the action research. Of course, the findings are based on many classroom observations, many interviews and many questionnaires of many years.

In the class of the new teaching model, all the activities and assessment criteria are designed to encourage and stimulate students to speak and their active participation. Therefore, students and the teacher have to admit that it is an encouraging and efficient way to keep their speaking ability in fluency and even improve it especially in accuracy. Although the teacher has to spend more time in preparing a detailed lesson plan because the students' questions in class cannot be thoroughly predicted and expected, the teacher still feels it worthwhile and deserved, for with active involvement of students, the teaching

task can be completed in a lively and challenging way. The teaching aims are reached and students' speaking ability has been polished. Besides these, it is also an interesting informative and satisfactory lesson.

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Donne's Sense of Patriarchal Ideology in *Songs And Aonets*

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[Abstract] Donne's sense of patriarchal ideology is fully revealed in his description of women. In many of his poems, women's images are distorted and dehumanized. They are regarded as objects and tools that are inferior to men and their images are sometimes obscure and speechless which reflects Donne's negative attitude to women. The reason for Donne's patriarchal ideology is the influence of the traditional ideas, his life experience and his consciousness of anti-literature tradition. The study on Donne's sense of patriarchal ideology is not only helpful for us to understand Donne himself, but also beneficial for us to understand the society of his time.

[Keywords] John Donne; women; sense of patriarchal ideology

Introduction

In Donne's metaphysical love poetry, he expresses his unique view on women and love. Although Donne sometimes appraises women in a positive way, it doesn't mean he could get rid of the traditional ideas which regard women as subordinate objects. The beautiful description of women and love is actually based on Donne's strong consciousness of male dominance and the will to control women. In fact, in many of his poems, he puts women in a subordinate position and distorts their characteristics and sometimes, he even despises women directly, which reflects his strong sense of male dominance. This paper tries to analyze Donne's completely negative attitude to women and the aphasia of women in Donne's poetry in order to give a deep research on Donne's consciousness of male dominance.

Women in Donne's Eye

In the traditional patriarchal society, men always put women into a subordinate position and they also propagandize the idea that female is inferior to male. This thought is called the Biological Essentialism, because it is based on the biological sex difference which is impossible to change for both men and women. From the traditional point of view, male is strong, rational while female is regarded as soft, sensitive and obedient. In fact, these characteristics are created by the male rulers who intend to maintain their dominant position. Influenced by those ideas, Donne shows his contempt towards women. Generally, he disparages women by regarding them as object or even a tool.

Regarding Women as Object

George Parfitt argues that Donne has a strong tendency to reduce women, to simplify women into "objects of contempt, stereotypes, objects for conquest" and that women have "no imagined qualities except negative ones and being useful mainly as the object of mail wit" (Parfitt, 1989, p. 36). Women are defined as secondary and monotonous. Indeed, there are so many verses which expose Donne's discrimination and prejudice towards women. Women in "Community" (Smith, 1971, p. 48) are nothing but "fruit" whose kernel is eaten and whose shell is thrown away.

If then at first wise Nature had

Made women either good or bad,
Then some we might hate, and some choose,
But since she did them so create,
That we may neither love, nor hate,
Only this rests, All, all may use.

In the speaker's eye, women are useless, and they are like toys which could be chosen and abandoned freely. At last, this contempt towards women develops to the dehumanization of women which deprives their right as human beings.

But they are ours as fruits are ours,
He that but tastes, he that devours,
And he that leaves all, doth as well:
Change loves are but changed sorts of meats,
Who doth not fling away the shell?

The poet here describes women as shells, who have no feeling, no value, or no status. Men can possess them as fruits and also throw them away as shells. With no right, women should be always obedient to their male masters. This a real picture of that society in which women are sold and bought as commodities. In another poem "Confined Love" (p. 49), women are described as even inferior to animals and birds which can enjoy more freedom of love:

Are birds divorced, or are they chidden
If they leav their mate, or lie abroad a-noght?
Beasts do no jointures lose
Though they new lovers choose,
But we are made worse than those.

The woman speaker in the poem puts herself in a position lower than that of a dehumanized state, worse treated than animals. Even animals have the right to choose their lovers, but women have no such right and they must behave according to the rules and regulations of the patriarchal system. If not, they will be seriously punished even killed.

Regarding Women as Tools

When talking about women's value, Donne always simplifies them as sex tools for men. Women are not allowed to have any feeling or conditions. Once men are satisfied, women become useless, just like the shells in "community". The speaker's will to possess and control women is stronger in "To His Mistress Going to Bed" (pp. 124-125). Donne vividly describes the process of "going to bed":

Off with that girdle, like heaven's zone glistening,
But a far fairer world encompassing.
Unpin that spangled breastplate which you wear,
.....
Unlace yourself, for that harmonious chime.
.....
Off with that happy busk, which I envy,
.....
Your gown going off, such beauteous state reveals,

.....

Off with that wiry coronet and show

.....

Now off with those shoes, and then safely tread
In this love's hallowed temple, this soft bed.

.....

Licence my roving hands, and let them go
Before, behind, between, above, below.

A series of verbs of "off", "unpin", "unlace", and locative prepositions of "Before", " behind", "between", "above", and "below" make a picture of the man's possession of the woman and this satisfaction gives the speaker great happiness.

O my America, my new found land,
My kingdom, safest when with one man manned,
My mine of precious stones, my empery,
How blessed am I in this discovering thee!

Here the male speaker take woman as his newly-found land and his kingdom, in which way he commits his desire to conquers and control. So the speaker's happiness does not come from the love of the woman, but from his satisfaction of the power to possess. In the speaker's eyes, women are only the tools to commit their desires and they have no real value. Even they are compared to precious stones and newly-found land, it doesn't mean they are priceless treasure, because there will be more other "precious stones and newly found land" waiting for them. The strong sense of male dominance in the poem implies the low status of women and men's rough control of women.

The Male's Domination of Discourse and the Female's Aphasia

The language is the primitive impulsion from spirit and the foundational essence of human beings. Civilization and culture depend on language. Heidegger once said: "The language is the existence homeland" (My translation, Heidegger, 1991, p. 6). If the human beings do not have the right of discourse, there will be no way of catharsis for all their emotions and desire. But the right of discourse is dominated by the male rulers. With the male-dominated language, women have been trapped inside a male "truth".

In most of Donne's love pomes, there is no voice of women. Women are always silent and their images are unclear, just like those in the above poems: "A Valediction: forbidding Mourning", "The Indifferent" and "To His Mistress Going to Bed". The three poems are full of men's orders and commands but no reaction of women, which are good examples for feminine aphasia.

There has never been a concrete woman image in Donne's poems, even when he praises love and the happy time with his lover. In "Sun Rising", the speaker compares the sun with his lover's eyes. He thinks that the sun light is not so bright as his lover's eyes: her eyes even blinds the sun, so in the speaker's heart, her lover is the most beautiful one. But even in this case, there is still no image of his lover. The only description of the woman is: "I would not lose her sight so long" (Winny, 1981, p. 129). What is the concrete sight? The poet never mentions. The whole poem is full of sweetness and happiness felt by the speaker, while the woman is hidden behind.

The woman image is described by the male speaker, and she is unclear and distorted. What's the real situation and what's the true feeling of the woman? There is no objective answer, because the woman has no right to speak in the poem. In the Flea, the dominant and leading voice is that of the speaker. He tells the listener (a lady) how little she denies him, for the flea has mingled their bloods. The reader couldn't know what the lady really said. All the information is supplied by the male speaker. According to his inference, the reader is easily to stand on the man's side, and they will also think that the woman is too cruel. However, it is not difficult to discover that the whole story is told by the man and the female has been at the silent condition.

The Formation of Donne's Attitude towards Women

The Influence of the Traditional Ideas

The intense male power consciousness in Donne's poetry is connected with its social background. In the traditional British society, a woman is inferior to a man. Men keep the leader's position while women have low status; they are just purely property and the tools of the male masters or the masculine family's. The common law and church rules make strict orders for the female, and there is no opportunity for them to express freely. The female who constrained in this condition gradually became used to it and endured silently, thus the rights of discourse is also eliminated. Although in renaissance period, some people start to accept the view of humanities scientist Mole, that both men and women are suit to study knowledge so as to promote understanding, the ingrained treatment of women as inferiors was still imprisoning people's mind. Law in that period favored the male obviously, the female has been eliminated nearly all the right. Woman is father's property before the wedding, and after marriage she is her husband's property.

This kind of situation reflected in the literary works: female is divided by male writer into the angel and the monster woman images, according to the male dominated society's standard. Those who accept traditional sex role, humble, amenable, loyal to the male and scarifies for the family are defined as the good woman or the angel; on the contrary those who do not follow the traditional woman morality standards, dare to revolt against, and threat the male power, are defined as bad women. As a male writer, Donne is influenced by this traditional idea inevitably. The female who are blamed and criticized in his work mostly belong to the above-mentioned monster women, and the thorough denial of women as well as the elimination of the right of discourse of women rooted in the idea that women are inferior to men.

The Influence of Donne's Life Experience

Another substantial reason for the formation of Donne's strong sense of patriarchy ideology is his Catholicism complex. Donne was born in a rich merchant family in London, and all the family members believed in Catholicism. He received good education when he was young (once study in Oxford and Cambridge), but did not attain the degree because of religious family background. Afterward, he entered the Lincoln law school to study law. In this period he traveled in Europe for pleasure, and was engaged in the game of love. Then he won the recognition of imperial jade seal Minister Tomas Iraq Girton (Thomas Egerton) because of his overflowed talent, he got the work as secretary of Girton from 1597 to 1601 (Winny, 1981, pp. 12-21). Donne had utility ambition at that time and also created massive parable poems, elegies, lyric poetry, and a few prose style letters.

However, while Dunne was successful in official career, his life was disastrously attacked by the meet of Anne Mole and the unification of the two. George Mole announced that their marriage was

invalid, and requested Iraqi Girton to relieve his secretary. Afterward, Donne was put into prison, and this imprisonment killed his official career thoroughly. In the following years, his condition was worse: the implication of numerous children, the depressed and constrained mood as well as life under subjugation, and Donne was once unable to recover.

Although fate plundered so much, Donne was still unwilling to give up his ambition. However, if a Catholic wants to obtain status in an Anglican society, he has no way but to attach powerful officials in Anglican Church. This caused his innermost contradiction and confusion. Under the formidable pressure of James 1st, Donne finally took the oath to work in Anglican Church in 1615 and won Paul's dean's throne in 1621, until died (pp. 21-25). Catholicism's religious doctrine, based on the patriarchy, has strict division on male and female. God is supreme and its sex is male, thus the important priesthood must be held by male in church. It is impossible for Donne to be separated from this kind of deep patriarchy idea as a faithful Catholicism believer. Certainly, from the frustration he learns that he must adapt to the requirement of male power and the standard characteristic of the masculine, including social moralities for feminine. All these factors promoted Donne's intense male dominance consciousness as well as prejudice and the discrimination to the feminine.

The Consciousness of Anti-Literature Tradition

Donne's consciousness of male dominance is the embodiment of his consciousness of anti-literature tradition. It is well known that the vogue of Patriarchan love poetry prevailed in England, and most poets tended to think in the same way when they wrote love poems. In their poems, the lady is blonde, chaste, and cruel; the lover is supposed to love for years on end, though his love is one that will never be consummated; the lady is always presented in an idealized and unrealistic way.

Donne is unusual. The stereotyped pattern is unable to satisfy Donne's quick-witted mind and the colorful expression demand. He has carried on a bold innovation, particularly in poetry subject. In Donne's poetry, one cannot find the traditional description of the "lily hands" of a lady who controls a man's life. A kind of realistic attitude takes the place of the romantic feeling expressed by the sonneteers of his time. The romantic thought and feeling vanishes almost altogether in Donne's poetry. Donne thinks of women realistically, treating them as they are, instead of making them a romantic symbol in which way women are not so perfect and they embodies some unendurable shortcomings. The male speakers rise up and become the masters. Donne distorts the women image intentionally to show his consciousness of anti-literature tradition.

Conclusion

With the unique thought and the creative writing characteristics, Donne brings the profound enlightenment to the posterity. He praises love and women in some of his poems, however, influenced by the social background and personal experience, the traditional idea that women are inferiors to men has been rooted in his mind, therefore in his poetry he holds double views on women, and in many of his poems he completely denies women. In addition, the female suffers a lot from the aphasia, with no right to speak, and their images are also unclear. All these indicate Donne's feminine discrimination and his will to challenge the Petrarchan tradition. The study on Donne's consciousness of male dominance is worthwhile, because it is not only helpful for us to understand Donne himself, but also benefit for us to understand the society of his time.

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On the Thematic Evolution in American Children's Fantasy

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[Abstract] *Instead of following the historical timeline in introducing modern children's fantasy in America, this paper seeks to trace its development in terms of the themes evident in the imaginative works so as to offer a new perspective in their appreciation and to better understand the social and historical significance of this oft-called "escapist" literary form. Starting with protagonists' exploration for inner perfection, children's fantasy has gone further to write about conscious fights against evil forces either inside or outside themselves, and self-reflection brought about by inner conflicts, each representing a variation of the eternal struggle of good and evil.*

[Keywords] *American children's fantasy; themes; good versus evil; virtue; evolution*

Introduction

When it comes to fantasy, more consensuses have been reached on its central theme than on its definition. Ursula K. Le Guin (1992) pointed out that "fantasy is the natural, the appropriate language for the recounting of the spiritual journey and the struggle of good and evil in the soul" (p. 64). Pamela S. Gates (2003) later confirmed this idea by saying that, "fantasy literature ... springs from the human need to understand the struggle of good versus evil" (p. 2). It follows that the struggle of good and evil stands tenably as the primary concern of children's fantasy, however, this is no reason for ignoring the adaptations the genre has made over time in history to demonstrate and tackle problems emerging in different times. In America, where children's fantasy is generally agreed to have begun with the publication of L. F. Baum's groundbreaking novel *The Wonderful Wizard of Oz* in 1900 (Nikolajeva, 2012), the genre can by no means be exempted from such a change. Different social ethos witnessed a noticeable variation in the thematic concern, which is briefly classified into three groups for further elaboration.

Self-Awakening of Innate Power

Baum's whimsical book has established fantasy as a formal genre amid the prevailing realistic tradition and breathed fresh air into then religious and educational American children's literature. As a result, during the first few decades in the twentieth century till the end of the Second World War, American children's fantasy has experienced a relative renaissance. The tradition of whimsy has continued in Elizabeth Coatsworth in the 1930s and in James Thurber in the 1940s-50s (Martin, 2009). Apart from the interesting and exotic stories they present, what they also share is the belief in the innate goodness in children. Characters are thus shaped as fundamentally kind, capable of goodness. Accordingly, the struggle of good versus evil in this period has taken the form of inner perfection. What the protagonist pursues turns out to be the way or means to make him or her into a full-fledged creature. The quest or adventure renders a projection of the journey inside to overcome personal weakness or inner struggle with the evil ideas or qualities.

The Wonderful Wizard of Oz describes the heroine Dorothy's adventure in a foreign country with unexpected challenges. Along with three companies, she has to surmount one difficulty after another for

the sake of wish fulfillment: Dorothy's going back home, Scarecrow's brain, Tinman's heart and Coward Lion's courage. On the way to the Emerald City of Oz, the much sought-after quality has become self-evident in the characters performing the formidable tasks. Scarecrow establishes itself as the think-tank and commander whenever the group is cornered in crises; Tinman turns out loving and sympathetic as is seen in his tears of sadness over the loss of a beetle and tears of joy at being rescued by Dorothy; and the Lion proves to be gallant and determined in face of danger. They are powerful in their own right, yet ironically they are ignorant of the power already endowed in themselves just as Dorothy stays in the dark all the way about the magical power of the silver shoes she has on herself on the first day in the Land of Oz. The false empowerment from Oz is nothing but a ritual to assert or awaken the quality and power living within, which they are capable of from the very beginning of their creation. Moreover, the three qualities have appeared to be what Dorothy lacks in returning to Kansas. Whether it is a coincidence or a carefully-planned arrangement of the writer is not the issue in question here. In fact, what readers do see is that Dorothy grows from a vulnerable and helpless girl taken care of by her fellows into a smart, caring and courageous "savior" to rescue and restore her "followers" to power. Psychoanalytically the three friends live as three projections of her inner self (Nikolajeva, 2012). The outlandish travel in the foreign land is somewhat a "pilgrimage" taken to internalize the virtues and power essential to humanity, and gain competence to cope with life.

This vein gets continued in *The Cat Who Went to Heaven* (1930) by Coatsworth, in which the personified cat in a way resembles the image of children, who breaks the traditional stereotype of cats as cursed, superior creatures disrespectful to the Buddha to win a place in the presence of the Buddha and enjoy the blessing with its exceptionally proper behavior characteristic of sympathy and understanding, plus his loyalty and homage to the Buddha. The inner rehabilitation seems quite rewarding in that the reconciliation with the Buddha may guarantee the access to Nirvana, from which cats are often barred for their ill behavior. James Thurber's *The White Deer* (1945) fosters the faith in love by imaginatively portraying how a princess transformed from an enchanted white deer sets three princes on different tasks to decide which one to marry. Each task poses a test to their qualities in some aspects, with the final test to see their faith in love. The story with various quests epitomizes the questions and doubts showering upon human virtues, and concludes with the conviction that love is still inherent in mankind.

Children characters portrayed in fantasy books of this period appear to be unconscious of their potential power, which lies in hibernation waiting for the waking call from a great challenge or test.

Self-Affirmation in a Torn Struggle

After the Second World War, the victorious United States suffered civil turbulence at the nationwide counterculture movement, whose influence directly continued into the 1970s and is to some extent still felt today. The rejection of conventional social norms of the 1950s, the movement involved the youth as the bulk, who went against their parents' cultural standards and vehemently condemned social injustice. Social evils like racial segregation, sexual suppression and the Vietnam War incited contempt and indignation as well as demonstrations and protests. The Hippie culture may best represent the practice and mentality of the youth back then. Faced with a lack of proper means in pursuit of a hoped-for ideal, they were forever torn between their noble dream and the grey reality. The passion got repressed, ambition frustrated and blueprint falling flat. This lone fight won little support and understanding from the adult community, where deceit, criticism and oppression had monstrously twisted the nature and image of the young, and confused the innocent minds about the justice of their revolutionary cause.

Ironically, children's fantasy in America during this time thrived on such an unpropitious context. While some scholars argued that fantasy provided the best way for children to escape from the disheartening reality and doomed failure to indulge in their beautifully-woven reveries, it would be abusive and presumptuous to ignore the social concern keenly expressed in the fantastical works, which in an era marked by cultural disturbance and political sensitiveness offered the best outlet for the expectation and ideal they fell short of. Therefore, fantasy has instituted itself as the powerful vehicle for their political belief and, more important, self-affirmation in the face of unfounded charges from the adult world. Amid such a turmoil, where everything positive is obliterated and the nature of children distorted, what will become of children? Fantasy has, to some extent, become the most devoted spokesman and safeguard of the power, innocence and virtues of the young as well as a sagacious guide to the young entangled in dislocation and disillusionment. Yet what merits notice here is that the inward perfection in the first half of the twentieth century is replaced by outward affirmation in direct external confrontation with the evil, with regard to the harsh reality and arduous task before the young in this particular historical age.

Quests and adventures taken gradually dawn on the hero that the evil creature he came into battle with is no other than an incarnation of the inner weaknesses. He stumbled all the way through trial and error only to discover the holy mission is just to restore himself to wholeness and to be the true self. By recapturing the traditional virtues in children, that is, confidence, courage and wisdom in their defeat of the evil, fantasy brought the missing parts together to form a full being, and materialized a new understanding of oneself. The triumphant tone omnipresent in the fantastical works compensates for the debacle in real life and boosts the morale to press on in spite of permeating darkness.

Ursula Le Guin's *A Wizard of Earthsea* (1968) in her famous Earthsea cycle is a good case in point. The young gifted wizard Ged accidentally released the shadow by summoning the spirit of the dead. From then on, the shadow followed him everywhere and tortured him in the depth of despair. His flight from the shadow, his quest for the shadow and his fight with the shadow unfolds a picture of his mental development and spiritual growth as the shadow turns out to be nothing but a part of himself, his spirit of death, conventionally comprehended as a dark and evil force. Upon their confrontation along "the coasts of death's kingdom", when they both meant to destroy each other by saying the name "Ged" at the same time, the scuffle miraculously brought Ged into a "whole" being. He and the shapeless shadow finally had the final reunion and became one. The entire story with the shadow symbolizes a quest to retrieve a missing part of oneself by reconciling the two halves to achieve a whole true self.

Terry Brooks' Shea in *The Sword of Shannara* has a similar profile. The mock-Tolkien book engages the hero Shea in a mission similar to that of Frodo Baggins in *The Lord of the Rings*. This half-Elven child, the last descendant of the Elven King, Jerle Shannara, accidentally learns that he is the only one capable of wielding the Sword of Shannara to destroy the evil Warlock Lord, who has waged wars all over the land. When he finally comes into its presence, he is acquainted with the true power of the sword—to confront one with the truth about himself. Warlock Lord's physical immunity to weapons crumbles at the disclosure of the truth about himself as a mortal being, hence his doom. Likewise, the magical power of the sword also brings the truth about Shea, as is evident in his intelligence and intrepidity in their duel. The growth from an ordinary town boy into a dauntless fighting hero proves he is worthy of the Shannara family and fully exhibits his potential and feats. The common and the noble, the weak and the tough, the prosaic and the valiant, all these are discernible in Shea. With the other heroic half coming alive, the initiation was finally complete.

Other works such as Natalie Babbitt's *Tuck Everlasting* (1975), Norton Juster's *The Phantom Tollbooth* (1961), Peter S. Beagle's *The Last Unicorn* (1968) and so on follow the trend but in a softer and milder vein, in that the protagonists generally turn a blind eyes towards the joy and color of life and finally overcome the boredom to appreciate the beauty of real life and gain vitality in body and spirit. The imaginary world does not lead them astray; what they have experienced in the fantastic place or world offers insight into aspects of real life or themselves so as to achieve a complete understanding or an epiphany about the situation as well as himself or herself.

The booming market of fantasy in this period not only captures children's living crisis with their torn selves, but pushes the development of the fantasy genre, which will explode into full bloom in the following age.

Self-Dignity Reasserted in Exploration

As time progresses into the late twentieth and early twenty-first centuries, the age of knowledge explosion has launched a wave of technological innovations. Children come into contact with more new inventions. The great influx of information with the spread of television and computer is alleged to have deprived children of their independence and freedom, and thrown children into an unfathomable abyss of uncertainties, hence the cry of the death of childhood. Moreover, prospering thoughts like Sartre's existentialism, Derrida's deconstructionism, etc., wrought dramatic changes in human mind, and call on people to question and reconsider the present life, and to reflect on the meaning and significance of one's existence. Children's life and spirit seem to be in such a grave crisis that measures should be taken to save them from the fall, which is again shown in fantasy, where this plight in life is captured and fought back with strong determination and bitter fights to reassert the dignity.

Therefore, fantasy in this period takes a different road from the outright affirmation of the innate goodness of children in the past, to thrust children in front of uncertainty and perplexity to face a troublesome or somewhat difficult life and to learn to cope with it. Normally the fantastic encounters metaphorically represent the obstacles or problems looming in the real world. The children are usually left on their own to probe into the world, to grapple with the challenges and difficulties and in the end to prove his worth and value with refreshed faith and wisdom to move on in life. The purpose unveiled and significance well comprehended, the young protagonists finally become hopeful to turn a new leaf.

The Grace children in Holly Black's *The Spiderwick Chronicles* are quite typical of such a situation. Mallory, Jared and Simon are three ordinary children without any superpower; the time and setting easily evokes association with the contemporary American society. The fantastic world is just around them when they move into their new home, the decrepit Spiderwick Estate. All the children are having a hard time getting over their parents' marriage failure, yet the strange things happening in the old and mysterious house bring these sensitive children into the discovery of an invisible world surrounding the old Estate. Their intrusion into this eerie world inhabited by invisible goblins and faeries enables them to acquire the ability to see and to understand something that is so weird and so different, which further opens up their mind as well as their heart. Threatened and enraged by the hideous ogre and tyrannical ruler Mulgarath, the children realize the power residing in each of them, and also the fact that they must rely on each other and get united to get rid of the enemy and rescue their family members.

The cooperation during the fight fully demonstrates the possibility of overcoming individual differences to appreciate and care about each other. In fact, the invisible creatures exist to imply that dangers are always lurking and imminent around teenagers, whether you see them or not. Growing-up is a

matter of constant fight against them. And then, the process to break free from the evil and to restore peace in spite of great peril could be interpreted as a metaphor of their efforts and struggle both physically and emotionally in real life to break loose from the shadow of the divorce. Their pent-up emotions are released, mutual understanding achieved and maturity gained. Even Jared, the most seriously affected child by the parental breakup, has his heart healed in the adventure and settled with reality. The exploration in the fantastic world hidden in the woods has acquainted the three children with the truth about life, and instilled into them confidence, hope and, above all, dignity in order to move along in the real world.

Katherine Applegate's Newbery Medal winner *The One and Only Ivan* (2012) is also set in the real world; however, the major characters here are a gorilla and an elephant. Ivan is the name of a silverback gorilla, which lives in a glass cage at a shopping mall and is used to such a boring and meaningless life by passing days watching TV and being watched by human beings in the daytime, and talking with his neighbor Stella the elephant and Bob the stray dog at night. Ivan, in many ways, reminds people of the image of the children under control and supervision of adults with no idea of their own power, as much caged as the mighty gorilla. One day, the "tranquil" state is changed with the arrival of a newcomer, a baby elephant Ruby, a new tool of the mall owner Mack to attract customers and make money. Ruby quickly develops intimacy with the three inhabitants, who showed great sympathy and care for Ruby, suffering from the physical abuse inflicted by Mack and spiritual loneliness. Life, though hard and dreary, is continued this way. Enslaved in body and resigned in mind, the group huddle together to offer each other support and warmth to sustain the harsh and inhuman treatment. It is Stella's death that finally deals a death blow to Ivan and stimulates him to make up his mind to end the whole misery. Stella's last words urging him to promise to protect Ruby and to give her a different life come to Ivan as an epiphany that the current situation must be changed to embrace their own nature as animals. The realization that we are not born to live like this and he must do something to effect the change marks the farewell to the enslaved downtrodden days and eventually ushers in a new hopeful life free from the abusive boss Mack.

With the help of animal rights activists, Ivan and Ruby are sent to the zoo, and Bob is adopted by good-hearted George, the night janitor, and his daughter Julia. Although still caged and confined, they return back to their way of life and back to their world with their own kind. The sense of belonging regained reassures them of a safe and peaceful life. There are still people coming every day to watch them, while this time it is not for amusement and vulgar entertainment but for understanding and respect. They finally find pleasure and meaning in life and get the love and respect they deserve. Though they have come a long way in their fight, the dignity reasserted is definitely worth the struggle and endeavor. This story undoubtedly calls on the readers to rethink about what life is and what it is all about.

Another Medal winner, Kate DiCamillo's *The Tale of Despereaux* (2003), voices the same concern in its unfolding of the story of a mouse named Despereaux Tilling. He grows up to be very different from the other mice. He likes reading books instead of eating them; he learns to cool it instead of scurrying; he defies the community law to go into human world talks to the beautiful human princess Pea, whom he falls in love with at the first sight, hence violating the law of the mouse community and sent to the dungeon. Born a runt with large ears and eyes, he does not passively accept the arrangements. On his escape he overhears the conversation between Miggery Sow, a poor wretched girl who aspires to become a princess and Roscuro, a selfish and revengeful rat who wants to kill the princess. Their plan to kidnap Princess Pea sets Despereaux on a mission to rescue the trapped princess as well as himself from the menace of Roscuro and Mig. He must rely on his wits, courage and inner strength in the rescue. His

victory wins him recognition and challenges human beings to see that mice are different from rats, not as dangerous and harmful, and thus helps assert the dignity of the mice, that is, even the seemingly humblest creature deserves to enjoy the beauty of light as humans do. By examining the existential problem of the mice, the writer hints the situation children face in modern life. Small and weak as they seem, they are eager for the acknowledgement and respect necessary for the acceptance into a world where they can breathe and live as freely as the adults. Nobody should deny the power and dignity in them for their small size and young age.

Conclusion

Fantasy, as a product of imagination, has nourished the minds of children for so many generations. Its beauty lies in the metaphorical way to deal with reality rather than shunning it. No less helpful than realistic works, fantasy helps children absorb the reality without too much bitterness, overcome the adolescence without too much nervousness and initiate into maturity without too much bewilderment. It upholds a positive belief in children, which evolves from its conviction of children's nature. The fantastic way of narration is capable of great wisdom and profound philosophy.

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The Search of Self-Identity And Sense of Belonging in *The Island*

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[Abstract] *The Island*, Victoria Hislop's masterpiece, tells a story of the island of Spinalonga, which is famous for leper. Through an analysis of Alexis Fielding's search for her root, the paper makes a research on Eleni, Maria, Ana and Sofia's search for self-identity and sense of belonging, together with the symbolic significance of leper and the island of Spinalonga. The paper tries to show that self-identity and sense of belonging are of equally importance for everyone, no matter you are lepers or ordinary people.

[Keywords] *The Island; self-identity; sense of belonging; leper*

Introduction

Victoria Hislop became one of the most popular British writers after he published his maiden work *The Island* in 2006. Thousands of readers sob at the miserable and moving story and complicated plot in *The Island*, which makes the book the best-seller classic in English.

Alexis, Anna's granddaughter and Sofia's daughter, found that for many years her mother has been trying her best to protect her own past, which not only buried her own root, but became untouchable for anyone. Her mother never talked about her own childhood, especially her life on the island of Spinalonga, which became a taboo for the whole family. Alexis has a doctor's degree in Archaeology, an admiring job and a handsome and rich boyfriend, but when her boyfriend proposes marriage, she hesitated. She began to think about her own life seriously and found all the superficial things were not what she really needed. The only solution to all these problems is to search for her own root and to dig out her mother's past which she tried her best to hide; therefore, she boarded on the ship heading to the island of Spinalonga and began her search for her own identity.

The book focuses on leper which people all over the world are afraid of. Ghuost's sincere love for his wife and their beloved little daughter and Chritis' love for Maria show readers the lepers' strong desire for love and their deserved human rights to live. Victoria Hislop shows that even in that wicked and miserable island of Spinalonga there is always hope.

The Search for Self-Identity and "Root"

The family decease in Alexis' family began with her great-grandmother. When Elene and Demitri stepped on the island of Spinalonga, they broke apart from their own past, heir family and relatives. They were warmly welcomed by the residents on the island. It seemed that they stepped onto a faraway and long-dreamed destination. The island of Spinalonga was a refuge for the lepers, saving them from the outside society where they suffered and were deserted. Even though at the beginning, they were grateful for being accepted, gradually they found a fact that they were abandoned completely by the outside society and their daily needs can only be satisfied narrowly, and what the island could provide them can be greatly harmful both physically and mentally.

As for Eleni, she had two roots. As the hostess in the family, her home was her root, where she took good care of the kids and her husband responsibly, while on the leper Quarantine, the island of Spinalonga was her second root, where she worked as a teacher and her outstanding work provided the

residents on the island a chance of not being completely abandoned by the outside. All her late life was dedicated to the island of Spinalonga and the lepers on the island.

As for Anna, her family was her root before marriage. She had beloved parents, mild younger sister, but she didn't take them seriously and took their kindness for granted. After marriage, it became more and more obvious that her real root was her vanity in her deep mind. Her tragic death derived from it. As Charles Taylor (1992) says in his *Sources of the Self*, "to know who I am is a species of knowing where I stand. My identity is defined by the commitments and identifications which provide the frame and horizon within which I can try to determine from case to case what is good, or valuable, or what ought to be done, or what I endorse or oppose" (p. 27).

She was escaping all the time, from her leper mother and tedious housework. She was always fighting, complaining, doubting. Only if she could break the present situation and her visionary future, was she willing to do anything, even to marry someone she did not love on the condition that her future husband was rich and powerful.

Anna isolated herself from her hometown, managed to get the wealth and fame she longed for, but only to wander around in the friendless social intercourse. Newly-married, she would pay a visit to her father and Maria occasionally, but when Maria was sent to the island of Spinalonga, she scarcely visited her father. She thought being born in such a family was a shame.

When Anna learned Maria was going to marry Mallory and Maria was singing while working hard, she was close to becoming crazy. How her own sister seemed like the happiest woman in the world, which was ridiculous for her. She hated her dear sister getting her own happiness. Her vanity made her jealous of others' happiness. When she got to know her sister was going to marry, she almost went crazy.

As for Maria, her root was her own mother. She always took her mother as a model, and made up her mind to become a teacher like her mother to serve the people. She inherited and developed her mother's characters, strong-minded, kind-hearted and self-controlled with her own private feeling hidden in deep mind. There were two different girls with different characters in the same family, only because they inherited different genes. The character inheritance from the same family was their common root.

Although Maria was mild and kind-hearted, she was still depressed when she found all her friends in her childhood got married except her. Since old maid was regarded as a curse, and that nobody wanted to take her as his wife was a humiliation for her. She had no choice but to work whole heartedly in the family, forcing herself not to think about the marriage problem.

The night before Maria was sent to the island of Spinalonga, she suddenly realized all these luxuries almost belonged to another living creature, not her. The idea of leaving her home where she lived for many years and her root, together with the feeling of being isolated made her very sad, but her good nature allowed her to hide her sadness in her deep mind.

Arriving at the isolated island of Spinalonga, Maria felt dumb both physically and mentally. It was her new life in the leper colony, a beginning of a never-ending journey. Her father went back, leaving her and two of her suitcases there lifelessly. She walked on the pavement, as if it was someone else was walking, and the real herself was still enjoying her life in her own warm home. Long oppression, taking care of her old father, putting up with her sister's bullying, being deserted by her fiancée and pretending enjoying her happiness, she did all these for others. Arriving at the island of Spinalonga meant the end of her life in the village of Plaka. She felt so distant from her home and her familiarities. She never felt so isolated like this.

Maria and doctor Kerrytis fell in love with each other, which make her life suddenly full of colors. Every time he came to visit her make her energetic and she was not the patient waiting for death on the cold stone, but a woman longing for love and beloved.

While waiting for the new treatment, Maria and Kerrytis stayed silently for a long time. When the new treatment succeeded, she suddenly became entangled. Since if she was cured, she would be able to leave the island of Spinalonga to get her freedom which she desired for a long time. But in that way, she would not be able to meet Kerrytis. If being cured meant having to leave Kerrytis, she would rather die as a leper.

When Maria was cured and was going to leave the island of Spinalonga, she felt very sad. She wanted to take everything beautiful here with her. Although death would be better than life sentence here, the moment she was going to leave, she felt very reluctant to go. With one foot on the boat, it was almost impossible for her to take the other foot away from the island. When she was forced to leave her home and sent to the island of Spinalonga, the isolated island became her second home and the own thing she can depend on.

When she went back home, her friends held a welcoming party for her. When Giorgis and the neighbors were enthusiastic about Maria's coming back home healthily, Anna was killed by her husband in the right place. Maria gave up her marriage to take her responsibility at home. Although Maria was fated to live a miserable life, every time she was defeated by accidents, she would become stronger.

After numerous sufferings, Maria and Kerrytis finally got married. In the end she got her dreaming love, and the love gave her enough strength and bravery to face any difficulty, which became her root in the rest of her life.

As for Sophia, she tried her best to protect her own past, while her root in the village Plaka where she was born aroused her daughter's greatest curiosity. She always locked her own heart and considered her past as a taboo only because of her lot. Her mother Anna committed suicide and did not even know who her father was. Her sense of self respect did not allow her to mention her own past, and her family leper also made her embarrassed. After she grew up, she determined to leave Plaka, which she believed too small and isolated for her. Even though Maria was unwilling to let her go, she made up her mind to leave forever. When her adopted parents told her real birth story, she became dubious about everything with no sense of safety anywhere. Her whole life changed overnight with her past disappearing behind. When she looked back, there was nothing except for emptiness. She thought her dear aunt and uncle cheated her. She suppressed her affection to them and abandoned them in her deep heart. Going to Athens shook her away from her own past and the shame of her leper family as well as her uncertainty of her real parents. On the other hand, she thought she broke her aunt and uncle's heart. Such sense of guilt made her unwilling to mention her own past. However, her root would never change, which would stay in Plaka no matter where she was or what high position she would be.

Her daughter's journey to the island of Spinalonga opened her heart. In the end, she went back to Plaka with no shame or leper except for love. She found her own root in the place where she was born. The root of this novel is leper itself since everything is closely connected with it. It can be inferred that without leper, nobody would notice the existence of the island of Spinalonga.

The Symbolic Meaning of the Island and Leper

There are such words in *The Genesis* "the leper in whom the plague is, his clothes shall be rent, and his head bare, and he shall put a covering upon his upper lip, and shall cry, Unclean, unclean" (Carlisle, 1828,

p. 26). As for Giorgi, sometimes he even thought it would be better that both of them had died. He knew that disease was making his wife dying, since her skin was beginning to go bad and her throat narrowed, which made it difficult for her to speak. There was nothing except for despair for the lepers.

Giorgi never told Anna and Maria the truth of their mother's disease. She kept on cheating them that she was becoming better and better, but when they got the news that their mother was tortured to death by leper, they were greatly shocked. It seemed their mother died twice. Their mother died when she was sent to the island of Spinalonga in their heart, but when they heard that their dear mother died eventually with great hope of coming back home healthily, they felt the great impact of deadly leper sincerely.

When Maria noticed the symptoms of leper on her feet, she was in great panic, but she still decided to tell Giorgis, since he was the only one she wanted to protect. The father decided to take her to see the doctor, who was the very one who sent Eleni to the island of Spinalonga. Thinking of her mother's suffering, Maria became rather worried but had to face it bravely. When doctor Kerrytis saw Maria, he was shocked by the close resemblance of Maria to Eleni. He realized immediately that the same story took place. He thought of the island of Spinalonga, decisively knowing that would be Maria's doomed graveyard, her fate, while Anna got to know Maria's disease, she felt very pleasant blaming her not telling everyone.

When Manouli was notified that Maria was diagnosed as a leper, he did not know what to do, moving his chairs farther from Giorgis. He was shocked that if he married Maria without consciousness, it would be very possible he would get infected. He did not say any sweet words to comfort Maria, only feeling so lucky to break their engagement. When Giorgis went out from Anna's housing, he realized suddenly with a definite diagnose of Maria as a leper, his family was broken into pieces forever. When Maria was asked about leper, she said that it was a prison for anyone suffering from leper living on the island of Spinalonga with no locks on the door, but she was completely isolated from the outside world. She knew clearly there was no rebirth, no second chance for her.

Even though many years passed and few people can barely remember the famous island of Spinalonga for leper, it was still there. Alexis' great-grandmother was diagnosed with leper and was forced to go to the island of Spinalonga. She saw her deformed face which looked very horrible. Death was the only result for people on the island of Spinalonga, and anything people can think of was nothing but horror and despair. The island of Spinalonga meant the end for the lepers who were driven here, while for the island itself it meant a new beginning. When Eleni arrived at the island of Spinalonga, they shook away from earthly concerns, enjoying themselves on the first Thanksgiving Day. The island of Spinalonga got its rebirth and they seemed have a rebirth too, at least in their souls. Although no one spoke it out, there was a sense of eternity for the lepers since the majority of the lepers began to think it worthwhile to live on.

As the leper Quarantine, the island of Spinalonga represented obscurity itself from the perspective of sociology. However, people still lived there peacefully as ordinary people with a fear of leper. Furthermore, the island was isolated, which spared them away from the Nazi envision and persecution and made it a "paradise". Two doctors were fully dedicated to the study of leper, and they discovered p-aminobenzene, which succeeded in curing leper and freed the lepers. When the last group of lepers were cured and were able to leave the island, they had a complicated feeling towards the island since it provided them safety which protected them from the war and social affairs. Leaving the island meant losing their own paradise. It was their own world, while the outside world was mirage.

Sense of Belonging

Everyone is afraid of loneliness, and hopes to belong to a group or several communities, such as families and companies, wishing to join in a conference and union to get some friendship, help and love and get rid of loneliness and unsafety. In this novel, everyone has his sense of belonging, which is their separate root. All of them have a common place of belonging, that is Plaka County, which recorded everything happened to them.

Since childhood, Sophia lost her parents, raised up by her aunt and uncle, and she believed they were her real parents. However when she learned the truth one day, she suddenly lost her sense of belonging, considering that every one was cheating her, so she chose to receive her education faraway, never going back. It was because of her lack of sense of belonging that she met and married her husband in her university days, who gave her a sense of belonging to a degree. However, in her deep mind, she had her sense of belonging, which she refused to admit. Until Alexis touched her mother's hidden past experience did she accept her shamed past, and realize the relatives and accidents in the past. Just as the last chapter says in the novel, "everything was in the open now, the wounds were exposed in the air and at last there was the possibility of healing. There was no shame in any of it. She no longer had anything to hide, and for the first time in 25 years, her tears flowed unchecked" (Hislop, 2007, p. 249). Sophia's change meant that she accepted her past and predicted that she found another sense of belonging of her own.

Conclusion

The Island shows us Alexis' search for her root on the island of Spinalonga famous for leper. The Island of Spinalonga is their root for Eleni, Sophia, Anna, Maria and Alexis, while they can only find their sense of belonging here.

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Pearl, Why Are You So Variable in Character?

Analysis of Pearl's Variable Character from the Aspect of Child Rights

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[Abstract] Pearl, daughter of Hester Prynne and Arthur Dimmesdale in *The Scarlet Letter*, is described as an eccentric, rebellious and aggressive girl. This paper analyzes the reasons for her variable character from the aspect of child rights. She suffered from origin discrimination, no right to participation and no best interest.

[Keywords] variable; origin discrimination; no right to participation; no best interest

Introduction

The Scarlet Letter is one of the most brilliant masterpieces written by American Romanticism novelist Nathaniel Hawthorne in the 19th century. It is a story of adultery, which depicts the causes and consequences of Hester Prynne and Dimmesdale's illicit love. The novel took place in New England of North American colony during 1642—1649. The puritans stressed on asceticism (Feidelson, Jr. Charles, 1969), they could not bear such immoral behavior and wanted to punish Hester Prynne and the baby's secret father.

Hester Prynne's legal husband Chillingworth (it was an assumed name), was presumed dead. She gave birth to a baby daughter, the hypocritical and ferocious church decoyed her to confess her illegitimate child's father, but she refused to speak out even if she was put onto the scaffold to be shamed. When being released, Hester brought up the daughter alone and was accompanied by this little girl.

In this novel, Hawthorne successfully created a series of vivid and distinct characters: Hester Prynne was brave and rebellious, Arthur Dimmesdale was timid and hesitant, while Roger Chillingworth, vicious and insidious. As for Pearl, the only child character, Hawthorne employed nearly twenty words to describe her: angel, devil, red rose, little bird, demon offspring, elf-child, witch-baby, imp of evil, lovely and immortal flower, little creature, *etc.* Not only did these words show the author's affection to this character, but they also presented Pearl's variable character.

Most critics study the nature of the three adult characters in their articles. Though they agree that Pearl is the living crimson "A", her character has not been extensively analyzed.

As named, Pearl was her mother's only treasure, purchased with all Hester had: woman's reputation (Charles, 1969). No matter where Hester was, Pearl followed as her only companion. Pearl was a constant reminder of the sin her mother had committed (Charles, 1969). Some critics say Pearl is innocent and pure, some say she is born to be evil, and some critics say she is dynamic and vigorous. Critics use so many different words to depict her, but they don't probe into Pearl's character and find her eccentricity, hostility and aggression, or point out the causes of her variable character. In fact, the reason of Pearl's variable character is both significant and puzzling.

When a baby is born, adults seldom realize that from that moment the baby has its own rights: child rights. In traditional culture, adults often ignore children's individuality and self-consciousness because they are dependent. Because of fragility, children are always subordinate to adults in social position,

adults often regulate them under the slogan of “for children” (Louise Sylwander, 2008). Just for these reasons, UNICEF (United Nations International Children’s Emergency Fund) has been disseminating child rights, emphasizing the articles such as *no discrimination, right to participation, right to education, best interest* etc. in *Convention on Child Right* (CRC). The ratification of *Convention on Child Right* (CRC) in 1989 was a most influential achievement, where most human rights conventions and regulations have defensive characters, seeking to protect citizens from abuses of the state or an employer (UNICEF, 1993). *The Convention on the Rights of the Child* is more offensive, seeking to “give the chance of developing the child’s personality, talents and mental and physical abilities to their fullest potential.” (UNICEF, Article 29, 1.a, 2001, p434) In *The scarlet Letter*, we know Pearl, as an illegitimated child, had no child right consciousness or child right enjoyment, thus she was unable to develop to her full potential. The deficiency of child rights formed Pearl’s variable character.

Reading *The Scarlet Letter*, the act about Pearl was distanced in time for about seven years. Under Hawthorne’s pen, not matching the behavior of friendly girls, Pearl’ was eccentric. She never talked or played with other little Puritans. If someone tried to speak to her, she refused to answer. Not like the behavior of quiet girls, Pearl was hostile. Her dissatisfied screams caused Hester to do nothing but stand aside. Not as the behavior of innocent girls at her age, Pearl was aggressive. She wasn’t accustomed to other people’s touches except her mother’s. Not acting as obedient girls, Pearl was rebellious. She repudiated all patriarchs (Henry James, p224). She was reluctant to admit her mother’s bearing, she claimed she was picked up by her mother from roses.

Hester was worried about her daughter’s behavior. She pondered if Pearl was an “elf-child” or a “mother’s child”. Pearl had an “untamed nature” and was a “sin-born baby”(Julia Hawthorne, 1884). As the writer, Hawthorne, himself, felt it difficult to explain Pearl’s variable character (Julia Hawthorne, 1884). Only at the denouement of the novel, did Hawthorne use Dimmesdale’s kiss to relieve the witchcraft in Pearl, thus, revealing Pearl’s variable character, even though Hawthorne advocated feminism in the 19th century (Baym Nina, 1976), he had no idea about child rights. From today’s standpoint, Pearl’s variable character originates from no child rights.

The Deficiency of Child Rights Impacts on Pearl’s Character

Pearl’s Eccentricity from Origin Discrimination

UNICEF places “*Non-discrimination* presents in Article 1 of the CRC, demonstrating that discrimination can really hurt the mental and physical development of children. Discrimination includes gender discrimination, language discrimination, disability discrimination, origin discrimination, etc. Origin discrimination includes racial origin discrimination, property origin discrimination, illegitimate child origin discrimination, and” AIDS origin discrimination (UNICEF, 1993). Pearl suffered from illegitimate child origin discrimination.

Before she was old enough to know she was illegitimated, the society looked down upon her as an outcast, and rejected her. Pearl was caught up in discrimination from the very beginning---at her birth. She did not have the right of baptism as ordinary babies did. Respective identity made her suffer from discrimination initially. She was a shame and disgrace, a lively scarlet letter (Charles, 1969).

Before she was old enough to know the real meaning of discrimination, she was affected by her mother’s attitude towards the word “discrimination”. As an illegal child, at the start of the novel, Pearl appeared on the scaffold in her mother’s arm. Hester Prynne, who had been stared at by thousands of eyes under the scaffold, could not control her feelings after going back to prison. She was found in a state of

nervous excitement that demanded constant watchfulness (Hawthorne, 1992, p.69). Her reaction made Pearl who sucked mother's milk cry fiercely, and only the medicine from Chillingworth could make her sleep. There is no mistake about that, Hester's miserable experience penetrated into Pearl's mind (Hawthorne, 1884).

As Pearl grew up in Chapter Six of *The Scarlet Letter*, she personally felt the discrimination. Hawthorne vividly described those little puritans' particular feeling to mother and daughter who were peculiar to the local people. They abused, cursed and showed contempt to Hester and Pearl, pretending holding a church service together, torturing the pagans, fighting against Indians, peering a skull, or threatening each other by mimicking the witch (Hawthorne, p.73). Actually when hearing the words and seeing the behaviors which actually were such discrimination ones, Pearl began to realize the insurmountable circle around her at her age of seven. If someone talked to her, she kept silent and she glanced but never wanted to be acquainted with them. At Pearl's age, children usually like to show curiosity and friendship to persons around them, but discrimination was rooted in Pearl's daily life and Hester couldn't protect her daughter against that. Pearl became eccentric.

"Origin discrimination" hurts a child's dignity as a human being, affects a child's individuality, talent, and psychological development (UNICEF, 1993), and making a child eccentric in nature behavior. Only when discrimination is eliminated from the growing environment of children, can children live happily and develop a positive outlook on life and healthy character.

Pearl's Hostility from No Right to Participation

Because of origin discrimination, Pearl became eccentric. In addition to eccentricity, hostility was also in her mind. Tracing back to the reason, her hostile nature was due to lack of participations. As *The Convention of the Rights of the Child* quoted that no participation can cause the hostile character to a child (UNICEF, 1993).

Pearl could not join in other children's circles and talked with them. Her origin made her being looked down upon, no children offered welcome hands to the "unclean" girl or to play with her. Pearl could not participate in the children's group; she threw stones to those who made faces to her and her mother. The little puritans disliked her participation, they often disregarded of the mother and daughter. Thus Pearl's resentment and children's contempt made Pearl hostile.

Compared with the surrounding environment and people nearby, Pearl was more intimated to what she imagined in her mind and showed hostility to people around her. The singularity lay in the hostile feelings with which the child regarded all these offspring of her own heart and mind (Hawthorne, p. 72). Pearl always sowed broadcast dragon's teeth, which sprung a harvest of armed enemies, then she would turn into a fighter and rushed to battle. In the novel, she disliked communicating with others (Byma, 1976). A rod, a torn cloth, and a small flower may become her magic instrument, and her baby-like voice played different roles, young or old, who were created by herself in the virtual world. Unfortunately, she never played friends or created imaginary friends. She had no friends, so she couldn't understand the value of friendship. She had no playmates for which to participate with in children's game world (Byma, 1976). No right to participation caused Pearl to lose one of the most important steps in developing a sound mind.

Children's characters can be healthily shaped through verbal communication, body language or role play. These activities can teach children to respect each other through participation because this is the process of analyzing questions, solving problems, and making decisions (Sylwander, 2008). The right of

participation cultivates children's individual character of confidence, independence, mutual help, and consideration (Sylwander, 2008) Without participation, children may become indifference or hostility.

Hester was inexpressively sad for her daughter, but she could do nothing to prevent the hostility in Pearl's mind. How deep is the sorrow of a mother when she sees her young child recognize the adverse world, and trains herself so fiercely in order to win in the virtual battle of life. If such a thing happened in modern society, parents would use the method of participation to clear up hostility.

The description of Pearl in Chapter Seven showed her hostility again. In governor's hall, the elderly clergyman Mr. John, seated himself into an armchair and wanted to draw Pearl betwixt his knees. But Pearl who was so hostile to the people around her except her mother, escaped through the open window and stood on the upper step, looking like a wild tropical bird of rich plumage, ready to take flight into the upper air (Hawthorne, p.75) Mr. Wilson was a grandfatherly sort of personage who enjoyed vast favorite with children and showed non-discrimination toward Pearl (Nina, 1976), but, reversely, she was unable to accept his love because of the persecution from other cruel and hypocritical puritans persisted the pitiful girl could not participate in any group she was born, so she became unfriendly and hostile.

Pearl's Aggression from No Best Interest

Pearl's origin was always an enigma puzzle in the book (James, 1978, p. 223). The question echoes throughout the novel, "Who, is Pearl's father?" (p. 224). The relationship between Pearl and her father was doomed to be separated. The lack of a father's role forced Hester to play both: affectionate mother and strict father. The single mother, more or less, filled with remorse for her sin earnestly hoped to take her custody well on this baby. But she was not capable of being both parents. What Hester gave Pearl was usually earnest kisses and close pressure to her bosom (Hawthorne, 1992, p.72). Without a father's control and discipline, Pearl grew up aggressively.

A father's control and mother's affection are two key factors in bringing up a child. "Affection" means satisfying the child's need and giving patient care. Usually this is the mother's duty. "Control" means limiting the child's behavior and giving strict instruction. Usually it is father's task.

These key factors are part of a child's best interest. The best interest refers to the right that a child should have to develop his mind and body (UNICEF, 1993). *The Convention of the Child's Right* highlights best interest in an article as not being separated from parents and parents accepting responsibility. "The child shall not be separated from his or her parents against his or her will except when competent authorities subject to judicial review determine, in accordance with applicable law and procedures, that such separation is necessary for the best interest of the child." "Both parents have primary responsibility for the upbringing of their child and the best interest of the child will be their basic concern."(UNICEF, 1993)

Those who enjoy best interest can balance their ideas of their parents' opinion and behavior and form their own understanding about the world and people. Those who do not have best interest develop an aptitude of aggressiveness. (Sylwander, 2008)

When Pearl was an infant, her mother gradually realized that her little girl had a peculiar look, so inexplicable, so perverse, neither smiles nor frowns possessed any calculable influence for her (James, 224). Hester was ultimately compelled to stand aside and permit the child to be swayed by her own impulses. Hester would sometimes burst into passionate tears, but seldom did Pearl show sympathy for her mother. Her reaction was aggressive. Sometimes she would frown, give an unsympathetic look of

discontent, or laugh. Very rarely, she would sob out of her love for her mother that she had a heart by breaking it (Hawthorne, 1992, p.73)

In Chapter 9, the minister kissed Pearl on the forehead, but she rushed to the river and cleaned it immediately, then standoffishly looked around. Not only did this behavior strongly display Pearl's aggressive character, but it also confirmed that Arthur Dimmesdale did not fulfill his father's custody.

Pearl did not enjoy best interest. When she was a baby, she lived with her mother and never having the opportunity to see her father. Arthur Dimmesdale, as minister, concealed his special identity and could not confess what he had done and neglected a father's duty. Pearl got more affection from her mother. But without control and discipline, an aggressive character was doomed.

The Implementation of Child Rights Helps Develop the Healthy Character of Children

The Convention of Child Right conveys that children are weak and should be protected. Adults should regard children as capable, active subjects of rights. Children have their own rights such as the right to participate in family, culture, and society. In this way should children develop healthy characters?

The novel described that after Hester's term of confinement, she mended clothing. Pearl went with her wherever she went. When walking through the forest, the natural environment and the beasts became her non-discriminating friend. Pearl melted into the nature, chasing the sea birds, throwing foams to the sky, teasing with herself in the water mirror. As she participated in the natural surroundings, best interest was satisfied in her spirit. Her lovely and innocent character revealed. Her kind and active side is displayed, and demonstrating that in a setting of non-discrimination, a child could be healthier in character.

Pearl's character shows that the implementation of child right and the child's healthy environment has a close relationship with the soundness of a child's body and mind. In order to ensure the healthy development of a child, the UN passed *The Convention of Child Rights* in 1999. Article 2 is *non-discrimination*, Article 3 is *Best interest of the child*, Article 13 is *right to freedom of expression and right to participation*, Article 16 *right to privacy*, Article 28 is *right to education*, Article 18 is *parents' custody*, etc. they are all written in article3, article 3, article6, article 28 in the handbook. Only by highlighting the articles that are discussed in this paper, can children develop soundness of both body and mind.

Hawthorne's portrait of Pearl's character demonstrates that child rights play an important role in the formation of child's character. Today "right" is an essential word that has penetrated into people's minds. The idea of "Child Rights" should take root in people's hearts, and boom in the family, school and society. Teachers and adults should know more about child rights in order to carry out the rights to cultivate the development of children's healthy characters.

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On Margaret Laurence's Mild and Ruthless Exposure of Racism in *The Loons*

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[Abstract] Margaret Laurence's creative writing is characterized by wealthy connotation, veiled signification and figurative sense. Basing on the employment of symbolism, she depicted and portrayed numerous lifelike characters and discussed social and thought-provoking issues through ordinary narrations. *The Loons* is a representation of racism in early Canada. With her unique creation, she described how Indians were struggling in a cold society that suppresses half-breeds and how racism existed in prejudice and misunderstanding. The setting and characterization she used shows how severe the prejudice of white people can be towards Indians after the period of new colonization.

[Keywords] *The Loons*; racism; wealthy connotation; criticism

Introduction

People still remember Margaret Laurence as one of Canada's most esteemed and beloved authors for her Manawaka literature. Indeed, this outstanding woman was every bit as brave, justicial, impartial and compassionate as anyone can imagine. As a Caucasian authoress, she was really commendable to show special preference to Canadian Indians in her literary creation. During the years when many white people were entrenched in prejudice and misunderstanding resulting from racism, she was one of the few outspoken writers that would make a favorable reference to those struggling under harsh circumstances in a society that suppresses the poor, especially ethnic people.

Margaret Laurence's short story, *The Loons*, taken from *A Bird in the House*, is a convincing example of racial separation and discrimination in Canada in early 1900s. It tells a story about the uneasy relationship between white people and local Indians and reveals some cultural conflicts between man and man, man and nature. The story "gives us Vanessa's perception of a young girl called Piquette Tonnerre who is of Métis descent and who accumulates the social disadvantages of poverty, illness, ethnic discrimination and being female. It has proven a highly controversial example of racist literature. Just as Professor Wang Qiuyuan pointed out, "It is incontrovertible that the brilliance of humanity implicated in the female images in Manawaka Book is a challenge to the stereotyped characterization of females in traditional literary works" (Wang, 2008, p. 108).

Gotthold Ephraim Lessing, a German aesthetician and critic once said, "To enjoy a good creative writing, you can not swallow it, but chew it again and again"(Lessing, 2008, p. 76). *The Loons*, on the surface, tells about the short life of Piquette, who accumulated many social disadvantages of poverty, illness, ethnic discrimination and being female. However, as a matter of fact, the story reveals a harsh social reality in Canada in the early 1900s. Through the demonstration of the Indians' tough life, Laurence used Piquette's short and miserable life as a sort of mirror to reflect the poor relations between Indians in hot water and white people featured with pride and prejudice.

The Thought-provoking Creation Themes in *The Loons*

In this short story, Margaret Laurence, with sincere affection, empirical intuition and exquisite strokes, dealt most astutely with the themes of cultural clashes and communication between people of different races and cultures and portrayed Piquette who struggled at edge of mainstream culture. The author alluded to Piquette through loons so as to show the collision between two cultures. The Diamond Lake was originally a paradise of birds, but the invasion of human beings threatened their survival and forced them to migrate to other places. Manawaka was originally an Indian reservation, but the arrival of white people destroyed their peace. The Indians had no other way but tried hard to match the changed lifestyle. Those who could not do it, as Laurence pointed out, were doomed to die out.

On the surface, Laurence just told a tale about the poor relationship between mainstream culture and marginal culture. But in fact, there is one deeper motive behind the story. She dreamed of an egalitarian society and intended to advise people, especially the white people, to say 'No' to racism. For such a reason, Laurence used the perspective of her white character to criticize white people's indifference and prejudice against the ethnic people, displaying a specific kind of colonial attitude to Indians. Through the story, she revealed some sobering social problems in early Canada: incomprehension, misconstruction, defensiveness and the impossibility of communication between Caucasian and ethnic people. Laurence really did a great job of conveying to the readers her sad findings about the society at the beginning of the 20th century.

Different Manifestations of Racism

Margaret Cannon was an American. She said in her *The Invisible Empire: Racism in Canada*, "was born to be a racist" (Cannon, 1995, p. 5). She immigrated to Canada in 1971, happy to leave behind the violence of US racism. She wanted to believe in Canada as a safe, peaceful place of multicultural harmony. But having lived there for some time, she believed that "there is also racism in Canada" (Cannon, 1995, p. 308) and illustrated how racism permeated Canadian daily life in its various spheres.

The Loons, we say, illustrates how racism existed under the screen of good intentions, intolerance and stereotyping. It is because a consistent theme of racism has run through the whole story. In *The Loons*, nearly all the Caucasian characters were racists except for Ewen, the father. Grandmother MacLeod was an ingrained racist. She seemed to hold stereotyped opinions about any ethnic people. When hearing that her son would take Piquette, the young patient, to Diamond Lake, she announced flatly, "Ewen, if that half breed youngster comes along to Diamond Lake, I'm not going" (Laurence, 2010, p. 194). She had nothing to be used as an excuse and she did not need it. She need not conceal her standpoint in the problem of racial discrimination. In the family she was the dominator while in the society she was spokesperson of numerous white people. So she was an epitome of a generation since her attitude reflected the state of mind of many white people. These white people had forgotten that it was the poor and dirty Indians that had once saved their fathers in the early stage of their migration and helped them selflessly through difficulties and hardships.

Beth, Vanessa's mother, was an understanding wife and loving mother. She never said 'No' to her husband though she tried hard to find every possible excuse to stop him in taking the Indian girl to Diamond Lake with the family. Her thoughtfulness for her children was really respectable. But judging her dialogue with her husband, readers know that she was, to some extent, also obsessed with obscure racism. While talking of the Indian girl, she took an involuntary but prejudiced attitude to the Indian

youngster. Her refusal should root in her ethnic thoughts. However, besides racial discrimination, the mother also showed sympathy for Indians. It fully expressed her good humanity. In the last part of the story, Vanessa described when mentioning of the death of Piquette, “My mother looked perturbed, and it was a moment before she spoke, as though she did not know how to express what she had to tell and wished she did not need to try” (Laurence, 2010, p. 202). This description has revealed an average person’s normal and contradictory mentality. In the reminiscence of Piquette, the mother regretted, “Oh, Vanessa, when it happened, I couldn't help thinking of her as she was that summer – so sullen and gauche and badly dressed. I couldn't help wondering if we could have done something more at that time – but what could we do? She used to be around in the cottage there with me all day and honestly it was all I could do to get a word out of her. She didn't even talk to your father very much, although I think she liked him in her way” (Laurence, 2010, p. 202). The mother’s expression proved her ambivalence in face of racial problems. So she was a mild racist.

Vanessa, the same with many other young people, was a racist of another type. They embodied the background information of Canadian immigration cultures. They rubbed shoulders with ethnic people every day, glorifying themselves as non-racists and even took a strong enough stand against racism, but in the hidden recesses of the soul, they felt superior to all colored people and sometimes outpoured racist tendency unintentionally. Being a white girl born and raised in the white conditions, Vanessa was innocent and vivacious. But she might have been infected by racism since she was a child. Piquette was in the same class with her at school, but her narration of the classmate is really unimaginable. “Her sickness was almost the only thing I knew about her, however. Otherwise, she existed for me only as a vaguely embarrassing presence, with her hoarse voice and her clumsy limping walk and her grimy cotton dresses that were always miles too long. I was neither friendly nor unfriendly towards her. She dwelt and moved somewhere within my scope of vision, but I did not actually notice her very much until that peculiar summer when I was eleven” (Laurence, 2010, p. 193). As a child, she might not know the real meaning of racism, but her action showed more or less that she was, to a certain degree, influenced by racism.

Vanessa should by rights be a frank and honest girl by saying “I was neither friendly nor unfriendly towards her”. Actually, her friendship to Piquette happened when she was in need of her but disappeared when she had no use to her. When Vanessa reached for the Indian girl, she tried every way to make friends with her and even did not care if her feelings were hurt when her ‘friendship’ was rebuffed. Just as a Chinese proverb goes, “When you are under the eaves, you have to lower your head”. In order to get what she wanted, Vanessa “had a kind of dogged perseverance” (Laurence, 2010, p. 196). But when Piquette had no use to her, she began ignoring her completely. So when they met each other in the Regal Café, she talked to herself, “I wished she would go away. I did not want to see her. I did not know what to say to her. It seemed that we had nothing to say to one another” (Laurence, 2010, p. 201).

Alvin Gerald Cummings, Piquette’s husband, might also be a racist or turn into a racist, though he was only mentioned of instead of appearing on the scene. In the years of white supremacism, he might have to endure some social pressures because of the intermarriage even if he was not a racist. He abandoned his Indian wife anyhow just as his fathers abandoned Indians after they had saved them from death. Throughout Canadian history, opposition to interracial relationships and mixed marriage failure has existed for different reasons, but what it usually boils down to is racism.

Survival Tragedy Resulted from Racism

The Loons is a life story of the ethnic people in many countries as well as in Canada. While reading it, many readers may think that the eccentric Piquette was an unreasonable, cynical and homebred girl. However, her pathetic fate is the cardinal line of the story. In fact, she was quite normal in all conscience. Her unreasonable words, illogical behavior and annoying attitude are driven by her troubled mind and match with her voice of tragic sense. She was crying for her fate just like the loons. That is ululating sound and chilling mockery. That was the ineffable approach for her to vent her grievances and fight for her own survival in a world clearly divided along class lines. Her unnatural behavior stemmed from her confused psychology. She was eager to live as the white people did, but perplexed like all other Indians since she was young. Her early tragedy is that she felt ashamed of her poor Indian family, why her family lived in a shack, and why she was looked down upon by “all the old bitches and biddies” (*The Loons*) in the town. Piquette had her own dreams but would not allow them to be exposed to Vanessa. She needed to think and she would struggle for an equal life. So just as Vanessa described when they arrived at Diamond Lake, “... and her broad coarse-featured face bore no expression – it was blank, as though she no longer dwelt within her own skull, as though she had gone elsewhere” (Laurence, 2010, p. 196). This description shows the development of her tragedy. Later, she left the town that hurt her so much and traveled to many cities and towns in search of a better life. But she failed, of course. At this time, she still didn’t know why she was rejected by the society and she didn’t know that she was surrounded by cruel racism. So finally she attempted to adapt to the dominating lifestyle. By marrying an English workman with a classy name, she anticipated that her life was beginning to fall into place, which made her excited and even crazy. In mentioning her upcoming and ‘aspirational’ marriage, “her defiant face, momentarily, became unguarded and unmasked, and in her eyes there was a terrifying hope” (Laurence, 2010, p. 201). Nevertheless, her fond dream was soon interrupted. Her last and precious possession vanished into thin air. She died pitifully and woefully. As a matter of fact, in a society where people are consistently putting Indians down, making false assumptions about them, as well as calling their names, death might be the best way for them and Piquette to get away from earthly care. There is inevitability in her death. She should have realized before her death that she was too weak to struggle against her fate. Her continual existence can mean nothing but pain. In face of all-round racism, she could do nothing but cry on the inside just as loons cried at night. “It seemed to me now that in some unconscious and totally unrecognized way, Piquette might have been the only one, after all, who had heard the crying of the loons” (Laurence, 2010, p. 204). Vanessa’s later description proved that she began to know Piquette at last.

There is no radical or rageful tendency in Laurence’s criticism of survival tragedy resulted from racism. She just appealed to the whole world to national cultural identity. But through the story, Laurence successfully accomplished her intention to enable the readers to understand how cruel and biased the society of the time was towards Indians. Piquette, with her tragic destiny, is the embodiment of the oppressed and discriminatory Indians. Her sufferings and death are the sufferings and death of Indians. So it is reasonable that the loss of Piquette can be associated with the death of her father and the kind. At the conclusion of the story, Laurence suggested that Vanessa and the white culture she represented would continue to destroy Indian culture until all that remains is a distant memory, like the unforgettable cry of the vanishing loons.

Indians' Rebellion and Frustration

It is believed that Indians are the earliest settlers and hosts of North America. They had been leading a self-sustainable and carefree life before white men ever set foot on the land. They were neither too rich nor too poor by any standard, but they still had primordial human joys, where maidens laugh and children. They showed friendship, kindness, tolerance and devotion in greeting the white men who just escaped from death. They took these new comers as neighbors, since they considered that they should be friends with whom they could share difficulties and hardships. However, they never anticipated that it was these friends that began plundering their saviors' land and belongings once they got over their difficulties, making their life worse and worse. The Indians had even been reduced to near starvation by the virtual disappearance of conditions on which they relied for existence. So they rose up against white settlers again and again. The Battle of Batoche led by Louis Riel and Gabriel Dumont which is mentioned in *The Loons* is a good example. However, in face of the white troops armed with modern rifles and cannons, the Indians' repeated rebellion ended in repeated failure. Just as Laurence pointed out, "...the voices of the Metis entered their long silence" (Laurence, 2010, p. 192) by Pigouette's time. And Indians began struggling at the edge of extinction.

Xie Yali, a Chinese critic pointed out, "The main plotline of the story is fixed on the destiny of the Indians" (Xie, 2002). Of course, it is not true that the Canadian mainstream society failed to take the Indian surviving status into consideration. In order to realize enduring peace and stability of the state, the Canadian government began practicing a relief policy to the Indians after suppressing Indian rebellions, according to which all Indians living in the reservation can get a certain amount of relief fund if they have no work to do. In a sense, it has saved the Indians, since they can barely survive on the relief. However, the relief result may be negative to a certain degree, since the policy has abetted the Indians' dependent mentality and deadened their spirit of struggle and self-reliance. For the sake of the relief, most Indians are trapped in the reservation and slums. They have nothing to do all day long. They possess no enforceable ambitions and hopes even now, only seeing clearly ahead a black wall of night. They have been collectively excluded out of the mainstream society since they have been living in extreme distress, ademonia, confusion and despair. The Indians universal despondency has made their survival situation get worse and worse, to the extent that their opportunities of nurturance, health care and lodging are not properly guaranteed.

Conclusion

The Loons is a mirror of the Canadian Indian life in the early twentieth century. The subconscious description used in the story not only greatly heightened the expression power of the story but also reflects the Indians' mind and frustration more authentically. It can be a true and bloody history of Indians who suffered prejudice and discrimination based on race and poverty. Actually, for more than one hundred years, they have been branded as invariably inferior. Just as Xie Yali says, "The main line of the story centers on the Indians' destiny and the fate of the birds runs through sub-line" (Xie, 2002, pp. 57-59).

Through this novel, she makes her contribution as a writer in the promotion of multiculturalism and puts forward her understanding and perceptions for multiethnic issues. Through her advocacy for multiculturalism, she echoes with the multiculturalism policy of the government. She emphasizes the respect for and inheritance of every ethnic cultures and the importance of cross-cultural communication and understanding.

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Pangs of Falling into “the Beautiful Country” – A Thematic Study on Ha Jin’s “A Good Fall”

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[Abstract] Different from Ha Jin’s previous works, A Good Fall, a collection of short stories in 2009 explores the life experience of Chinese immigrants in Flushing community, New York. This paper is to analyze the theme of the book from three aspects: exploring the main characters’ inner experience, analyzing the pun of the book title and discussing the non-closure ending of each story. The theme of the book can be concluded as a disillusioned American dream with an unpredictable future and a dislocated life existence.

[Keywords] Chinese immigrants; theme; life existence; title; ending

Introduction

Ha Jin, a Chinese-American writer who moved to the United States in 1980s and started his writing in an adopted language, has received high acclaim in English literary circle. As a winner of the PEN/Hemingway Award and the Flannery O’Connor Award for Fiction, respectively, he won both the National Book Award and the PEN/Faulkner Award twice. Many of his short stories have appeared in *The Best American Short Stories* anthologies. *A Good Fall*, a book of twelve short stories set in Flushing, New York, one of New York City’s largest Chinese immigrant communities was written by Ha Jin in 2009. In the newly released collection, he delves into the first-generation Chinese immigrants’ life predicament through the realistic descriptions of their everyday life. With startling clarity, Jin explores the challenges, loneliness and uplift associated with discovering one’s place in America.

The collection of short stories *A Good Fall* is distinguished from his previous writings in two aspects: first of all, the setting of those stories shifts from past life in China to present days in the United States. Flushing, which geographically secludes itself from the American mainstream society, is the place to witness the tragic or comic stories of new immigrants; secondly, all the main characters are first-generation Chinese immigrants who have newly arrived in the country, such as a Chinese waitress, garment workers, the prostitutes, a Chinese composer, English professors or company staff, a caretaker, and a monk in Chinese temple. What binds them up to one book is that what they are experiencing in Flushing is typical of first-generation immigrants’ life, shared by different ethnic groups in America. They are struggling with economic concerns or disturbed by lack of human dignity. Their willingness to assimilate into American life is a distinctive feature for first generation immigrants. They have to endure all the physical or mental tortures to seek a glittering future to settle down in the so called “the beautiful country” in Chinese language. Different from the previous generations of Chinese immigrants they have never been eager to return to the home country, China. Some of them even try to break away from any tie with their homeland. The book focuses on that silenced group, to expose their sense of dislocation and alienation in pursuit of American dream.

The Immigrant Life Experiences

The immigrants' experience has always been a subject matter in American literature. As for Chinese immigrant history and life experience the narratives have started since the end of the 19th century and reached its climax in 1960s and 1970s. But the themes have been very limited, as most of which concentrate on the cultural clashes between Chinese culture values with the American ones (Kim, 1982). A new perspective to reflect on immigration experience has been explored by Ha Jin in *A Good Fall*. Its uniqueness finds its expression in showing inner experience of characters, such as their mood, frustration, their longings and expectation, their shame and ecstasy. Their settlement on American land has been followed by a sense of loss and a sense of displacement and disillusionment. Roughly speaking, the twelve stories of the book can fall into three thematic divisions as referring to inner experience of characters: life entangled with loneliness, life bothered by the past and life in disillusionment.

Loneliness

Several stories in the collection focus on the theme of loneliness. In "Temporary Love" a wartime couple's love story is shown before us. In order to relieve from homesickness and loneliness, a married man and a married woman, Panbin and Lina had reached an agreement to set up a temporary family to support each other. When the husband of Lina landed on America, a seemingly balanced life came to the end. As Panbin refused to let Lina go back to her spouse, Zuming, to restart their legal marital relationship, the conflict arose. Finally both of their marriages with their legal spouses fell apart and their lives were thrown into a lonely state again. Without families and friends around them, the new immigrants strained to find comfort and relief in their lives, which may lead them to cross the border of the morality. Another example can be found in "Choice". The young student, as a tutor to a widow's daughter, fell in love with the mother and was loved by the daughter as well. Struggling in an awkward relationship between the mother and daughter, he reaped nothing and the ending was concluded by his departure from his love. Love is fruitless; love is a kind of luxury for them.

In "A Composer and His Parakeets", the composer felt unsecured in his love with his Indian girlfriend, an actress often travelling around to seek her career success. While he was taking care of a bird of his girlfriend, his affinity gradually moved to the bird, with whom he found his love, deep emotion. Unfortunately, with the death of the bird he lost his spiritual and emotional belongings. "Come back" is his last exclamation in the story. It might be "Come back, my love, my life". Loneliness is entangled with a strong desire of love. In "The House behind a Weeping Cherry", a garment worker fell in love with a prostitute, who shared the same house with him. As a victim of the underground illegal activity, the girl was also expecting to the redemption and renewal of her life, but she could not pay off her debts. Two young people finally chose to run away from the illegal agency to seek an unpredictable future. The story depicts their encouragement and support on each other in hard times, their sufferings and longing for a happy future.

The sentiment of loneliness is flowing through the whole collection now and then. With a careful analysis on those stories we can see that the first-generation immigrants are haunted by the state of loneliness, which is unbearable for them, while the efforts of breaking out from loneliness have also brought pains. The need of love, as referred to Maslow's hierarchy of needs, is a common need for human beings, which is a more urgent expression by the first-generation immigrants, who have drifted their lives on a foreign land. To love someone, to gain a sense of securing living, to prove one's self-existence is destined to a fruitless reality.

Struggle in the Past

Immigration into America has been a dream for numerous Chinese for ages. Though the immigrants are physically away from their homeland, it doesn't mean they have been completely cut off their Chinese ties. The "past" in China is still whispering to them and will never stop. In "Bane of the Internet", the narrator complained that "I used to believe that in the United States you could always reshape your relationships with the people back home—you could restart your life on your own terms. But the Internet has spoiled everything—my family is able to get hold of me whenever they like. They might as well live nearby" (Jin, 2012, p.4). Literally speaking, the narrator was dissatisfied with being bothered by the Internet. But actually she was referring to the relationship with the family members in China, as her Chinese family could not understand the tortures and hardship that new immigrants had to go through. America in the eyes of ordinary Chinese is a place filled with wealth and opportunities. In "Crossfire" a Chinese son could not find a peaceful life between his westernized wife and his Chinese mom. Their conflicts could not reach any solution. Finally he quit his promising job to make a plan to force his mom to go back to China. It seems that he could regain a balanced life again. At the end of the story he recalled that day when he was taking National Entrance Exam in China, both his parents were holding umbrella in the rain to support him. The scene back in the past could not be erased from his mind, just as Chinese memory could not be forced out from his life and his Chinese relatives could not be forgotten in his life.

Lost in the Disillusionment

In Chinese language, the name of America is translated into "a beautiful country" with the connotation of a land with a promising future. Such associations with America could be proved by expectations of immigrants of different generations. In "Shame" a Chinese professor, whose major was English and studied on Hemingway's novels, was eager to improve his economic condition and during his business trip in the United States he chose to stay there as an illegal immigrant. He tactically covered his identity and worked on some part-time jobs to support his living. He finally lost himself in the American life. The glamorous aspect of American life was enchanting in his eyes; he was willing to lose his decency to pursue an American life, though it was unstable and full of risks.

The American reality is a mixture. In "A Good Fall" though Monk Gan qin luckily survived, he could not know what he should do next and how to survive in the States. As a monk hired by an American temple, he worked as a trainer of Kung Fu. But the agency refused to pay him and would deport him back to China. He was beguiled by the master's words and had nowhere to retreat himself. Helplessly and hopelessly, he chose to commit suicide. His American reality was a lie, as he looked back on his life. He regretted having tried so hard to arrive in America and he suddenly realized that he had misled by other people's bragging. His understanding on American success was totally overturned by the reality. "How he regretted having tried so hard to come here! He'd been misled by the people who bragged about the opportunity found in America and wouldn't reveal the hardship they'd gone through here. They all wanted to appear rich and successful in their hometowns' eyes. Silly, how silly, if he went back, he would tell the truth---American type of success was not for everyone. You must learn how to sell yourself here and must change yourself to live a new life." (Jin, 2012, p. 273) For him, American dream was a disillusioned one. He was lost in American reality, too.

In "An English Professor", Rusheng Tang who wanted to apply for his tenure position in the college was faced with his embarrassment of mistakenly use of an English word in his letter. Though a minor mistake, it was a humiliation for him, as it means that he was incapable in the adopted language and was

still an outsider of the mainstream circle. He anxiously needs a tenure position to prove his identity and his existence in American life. The typo mistake bothered him terribly and he was thinking to quit his teaching job to look for a replaced one to support his living. The dramatic part is that he finally was given the tenure position. As soon as learning the news, he was so excited that he lost himself in hallucination. All his anxieties and frustrations were replaced by his hysterical frenzy. He totally lost control on himself and could not reconcile with the American reality. The comic ending, is a tearful one to see one's alienation in the American life.

Writing Techniques

Ha Jin, as one of a few people in history to receive the PEN/Faulkner award twice in the United States, alongside guys like Philip Roth and E.L. Doctorow has proved his success in his literary career by his artistic writing skills. His adopted English, though plain and restrained, is quite powerful in conveying the themes of his works and arousing the empathy among his readers quietly and peacefully. In the new book, his use of pun on the book title and the endings of his stories both work closely and suitably with his themes. It again proves that a good writing is a combination of its content with the form, that is, the form can speak for the theme of the book.

The Title of the Book: A Good Fall v.s Luodi in Chinese

As David Lodge says in his *The Art of Fiction*, the title of a fiction is one part of a narrative; in fact, it is the first step for the readers to get in touch with the text (Lodge, 1992). As we review the title of this book some questions may come forth: Why did Ha Jin name his book "a good fall", the title of the last story? Literally speaking, "A good fall" relating to Monk Gan Qin's story means his fall from the tall building to commit suicide faced with his sufferings in America. Dramatically he survived. With the help of a Chinese American girl, he could sue the temple to retrieve his salary. And the ending of the story subtly implies that he might stay in the US and be in love relationship with the Chinese American girl. What a good luck! The irony part arises from the use of "good" with a pun.

"Good" in English could be connoted into different meanings based on the context. "A good fall" could mean "a heavy fall" or a fall that "brings him a good luck". Ha Jin used "luodi" in Chinese to correspond with the expression "a good fall". "luodi" in Chinese has more associations with a Chinese idiom "to settle down on one place". When speaking of the Chinese immigrants, the idiom usually means that they land on a foreign land to start a new life, like a seed to grow up to flourish to a new life. So the translation doesn't only indicate the physical movement of the monk, his falling down from the top of the building, but also a reflection of all the first-generation immigrants' experiences of restarting their new lives in the United States. In this way the title is closely related to the theme of the book. If "fall" means settlement, we may question whether it a "good" settlement or not. After reading the book, the readers may easily respond with a complicated answer. The ironic use of "good" has been shown and explored more deeply in Chinese language than in English. In his prose work *The Writer as Migrant* he says that, "for a creation of literature, a language of synthesis is necessary to make sure that one's work is more meaningful and more authentic" (Jin, 2008, p.59). And he believes in Rushdie's conviction that something can be gained through translation (Jin, 2008, p.60). So he tried on his own way to be playful with two languages: English and Chinese this time. And the effect of the translation has achieved its purpose. There is additional input of meaning of the title in Chinese.

In addition "fall" in English has a connotation with the Adam and Eve's story in Bible. As a punishment given by God they were expelled from the Paradise and fell into the earthly world to go

through all the sufferings. Can it mirror the life of new immigrants? They willingly or unwillingly left their homeland to seek a new life, which consisted of all the unknown difficulties and unpredicted future. They might miss their homeland but it has never been a place of return. There is no return trip for them to go back, once they are out of home. No return, No home. As we can say here, the title is an important part of the book to deliver Ha Jin's understanding on the predicaments of the new immigrants in those stories, they are struggling to adapt to the new life here. By his own translation he has shown his own homage to his mother tongue – Chinese and his concerns on his ethnic group.

In a broad sense, Ha Jin chooses this one as the title of the book to deliver a message to sum up all immigrants' life. Sometimes, it takes a good fall to really know where we stand. America may be the mecca of opportunity, a dynamic agent for change, a place where hard work can redeem any beginner, but it is also a ruthless master.

The Endings with the Chekhov Tradition

Ha Jin's artistic skill in short stories creation finds its best expression in dealing with the ending of each of his stories. Traditionally, most of short stories end with a revelation or reach a resolution to the conflicts, which indicates the completion of a life experience. However, in *A Good Fall*, such kind of resolution is hard to be found and intentionally omitted. Ha Jin follows his ancestor in his literary career to borrow Chekhov tradition in his short story creation to give a non-closure ending.

For example, in "A composer and His Parakeets" the composer Fanlin is struggling with his uncertain love relationship with his girlfriend. The emotional turbulence fills up his life. In the end, readers may still feel confused about his final decision with his girlfriend. "Will they go on such relationship?" Ha Jin elaborately evades answering those questions, What Ha Jin focuses on is the composer's process of an emotional revelation instead of any resolution to life puzzlement. In "The House behind a Weeping Cherry", the couple secretly ran away, "A truck was rumbling down Main Street as we strode away, arm in arm, without looking back" (Jin, 2012, p.259). Their personal difficulties have never been cleared away till the end of the story. There is always a pending ending. Readers are not sure where they may go to, what their future life could be like. There is no definite answer provided by Ha Jin, who works as an observer to his characters' life. There is a sort of ironic distance between the way we see the character and the way the character sees him or her. Ha Jin instead of condemning the immorality or preach or judge the righteous act of his characters, he keeps distance away from them to show a whole picture of their lives and let the readers experience their shame, their embarrassment, their conflict, their rootlessness with the characters.

The non-closure technique can be dated back to Chekhov, one of the greatest short story writers. The Chekhov tradition stresses more on ongoing aspect of life. In Ha Jin' book, readers may find that Ha Jin wants to set up the ending without a closure in order to indicate the immigrants' real life experience. Their life conflicts are still there. They may step out of one phase of hard life; the next one is on the way. They could not really find a solution to the predicament of their life existence. If closure means a conclusion that ties things up, then Ha Jin stubbornly believes that there is no security. Chekhov and writers in his tradition appear to leave stories open-ended, so a plot without closure. The stories in the Chekhov tradition are concerned with inner experience. Characters are defined by mood, longing, feeling (Clayton, 1996, p.256). In this way Ha Jin is a writer to follow Chekhov tradition in his short stories writing. When the readers review Ha Jin's short stories in the book, it is hard for them to find a definite ending. The purpose is that the uncertainty and unpredictability are attached to the immigrants' ongoing

life. By upholding Chekhov tradition in dealing with a non-closure ending, Ha Jin has completed his own revelation on immigrants' life.

Conclusion

From the above discussion we can conclude that though each of the twelve stories in Ha Jin's "A Good Fall" has a separated story with diversified characters from different backgrounds, there is a common theme shared by the book. That is, the American dream of the Chinese immigrants in Flushing community is a disillusioned one. Those new immigrants have displaced themselves on a foreign land with an unpredictable future. Their loneliness and struggles both with the past and in the reality have proved their failure in assimilating into the American society. The theme is revealed by describing the life state of various groups. In order to intensify its theme, Ha Jin technically employs a pun on the title and the non-closure endings of each story. His writing techniques work for the theme to tell personal stories with an unpredictable future and the ironic aspect of American dream.

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A Comparative Study on Tea Culture of Chinese Palace and British Royalty

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[Abstract] *Tea originated in China over 5000 years ago when Shen Nong first discovered it. With such a time-honored, profound and extensive culture, tea has had a far-reaching influence over many successive generations and deserves to be the historic and cultural drink of China. By the 18th century, the craze of drinking tea had already swept across the European continent, especially Britain. This paper, in comparing the unique characteristics of the two kinds of tea cultures, chooses the Qing Dynasty of China and Queen Victoria's reign in Britain as representative of the palace tea fests. During this time, the Chinese tea culture enjoyed great popularity, displaying the customs and etiquettes of Chinese tea culture, while for British Royalty the British tea culture witnessed its heyday.*

[Keywords] *tea culture; Qing Dynasty; Victorian period; tea poetry; customs and etiquettes*

Introduction

Tea has been regarded as a “national drink” in countries like China, Britain and Japan. In broad sense, tea as a “national drink” implies its status throughout a country as an indispensable part of people’s lives. In its narrow sense, tea as a “national drink” bears great significance in the following ways: tea can be a symbol of a country representing its national culture; tea is a healthy drink; and tea is a spiritual drink which symbolizes life. In addition, tea has developed various culture types that are used to express a variety of beliefs, emotions and sentiments among humans, and between humans and nature.

Chinese tea culture has a time-honored history and far-reaching influence. As the reflection of the development of Chinese social culture and China’s social progress, the development of tea is a pioneering undertaking of ancient working peoples who explored, understood and conquered nature. People in Europe in the 17th century were so obsessed with various novel things from the Orient that anything connected with it quickly moved to the forefront of fashion. It is against this backdrop that drinking tea gradually entered European lifestyle. In the 18th century, the craze of drinking tea had already swept across the European continent. By the 19th century, the spreading of Chinese tea-leaves almost covered the whole world. Yet the credit for further developing tea culture in a unique style certainly belongs to Britain. As a result, the development of Chinese tea culture differs a lot from that of western tea culture. This paper, in comparing the unique characteristics of these two tea cultures, will focus on the Qing Dynasty of China, with its great popularity for tea, and Queen Victoria’s period in Britain, which developed graceful customs and etiquette.

Tea Culture of Chinese Palace

An Overview of Chinese Tea Culture

Although it is a legend that tea was first discovered and used by Shen Nong, it is an indisputable fact that the tea culture existed in Tang Dynasty. It was after the Warring States period or Qin Dynasty that the use of tea primarily for its medical function shifted to tea as a drink, and tea-drinking custom came into being. Begun in the Western Han Dynasty, tea-drinking originated in Sichuan Province, and gradually spread to

the vast reaches of central China as it developed during the Han Dynasty, the Three Kingdoms period, the Jin Dynasties, as well as the Northern and Southern Dynasties.

Ever since the first year of the Tang Dynasty, from the emperor to ordinary people, almost everyone in China drank tea to varying degrees. As the heyday of Chinese feudal society, the Tang Dynasty witnessed an unprecedented unity and well-developed transportation system throughout the whole country. With the end of the previous chaotic separation and division, ties between the northern part and southern part of China, between the border areas and inland regions, all had been strengthened as frequent economic and cultural exchanges between Northern China and Southern China became possible. Such social background helped lay a solid foundation for the popularity of tea-drinking as well as the further development of tea culture. It is worth mentioning that men of letters in Tang Dynasty all took a fancy to tea. At the time, “tea addicts” were very common among the poets, artists, calligraphers, musicians, and those active in the literary world such as Po Chu-i, Yan Zhenqing, Liu Zongyuan, Liu Yuxi, Pi Rixiu, and Lu Guimeng, etc. (Jiang, 2006, p. 31). These refined scholars engaged themselves not only in tea tasting, but also in planting tea trees, reciting poems about tea, drawing pictures of tea and writing books about tea. Chinese tea culture gives prominence to “clearness”, “peace”, “purity”, “beauty”, “quietness”, “frugality” and “cleanness”. Tea-drinking emphasizes simplicity and elegance, which is in line with the characteristics of the Chinese nation being peaceful and refined.

The Characteristics of Palace Tea Culture in Qing Dynasty

The traditional tea culture came to an end with the rise of the Qing Dynasty, but that is also when the modern tea culture began. Tea culture of the Qing Dynasty, although inherited from previous dynasties, boasted its own development and characteristics. The Qing Dynasty was late in the feudal society in China. Hence, tea culture in this period of history not only came with feudal features, but also with a modern flavor. The Qing Dynasty inherited its political system and cultural concepts from Ming Dynasty, but for tea culture, the scale and etiquette of palace tea-drinking took a great leap compared with previous development. It is documented in most of the existing ancient books that the large scale of palace tea feasts thrown by royalty of the Qing Dynasty better displayed the grandeur and manner of royal tea-drinking, and was beyond comparison for all other dynasties.

The real palace tea feasts began in Tang Dynasty and developed into even larger events in the Ming and Qing Dynasties, though the heyday of palace tea feasts was still in the Qing Dynasty, which were far better than those in Tang Dynasty. According to historical documents, throughout the Qianlong period (1736-1799), merely the “San Qing Tea Feast” thrown by Chong Hua Palace occurred 43 times. “San Qing Tea Feast” was created by Gaozong Hong Li, an emperor of Qing dynasty, for the purpose of showing favors and kindness as well as strengthening emotional ties (Li, et al., 2012, p. 162). The primary thing to do at the tea feast was to drink tea and compose verses. Usually, the participants in the tea feast were the ministers of imperial palace who could compose poems and verses, and it was a great honor to be invited to a tea feast at that time. Apart from these special tea feasts, tea was also a must in palace drinks, with tea being served both before and after meals. It is obvious that tea enjoyed a high status in the palace, and also played an important part in palace etiquette. The tea served in the palace of the Qing Dynasty could be red or white, and the same for tea served at banquettes. During a banquette, tea was served before and after wine. Those who could award tea to others in the palace were usually the emperor and the nobles with high ranking, so that tea was also a symbol of honor in palace.

Tea Poetry of Emperor Qianlong

The emperors of Chinese feudal society always attached much importance to tea. Among them, the two who contributed most to the prosperity of Chinese tea culture were Song Huizong (1082-1135), an emperor of Song Dynasty and Qianlong (1711-1799), an emperor of Qing Dynasty: Song Huizong was well-known for his masterpiece *Treatise on Tea. Poetry Collection by His Majesty*, created by Qianlong, collected almost 200 poems on tea, making Qianlong one of the poets with the most poems on tea over all dynasties (Cai & Shi, 2002, p. 12).

Emperor Qianlong had an affinity with tea for his entire life. According to *Poems and Remarks on Tea-drinking*, Qianlong was a tea-addict. He was in office for 60 years and when he retired, one of his subjects said in exhortation, “not a day could a nation go without an emperor”. Yet Qianlong replied jokingly that “not a day could the emperor go without tea” with his hand twisting his beard. His affection for tea and indifference to power was so profound that it posed a far-reaching influence on the general public (Cai & Shi, 2002, p. 12). Tea poetry is the essence of tea, the rhyme of water, the product of the combination of Chinese tea culture and poetry. It is the poetization of living delight and aesthetic ideals acquired in the tea-drinking habit of men of letters in China. The poetry is both the artistic crystallization of, as well as one of the important carriers for the aesthetics of tea culture. The tea poetry of Qianlong boasts rich and colorful content, which makes Qianlong the epitome of tea poetry in China. The main content can be identified by several categories.

The first category includes poems about historic relics and new sites for tea-making and tea-drinking which express nostalgic sentiments and tranquil delight. Bamboo furnace built on Mount Yuquan, was based on *Drawing of Bamboo Furnace* in Tingsong Nunnery on Mount Hui. Following this, Qianlong created 17 poems collected in *Mountain Cabin with Bamboo Furnace*, 7 poems in *Delicate Cabins with Bamboo Furnace*, *Tea-making in Mountain Cabin with Bamboo Furnace* and *Tea-tasting in Mountain Cabin with Bamboo Furnace*, etc. (Cai & Shi, 2002, p. 13). The idea was to take a break from an extremely busy schedule and brew tea in the “cabin on hills.” The several famous teahouses mentioned by Qianlong, either original sites or artificially built later, all were meant to give expression to natural fun and elegant feelings.

The second category is about the fun in tea-picking, tea-processing, tea-making and tea-drinking. Writing of such things, the Emperor denotes his concern for the well-being of the general public and the fate of the whole country as its wise and enlightened ruler, and he also displays his decorous life interest. The rest of the poems (about 15 poems) are about his lifestyle of being “addicted” to tea-drinking and his high-toned life interest as an emperor.

The third category mainly extols famous tea and springs in different places, among which, Jade Spring in Beijing was considered the best. Among Qianlong’s poems about tea, the most frequently mentioned was tea before rain, which proved to be his favorite. Longjing tea, as the best green tea in China, is better to be picked before grain rain and requires a quite strict procedure of picking and processing. Longjing tea was listed as a tribute back when Emperor Kangxi (1654-1722) was ruling. When Emperor Qianlong made inspection trips to Southern China, he went on six occasions to Hangzhou to visit Dragon Well, and he also composed 12 universally well-received poems about longjing tea, including *Tea-brewing on Dragon Well* and *A Second Visit to Dragon Well* (Cai & Shi, 2002, p. 13).

The fourth category contemplates the relationship between Buddhism and tea, and extols Zhaozhou tea by verses, which offers much insight to the concept that “tea and Buddhism meditation are of the same” (Cai & Shi, 2002, p. 14). That tea is connected with Buddhism meditation is a unique cultural

phenomenon in Chinese tea culture. Qianlong's tea poetry, especially the poems extolling Zhaozhou tea, perfectly manifest "Buddhism in tea" and "tea with Buddhism," as well as the cultural tradition of poetry aesthetics.

The last category is poems on tea sets, tea-making illustrations and combinations of poems, calligraphy and pictures. Qianlong wrote about 65 poems on tea calligraphy and pictures and tea sets.

From the perspective of an emperor's lifestyle, and his own aesthetic view, Emperor Qianlong created tea poetry to express his affinity to tea, praise tastes of tea, activities on tea, meditation on tea and the spiritual realm created by tea. The poetry also reflects his unique lifestyle, diet psychology, values and aesthetic delight as a great feudal emperor.

Tea Culture of British Royalty

The Origin of British Tea Culture

The history of tea-drinking in Britain began in the 17th century. At that time, women were not allowed to enter cafes. However, tea, under the driving force of the women, created a new social environment apart from the pubs and cafes, with the result that women enjoyed an increasingly higher social and domestic status. Meanwhile, tea-drinking spread across all of Britain. The word "teatime" in English refers exactly to the time for tea-drinking, which occupies one third of British people's lives and enriches their tea culture. British people drink morning tea after they get up in the morning, which is also called "eye-opening tea". Traditional morning tea is mainly made from black tea specially selected from Assam in India, Ceylon and Kenya, etc., and shows the importance attached to morning tea by British people. British elevens, is also named "tea for break", and lasts about 20 minutes. At eleven o'clock in the morning, British people always drink a cup of tea whether they are free at home or busy at work. Therefore, elevens is a great way of relaxing at intervals of work for British people.

British afternoon tea is the carrier of British tea culture in a real sense, and it is a symbol of the elegant life British people lead. The emergence of British afternoon tea culture has everything to do with a duchess of Bedford. It is said that since the interval between lunch and supper is quite long, she often felt hungry way before time for supper. Therefore, in every afternoon from 4 to 5 o'clock, she would drink some tea and had some desserts to satisfy hunger and refresh herself. As time passed, her action was imitated by many people, whence came the British afternoon tea culture, and which is now famous worldwide. British afternoon tea is not only a symbol for cozy, tranquil and leisurely domestic life, but also provides a great platform where people can socialize.

The Characteristics of Royal Tea Culture

It is British royals who make tea-drinking a domestic must. British tea culture was connected with the royals from the very beginning. The Portuguese princess Katherine who married Charles II, King of Britain in 1662, was called "Queen of tea-drinking". When she was married, the dowry included 221 pounds black tea and a delicate Chinese tea set (Le, 2011, p. 122). In the era when black tea was as expensive as silver, Queen Katherine's elegant hobby of tea-drinking was admired and followed by the nobles. Thus, the fashion of tea-drinking spread among British royalty. Later, luxury tea houses were not only built and decorated in the palace, but also in the homes of members of the royal families, and some government officials who emulated them to show elegance and fashion.

After a long period of time, tea-drinking gradually became popular among the commoners with the price reduction in tea-leaves. The tea-drinking custom of British royalty still has a great impact on the

tea-drinking habits of the common people. The British people have high standards for life, value upbringing and gentility. They believe that drinking tea can display charm; therefore, tea-drinking is still very popular even in modern life. And British people take the act of having tea together as a kind of affection between family members and bosom friends.

Tea-drinking Tradition in Queen Victorian Period

Tea culture experienced great prosperity in Victorian period (1837-1901), as this western tea-culture, with its own unique style, echoed the oriental tea culture. In the Victorian period, the graceful and delicate style of afternoon tea parties embraced development and maturity of the western tea-culture. Afternoon tea parties in Britain took shape as tea culture salons. These parties included fixed tea-drinking etiquette, drawing experience from tea-drinking customs in China and the Netherlands, and combining with Britain's local customs and flavors to create an art now practiced for over two hundred years. The tea culture salons were for various purposes: people could meet others, make friends, entertain guests, cultivate temperaments and bond relations, etc., all with tea as a media. The grace and elegance of afternoon tea parties is embodied in the following aspects (Zheng, 2003, p. 323).

Delicate tea-leaves, tea set and desserts. Delicate tea-leaves, tea set and desserts are always the best choice for afternoon tea. Tea-leaves are usually the top-rated black tea, especially Chinese tea; tea set usually goes to china or silver plates. A complete tea set includes teapot, tea cup, tea tray, tea spoon, tea caddy, tea cozy (placed on top of the teapot for heat preservation), tea towel (for drying up the plates) and tea cloth, etc. The desserts are all delicately made, mostly with a quite light taste so as not to affect the taste of black tea. Different kinds of desserts are served with the change of seasons. The most common one is tea cake, and others include delicious Scotland cream biscuits, Victorian sponge cakes and muffins. Guests should enjoy the desserts politely, following a certain order.

Exclusive procedure of tea-making and tea-drinking. Afternoon tea is usually black tea with a certain ration of milk. A tasteful black with a pleasant color has to follow a specific procedure in tea-making. First of all, teapot should be warmed in boiled water before tea-leaves are put in for tea-making. Tea cannot be served immediately after its making, instead, it should stand and brew for a while, but not for too long in case it would be stewed. Before tea is served, some cold milk is poured into tea cups and then the fully brewed hot tea is poured into the tea cups with some sugar added. If the tea is too strong, one can add some boiled water. Yet the order of "milk before hot tea" cannot be reversed. When the tea is brewed for several times and the tea taste is gone, tea-leaves are served to the guests with bread and butter for eating.

Elegant tea-drinking environment. Afternoon tea provides an opportunity for the nobles to display their wealth, social status, power and gentleness. Not only are the tea set, desserts and tea-leaves expensive and delicate, the tea-drinking environment is also highly valued. Sometimes in a luxury living room, sometimes in a green and aromatic yard, tea parties are always held with a string band so that ladies can enjoy tea dance in tea gown with the music. In such an elegant and comfortable environment, the hosts and guests can play, chat and make friends to their hearts' content.

The elegant demeanor of the hostess. Traditionally, tea-making and serving are usually done by females. A lady who does not know the art of tea is considered ill bred. Therefore, ladies from noble families usually have to learn the art of tea before entering into society. Afternoon tea parties provide a perfect opportunity for hostesses to display their elegant and skilled tea-making techniques by making a

pot of mellow and aromatic black tea for guests. More than that, the hostess should also be good at hosting tea parties and guide topics for talk to keep the active and harmonious atmosphere going on. A successful afternoon tea can perfectly display the hostess' elegant air, outstanding talent and super socializing abilities. No wonder it is generally believed by British people that a hostess who can successfully throw a tea party is sure to be a better part for her husband.

Conclusion

Tea culture of the palace in the Qing Dynasty played an important role in Chinese civilization. The art of tea is just like the art of being a person. Surrounded by beautiful scenery and accompanied by cranes and pine trees, breathing refreshing breezes, one can be intoxicated in the relish of reading and playing the piano while drinking tea with incense. Such a pleasant scenario, like a Chinese ink and wash painting, is deeply rooted in the minds of ancient men of letters. Therefore, affection for tea and addict to tea-drinking has been a common interest for traditional men of letters. Afternoon tea in the Victorian era embodied the national characteristics of Britain. Luxury style is the epitome of the British Emperor, and elegant etiquette is the symbol of Great Britain. A cup of tea epitomizes the characteristics of British people –tenacious, traditional and patriotic. Nowadays, despite the fact that the high-paced modern life has a great impact on the habit of tea-drinking in leisure, British people love tea as always. With the development of time and the progress of society, the essence and patterns manifested in British tea culture embrace constant extension, innovation and development. Still, British people are spreading their unique culture and art to the rest of the world with tea as a carrier.

Chinese and western tea cultures have shaped their own systems in the top-down cultural positioning. When the distinctive Chinese and western tea cultures interact, there is no fundamental conflict. Instead, the two kinds of tea cultures keep moving forward in mutual penetration and influence.

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Generating Mechanism of Network Catchwords from the Memetic Perspective

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[Abstract] The advent of the Internet has brought a brand new Internet culture. Under such contexts, network catchwords are burgeoning. This distinctive linguistic variant has been used and transmitted widely on the Internet and even permeating into people's language, which has drawn great attention of scholars and researchers at home and abroad. Meanwhile, as a newly emerging science, Memetics, has been increasingly applied to various research fields. At present, a lot of studies on network catchwords mainly focus on the description of the features of network catchwords while the survival path of network catchwords is less studied. However, it is of vital importance to explore network catchwords' survival path in order to predict their future, and to regulate and supervise their development. This paper intends to explore their survival path from a new angle – the memetic perspective.

[Keywords] network catchwords; survival path; memetics

Introduction

With the dramatic development of the telecommunication technology in recent years, more and more interpersonal contacts have been done via the Internet. Consequently, a great variety of network catchwords have emerged. However, the research concerning network catchwords mainly focuses on the description of their characteristics and is confined to such layers as social linguistics, semantics, sociology, and mass communication. The memetic theory inspires scholars or researchers to study these network catchwords from a new angle. This paper first presents some background knowledge about meme, memetics, and network catchwords. Then, the authors offer a “survival path” model for network catchwords, in which the birth, replication, and transmission are explained in detail.

Meme and Memetics

In 1976, Richard Dawkins created the term “meme” to illustrate a similarity between biological species' genetic evolution and cultural evolution, and considered it as the cultural counterpart of a biological gene (Dawkins, 1976). According to Dawkins, meme is the basic unit of culture which is copied from person to person by imitation (Blackmore, 1998). For instance, memes can be popular songs, catchwords, architectural styles, and so on. Susan Blackmore defines the meme as that which is passed on by imitations (Blackmore, 1998). So far, only a few authoritative dictionaries have included the lexical entry. According to the Oxford English Dictionary, a meme is an element of a culture that may be regarded as being passed on by non-genetic means, esp. imitation (Blackmore, 1998). The American Webster Dictionary defines a meme as an idea, behavior, style, or usage that spreads through a population within a culture. The meme is translated into “模因” in Chinese, as a meme replicates itself by imitation (He & He, 2003).

Since the appearance of the term meme, memetics has developed into a new area of study. It has been proposed that just as memes are similar to genes, memetics is similar to genetics. According to

Moritz, memetics can be defined as the theoretical and empirical science that concentrates on the replication, spread and evolution of memes (Moritz, 1990).

In *The Selfish Gene*, Dawkins points out that among groups of memes, some of them can obtain and maintain more attention and will be much more easily transmitted than others (Dawkins, 1976). The selection of memes is thus analogous to the natural selection. There are certain memes which have more potential to be frequently replicated and widely transmitted, which can be called the strong memes, such as the startling scandals, terrible information and intriguing anecdotes or some helpful announcements, and so on. On the contrary, ~~the~~ memes that do not have enough transmission ability will probably be reduced to elimination. Such memes are called the weak memes. Blackmore (1998) supports this kind of classification in her work, *The Meme Machine*, as well. To distinguish which memes are strong and those that are not, Dawkins (1976) maintains that there are three standards for this, namely, fidelity, fecundity, and longevity. Nevertheless, whether or not a meme is strong also depends on the physical environment (Distin, 2005).

Network Catchwords and Meme

The appearance of network catchwords is inevitable, not abrupt ~~and~~ nor absurd at all. On the one hand, the advent of the computer and the Internet has brought about a monumental scientific revolution in interpersonal communication. At present, people around much of the world live in a cyber age, where online communication is popular and prevalent. On the other hand, the main body of netizens (i.e., “citizens of the Internet”) is a group of young, knowledgeable people, who are mostly clerks and students. Most netizens prefer some easy, short, and memorized network catchwords to achieve their communicational goals because of the limited capacity of the human cognitive system. The more complicated an idea is, the heavier the burden is on the cognitive system (Heylighen, 1997). Network catchwords undoubtedly satisfy these demands in people’s social communication.

From the perspective of memetics, the meme demonstrates the rule of transmission of network catchwords. To be more specific, the usage of network catchwords is a process of the memes’ replication and transmission. If the whole Internet environment is compared to a miniature meme pool, then network catchwords, which replicate from person to person, are special kinds of memes in such contexts. A person can be regarded as a particular sort of ape infested with memes. Similarly, netizens can be considered as a particular sort of ape infested with the memes of network catchwords (Dennett, 1995).

The Generating Mechanism of Network Catchwords

The development of network catchwords is a dynamic process, rather than existing in a static state. In other words, network catchwords, ~~of~~ at different times, vary to certain extent. This point can be easily proven if you survey the Internet for each year’s network catchwords. Network catchwords of one month, one year, or some other period, will be confronted with different future. Thus, the memes of network catchwords also experience diverse survival paths. For instance, some of them will be frequently replicated and widely transmitted among netizens and become part of people’s common language someday. Others have less transmission ability and are bound to be reduced to dormant network catchwords and even extinction (Dormant network catchwords are referred to as past network catchwords that are not popular at present in this paper.).

The Birth of Network Catchwords

When it comes to the survival or extinction of network catchwords, it is necessary to first discuss their birth. Memes are actually an analogous to genes in biology. Thus, the memes, network catchwords, bear something in common with genes. They also need to replicate themselves in order to continue to be produced. In addition, such network catchwords need to be accepted consciously and unconsciously by netizens before their birth, just as a seed needs watering to become a sapling.

As for the sources of network catchwords, there are two major kinds of “seeds” which will probably grow into “saplings” (if one compares network catchwords to “saplings”). The seeds have the potential to come out just as saplings have already displayed their life in a real and perceivable way. Similarly, memes in the Internet meme pool have the potential to become network catchwords, though not all such memes are bound to experience this fate.

As most network catchwords are new words online, which are referred to as network neologisms, we can safely say that such network neologisms are an indispensable part of network catchwords. However, not all network neologisms will develop into network catchwords. Only those that have been frequently replicated and widely transmitted will gain the chance to become network catchwords. In other words, those that have greater transmission ability are bound to win the competition with other network neologisms, and these “winners” can be called strong memes among the network neologisms. On the other hand, some former network catchwords, which have essentially become dormant network catchwords may be activated again under certain circumstances, and thus get replicated and transmitted on a large scale again. This group of memes is also a source of network catchwords.

In summary, then, the sources of network catchwords can be a group of neologisms or a group of dormant network catchwords that were popular in the past. In order to illustrate the point vividly, Table 1 displays a comparison between the birth of a sapling and that of network catchwords while Figure 1 illustrates the whole process of the birth of network catchwords.

Table 1. A Comparison Between Saplings and Network Catchwords

Product	Conditions			
Saplings	Seeds	Soil	Water	Growth
Network Catchwords	Network neologisms & Dormant network catchwords	The internet environment	Netizens' acceptance	Replication & Transmission

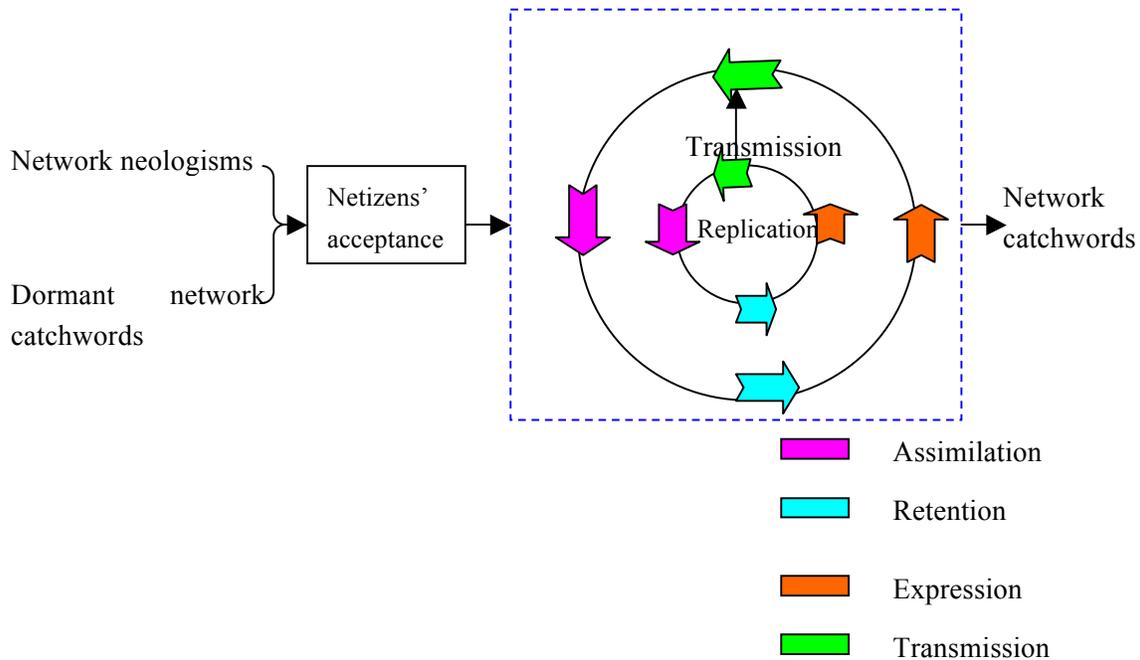


Figure 1. The Birth of Network Catchwords

The Replication and Transmission of Network Catchwords

Before getting down to illustrating the four replication stages of network catchword memes, it is necessary to consider the “host”, which will probably help one comprehend the replication loop. A host must be capable of possessing at least the potential to expound on the meme and to conduct those cognitive tasks related to the meme that are usually regarded as “comprehending”. This implies that only human beings can be hosts, at least until the development of artificial intelligence reaches the point where it is likely to endow such privilege to any creature.

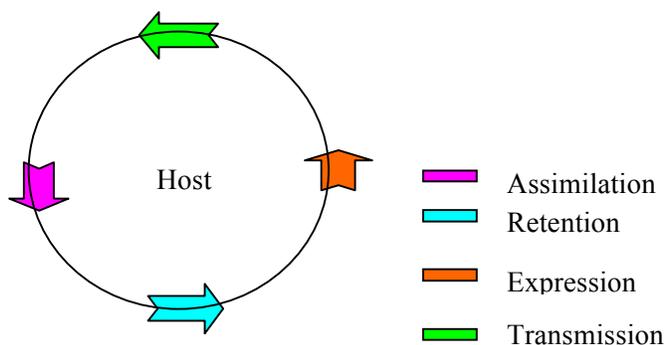


Figure 2. The Replication Loops of a Network Catchword in One Host

The replication loop of a network catchword in one host is demonstrated in Figure 2. To be imitated, memes of network catchwords must get through the following four stages proposed by Heylighen in 1998, namely, assimilation, retention, expression, and transmission (Heylighen, 1998). The transmission stage is followed again by the assimilation stage, thus completing one replication loop.

Assimilation. A strong meme will be capable of infecting a new host. In other words, it will be able to go into a host's memory. In order to be assimilated, the given meme must be accepted, noticed and understood by the host (Heylighen, 1997). As for memes of network catchwords, they must catch a host's attention and correlate to his or her cognitive systems. The host will unconsciously resist those memes that conflict with the current culture, self principle or self mania, and assimilate those memes which are in accordance with such elements.

Retention. The retention of the meme in a host's memory is the second stage in the memetic replication. In order to get replicated, a meme needs to stay in a host's memory for some time. The longer the meme stays in the host's memory, the more opportunities it will gain to travel further by infecting new hosts. Memes stored in the host's short-term memory or working memory will be confronted with a higher possibility to be eliminated, compared with those stored in the host's long-term memory.

Expression. The memes are selected on the basis of not only the ability to retain, but also the capability to reproduce. And the first procedure in reproduction is expression (Heylighen, 1997). To be conveyed to other individuals, a meme must transform to a perceivable physical form from the form of a memory pattern. In effect, not all memes are blessed with the chance to be expressed. Memes that satisfy as many needs of its host as possible are bound to proceed to the next stage, that of replication.

Transmission. It is essential for a meme to possess a physical carrier so as to reach another individual. Such physical carriers, or medium, need to be stable enough to spread the expression without much distortion or loss (Heylighen, 1997). For example, physical carriers may include books, journals, photographs, artifacts, architectures, and so on. As to memes of network catchwords, the most prevalent physical carriers are BBS, blogs, QQ zones, online posts, etc. The four stages mentioned above are repeated again and again in a meme's life span. Moreover, there is selection, which takes place at each stage, which indicates that every meme has certain probability to extinct in the selection process at any time (Jiya, 2001).

The Construction of a Survival Path Model

After the network catchwords are formed in the competition with other network memes, they will not be "safe" forever. They will face competitions with each other. And in the fierce competition, the strong memes of network catchwords will strive to permeate into people's common language, while weak memes will be reduced to dormant network catchwords, or even die out.

The competition between network catchwords involves the replication and transmission race. The more frequently and vastly a network catchword gets replicated and transmitted, the more chance it has to survive for a long time, and to become part of the common language. When the meme succeeds in completing many replication loops in many hosts, it will have been transmitted widely and successfully. Actually, the transmission process is the continuation of many replication processes conducted in different hosts. Only if some network catchwords surpass others, in terms of the transmission ability, they will be transformed into people's common language. Otherwise, they will experience a dormant period just like a gene stops replicating, or a virus ceases infecting new hosts.

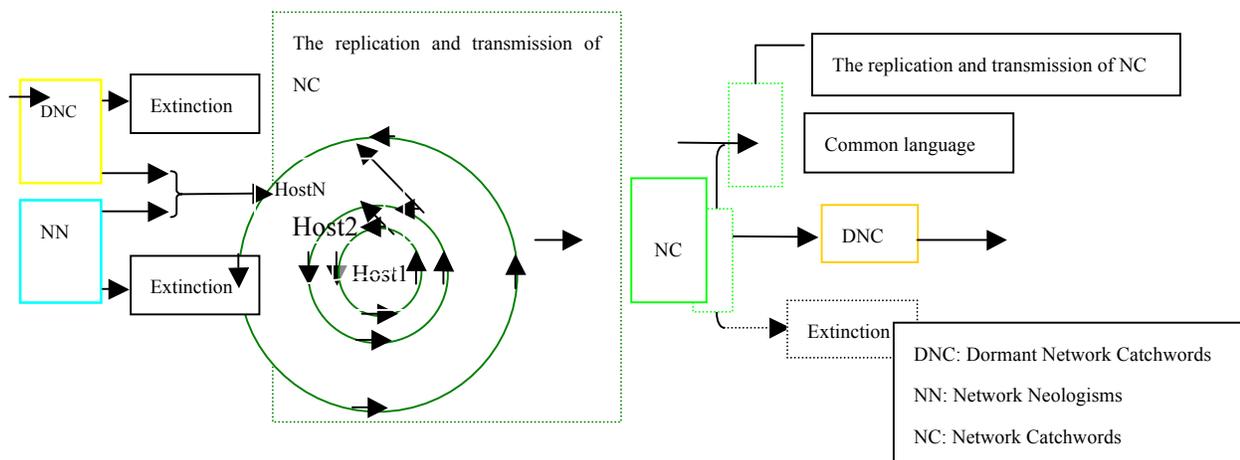


Figure 3. A Survival Path Model of Network Catchwords

Conclusion

This paper may also provide suggestions for further study of network catchwords' survival path. Firstly, Memetics can be adopted as the theory to analyze other linguistic variants or linguistic phenomena in our society. Secondly, from the survival path model of network catchwords, regulation and supervision of the development of network catchwords can be studied. In addition, effective measures to prohibit some vulgar network catchwords will make for a healthy Internet environment for coming generations.

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An Inter-cultural Study of the Taboo of Food between Han and Arabic People

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[Abstract] *First, this paper tries to analyze the taboo of food and drink of Arabic people in the eyes of the Chinese, make a critical comment on the common sayings about not eating pork by the Arab, and put forward the saying of belief. Second, it tries to trace the origin of the custom and taboo, basing this on the Quran and making a comparison between Han and Arabic people. Third, it discusses the eating culture of the two peoples. Fourth, it discusses the issue of politics that lies in the food and drink. The eating habit of the Arab people have boundaries, while the Chinese are boundless, and thus, when they have dinner together, the latter should respect the former. Last, I draw a conclusion that food and drink involve the belief of the Arab, but only a custom of Han.*

[Keywords] *Han; Arabic people; food and drink; custom; Taboo; Inter-culture*

Introduction

In their diet, the Han nationality lays emphasis on color, smell and taste. As for the taste, there goes a saying of south sweet, north salty, east spicy and west acidic (Wu, 2002). However, Arabic eating and drinking habits have to be within the limit prescribed by Allah. This is similar to the dietary habit of the people in the northwest of China, where there are ten Islamic nationalities. There is a saying “the unique features of a local environment always give special characteristics to its inhabitants” which tells us that environment will affect the national diet. But more importantly than environment, faith has the last say in diet or even diet “quality”.

The Arabic Diet Taboo in the Eyes of Han Chinese

When we talk about the taboo of Arabs, we are likely to think about their diet of eating no pork. There are four sayings that are familiar to us since our childhood: (1) the saying of life saving – ancestors (Wei, 1996); (2) the saying of natural conditions (Liu, 1995); (3) the saying of medicine: In pork, there are many infectious diseases, such as trichinosis, pork tapeworm disease, brucellosis, anthracnose, toxoplasmosis, spines ball larva disease, and so on; (4) the saying of infection: Li Shizhen wrote in *Compendium of Materia Medica*, “Pig has the following characteristics, eating any food, lying in any place, walking like a sick man, it is lewd, with cold meat and ugliest image, thus, no animal is worse than it. If we eat it, we are afraid to be infected by its above-mentioned habits.”

The first saying is purely a rumor, which stems from the ignorance of the Arabic culture. So, it’s easy to hurt the feelings of the Arabs. The second saying originated from geographical determinism; in fact, there were pigs in Mesopotamia. The third and fourth items have something to do with medical knowledge. Deeper understanding lies in their belief, that is, the Quran stipulates Muslim can eat no pork. This is the most reasonable explanation of the case. Muslims believe that their knowledge and experience are limited and given by Allah, who is the source of knowledge. The Quran is the knowledge platform

that Allah gives to human. So, they should comply with the rules of Quran in eat and drink, which is the saying of belief.

From the above-mentioned explanations, we know the reason is common people know nothing about the Arabic diet. The Han nationality diet basically has no taboos, so it only lies on the level of custom rather than taboo because it has not risen to the height of faith. The level of belief is a must, and the level of custom can only be likes or dislikes. This difference between them is “quality” and “quantity”. If we say that Han nationality has a taboo, we can give the following example as: no one should visit a patient with pears; pears should not be cut into several pieces; gifts should not be sent in single, because these three mean separation or death, which conflicts with the Chinese custom (Lv, 2007). In fact, through the above analysis, we can say that there is a real taboo in the Arab diet. On the contrary, the Han diet is just a custom rather than taboo. However, since taboo means forbidden, custom is only conventional.

The Roots of Han and Arabic Diet Customs

In diet, the Quran issues a general principle asking people to have clean and beautiful food (Yang & Zhang, 2008). The Quran expresses provisions to prohibit the consumption of things in four categories: “He hath only forbidden you dead meat, and blood, and the flesh of swine, and that on which any other name hath been invoked besides that of Allah” (Ma, 1996, p. 18). Thus, we know that pork is not only a taboo of Arabs, but also a prohibition by the Quran. Because “Muslims” mean “men who obey Allah” they avoid eating what is forbidden in the Quran, including blood or the dead. All natural things in the sea are comestible because the fish salvaged would soon die. The last item means when Muslims slaughter animals, they should chant “Bismi-llāhi ar-raḥmāni ar-raḥīmi, Allahu akbal” (In the name of Allah, most Gracious, most merciful. Allah is almighty). In comparison, these four things are comestible for the vast majority of the Han people because they have no taboo like this. In addition to the provisions of food, the Quran also bans drinking. As mentioned in the Quran, “They ask thee concerning wine and gambling. Say: “In them is great sin, and some profit, for men; but the sin is greater than the profit” (Ma, 1996, p. 23).

There is an old Chinese saying “A thousand cups of wine are not too many when drinking with close friends,” while others believe being “drunk will delay a lot of things” so “drinking less is better” Pork plays a pivotal role in Hans’ recipes. One of the reasons seems to be pigs grow fast, as well as they give more meat. Blood eating is also popular in Han. There is a hotel specializes in selling blood tofu, duck, and pig blood. Allegedly, there is a lot of nutrition, but, in fact, there are many bacteria in the blood. In some recipes of South China, there are monkey brains, and even rats. However, in the northern area, few people eat these “specialties” reflecting the different custom between the North and South. Southerners prefer eating rice, whereas northerners are willing to eat noodles. The custom of the Han is offensive to singular and pears, which have the same sound with “leave” because they mean death or separation, and they are contrary to the traditional Chinese “harmony.” But now, more people only think of it as superstition. Although it is like this, we had better pay attention to avoid causing resentment in others.

Eating Style

Although the saying goes, “The top priority of man is food”, “The desire of food is the nature of human”, there still will be a limit. The Quran says, “But he who is driven by necessity, it is no sin for him. Lo. Allah is forgiving, merciful” (Ma, 1996, p. 61). This means that, for example, in famine, for survival, if a man eats just a little pork to survive, it will be permitted. In other ways, the four forbidden foods in the

Quran are also allowed to be eaten in critical times. Certainly they should not be eaten in great quantities. Muhammad said: “1/3 of the stomach is for food, 1/3 for drinking, 1/3 for air” (Al-Ghazzali, 2001). Those thoughts were fundamental truth. Especially nowadays, Chinese people become better off. Excessive eating also leads to fatty liver, hypertension, and diabetes, etc. A good way to treat these diseases is the starvation treatment, which was also recorded in *A Dream of Red Mansions*.

Muslim Ramadan will help us solve this problem. In Muslim Ramadan, healthy men and women are encouraged to give up eating and drinking from sunrise to sunset. That means keeping hungry in daylight. In this way, the digestive system has a chance to maintain and repair by itself, improving their digestion and absorption, strengthening their immunity system. Chinese have a saying: “Disease from the mouth” which means, “be careful of food, or you may fall ill”. It seems that another saying has a wider spread “the top priority of man is food.” Many years ago, even today, “just had a meal?” is a common greeting. “In available time, go out eating together” also appears in dialogue between companions.

Political Affairs in Diet

Before the open-door policy, the ignorance of the Arabic eating habit may have caused some internal ethnic conflicts. But today, things would not be so simple. Because of exchanges between the nations, ethnicity and people are more frequent. If we know little about other’s custom but pretend that we know, we would be mocked. In fact, when we investigate the sources of the hearsay, we amazingly can find that the difference between countries and ethnic groups is very great. For example, from 1857 to 1859, Indian native soldiers’ uprising of the national liberation movement was just because of the British colonists’ ignorance. They coated the bullets of Hindus with butter and coated those of Muslims with lard, which eventually led to the Indian national resistance (Abreis, 1993).

The Arabic diet is the same. When the Chinese receive Arabic guests, only when we know their eating habits first can we receive them well. Never receive them according to the habits of the Chinese people. Paying attention to one point, but overlooking another is not a good policy. For example, alcohol is prohibited in Arab culture. Do not follow the Chinese proverb: “Even if one drinks wine and eats meat, it is OK for him if he believes in Buddha,” or “I just remember it in my heart” to demand others to drink or eat the forbidden things. Different from Chinese belief, Islam, observed by the Arabs, is a religion of the unity between knowledge and actions. It can also be said that Islam is a way of life. The way is required and appreciated by Allah. In other words, if Muslims really follow the secular way of life, they will gradually lose their beliefs.

The life of the Arabs has limits because it takes Islam as the basis. While the vast majority of Chinese Han people’s lives have no limit, which only relies on popular culture. When the two cultures encounter each other, especially when they want to communicate with each other, the former has to be respected, which is the basic starting point. Otherwise, there would be no possible exchange or cooperation between the two sides. Respect does not mean compromise or assimilation. Even if the unbounded follow the bounded, it will not break the principle of the former; after the temporary following, they can return to their original habits.

Conclusion

First, fully respect the beliefs of both sides, especially bounded beliefs. Because belief by no means is a trifle; instead, it is the fundament of a person. Indian soldiers’ anti-British uprising is a good indication. As long as we respect each other’s faith, the communication platform can be built on both sides. The one who treats the belief of others as a joke will definitely meet with unexpected setbacks. So, we can’t be

neglectful and careless about this major issue. The best policy is to enquire more when we don't know because our aim is just to communicate. The act of enquiring itself means showing respect to both sides. The satisfaction of others can help us to gain our ends. If we don't think it over and just do it according to our intuition or tradition, problems would definitely be made. Most of time, the other's wrongdoings are a lack of consideration rather than to embarrass us on purpose. Only by distinguishing between the two can we understand the other side. For the former one, we can call attention to them; for the latter one, we just take precautions in the future. Even if we encounter something that runs against our beliefs or habits, we had better explain leniently instead of getting angry.

Second, learn from Chinese Muslims. Chinese Muslims are the descendants of the Arabs, Persians, and Uigurs who came into China from the early to the mid-8th century and intermarried with Chinese and lived here since then (Ma, 2008). All Muslim ethnic groups that came to China mixed together and formed a new nationality in the middle of the 14th century (Yang, 2005). Knowing the Hui nationality can be regarded as a shortcut to understand the Arab culture (Zhang, 2012). For example, halal meat in Arab lays emphasis on the butcher and health programs. We can learn from it and even choose to eat the food produced by halal enterprises. Arabs calling for not eating too much is also worthy of our consideration. The fast in Ramadan can be explained as a hunger cure plus psychotherapy.

In all, superficial eating entails profound belief (Sun & Zhang, 2009). If we pay attention to these, we not only become a hospitable host, but also become experts of Arabic or regional food culture. We have to keep in mind that food involves Arabs' beliefs, while it only involves Chinese custom. The "food" in "Food is the priority of the people" should be understood fully and depend on who, what and how to eat. That everybody can eat both full and well is the key to the suggestion. After this, we can deal with things on this platform, which is built by food.

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A Freudian Interpretation of the Main Characters in *Frankenstein*

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[Abstract] *Frankenstein*, the masterpiece of Mary Shelley, makes a great contribution to the psychological description of characters. The novel adopts the forms of letters to make the characters talk by themselves, for themselves, and of themselves so as to give the readers a close insight into their inner world. It is the complexity of these distorted characters that provides the possibility for the psychoanalytic interpretation of *Frankenstein*. This paper adopts Freud's psychoanalytic theory as an approach to analyze the threefold personality structure of its main characters, Frankenstein and the monster, and to explain how the three parts interact with each other.

[Keywords] *Frankenstein*; Freudian interpretation; personality structure

Introduction

The year 1818 witnessed the publication of the world's first science fiction, *Frankenstein*, written by Mary Shelly (1797-1851), a well-known British novelist and representative of Romanticism. Inspired by her friend Byron's advice of telling a ghost story to pass time in a rainy night, Mary Shelly formed a vague image of a monster in her mind, which later was transformed into the composition of *Frankenstein*, in which she depicted the tragic life of a young scientist, Victor Frankenstein, who was fascinated with natural science but was eventually tortured to death by the monster he created.

Indeed, the book tells a story about a horrible monster, but it is not appropriate to consider the novel as "a series of supernatural terrors" (Shelley, 1961, p. 5). In spite of the elements of a Gothic novel in the book, *Frankenstein* makes a great contribution to the psychological description of characters, which used to be ignored in previous studies. In addition to other narrative techniques, this novel adopts the forms of letters to make the characters talk by themselves, for themselves, and of themselves to give the readers a close insight into their inner world. It is the complexity of these distorted characters that provides the possibility for the psychoanalytic interpretation of *Frankenstein*.

Psychoanalysis is a series of systemized psychological theories and therapies set up by Sigmund Freud, an Austrian physician, in the late nineteenth century and further developed by his followers. It was originally and mainly devoted to the treatment of mental disorders. In addition, with the application of psychoanalysis in other fields, it has profoundly modified people's view of literature, arts, and society and offered critics a new approach to interpret literary works.

Under the broad umbrella of Freudian psychoanalysis there are different theoretical branches, among which the theory of personality structure has been widely used in the analysis of characters in literary works. According to Freud (1998), the mental life of human beings should be divided into the id, the ego, and the super-ego. The id is composed of the instinctive and emotional forces called the libido, which unconditionally follows the "pleasure principle" to meet the desires without the constraint of morality; "the ego is that part of the id which has been modified by the direct influence of the external world" (Bowman, 1928, p. 644). In the light of "reality principle," the ego adjusts the relation between the id and the outer world according to real circumstance; the super-ego is the modification of the ego, which refers to the injunction of acknowledged moral standards and behavior criterion. To some extent, it serves the

function of conscience, which supervises people to behave reasonably and morally. Obviously, id, the ego, and super-ego, respectively, stand for the different psychological demands of human beings' interacting with each other in a balanced state, so that once any of them overweighs the other two, conflicts will become inevitable. The ego, as the medium, has to be trapped in the dilemma between the instinctive drive and moral claim (Freud, 1998).

To have a deep understanding of *Frankenstein*, this paper adopts Freud's psychoanalytical theory as an approach to analyze the threefold personality structure of its main characters, Frankenstein and the monster, and explain how the three parts interact with each other. Meanwhile, the research in this relatively innovative field attempts to unfold the author's unconscious reflection on the characters from the psychological viewpoint.

The Personality Structure of *Frankenstein*

The id represents the most intense impulses of human beings, which, for Victor Frankenstein, refers to his inborn desire for dangerous knowledge and fantasy of natural science. Moreover, this desire emerges in an escalating tendency in his growth. Since he was a little boy, Frankenstein was "deeply smitten with the thirst for knowledge" (Shelley, 2009, p. 42). When his companion is satisfied with the magnificent sceneries of an Alpine summer and winter, he is thinking about exploring the secrets of the world. During his childhood, the earliest sensations that he can remember are "the curiosity, earnest research to learn the hidden laws of nature, gladness akin to rapture" (Shelley, 2009, p. 42). However, his id is not fully displayed at this stage. According to Freud (1998), in the process of their socialization, people realize the conflict between the id and social norms, so the id is naturally hidden in a certain place of the soul, waiting for the opportunity to burst out. Therefore, Frankenstein's id does not disappear, though it is temporarily suppressed by the traditional family education of self-control.

As soon as he goes to college, his aspiration for natural philosophy is aroused. While listening to his tutor's speech about chemistry, Frankenstein feels that "soon my mind was filled with one thought, one conception, one purpose...exclaimed the soul of Frankenstein...I will pioneer a new way, explore unknown powers, and unfold to the world the deepest mysteries of creation" (Shelley, 2009, p. 60). Psychologically, the "soul" exclaiming to himself here stood for his id, which stimulates him to pursue natural philosophy at any expense. In order to create a man-like being, Frankenstein spends days and nights in the vaults, collecting bones from charnel-houses with burning ardency and urgency, regardless of the most insupportable feelings. He even forgets the change of seasons and forsakes his family and friends while engaged in his work, in front of which the constraint of super-ego completely surrenders to the expansion of id's desire. As a result, the id of Frankenstein appears in the most extreme form – the monster.

To further explore, the monster indicates the projection of the author's unconsciousness. Freud (1990) believes that the authors' unconsciousness is usually reflected in their works. As a Romantic, Mary Shelly advocated a natural life style and traditional mode of production, highlighting individual's true feelings instead of rationality, and she was concerned on the negative influence of development of science as the decisive factors of capitalistic society on the harmonious life of human beings. Therefore, Shelly's fear and vexation about the booming science and technology in her unconscious level is magnified and visualized in *Frankenstein*. In this sense, the Frankenstein's id can be understood as his fantasy with natural philosophy, and, in depth, it is partially the reflection of the author's query on the current of scientific research overriding humanistic concern. Through the self-destruction of Frankenstein

initiated by his id, Shelly seemed to remind people of the forbidden zone of science, which was likely to bloat their desires, demonize their souls, and ruin their lives (Wu, 2007).

The ego is able to respond to the instinctive desires of the id and is also responsible for protecting “the conscious mind from the encroachments of the primitive life impulses” (James, 1927, p. 1011). As soon as he finishes the experiment, Frankenstein’s ardency for dangerous knowledge in his id weakens, while the sense of self-protection of the ego begins to emerge. On the surface, he is deeply shocked by the ugliness of his creature. As a matter of fact, in the unconscious level, Frankenstein is inclined to assist the monster, the spokesman of his separated id, but at the same time the repressing force of his ego inhibits the id from invading the psychic life. Thus, except for escaping, he does nothing to the monster in the two years since the night when the monster received his life, until the death of his brother William. The involvement of his innocent and beloved one enables him to realize that the monster never disappears in his life and approaches him again in the most merciless way. During the trial of Justine, Frankenstein has to choose between his private desire and social justice. At the moment, the ego comes forward to mediate the pitched battle between the id and the super-ego and helps Frankenstein, the creator of this cruel wretch, get rid of the censure and punishment of the public and protect the safety of his id. He appears as a person of self-control who determines neither to add fuel to the fire, nor to make a defense of Justine’s innocence. Similarly, the ego performs the same function when Frankenstein agrees to create a female for the monster. Due to the deeply rooted instinct, Frankenstein is easily touched by the monster’s speech and even thinks about his responsibility for his “son”. Nevertheless, Frankenstein is also afraid of the underlying menace of the monster, irritated by solitude and indifference. Therefore, the ego encourages him to make a compromise in the hope of satisfying his id and taking the creator’s responsibility of preventing the world from destruction at the same time.

The super-ego is the hidden force that dominates and restrains the action of conscious personality (Golding, 1982). If acting against the acknowledged social rules, the ego will be punished by the sense of guilt (Freud, 1990). The force of the super-ego, which used to be overshadowed by Frankenstein, becomes increasingly prominent since the birth of the monster. As mentioned above, the monster is not the product of a female reproductive system and is largely different from men’s appearance, so it breaks the traditional ethical relation maintained for thousands of years and cannot be accepted by human society, morally and psychologically. The depraved wretch does not only mean a challenge to the social ethics, but also imposes a serious threat to people’s lives. The maker of the monster, Frankenstein, keeps being painfully tortured by his super-ego. “A weight of despair and remorse pressed on my heart...for I had committed deeds of mischief beyond description horrible... I was seized by the sense of guilt, which hurried me away to a hell of intense tortures” (Shelley, 2009, p. 60). The sense of guilt emerging after witnessing the death of Justine is merely the initial reflection of the function of super-ego. Since then, the force of the id and that of the social morality have launched a prolonged battle in his heart. In the end, the latter, the super-ego, wins the ultimate victory. While considering the effects of making another monster, a series of terrible imaginations occurs to him that “she might become ten thousand times more malignant than her mate, and delight in murder and wretchedness...she might quit him, and he be again...exasperated by the fresh provocation of being deserted...a race of devils would be propagated upon the earth, who might make the very existence of the species of man precarious and full of terror” (Shelley, 2009, p. 258).

At the crucial moment, Frankenstein determines to tear the unfinished female being into pieces, regardless of the happiness of the monster, as he soberly realizes that he has no right to inflict the

everlasting generations for his own benefit. With the lasting and intensive punishments in the ego, the super-ego successfully defeats the id and fully displays the social attributes of human beings by following moral values and assuming the responsibility of society.

The Personality Structure of the Monster

As discussed above, the birth of the monster incarnates Frankenstein's id, namely, the pursuit for dangerous knowledge. However, as an independent being, the monster gradually develops his own personality structure. Most devils or monsters in the Gothic novels of the nineteenth century present the indulgence of sex and violence, which in nature equals to the two basic instincts of human beings, erotize and destrudo, raised by Freud (Su, 2005). Similarly, the monster in *Frankenstein* also shows his thirst for a sexual partner and impulse of taking revenge on all the mankind. Once his desire cannot be satisfied, "the fiend within him" was stirred. When he fails in seizing a child as his life companion, the monster grasps his throat to silence him, and in a moment he lies dead at his feet. He is gazing on his victim, and with exultation and hellish triumph, his heart swelled. He would like to try everything to satisfy his desire, regardless of any sacrifice, even a person's life. While staring at the portrait of a lovely woman, he is attracted for a few moments, but, as he says, "my rage returned: I remembered that I was forever that she whose resemblance I contemplated would have change to one expressive of disgust and affright" (Shelley, 2009, p. 221). The frustrated sexual impulse changes into the fury of destruction. To Justine, he exclaims, "fairest, thy lover is near...my beloved...not I, but she, shall suffer; the murder I have committed because I am forever robbed of all that she could give me, she shall atone" (Shelley, 2009, p. 220). Unluckily, Justine is fallen into his first victim of distorted erotize. The burning passion in the id makes him unable to endure the solitude any longer, which justifies his motive of asking Frankenstein to create the same deformed female for him.

On the other hand, different from other devils in other Gothic works of the nineteenth century, the monster created by Shelley is born to be sentimental and pathetic, capable of arousing people's sympathy for his sufferings. He is longing for love, for self-identity, and trying to be accepted by mankind. As he says, "My desire to claim their protection and kindness; my heart yearned to be known and loved...to see their sweet looks directed towards me with affection was the utmost limit of my ambition" (Shelley, 2009, p. 220). Then one may wonder whether and why the monster's id is also composed of the claim for affection and recognition in contrast with his evil nature. The monster is abandoned by his creator due to his monstrosity; similarly, Mary Shelly's mother passed away soon after her birth, and later his father declared the end of their relationship for her elopement with Percy Shelly at sixteen years old. From then on, she had been long tortured by the notorious reputation which expelled her from England and the mainstream society. Meanwhile, as the daughter of a well-known feminist, young Mary had already been accustomed to the defamation for her mother as a monster without female traits. At her age, it was common that women with independent thinking and talents were persecuted and regarded as monsters. That is to say, women, especially female writers like Mary Shelly, at that time, were excluded by the male-dominated society by their "inferiority".. In Freudian theory, people's unconsciousness, mainly shaped in their childhood, is always trying to return to their lives and their consciousness with a disguised face. Therefore, it can be inferred that Shelly connected her desire for affection and respect, which could not be achieved in the real world with the id of the monster and through which she could utilize the monster to express the demand for solicitude and understanding of herself and her female counterparts, keeping away from the social pressure. The severity of her rejection by society was transmuted into the

tale of a well-meaning but profoundly repugnant monster that responds to his isolation with immense and murderous rage.

The monster is born in the isolation from human society. The monster does not know how to meet a balance between the id's impulse and principles of human society, so he is walking from pillar to post. That is to say, the loss of the ego's function is the primary problem that the monster faces. "What was I?" (Shelley, 2009, p. 220). With this question, the monster begins his arduous journey of seeking his ego. At first, he wishes to establish relationship with human society to be a part of it. He has no idea of his difference from other people whose flight surprises him; he tries to make friends with the family in the village and learns their language and culture so that he can integrate with them. But all the efforts are in vain; he is abandoned for his monstrosity and shot while rescuing a child. In the confrontation with human beings, the monster gradually recognizes the existence of his ego as a different species. He makes a clear distinction from men by committing crimes against them and does not dream of pursuing harmony with human society anymore. Instead, he asks Frankenstein to give him a life partner so that they can build a homeland of themselves where his ego can ensure the satisfaction of his id's demand according to his own rules, without the conflicts with human social principles. Unfortunately, he fails to attain his hope of exerting the power of the ego to repress the id even at the end of the novel. Instead, he is driven by his id and censured by his super-ego.

The function of the super-ego of the monster is similar to that of God. Freud (1998) holds that the super-ego is evolved from paternity and endowed with the authority of the father. In the western world, God is the almighty creator of all beings on the earth. As Freud points out in his *Civilization and its Discontents* (Freud, 2010), common people are inclined to regard God as their honorable father. Therefore, the development of the super-ego is closely connected with the image of God. In the *Old Testament*, God assumes the responsibility of both protection and punishment, while in the *New Testament*, God transfers his duty of punishment to devils. In this sense, functionally, the monster, as the variant of devils, assumes God's responsibility of overseeing human beings' behaviors and penalizing their sins, which is mainly reflected in his super-ego. Just as the monster admits, "Many times I considered Satan as the fitter emblem of my condition" (Shelley, 2009, p. 198). In the view of religion, Frankenstein's biological experiment violates God's authority of creating men. Hence, he is doomed to be punished, and the monster is the very executant of the sentence. The monster takes a series of revenges on Frankenstein, murders his brother, fiancé, and friend, indirectly leading to the death of his father, and entangles him for the rest of his life. In a broader sense, the monster is also condemning all human beings for their indifference to other species. However, while destroying the world, he cannot get rid of the punishment from the super-ego. "My work is nearly complete... Polluted by crimes, and torn by the bitterest remorse... the bitter sting of remorse will not cease to rankle in my wounds until death" (Shelley, 2009, p. 352). In the end, the monster chooses to consummate his life when the mission of his super-ego bestowed by God is accomplished with the death of Frankenstein.

Conclusion

In *The Future of an Illusion*, Freud (2008) proposes that civilization is indispensable for the development of mankind, but it is depressive for individuals who have to give up their instincts as the price for the progress of civilization. However, in his opinion, people are born of narcissism and carnalism, and lack of self-control, cooperation and altruism. Hence, people need the super-ego to restrain their speech and behavior, and they need the ego to mediate the tension between individual's instincts and social rules so

as to ensure the soundness of personality structure and the harmonious relationship between human beings and society (Freud, 1976).

In *Frankenstein*, the two main characters, Frankenstein and the monster, both faced the problem of controlling their desires. Therefore, the conflicts between the id and the super-ego became inevitable, which involved the ego in a more difficult situation. Frankenstein's overwhelming fantasy with natural philosophy was exaggerated through the monster, which betrayed social ethics and challenged God's omnipotence. Frankenstein endured the torture of conscience and eventually exhausted his entire life in ceaseless struggles and infinite repentance. As for the monster, he destroyed Frankenstein's hopes, while his own desire could not be satisfied, either. The sexual instinct and bloodthirsty nature drove him farther away from human society. While he was punishing others instead of God, his life also approached its end with solitude and remorse.

Ironically, the two enemies who were fighting with each other shared the same destiny, doomed for the same fault in the end of the novel. The tragedy of Frankenstein and the monster is rooted in their impotent ego, which fails in moderating the irreconcilable collision between individual's desire and social responsibility. Through their tragedy, the author attempts to demonstrate that inflated desire will lead to self-destruction. Mary Shelly, as a Romantic, cherishes the value of individualism, but in the novel, she tries to discuss with the readers whether there is a base line for individual desire, whether people are able to satisfy their demand without crossing the boundary of rationality and morality. It is a pity that both Frankenstein and the monster have failed.

Mary Shelley's life is the story of a woman who tried to live out a feminist vision of dignity and freedom in a world not ready for it. After many things had disappointed her, she had to advisably hide her high ideals and aspirations in the id of her characters so as to ease the catastrophic collision with a degrading and misogynist world (Murray, 1989). Writing was the best way that she found to voice her aspiration for love and understanding unconsciously. It was also the unfolding of the ego of Mary Shelly as a disciplined writer. Just as Freud once said, "it is art that, unexpectedly, balances the two principles (of pleasure and reality) and make them reconciled" (Freud, 2007, p. 91).

Based on the analysis of the characters in *Frankenstein* from the approach of Freud's psychological analysis, it can be concluded that only the three parts of personality structure, id, ego and super-ego, functioning properly can cultivate a sound personality, and only people who learn to adjust their impulses according to the external environment can coordinate their individual welfare with social development. Therefore, Mary Shelley did not just focus on individuals, but she also cared for social issues, which endowed the work with the depth in characterization and the extension in theme. The passage of time rejuvenates *Frankenstein* with new significance. Nowadays, the Mary Shelley of the late nineteenth century, a so-called monster, has been replaced with the Mary Shelley of the late twentieth: a courageous and intelligent woman, acting with daring, passion, and a serious concern for the social good in a world that she was bred for but which we still await and work for. That is also one of the reasons why, two hundred years' later, *Frankenstein* still preserves its influence on literature.

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An Analysis of Miss Havisham in *Great Expectations* as a Gothic Character

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[Abstract] The year 1860 witnessed the publication of Charles Dickens's masterpiece *Great Expectations*, which is recognized as "the most perfectly constructed and perfectly written of all Dickens's work." The female character Miss Havisham is one of the figures depicted quite successfully in the book. This paper attempts to analyze Miss Havisham in *Great Expectations* as a Gothic character from the aspect of her grotesqueness, mystery, evilness, and revenge, and also explores the reason why her character contains Gothic elements.

[Keywords] **Great Expectations; Miss Havisham; gothic character**

Introduction

Charles Dickens, one of the greatest critical realistic writers, played a crucial role in the entire literary world, especially in the development of novel. He portrayed the evils of a bourgeois society and successfully exposed all the hypocrisy and corruptness with a realistic description. The year 1860 witnessed the publication of his post-stage work *Great Expectations*, a prevailing literary canon in English literature. It is well acknowledged that Charles Dickens was a master of portraying various characters in his novels. The female character Miss Havisham in *Great Expectations* is one of the figures depicted quite successfully in the book (Symons, 1974). In recent years, the research on Charles Dickens at home and abroad has been various and abundant. Miss Havisham, as one of the most impressive and memorable creations, also attracts many critics and reviewers. In domestic research on Miss Havisham, many critics regard her as an abnormal person, even an insane woman. Just as Linda Raphael (1999) put it, "Embodying the mythic horrors of countless cruel mothers, stepmothers, and witchlike figures, Miss Havisham has often been described by critics as one more instance of an irrational and vindictive female figure" (p. 705). Some critics also claim, "In the case of Miss Havisham this is surely a paradox, for she is often pointed to as a character that is totally unreal. She is too bizarre, runs the arraignment, too Dickensian. She is unbelievable" (Stone, 1968, p. 5). Obviously, there are a large number of articles referring to Miss Havisham. This paper attempts to analyze Miss Havisham as a Gothic character from the aspect of her grotesqueness, mystery, evilness, and revenge, and also explores the causes that contribute to the formation of her Gothic personalities.

The Rules of Gothic Novels

The Gothic novel, as one branch of English literature, originated from *The Castle of Otranto: A Gothic Story*, written by Horace Walpole in Britain at the end of the 18th century. The subtitle refers to its setting in the Middle Ages and it flourished through the early nineteenth century. According to Meyer Howard Abrams and Geoffrey Galt Harpham's research on the Gothic novel (2009): "The locale was often a gloomy castle furnished with dungeons, subterranean passages, and sliding panels; the typical story focused on the sufferings imposed on an innocent heroine by a cruel and lustful villain, and make bountiful use of ghosts, mysterious disappearances and other sensational and supernatural occurrences" (p. 137). From the definition of Wikipedia, prominent features of Gothic fiction include terror (both

psychological and physical), mystery, the supernatural, ghosts, haunted houses, and Gothic architecture, castles, darkness, death, decay, doubles, madness, secrets, and hereditary curses. The definition in *A Glossary of Literary Terms* shows, “The term Gothic has also been extended to a type of fiction which lacks the exotic setting of the earlier romances, but develops a brooding atmosphere of gloom and terror, represents events that are uncanny or macabre or melodramatically violent, and often deals with aberrant psychological states” (Abrams & Harpham, 2009, p. 152). On the whole, the Gothic novel contains darkness and evilness everywhere and penetrated the atmosphere of mystery and suspense (Hennessy, 1978). There is no doubt that Dickens’ *Great Expectations* was in accord with some Gothic rules, as he often created tense and a suspicious atmosphere and a mysterious plot. What’s more, Dickens demonstrated these Gothic characteristics through various approaches, one of which was portraying Miss Havisham as a Gothic character.

An Analysis of Miss Havisham as a Gothic Character

Miss Havisham’s Grottesqueness and Mystery

Miss Havisham is one of the most eccentric and grotesque characters in the story. Charles Dickens depicted her as a wealthy dowager who lives in her ruined mansion Satis and wears an old wedding dress all her life. As we know, one of the characteristics in a Dickens novel is the tremendous atmosphere he creates. The reader cannot help but be affected by it. The 19th-century critic G. K. Chesterton (2007) said that a “characteristic of Dickens is that his atmosphere are more important than his stories” (p. 85). Therefore, he creates vividly and successfully a horrible and mysterious atmosphere in *Great Expectations*, which are prominent features in the Gothic novel, through Miss Havisham’s grottesqueness and mystery.

Gothic characters always behave oddly and make people puzzled and scared. When Pip sees Miss Havisham for the first time, her clothing and her life environment makes him feel strange. She lives in “a pretty large room, well lighted with wax candles. No glimpse of daylight was to be seen in it” (Dickens, 2009, p. 2). In Pip’s eyes, in an armchair sits the strangest lady he has ever seen, or would ever see. The child’s description makes an impressive picture of Miss Havisham’s grottesqueness and mystery. “I saw that everything within my view which ought to be white, had been white long ago, and had lost its luster, and was faded and yellow. I saw that the bride within the bridal dress had withered like the dress, and like the flowers, and had no brightness left but the brightness of her sunken eyes. I saw that the dress had been put upon the rounded figure of a young woman, and that the figure upon which is now hung loose, had shrunk to skin and bone” (Dickens, 2009, p. 63). And “she was dressed in rich materials – satins, and lace and silks – all of white. Her shoes were white. And she had a long white veil dependent from her hair, and she had bridal flowers in her hair, but her hair was white” (Dickens, 2009, p. 63). Dickens shows Miss Havisham’s weirdness through her appearance and the environment of the Satis House where she lives. Through Pip’s description, the ghostly waxwork and skeleton whose living style is so grotesque that immediately arouses readers’ curiosity.

Another strange scene in Satis is that the clock on the outer wall of this house, like the clock in Miss Havisham’s room and Miss Havisham’s watch, had stopped at twenty minutes to nine. The second time Pip visits Miss Havisham is on her birthday while her mystery and grottesqueness is revealed even more. On that day, in that oppressive house, Pip sees her bride-cake for the first time, which is covered by cobwebs. From the conversation between Pip and Miss Havisham, or to be more accurate, from Miss

Havisham's own monologue, we get the information that sharper teeth than teeth of mice have gnawed at her broken heart. However, her strange and mysterious act leaves us to guess what on earth happened to her and attracts our attention to seek the root of her mystery.

Miss Havisham's Evilness and Revenge

Generally speaking, an extraordinary Gothic novel is always penetrated by violence and evilness. The characters are sometimes the devil incarnate (Scharf, 1981). Although Miss Havisham cannot be called a devil, the tragic event, namely the ruined marriage that befell her, makes her live in pain. After being jilted by Compeyson on her wedding day, Miss Havisham seems determined that she will never move beyond her heartbreak and live in the traumatic past forever.

Isolating herself from the outer world, Miss Havisham's hatred-filled heart turns evil and forces her to do something extreme. She deliberately adopts Estella and raises her as a weapon to achieve her own revenge on men. Estella is cultivated abnormally and is told how to lure a man, but not love the man. She asks Pip about Estella's beauty when he is in her house. Furthermore, she puts some jewels on Estella to attract Pip and to make him fall in love with her. When Pip visits Satis House to look round for Estella, she tells him that Estella has gone abroad "educating for a lady; far out of reach; prettier than ever; admired by all who see her." "There was such a malignant enjoyment in her utterance of the last words, and she broke into such a disagreeable laugh" (Dickens, 2009, p. 132). Miss Havisham is satisfied with Estella's charm and, obviously, is aiming at achieving her revenge more successfully; she tends to cultivate Estella to be an upper-class lady and attract more men to break their hearts.

When Pip becomes a "gentleman" and sees her and Estella, who had returned from being abroad, Miss Havisham shows her evilness again and calls Pip's attention to Estella's appearance. She asks Pip, "Is she beautiful, graceful, well-known? Do you admire her?" She tells Pip, "Love her, love her, love her! If she favours you, love her. If she wounds you, love her. If it will tear your heart to pieces-and as it gets older and stronger, it will tear deeper-love her, love her, love her" (Dickens, 2009, p. 273). She utters the words crazily and passionately, which shows how eagerly she wants to retaliate after being hurt so profoundly.

No one can deny that Miss Havisham's behavior influences Pip a lot and totally changes his entire life. Although in the end, she realizes her fault and begs Pip to forgive her, nothing can be retrieved after her evilness and absurd revenge. These vivid characteristics make her a typical Gothic character.

The Causes for the Formation of Miss Havisham's Gothic Character

Social Background in Victorian England

It is well acknowledged that the Victorian Age was a typical male-dominated and male-centered society where men were expected to have primary responsibility. In such a society, men had the power in political, economic and domestic areas. They considered women to be inferior in intelligence, and many women accepted such prejudice subconsciously and without further consideration. What's more, the idea that women should be subject to men was deeply rooted in their minds in that this kind of conception had been passed from generation to generation. Consequently, women in the Victorian era lost their self-identities and could not be independent from men. The difference between men and women were obvious: women were weak and soft, and the men were tough and strong.

In such a patriarchal society, there is no doubt that Victorian women's status was also inferior in marriage. They were their husbands' slaves and attachments. After marriage, the Victorian women were

deprived of the rights of property and personal wealth, leaving them to their husbands. Hence, they had no self and no individuality, and they were completely dependent upon their husbands, who became the master of their bodies and souls (Harland, 1999). Submitting to their husbands' wills and opinions was their only choice. We can tell how oppressed the Victorian women from *The Second Sex*: A woman is an eminently poetic reality since many projects into her all that he does not resolve to be. A woman serves in the roles of 'treasure, prey, sport and danger, nurse, guide, judge, mediatrix, mirror,' and 'is so necessary to man's happiness and to his triumph that it can be said that she did not exist, men would have invented her' (Beauvoir, 1998, p. 102).

In *Great Expectations*, Miss Havisham is just a sacrifice and victim of the society. Living in the upper class, Miss Havisham, a simple and proud lady at that time, falls madly in love with Compeyson. However, she has no awareness that Compeyson's true purpose was to gain her wealth and is his only interest in her; this is the only the reason that he approached her. As a result, when she is jilted by her fiancé on her wedding day, she cannot face the fact and chooses to live in the gloom and darkness and refuses to let bygones be bygones. Her fragile nature makes her unable to face life's suffering. The influence of this failed marriage is so huge that it becomes the main reason she becomes so eccentric and terribly mysterious. From then on, to her, life is nothing but getting revenge on men, which makes her almost crazy and enraged. It is evitable that her Gothic character – grotesqueness, mystery, evilness and revenge form under such circumstances. Such a character hurts others and directly leads to the ultimate destruction to herself.

Traced to the cardinal reason, the patriarchal society is to blame. It forces her to believe the idea that without a man, it is difficult and painful for her to live. She has lost female consciousness, which involves "women's understanding of themselves and the exploration of the essence of femininity from women's rather than men's perspective" (Xie, 2004, p. 11). Therefore, she is only bounded in a narrow world – the home. Based on that fact, it is not strange that she totally collapses when facing her failed marriage and becomes eccentric and evil. It is the patriarchal society that causes the miserable and desperate lives of Victorian women and causes the formation of Miss Havisham's Gothic character (Tan & Xie, 2007).

Miss Havisham's Family Background

Based on the previous research, the family plays a significant role in Dickens's *Great Expectations*. Family, in our mind, is a refuge of both our body and soul. However, Satis House, where Havisham lives, is "of old brick, and dismal, and had a great many iron bars to it. Some of the windows had been walled up; of those that remained, all the lower were rustily barred" (Dickens, 2009, p. 60). This house is nothing like a family; there is not even a little warmth, nor harmony can we feel.

As mentioned above, in Victorian society, women should be submissive and impeccable. Their fates totally depend on their marriage, which has become women's life coordinates. Moreover, the male-dominated family requests women to fulfill their tasks by pleasing their husbands and accepting their tastes without preconditions (Zhang & Wu, 2002). Miss Havisham's family was a typical patriarchal one.

The following can illustrate Miss Havisham's childhood environment. "Miss Havisham, you must know, was a spoilt child. Her mother died when she was a baby, and her father denied her nothing. Her father was a country gentleman down in your part of the world, and was a brewer. I don't know why it

should be a crack thing to be a brewer; but it is indisputable that while you cannot possibly be genteel and bake, you may be as genteel as never was and brew” (Dickens, 2009, p. 204).

Born in an aristocratic family without a mother, she lives in a completely patriarchal environment. Her father is a pound man who privately marries his cook after his wife dies and has another child. After his second wife dies, he tells his daughter the truth and lets a son become a part of the family. Nevertheless, the son “turned out riotous, extravagant, undutiful-altogether bad” (Dickens, 2009, p. 205). Therefore, his father disinherits him and makes Miss Havisham an heiress. After that, his villain brother colludes with Compeyson, a showy man and the kind of man for the purpose in order to cheat Miss Havisham out of her large properties. He pursues Miss Havisham closely, and the latter had not shown much susceptibility up to that time; but all she possesses certainly comes out then, and she passionately loves him. There is no doubt that she perfectly idolizes him. On the wedding day, only a letter shows up instead of the bridegroom. It turns out a conspiracy between her brother and Compeyson, “her cruel mortification may have been a part of her half-brother scheme” (Dickens, 2009, p. 207). Hence, Miss Havisham’s tragic fate and the formation of her Gothic character also ascribe her father’s irresponsibility and her brother’s evil behavior.

Conclusion

To recapitulate, as mentioned above, this essay analyzes Miss Havisham as a Gothic character and what causes her formation. The essay concludes that Miss Havisham is portrayed as a special character who maintains some Gothic elements. Moreover, the causes for the formation of Miss Havisham’s Gothic character are the social background in Victorian England, her family background and her own character deficiency. The analysis of this famous character using a Gothic approach may contribute a relatively fresh appreciation of *Great Expectations*.

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