

**Proceedings of the Sixth Northeast
Asia International Symposium on
Language, Literature and Translation**

June 9-11, 2017, Datong, China

The American Scholars Press

Editors: Linda Sun, Lisa Hale, Qi Fan, and Jin Zhang
Cover Designer: Melissa Neufuss

Published by
The American Scholars Press, Inc.

The Proceedings of “*The Sixth Northeast Asia International Symposium on Language, Literature and Translation*” is published by the American Scholars Press, Inc., Marietta, Georgia, USA.

No part of this book may be reproduced in any form or by any electronic or mechanical means including information storage and retrieval systems, without permission in writing from the publisher.

Copyright © 2017 by the American Scholars Press

All rights reserved.

ISBN: 978-0-9721479-4-1

Printed in the United States of America

Foreword

On behalf of Northeast Asia and the committee of the Sixth Northeast Asia International Symposium on Language, Literature and Translation, I would like to extend my deepest gratitude to all keynote speakers, presenters, and participants for their contribution to a very success symposium. Congratulations!

The Sixth Northeast Asia International Symposium on Language, Literature and Translation was hosted by Datong University of Shanxi Province, China. Datong has a long history of over two thousand years, a place not only with a rich history, but also with an important distribution and warehousing center for Shanxi, Hebei and Inner Mongolia in China. Participants of the symposium, from all of China, are fascinated by the place, refreshing their memories of ancient camels and horses that are now replaced by modern transportation means, such as the highest speed train and airplanes.

Datong University, a multi-disciplinary university has developed very quickly since its merging with four local colleges in 2006. Over 22,000 full-time students study at Datong University. There are 35 majors, 16 schools including Politics and Law, Literature and History, Foreign Language, Arts, Engineering, Medicine, Agriculture and so on. The university has 1, 400 full-time faculty teachers with 38% of the professors and associate professors having Doctorate or Master degrees. Thank you very much again to Datong University for its excellent jobs for making this symposium a successful and memorable event. With six-years of efforts, this series of symposiums has obtained great attention in its academic field and exerted its influence. Scholars have used this platform to exchange ideas and academic discussions in various topics in related subjects.

I remember China's ancient philosopher Lao Tse's words: "*The sage has his jade wrapped in heart; it is true that jades are valuable treasures and the treasures are wrapped in our hearts*" The history is like a river flowing from the ancient times to our time, everything is changing quickly; only the human hearts remain unchanged, and the loving pursuit of beautiful dreams of all nations remains unchanged. That is the significance of the conference held in Datong University, 2017.

We have more than 150 delegates participating in this conference, and more than 100 papers have been selected by the academic committee to be included in the proceedings of IEAF that will be published by American Scholar Press. Special thanks also go to *China Daily* newspaper for its encouraging report about the conference in many languages.

I sincerely hope that through this annual ELTLT conference, a stronger bond amongst academics, especially those with the expertise of English language teaching, literature, and translation, is continuously developed.

Professor Fan Yue

Liaoning University

National Senior Translator;

Experts of East and West Comparative Literature, Shenyang, China

Preface

Sponsored by Datong University located in Shanxi Province China, the 6th Northeast Asia International Symposium on Language, Literature and Translation was successfully held at the beautiful campus of Datong University from June 6th to 11th of 2017. The theme of the symposium lay in the theories and practices of foreign languages, literature and translation studies.

Several successful scholars and professors presented keynote speeches at the symposium:

1. Professor Peeter Torop from Tartu University, Estonia discussed the “*Status of Translation in Contemporary Transmedia World*”;
2. Professor Douglas Robinson from Hong Kong Baptist University talked about “*The Heart of the Foreign: Ancient Daoist and Confucian Influence on German Romantic Translational Hermeneutics*”;
3. Professor Yin Chengdong from Dalian University of Foreign Languages conversed about “*Some Thoughts on Translation from Chinese to Foreign Languages Through the Translation Practice of The Selected Works of Mao Zedong*”;
4. Professor Fan Yue of Liaoning University talked about the “*Causeries on Resurgence of Poetry Translation*”;
5. Professor Hu Anjiang from Szechwan University of Foreign Languages discussed “*The External Environment, Internal Puzzles and Future Visions on Outgoing of Chinese Literature*”;
6. Professor Li Zhengshuan from Hebei Normal University discussed “*The Exploring Analysis of the Principles for Translations of Mao Zedong’s Ci*”;
7. Professor Jia Hongwei from Capital Normal University delivered a speech on “*Research and Thoughts on the Promoting Method for the Translation of Classical Chinese Culture*”.

All of their presentations invited discussion, and questions and answers. Over the next few days of three parallel sessions, over 50 scholars and Ph.D. students and participants presented their studies and researches. The academic committee has reviewed approximately 180 submitted papers and selected more than half to be published in the symposium proceeding. Topics of those papers are related to translation, linguistics, literature, cultural studies and foreign language teaching. More than 40 papers are on language teaching studies, which focus on topics such as second language acquisition, cooperative learning, autonomous learning, strategies of English writing teaching, flipped classroom teaching, multimodal discourse analysis in oral English teaching, mobile phone App QQ-assisted college English teaching, applied analysis of open course in Cloud Computing environment, MOOCAP+ESP as the new teaching model, and so on.

Papers related to linguistics focus on lexio-constructural pragmatics, corpus-based contrastive study on WECCCL, English written output descriptors and ranking interface, analysis on public service advertisements based on Appraisal Theory, images of conceptual metaphor and the meaning construction, comparative study on the general contrastive discourse markers in English and Chinese, Social identity negotiation in cultural conflicts and so on.

Topics of those related to translation studies are still the research interest for many scholars, and they include the English translation of Chinese classics under the Belt and Road Initiative, the translation and canonization of *Xixiang ji*, norms on ethnic legal translation, reconstruction of meaning in translation from

the perspective of Cognitive Linguistics, translation project management based on database, and the study on the translation of two-part allegorical sayings in *Honglougong*. Discussions of those papers on cultural studies put their focus on how language reflects national character, overseas transmission of the Chinese culture in ancient times, art and aesthetics between the orient and west, and on the methodology of Hofstede's National Cultural Theory, and others.

We are pleased to see both senior professors and young faculty share their new perspectives and insights in their researches that exemplify the current language research hotspots. I would like to take this opportunity to express our gratefulness to the symposium committee and organizer. Special thanks go to Professor Yin Chengdong and Professor Fan Yue, the founders of the first symposium of such scope. Best wishes to the success of such events in the future.

Prof. Dong Guangcai

Liaoning Normal University, Dalian, China

*Executive Chairman, Northeast Asia International Symposium on Language,
Literature and Translation, China*

Symposium Organization

Organizer

Northeast Asia International Symposium on Language, Literature and Translation,
Shenyang, China

Co-Organizers

Datong University, Datong, China
American Scholars Press, GA, USA

Host

School of Foreign Languages, Datong University, Datong, China

Organization Committee

Honorary Chairman

Professor Yin Chengdong, Founder of Northeast Asia International Forum on Language
Literature and Translation; National Senior Translator, Beijing, China

Chairman

Professor Wu Enyi, Dean of School of Foreign Languages, Datong University, Datong, China

Vice Chairman

Dr. Jia Hongwei, Department of College English, Capital Normal University, Beijing, China

Prof. Zhu Zhiyu, the Hong Kong Polytechnic University, Hong Kong, China

Mr. Geng Daquan, Chair of Association of Yan An Literature and Art; Editor in Chief
of Next Generation, Shenyang, China

Prof. Ling Jianying, Dean of School of Arts, Datong University, Datong, China

Prof. Zhang Zhiming, Shenyang University, Shenyang, China

Secretary General

Associate Professor Sun Hongji, Vice Dean of School of Arts, Datong University, Datong, China

Deputy Secretary General

Qi Fang, Deputy Secretary General, Translators Association of Liaoning, Shenyang, China;
Director of Office, Northeast Asia International Forum on Language, Literature and
Translation, Shenyang, China

Cao Chunhong, Office Director of School of Foreign Languages, Datong University,
Datong, China

Fan Zifeng, NELLT Webmaster, Shenyang, China,

Members

- Prof. Xu Fengcai, Dean of School of Foreign Languages, Liaoning Normal University, Dalian, China
- Prof. Hu Anjiang, Vice Dean of Graduate School, Sichuan International Studies University, Chongqing, China
- Prof. Fang Wenkai, Vice Dean of School of Foreign Languages, Jiangnan University, Wuxi, China
- Prof. Wang Qiusheng, Deputy Director of Science and Research Office, Beijing Language and Culture University, Beijing, China
- Associate Prof. Zhang Xiaoshi, Chair of Committee of School of Foreign Languages, Datong University, Datong, China
- Associate Prof. Xu Yuzhu, Vice Dean of School of Foreign Languages, Datong University, Datong, China
- Associate Prof. Zhao Li, Vice Dean of School of Foreign Languages, Datong University, Datong, China
- Dr. Zhang Jin – Jacksonville State University, AL, USA

Academic Committee

Honorary Chairman

- Professor Fan Yue, Founder of Northeast Asia International Forum on Language Literature and Translation; National Senior Translator; the Experts of East and West Comparative Literature

Chairman

- Prof. Dong Gangcai, Liaoning Normal University, Dalian, China; Chairman of Translators Association of Liaoning, Shenyang, China; Translator of American Literature, Dalian, China

Vice Chairman

- Prof. Kou Fuming, Vice President of Datong University, Datong, China
- Prof. Yang Junfeng, Dalian University of Foreign Languages, Dalian, China; President of the Association of Foreign Language Teaching and Research of Liaoning Province, China
- Mr. Song Yunsheng, National Senior Translator, Commissioner of Justice Bureau of Liaoning, Shenyang, China
- Prof. Zhang Ju, Inner Mongolia University for Nationalities, Tongliao, China; Vice Chairman of Translators Association of Inner Mongolia, Hohhot, China
- Prof. Li Zhengsuan, Hebei Normal University, Shi Jiazhuang, China; President of the Association of Foreign Language Teaching and Research of Hebei Province, China
- Prof. Men Shunde, Dalian University, Dalian, China; Executive Vice Chairman, Association of Liaoning, Shenyang, China; Translator of Chinese Classics
- Dr. Kathleen P. King, University of South Florida, USA

Members

Prof. Huo Yuehong, Dalian University of Foreign Languages, Dalian, China;

Prof. Chang Le, Dean of School of Foreign Languages, Bohai University, Jinzhou, China

Dr. Fu Xiaona, the Center of Research of American Literature and Cultural Development,
Liaoning University, Shenyang, China

Prof. Su Peng, Director of Academic Affairs Office, Datong University, Datong, China

Dr. Linda Sun, Kennesaw State University, GA, USA

Dr. Ahmad Khan, University of Phoenix, AT&T, Inc., USA

The Proceeding Editorial Committee

Lisa Hale, American Scholars Press, USA

Dr. Jin Zhang, Zhejiang University, China

Jon Lindsay, American Scholars Press, USA

Dr. Linda Sun, Kennesaw State University, USA

Dr. Ahmad Khan, American Scholar Press, USA

Ms. Qi Fang, Liaoning Translators Association, China

Table of Contents

Keynote Speech I

- A Comparative Study of Donne's and Browning's Dramatic Monologue
Li Zhengshuan, Ma Yangyang 16

Keynote Speech II

- Critical Thinking of Problems in Academic Activities
Hongwei Jia 24

Keynote Speech III

- Textual Choices in Rabindranath Tagore's *Stray Birds* and Feng Tang's Chinese Translation
Wang Bo, Ma Yuanyi 31

Part I: Translation

- Rationality and Sensibility of Translator's Aesthetic Ethics in Zhu Chunshen's Translation
of *De Profundis*
Junpeng Gao, Jidong Guo 38

- On Li Qingzhao's Poetry Translations from the Perspective of Feminism Translation Theory
– Using *Pride of the Fisherman* and *Fresh Lotus Leaves* as Examples
Ma Zongling 43

- A Study of Chinese-English Translation of Public Signs in Hospitals
Chang Wang 48

- A Review of Studies on English Translations of the *Tao Te Ching*
Wenli Ma, Tingting Yang 55

- On the Study of Cultural Translatability and Untranslatability from Network
Buzzwords' Chinese-English Translation
Wu Wenmin 62

- A Study of the Translation of Two-Part Allegorical Sayings in *Honglouloumeng*
Jinbao Liu 68

- A Comparison between the English Translations of *The Analects of Confucius*
by James Legge and Ku Hung-Ming
Qin Fangfang, Fang Huanhai 78

- On the Translation Strategies of Chinese Neologisms
Sun Wenjing, Xu Deshui 84

- The Interpretation and Retranslation of Dao 道 in *Daodejing*
Chang Qing 90

- Scenic Spot Sign Translation in Light of Eco-Translatology – A Case Study of Wuhan
Jun Xiong 95

- The Translation of the Names of Foreign Movies and Example Analysis
Kang Youjin, Lei Min 101

- Translation Project Management Based on a Database
Hou Yanan 107

- On the Translation of Color Terms in *A Dream of Red Mansions*
Liu Jinbao 114

Reconstruction of Meaning in Translation from the Perspective of Cognitive Linguistics <i>Yang Yanrong</i>	121
On the Translation of Cultural Terms in <i>Shuihu Zhuan</i> <i>Wang Yunhong</i>	127
Brief Discussion on Prose Translation – A Case Study from <i>The Rhythm of Life</i> <i>Wan Siyi, Guan Dehua</i>	133
A Tentative Comparative Study of Two Chinese Versions of <i>The Great Gatsby</i> <i>Li Xiao</i>	139
Outlook on English Translation of Chinese Classics under the One Belt and One Road Initiative <i>Wang Juju</i>	145
Textual Metafunction Study of “Ode to the West Wind” and Its Chinese Translations <i>Xiaoying Hu</i>	150
Journey to the West: The Translation and Canonization of Xixiangji <i>Min Liao, Dong Pei</i>	156
Norms on Ethnic Legal Translation: The English Version of the <i>Law of the People’s Republic of China on Regional Ethnic Autonomy</i> as a Case Study <i>Jinyu Liu, and Wang Yan</i>	162
Part II: Linguistics	
A Corpus-Based Contrastive Study on Brown a & b and WECCL <i>Hu Yuanyuan</i>	170
CEFR Integrating China: On English Written Output Descriptors and Ranking Interface <i>Youqin Yuan, Cuijie Tian, Baole Cheng, Xinyi Chen, Yunfei Ma</i>	178
Western Media’s Double Standards in News Reports – A Corpus Analysis of “Kunming Terrorist Attack” <i>Deng Lijing</i>	185
Social Identity Negotiation in Cultural Conflicts – The Analysis of “Zhou Yang’s Thanking Door” <i>Hu Haipeng</i>	190
The Analysis on Public Service Advertisements Based on Appraisal Theory <i>Hao Yu</i>	195
Interpretation of Orthography Reform of French 2016 by the Principle of Least Effort <i>Hui Yin</i>	201
Contrastive Studies on Tense and Aspect in English and Chinese <i>Hongjuan Zhao</i>	206
Discourse Analysis on Textbook Conversation in an Institutional Context <i>Jie Sun</i>	212
A Brief Contrastive Analysis of English and Chinese Syntactic Structure <i>Guan Lili</i>	219
A Contrastive Study of Paired Words between English and Chinese <i>Gaoyuan Zhang</i>	225
Business Negotiation Skills Based on Politeness Principle <i>Li Da-peng, Wang Jing-hong</i>	232

A Brief Study of the Euphemism in Business English <i>Ge Xiulan</i>	238
The Historical and Cultural Causes of the Northeast Dialect <i>Li Xiuwen</i>	244
Images of Conceptual Metaphor and the Meaning Construction in Business Context <i>Xueyan Yin, Danwen Zheng</i>	248
Pragmatic Failures and Pragmatic Transfer <i>Xiao Yu</i>	258
Analysis of Rhetorical Appeals in China-India Economic Engagement: Building Mutual Confidence from the Perspective of Metadiscourse <i>Simin Ma, Weina Li</i>	264
Pragmatics Strategies of English Intonation <i>Xuefeng Liu</i>	270
A Contrastive Analysis of English Abstracts for Agricultural Science and Technology by English and Chinese Writers <i>Yuanyuan Fan, Yinqiu Song</i>	276
A Comparative Study of the General Contrastive Discourse Markers in English and Chinese <i>Ning Ying, Yang Yuchen</i>	281
Part III: Literature	
Spatial Narrative in Henry James's Novel <i>The Ambassadors</i> <i>Wei Bao</i>	287
On Keats's Pursuit of Eternal Beauty and the Perfect Combination of Beauty and Reality in His Later Period <i>Fang Linlin</i>	292
A Feminist Interpretation of Daisy in <i>The Great Gatsby</i> <i>Liting Wang</i>	298
An Interpretation of Anxiety in <i>Cloudstreet</i> from the Perspective of Kierkegaard's Existentialism <i>Pei Zhang, Hongxia Zhou</i>	304
Magic World in <i>Song of Solomon</i> <i>Ping Du</i>	312
On the Writing Techniques in Hemingway's <i>The Old Man and the Sea</i> <i>Liang Ying</i>	318
Cross-Temporal Mandalas: Ecocritical Analysis of <i>Ulysses</i> and <i>Life and Death Are Wearing Me Out</i> <i>Wang Lan</i>	323
The Narrative Techniques of <i>The Great Gatsby</i> <i>Yu Zhao</i>	330
Comparative Study of Ecofeminism in Chinese and Western Feminist Literature <i>Ding Zhirui</i>	337
A Feminist Criticism Interpretation on Alice Munro's Works <i>Wang Jing-hong, Li Da-peng</i>	342

Alienation of Humanity and Salvation of Love in <i>Ruth</i> <i>Tie-xia Gu, Na L</i>	348
Cultural Anti-Representations in Self-Integration of Chinese American Literature – Returning and Leaving Chinatown <i>Chen Yanqiong</i>	354
On the Relationship between “Poetic Prophecy” and “Sentiment for Spring and Autumn” of Ancient Literature – “Poetic Prophecy” of <i>A Dream of Red Mansions</i> <i>Bing Li</i>	360
Reviewing Chinese American Literary Studies in China <i>Shuangru Xu</i>	368
The Fate of Women and Nature in a Patriarchal Society in Margaret Atwood’s <i>The Edible Woman</i> and <i>Surfacing</i> <i>Fei Xiaoyu</i>	376
Faulkner’s Paradoxical Racist Stance in <i>Go Down, Moses</i> <i>Shufei Wang</i>	383
Study on Taoist Ecological Ideals in <i>The Left Hand of Darkness</i> <i>Zheng Yan</i>	390
On Poetry Interpretation by Poet and Scholar with Hermeneutic Motion <i>Yan Haifeng</i>	396
A Comparative Study of Protagonists’ Masculinities in <i>Topdog/Underdog</i> and <i>Between Riverside and Crazy</i> <i>Yue Benjie</i>	402
Reflection of the Tragedy after Passion – A Study on “Passion”, Based on Ethical Literary Criticism <i>Qiaoling Xiao, Mengxue Xiao</i>	408
An Eco-Feminist Study on Tess’ Tragedy in <i>Tess of the D’Urbervilles</i> <i>Peng Xue, Zhu Yadong</i>	415
A Stylistic Analysis of <i>No Signposts in the Sea</i> <i>Tianhua Zhang</i>	419
Representations of Childhood in Children’s Fantasy <i>Nie Aiping</i>	424
Part IV: Cultural Studies	
A Cultural Essence Survey of West European Countries <i>Su Yue</i>	430
Beauty and Science: Art and Aesthetics between the Orient and West <i>He Shuqing</i>	436
Discussion on the Methodology of Hofstede’s National Cultural Theory <i>Xiying Jiang</i>	443
A Brief Analysis of the Marketing Mode of the Chinese We-media Industry <i>Daiyue</i>	449
Language Reflects National Character <i>Shuo Zhang</i>	455

Transmission of French Culture to Sinophone Students <i>Fangyuan Zheng</i>	460
On Identity Construction Strategies in Hillary Clinton’s Campaign Speech <i>Yulian Chen</i>	467
Cross-Cultural Communication in Foreign Languages Teaching <i>Natalia Gusevskaya, Andrey Makarov, Yilin Xie</i>	474
On the Difference between English and Chinese Address Terms <i>Yue Dai</i>	481
On Overseas Transmission of the Chinese Culture in Ancient Times <i>Minggui Zou, Lijuan Li</i>	487
Body Language and Its Strategies Study in Cultural Setting <i>Hu Jia</i>	493
Cultural Analysis of Yungang Grottoes under Multicultural Background <i>Jianying Ling, Fengying Gao</i>	498
Part V: Foreign Language Teaching	
Exploration on the Experience Teaching Culture in College English <i>Chen Chen</i>	503
The Impact of the EFL Flipped Classroom Teaching Model (FCTM) on Student Engagement <i>Wang Fang, Wang Haijun</i>	508
Research on Input of Multi-Cultural Integration in English Teaching <i>Hong Zhou</i>	515
The Strategy on How to Improve College Students’ Oral English <i>Xiaoning Hou</i>	520
Cohesive Function of Metaphor in Text Construction <i>Zhu Lijuan, Yang Yuchen</i>	526
A Study of Experienced Teaching Based on Culture in Foreign Language Education <i>Liu Yingchun</i>	531
A Study of College Oral English Teaching in China Based on Multimodal Discourse Analysis Theory <i>Zhang Liying</i>	536
How to Cultivate Application-Oriented Foreign Language Talents to Meet the Needs of the Times in Local Universities and Colleges <i>Wang Shujie</i>	542
A Reflection on the Cultivation of High-Quality Translation Talents in Jilin Province <i>Chen Yanxu</i>	548
Cultivation Strategies of Pre-School Children’s Interest in English Learning <i>Na Meng</i>	554
Mobile Phone App QQ-Assisted College English Teaching <i>Qi Jin</i>	560
College Commercial English Translation Curriculum Construction Based on Pragmatic Theory <i>Wang Meng</i>	567

The Effect of Processing Instruction on Students' Learning of Grammatical Forms <i>Lu Dan</i>	572
The Correlative Factors for Chinese College Students' Reticence in ESL (English as a Second Language) Classrooms <i>Zhao Zhiyi, Zhou Jun</i>	577
A Study on the Causes of College English Teachers' Burnout and Countermeasures <i>Yu Huai</i>	584
The Study on College Students' Translation Competence of Chinese Culture <i>Hou Xiaoning</i>	590
Dictionary Use and Peer Feedback in EFL Writing <i>Ying Cai</i>	596
Development of the Localization Industry and Innovation of Undergraduate Translation Teaching <i>Zhang Enhua</i>	604
The Application of SPOC in College English Translation Teaching <i>Hongjun Zhang, Feng Pan</i>	610
Analysis of Teachers' Professional Autonomic Development Path <i>Zhou Shuang, Cheng He</i>	616
A Study of Dashan's Poems about his Journey to Vietnam in <i>The Chronicle Overseas</i> <i>Yingxin Yin, Jinju Wang</i>	621
The Animacy Effect in L3 Acquisition of English Psych Predicates by Uyghur Learners <i>Ahmatjan Tash</i>	629
Strategies for the Establishment of Professional Learning Communities <i>Liu Yujie</i>	634
An Empirical Study of Meta-Cognition in English Majors' English Writing Courses <i>Yu Zhao</i>	640
Applied Analysis of Open Course in the Cloud Computing Environment <i>Miao Guoxin</i>	644
The Combination of College English Teaching CD and Teaching-Assisted Courseware in the Multimedia Environment <i>Shuang Zhou, He Cheng</i>	649
Empirical Study on the Application of Conceptual Metaphor to College English Vocabulary Teaching and Learning <i>Aihua Li</i>	655
The Use of Teaching Objectives in China College English with Blended Learning Driven Factors <i>Jinbao Yang, Martin Valcke</i>	661
An Empirical Study on the Effects of Self-Correction Based on the Pigai Network on College EFL Students' Writing Proficiency <i>Yu Yang</i>	667
The Effects of Repetition and Repetition with Pictorial Support on Incidental Vocabulary Acquisition in Listening <i>Le Chang, Xiaobo Zhao</i>	673

A New Teaching Model of College English: MOOCAP+ESP <i>Jia-qi Wei</i>	679
Applied Research on the Flipped Classroom Teaching Model from the Perspective of SPOC <i>Guoxin Miao</i>	685
A Study on Teaching Reform of English Major in Universities under the Background of “Internet Plus” Age <i>Yuzhe Wang</i>	691
Negative Transfer of Mother Tongue in Second Language Acquisition and Teaching Enlightenment <i>Shubo Zhao</i>	696
Film as the Cultivation of a Pragmatic Competence Teaching Tool <i>Yu Xiao</i>	702
Cooperative Learning in the English Oral Class: Constraints and Solutions <i>Tan Yue</i>	708
Application of Body Language in Interactive English Teaching <i>Qian Wang</i>	715
Application of Flipped Classroom in College English Writing Course in an Underdeveloped Region in China <i>Peng Xue, Zhu Yadong</i>	720
Code-Switching and College English Teaching <i>Li Bo</i>	724
Exploring the Writing Model – Continuation Tasks: The Perspective of Linguistic Memetics <i>Jiajia Xia</i>	730
Research on the Design of University Selective Courses Under the MOOC Environment <i>Hu Po</i>	737
Keeping Journals as a Means of Metacognitive Strategies Training in Learner Autonomy <i>Zhaohong Wang</i>	742
A Brief Study on College English Ecology Teaching <i>Zhao Shubo</i>	748
The Influence of Negative Transfer of Chinese on English Writing <i>Bo Li</i>	753
Feasibility Argumentation of EDP for Non-English Majors in the Chinese College Environment <i>Yongtian Sun, Haipeng Hu</i>	759

Keynote Speech I

A Comparative Study of Donne and Browning's Dramatic Monologues

Li Zhengshuan, and Ma Yangyang
Hebei Normal University, Shijiazhuang, China
Email: 269678049@qq.com; zhengshuanli@126.com

*[Abstract] The dramatic monologue, as a particular genre of English poetry, is a widely influenced tradition in English and American literature. As a form of poetry with a long tradition, Donne and Browning played a very important role, respectively, in the development of the dramatic monologue. Donne served a transitional role and Browning was regarded as the most mature and best in the process of using the dramatic monologue. They expressed their deep understanding and innovation of tradition with calm strokes and bold queries. This paper explores the similarities and differences between the two poets by selecting typical dramatic monologues from three aspects: **dramatic monologue as a writing skill, dramatic monologue as presenter of image of the character; dramatic monologue as a description of a situation.***

[Keywords] John Donne; Robert Browning; dramatic monologue

Introduction

“As a poetic genre, dramatic monologue is different from the ‘soliloquy’, the Hamlet-style that analyzes the psychological state to the audience” (Wu, 2012). Dramatic monologue is what a character says to another character in a poem. In developing dramatic monologue, John Donne (1572-1631), in the 17th century, and Robert Browning, in the 19th century, played very significant roles. Influenced by drama performance of his time, Donne used dramatic techniques extensively and foreshadowed the later dramatic monologue. Robert Browning (1812-1889) made the dramatic monologue better known through his skilled use of the technique.

The dramatic monologue is not only an art form, but also a writing skill. However, when referring to dramatic monologue, people mostly think first of Robert Browning and Alfred Tennyson of the 19th century. People generally believe that Browning was the founder of dramatic monologue. But its formation and development can be traced back to the late Middle Ages and even to ancient Greece and Rome. As Xiao Minghan said, “At the end of the Middle Ages, when the modern English poetry tradition began to take shape, it appeared” (Xiao, 2004). If we have a close reading of the poems written by Donne and other 17th century metaphysical poets, we can see that dramatic monologue was already used extensively and perfectly. Li Zhengshuan said, “Metaphysical monologue paved the way for the dramatic monologue tradition for the later poets such as Browning and others” (2012). Donne played a very important role in the evolution of dramatic monologue, “He adds the endless artistic charm to his poetic monologue with natural and skilled writing style” (Li, 2008). Browning inherited the past and ushered in the future. We can try to clarify the definition of dramatic monologue by referring to remarks made by Meyer Howard Abrams and Fei Bai, a Chinese scholar: The whole poem is narrated by a certain person, but not the author himself. It is about the speaker saying something in a particular situation to the potential audience; and the potential audience is reflected by the content of the speaker’s speech; the listener does not make any response. And the speech is fragmented and incomplete (Fei, 1989).

Dramatic Monologue as a Writing Skill

In constructing the genre of dramatic monologue, Donne and Browning used colloquial language, almost making it a skill or tool to express the meaning of the speaker. They were unconventional and wrote new poetry by abandoning the traditional restrictions. Donne tried to subvert the Petrarchan grammatical structure, rhythm and imagery. Browning abandoned the norms of the Romantic period.

Colloquial language can reduce the reader's burden of reading and narrow the gap between the speaker and reader. Colloquial language is one of the major features in Donne's poetry and the speaker often creates a dramatic atmosphere for the poem starting with an imperative sentence. The speaker's speech is full of dramatic effects. The reader seems to be immersed in the situation of the poem and can deeply understand the mock listener's feeling. Donne's language is not like that in traditional poetry, but like a daily conversation using simple language and complex emotion, making the narration of poetry more intuitive. In the first stanza of the poem *The Good Morrow*, the speaker raises four questions to the mock listener. The sudden questions are full of dramatic effect, which raises the reader's curiosity. The simple language replaces and defamiliarizes the former elegant poetic language, presenting the speaker's ideas in a dramatic monologue.

*I wonder by my troth, what thou and I
Did, till we loved? Were we not weaned till then?
But sucked on country pleasures, childishly?
Or snorted we in the Seven Sleepers' den? (Donne, 1896)*

We can see that Donne used the skill of dramatic monologue to inquire into the nature of love. In front of this female mock listener, the speaker's former "love" was not love at all. All that he did before he met this girl was childish behaviour. The monologue here is a good tool to analyze the nature of his past behavior.

Sometimes, the vocabulary Donne used seems simple on the surface, but implies deep meaning. Take Donne's *Break of Day* as an example:

*'Tis true, tis day, what though it be?
O wilt thou therefore rise from me?
Why should we rise because 'tis light?
Did we lie down because 'twas night? (Donne, 1896)*

The poem starts with four questions with a strong emotion in the form of dramatic monologue. The female speaker raises questions and doubts to express her anger and tenderness. The words express directly that it was love, not the break of day that made them go to bed. The language is colloquial, but very powerful, intuitive and smooth.

Browning imitated Donne by using colloquial language and bizarre, obscure vocabulary to build his dramatic monologue. For instance, in *My Last Duchess*, the use of irony makes the expression more vivid. There are two characters in the poem: Duke of Ferrara and his guest – a foreign emissary. In this poem, the Duke was talking with the guest; he was showing a portrait of his last wife to the emissary:

*That's my last Duchess painted on the wall,
Looking as if she were alive. I call
That piece a wonder, now: Frà Pandolf's hands
Worked busily a day, and there she stands. (Browning, 1945)*

This is a very forceful monologue, energetic in the run-on lines. In this presentation, the speaker utters his idea in a casual and colloquial way. He takes killing as a piece of cake. The dead Duchess becomes a piece of art rather than a portrait. This monologue becomes such a convenient tool to display the speaker's jealousy and arrogance. One can also sense a kind of irony:

*Who'd stoop to blame
This sort of trifling? Even had you skill
In speech – (which I have not) – to make your will
Quite clear to such a one, (Browning, 1945)*

From this irony, we can see that the Duke of Ferrara is eloquent, and he justifies himself for murdering his wife who was the last Duchess. The irony here not only reflects the Duke's narrow-mindedness, but also denounces his atrocities. In the eyes of the Duke, the Duchess can only send back indifference and arrogance to deal with others' praise, which is a reflection of the Duke's selfishness.

Both Donne and Browning chose colloquial language in building the dramatic monologue to make their poems sound like easy talk. There is a strong logicity in their poems. The speaker in the poem achieves his goal with the method of sophistication. Although there is only one speaker in Donne's poem, it is possible to discover that the speaker aims to persuade a mock listener, so his language is more pertinent and presupposed, and every line of the poem is taken in response to the mock listener, of which we can imagine two interlocutors in the original scene. For example, in *The Flea*, the speaker firmly expresses his attitude:

*It sucked me first, and now sucks thee,
And in this flea our two bloods mingled be;
Thou know'st that this cannot be said
A sin, nor shame, nor loss of maidenhead, (Donne, 1896)*

Donne's sophistication often takes two steps: first, he assumes a contradictory premise, and then in the process of deduction and reasoning, convinces the mock listener to believe that the conclusion is correct. The female listener in the poem is angry and wants to kill the flea when the flea is trying to flee after sucking her blood. The speaker is frightened and says, "Oh stay, three lives in one flea spare" (Donne, 1896). Killing a flea will commit multiple sins; his words are somewhat threatening and reflects the speaker's unscrupulousness. We can find the speaker's character and state of mind from his inconsistency. All this is expressed in this monologue. As a matter of fact, between the speaker and the mock listener, there is a hidden dialogue. The speaker's words are elicited from the listener's possible response.

Browning focused his writing on the speakers' inner world. Colloquial language usually allows readers to feel the presence of potential listeners. Although the potential audience is silent in Browning's poems, he makes them obviously felt. For example, "Sir" in *My Last Duchess*, "Will' t please you rise? / We'll meet / The company below then", "Nay, we'll go / Together down, sir" (Browning, 1945). These words constantly remind us of the presence of the mock listener. In addition, "I repeat, / The Count your master's known munificence" (Browning, 1945). This simple sentence describes the identity of the messenger. At the same time, the interaction between the speaker and the mock listener lays the foundation for the subsequent action of the speaker. In addition, Browning used the repetition of phrases or sentences to promote the development of the plot in terms of writing skills, as in "Quietly, quietly the evening through," (Browning, 1945) in *Andrea del Sarto* (also called *The Faultless Painter*). The repetition of the first-person

“I” reflects that Andre’s emotions have collapsed and he seems to live in his own world. And Browning completely separates himself from the speaker in portraying the speaker, disclosing the purest self.

Both Donne and Browning used colloquial language to enhance the readability of their poetry, making the rhythm of the poetry natural and smooth. But there are differences in their sameness, Donne’s poetic language is more logical, but Browning is more focused on the inherence.

Dramatic Monologue as Presenter of Image of the Character

The separation of speaker “I” and the authorial “I” (the poet) in poems embodies the objective trend of poetic lyricism. Although there is no normative definition of dramatic monologue, it is certain that whether the poet is the speaker is the most basic element of the dramatic monologue. The objectivity embodies characterization of the character. And in the portrayal of character, Donne tended to shape characters’ independence and diversity, and Browning focused on the character’s individuality. The difference between Donne and Browning in characterization can be summed up in general and specialized, common and individual.

The wonder of Donne’s poems does not only merely lie in his conceit. His poetry contains the elements of dramatic monologue. Donne tried to speak for a variety of characters; sometimes the speaker in the poem represented a group of people and sometimes a type of people. In the face of the same theme, Donne often stood in the position of the characters in his poems to express different views and ideas, and he created various images in different poems. First of all, in terms of parting scenes, women and men’s attitudes were different. He shaped different groups of people in the poem of *Break of Day* and *A Valediction: Forbidding Mourning*. The speaker in the *Break of Day* is a woman, and when she wakes up in the morning, she cannot stand being separated from her lover, so she complains, “‘Tis true, ‘tis day, what though it be?...” (Donne, 1896). The complaining words represent the ordinary life of female groups who cannot stand separation. In their minds, love and companions are much more important than the enterprise; they cannot understand their lover’s travel: “He which hath business, and makes love, doth do / Such wrong” (Donne, 1896). But in *A Valediction: Forbidding Mourning*, the male speaker is full of confidence. Referring to the same theme of love supremacy, the male speaker is different from female speakers. He compares himself and his wife to the two feet of the compass in order to comfort her. He comforts his her telling her that the separation is an extension of love, which can strengthen their love. At the same time, the inequality of the society at that time in this poem can be seen: women play a waiting role in the family, whereas the male speaker does not forget to say some warning words: “Thy firmness makes my circle just, / And makes me end where I begun” (Donne, 1896). Here, we can see that men are in a dominant position, and the implication is to warn his wife to be loyal to him.

In the process of presenting the female speaker, Donne not only gives women the right to speak, but also shows a type of advanced women with a sense of independence. These images fit the reality and did not sanctify them, and unlike the inherited Petrarch tradition of love poems, Donne never deified or idealized his lovers.

The speaker in *Confined Love* is a fair female who condemns social injustice and demands equality, and she thinks men should release their anger when they suffer humiliation or shame. The female speaker thinks that men are hypocritical and weak. She condemns the tolerance of society that allows men to chase after loose women and wants women to only be loyal to a man:

*Is there then no kinde of men,
Whom I may freely prove?*

I will vent that humor then

In this mine own self-love. (Donne, 1896)

From the monologues in this poem, it can be seen that Donne reflects on the status of women in society at that time and pays attention to the female discourse. The image of a female seeking independence and freedom is vividly presented.

Browning tended to create characters in a particular situation. The protagonists in his poems always bear the imprint of distinctive personal characteristics, making it easy for readers to distinguish the character of the speaker. The characters in Browning's poems tend to be personalized and typical, and the poet usually creates a particular situation in his poems. In many poems, Browning brought the readers into a period of quiet private history by putting this history automatically in front of them. Through describing these historical situations, the characters are gradually exposed. The characters in Browning's poems are often marked with a strong individual color; in particular, the speakers are highly personalized. For example, in *My Last Duchess*, the poet molds an image of a Renaissance aristocrat and the image of an innocent Duchess who lacks class consciousness. In this poem, the image of the Duke of Ferrara emphasizing his noble concept is prominent and he sets the family status, etiquette and rank above everything else: "Somehow – I know not how – as if she ranked/ my gift of a nine-hundred-years-old name/With anybody's gift" (Browning, 1945). From his manner of speaking, one can find that the Duke is brutal and indifferent, introducing the portrait to the messenger without any guilt. On the contrary, he finds an excuse for his own behavior. Through the Duke's monologue, one can see that the poem is an accusation of the last Duchess. As Liu Xinmin put it, "The Duke denounces and insults the dead wife, accuses her as frivolous and ignorant of rank" (Liu, 2001). "Although the Duchess did not appear from beginning to end, her character can be presented through the Duke's monologue" (Xu, 2006). Although she does not appear in the poem, she has become the focus of this dramatic monologue. The last Duchess was just a naive girl compared with the cruel Duke; she would be sheepish about the praise of others: "all and each / Would draw from her alike the approving speech, / Or blush, at least" (Browning, 1945). Her blushing is regarded as frivolous, reflecting her innocence and treating everyone equally without discrimination.

Through the differences between Donne and Browning in presenting images and shaping characters, it can be seen that the speakers in Donne's poems were created by the poet in the same situation. These different characters are not a certain person, but a type of people. Browning does well in the simulation of the situation and psychology to depict the individuals, shaping a series of distinctive characters. Both Donne and Browning created characters in calm writing after turning about in reality and social problems, leaving one literary figure after another.

Dramatic Monologue as a Description of a Situation

As Wu Di said, "The so-called dramatic situation is to ask the poet to add some elements such as situation clues, the speaker and the listener, where and when the speaker, etc. to the monologue" (Wu, 2013). A dramatic situation and conflicts are the basic elements of a dramatic monologue. As Xiao Minghan said, "Dramatic monologue is actually a combination of lyricism and dramaticism" (Xiao, 2004). It is the combination of objective writing skills and dramatic perspective.

Donne and Browning challenged tradition and reflected their own environments. They put objective factors into their poems, such as the dramatic situation and dramatic conflict so that the poem could develop like a drama containing factors such as foreshadowing, conflict and climax. The situation of the dramatic monologue is not as complete as the drama, but it will add elements of conflict to the poem.

Donne and Browning's dramatic situations were often inseparable from the dramatic conflict. Nevertheless, Donne's situation does not only constitute a dramatic conflict, but also were linked closely with thinking of life. Browning just acted the role of a detailed writer. He would give the speaker's situation, living environment, social status and so on.

Donne's dramatic situation in his poems was full of vitality and life. The scenes were arranged in daily life. So, his poems are more vivid. Many of Donne's poems contain small-scale plays. Donne enhanced the narrativity of his poetry through the dramatic situation. Reading his poems, one feels as if he were watching a play. For example, in *The Flea*, Donne's monologue shows the male speaker's sophistry and fallacy when he courts the female; and in the poem *The Apparition*, the monologue creates a situation in which a male speaker was angry after being refused: "When by thy scorne, O murdresse, I am dead" (Donne, 1896). Here, the speaker calls the woman a murderer and threatens her, "And that thou thinkst thee free / From all solicitation from me,/ Then shall my ghost come to thy bed" (Donne, 1896). He threatens the woman telling her that will come scare her after she is asleep. Then the speaker describes the state of the woman being shocked after getting no comfort, "And then poore Aspen wretch, neglected thou / Bath'd in a cold quicksilver sweat wilt lye / A veryer ghost then I;" (Donne, 1896). The situation of simple daily life intensifies the conflict of the poetry, also promoting the development of the plot and the images of the characters. Donne sets the dramatic situation through the plot and the dramatic conflict has been strengthened. Donne not only promotes the development of the plot, but also expresses his concept towards life and philosophy. For instance, in *The Flea*, Donne expresses somewhat the theme of metaphysical poetry "seize the day". After the female listener kills the flea, the speaker complains about the female's cruelty:

*Oh stay, three lives in one flea spare,
Where we almost, nay more than married are.
This flea is you and I, and this
Our marriage bed and marriage temple is; (Donne, 1896).*

At this moment, the conflict rises to a climax. The poet shapes the common situation of the "dispute" between the male speaker and the female, but in the end, the speaker came to persuade the female to cherish the time. This was implied in the female's repentance of killing the flea. Thus, the dramatic conflict was solved unexpectedly.

The situation in Browning's poetry is like "dynastic history". Browning places the speaker in a city in a particular period. In the aspect of time, Browning's characters cross the Middle Ages, the Renaissance Period, the Contemporary Era, and especially the Renaissance. In the aspect of geography, he moves the scenes from Italy to Austria, France and so on. Browning created a complex background for his characters and imbued his poems with a profound sense of history. For example, in *The Bishop Orders His Tomb at Saint Praxed's Church*, the speaker is a Roman bishop of a church in the 16th century. Through the speaker's command of his funeral affairs to his sons, it displays the character's worship for the ancient art, his vanity and hypocrisy. The speaker prays for the saints to give their sons horses, cultural relics and beauty in the name of the bishop. Furthermore, the speaker exposes his own evil in the monologue: adultery, greed and jealousy: "She, men would have to be your mother once, / Old Gandolf envied me, so fair she was!" (Browning, 1945). Browning combines the ethical and historical perspective in a poem, reflecting the poet's esteem of the Renaissance's culture and history and also the critique of hedonism. In *My Last Duchess*, the setting of the situation is much more formal, and it is adapted according to the true historical record. The story was set in a city in central and northern Italy. In order to enhance the authenticity, Browning also

mentioned at the end of poem: “Notice Neptune, though, / Taming a sea-horse, thought a rarity, / Which Claus of Innsbruck cast in bronze for me!” (Browning, 1945). In this poem, the dramatic conflict is the Duke still angry during the conversation with the messenger, showing his autocratic nature.

The situation of the speaker and the potential audience has a great effect on the development of the plot and the conflict, and the narrative and the readability of the poems are enhanced regardless of whether the drama is complete or not. Donne uses the scenes of daily life to strengthen the conflict of his poetry; Browning used the complex dramatic background to reveal the poetic characters in the state.

Conclusion

Dramatic monologue is an important literary genre in English literature. It has become a highlight in the development of literature, including modern poetry and the novel. In terms of writing skill, Donne and Browning both used colloquial language, but Donne used monologue to reason, while Browning used it to characterize the inner world of his characters. In the depiction of the characters, Donne tended to a group of the characters, and Browning focused on individuality. Donne’s situation was set in daily life while Browning described situations in a historical environment. Donne and Browning’s skilled application of this genre not only enriched the narrative perspective of their poetry, but also extended their scope and depth.

References

- Browning, R. (1945). *Robert Browning poetry & prose*. Oxford: Oxford University Press.
- Donne, J. (1986). *Poems of John Donne*. London: Lawrence & Bullen.
- Fei, B. (1989). *Poetry world – History of world poetry*, (p. 607). Guilin: Li Jiang Press.
- Li, Z., & Liu, L. (2008). A review of contemporary Donne’s studies. *Contemporary Foreign Literature*, (3), 56-63.
- Li, Z., & Tang, D. (2012). The influence of Donne on 19th century British literature. *Foreign Language Education*, (4), 74-77.
- Liu, X. (2001). On the artistic style of Browning’s poems. *Foreign Literature Review*, (4), 95-102.
- Wu, D. (2013). *A study of British metaphysical poetry*, (p. 258). Beijing: China Social Sciences Press.
- Wu, D. (2012). Historical changes and modern variation of ‘Dawn Song’. *Foreign Literature Studies*, (5), 24-29.
- Xiao, M. (2004). The dramatic monologue tradition in English – American Literature. *Foreign Literature Review*, (2), 28-39.
- Xu, S. (2006). The women enclosed – Robert Browning’s four dramatic monologues. *Foreign Literature Studies*, (1), 105-110.

Brief Introduction to Li Zhengshuan

Li Zhengshuan, Ph.D. of Peking University, Honorary Doctor of the University of Stirling in the United Kingdom of Great Britain, was born in 1963. He is Professor of English literature, Ph.D. supervisor at Northeast Normal University and Hebei Normal University, one of the academic leading scholars at Hebei Normal University, one of the Backbone Young Teachers of Hebei Province, one of the provincial top teachers of Hebei Province, one of the outstanding young experts in social science in Hebei, and one of the members of the “50 Middle-aged and Young Experts Project” of Hebei Province. He is a young expert with outstanding contributions to Hebei Province.

He is also a member of the English branch of Foreign Language Teaching Steering Committee appointed by China's Ministry of Education, a member of the Coordination Group for Teaching in Translation Major appointed by China's Ministry of Education, a member of the academic board in the third national MTI education committee appointed by the Office of the Academic Degrees Committee of the State Council, council member of China Translators Association, expert member of China Translation Association, standing vice-chair and secretary-general of the Committee of Translating Chinese Classics into English in China Association for Comparative Studies of English and Chinese, standing council member of China Association for Comparative Studies in Chinese and American Culture, standing council member of All-China Association for English Literature, council member of English Literature Branch of China Association for Foreign Literature Studies, Chair of Foreign Language Teaching Steering Committee of Hebei Province, and Chair of Hebei Foreign Language Teaching Research Association for Universities and Colleges.

He has received provincial awards for excellent social-science research eight times and provincial awards for excellent teaching five times.

His major academic interests are in English and American poetry, poetry translation and translation review. He has published 5 monographs on John Donne, Renaissance poetry and American poetry, 8 textbooks of English and American literature. He has also published many articles on John Donne, Robert Burns, as well as other Renaissance poets and translation studies. In recent years, he has published several books on translation, mainly translating Chinese classics, including Yuefu poetry, Tibetan Gnostic verses and Tsangyang Gyatso's (Dalai Lama VI) poems into English. He has published a number of articles in these fields. He has translated over 200 of Burns' poems.

Ma Yangyang is a postgraduate student majoring in English literature at Hebei Normal University.

Keynote Speech II

Critical Thinking of Problems in Academic Activities

Hongwei Jia

Capital Normal University, Beijing, PRC

Email: yywhyj@163.com

[Abstract] Informed by critical thinking theory, its perspectives and existing literature, this paper illustrates with an international conference presentation and a crash course presentation in China, why it is important to learn critical thinking, what critical thinking is, and how to do critical thinking in an academic context.

[Keywords] critical thinking; type and principle; academic activities

Introduction

If one focuses his or her attention for a moment on the role that thinking is playing in their life, they may come to recognize that whatever he or she does, wants, or feels is actually influenced by their thinking. Traditionally, human thinking has been designed for routine, for habit, for automation and fixed procedure. In schools and our days of civilizing, we have learned how to do things scientifically and procedurally, and then we use what we learned, over and over.

Many lessons around us, especially those from academic activities, show that there is nothing more practical than sound thinking. No matter what our goals or circumstances are, no matter where we are, or what problems we face, we are better off if our thinking is reasonable. Poor thinking inevitably causes problems, wastes time and energy, engenders frustration and pain, while sound thinking aims to solve problems, maintain good logic and act effectively and efficiently. However, nothing we do guarantees that we will discover the complete truth about anything, but there is a way to get better at it. In any result, excellence of thought and skill in thinking are real possibilities.

Furthermore, the problems we now face, and will increasingly face, require a radically different form of thinking, one that is more complex, more adaptable, and more sensitive to different points of view. The world we now live in requires that we continually re-learn, that we routinely re-think our decisions, and that we regularly re-evaluate the way we act.

Since the Opening to the World in 1970s-1980s in China, a strange atmosphere has formed in the community of scholars in that critical thinking is always giving way to the compliance to the “Great Man” of letters, which is not good for pushing forward the progress of academic activities. Especially in the book reviews, this atmosphere is dramatically serious in that less and less publications come with critical remarks. Therefore, it is necessary to define critical thinking, and emphasize the significance of critical thinking in academic activities (including academic journal papers, presentations and dissertations).

What is Critical Thinking?

Up to now, fewer Chinese scholars have defined this term. In the West, since the 1980s, or even earlier, scholars have been thinking about problems with regard to critical thinking. Though the word “critical” is sometimes used in a negative sense, this conception of critical thinking is not negative. And also, it does not treat critical thought as persuasion per se, but critical thought will often be persuasive.

Robert H. Ennis (1991, p. 6) defined critical thinking as “reasonable reflective thinking focused on deciding what to believe or do”. As to his definition and its relevant features, he believes this definition does not exclude creative thinking, and even includes under creative acts such as formulating hypotheses, alternative ways of viewing a problem, questions, possible solutions, and plans for investigating something. It also emphasizes reflection, reasonableness, and decision-making, and hereby, becomes an important part of the process of problem-solving. Ennis also points out that this fact is not informative about the nature of critical thinking, because problem-solving assumed many guises, and its proponents have emphasized different things.

Richard W. Paul & Linda Elder (2002, p. 1) defined critical thinking as “the disciplined art of ensuring that you use the best thinkers you are capable of in any set of circumstances.” Then they furthered it into “that mode of thinking – about any subject, content, or problem – in which the thinker improves the quality of his or her thinking by skillfully taking charge of the structures inherent in thinking and imposing intellectual standards upon them (Paul, & Elder, 2002, p. 15).

Robert Weissberg (2013, p. 318) saw critical thinking as “an ability to use reason to move beyond the acquisition of facts to uncover deep meaning”, and introduced from “Critical Thinking as Defined by the National Council for Excellence in Critical Thinking” written by Michael Seriven & Richard Paul in 1988 a more detailed definition by explicating the term as below:

It entails the examination of those structures or elements of thought implicit in all reasoning: purpose, problem, or question-at-issue; assumptions; conceptions; empirical grounding; reasoning leading to conclusions; implications and consequence; objections from alternative viewpoints; and frame of reference. Critical thinking – in being responsive to variable subject matter, issues, and purposes – is incorporated in a family of interwoven modes of thinking, among them: scientific thinking, mathematical thinking, historical thinking, anthropological thinking, economic thinking, moral thinking, and philosophical thinking.

Critical thinking can be seen as having two components: (1) a set of information and belief generating and processing skills, and (2) the habit, based on intellectual commitment, of using those skills to guide behavior. It is thus to be contrasted with: (1) the mere acquisition and retention of information alone, because it involves a particular way in which information is sought and treated; (2) the mere possession of a set of skills, because it involves the continual use of them; and (3) the mere use of those skills without acceptance of their results.

At the Third World Conference on Learning, Teaching and Educational Leadership (2012), Hatice Gedik (2013, p. 1021) presented a definition by 46 theoreticians from America and Canada as: “It is an individual’s making conscious judgments towards analytic evaluations and expressing these judgments in order for this individual to decide what to do and what to believe.” Following this, he pointed out from the perspective of the training of teacher candidates’ critical thinking skills that in all the definitions given for critical thinking, it is agreed that it is a purposeful, logical and target-oriented orientation and a higher level of impartial, objective and profound thinking emphasizing the skills and tendencies of obtaining information, comparing, evaluating, and utilizing it, enclosing problem solving, deduction formulation, probability calculation and decision making, and entails focusing on an issue, reading critically, thinking mathematically, analyzing discussions, carrying out comprehensible dialogues, asking explanatory and

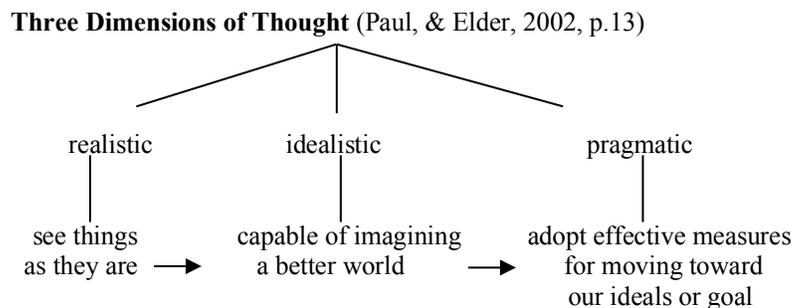
challenging questions, responding the relevant questions, questioning the reliability of a source of information, judging the accuracy of data, reasoning based on historical and geographical information, viewing from aesthetical perspective, writing effectively, reaching conclusion, and evaluating predictions.

Generally speaking, Paul & Elder (2002) and Weissberg (2013) focused on its nature (disciplined art), its goal, task, and components. Hatice Gedik (2013) is similar to Robert H. Ennis (1991) in that both of their definitions focused on what to do and what to believe, while their differences include Gedik putting more emphasis on analytic judgments and expressing them, and Ennis stressing self-reflexivity. With reference to the definitions available now, Gedik’s (2013) is relatively the most comprehensive and advanced paradigm for scientific research.

Grounded upon the definitions above and Tim Moore (2013)’s seven definitions given by history, philosophy and cultural studies researchers: (1) judgment, (2) skepticism, (3) a simple originality, (4) sensitive readings, (5) rationality, (6) an activist engagement with knowledge, and (7) self-reflexivity, this author defines critical thinking as “an individual’s simple originality by reading carefully and sensitively a given text (in a more general sense, or specifically in a semiotic sense), adopting an ethical and activist stance, making a skeptical and provisional view of knowledge and conscious judgments towards analytic evaluations, and expressing the judgments in order for the thinker to decide what to do and/or what to believe.”

The Mission of Critical Thinking

To maximize the quality of one’s thinking, one has to learn how to be an effective “critic” of one’s own thinking, and make learning about thinking a priority, because critical thinking can help see things with new perspectives. To effectively and efficiently see with new eyes, one needs to integrate the three dimensions of thought as illustrated in the following chart by Richard W. Paul & Linda Elder (2002):



In academic activities, whatever one does should be realistic, i.e. see things as they are. Based on the realistic dimension, one goes on to the idealistic stage, sets a feasible goal and comes to adopt effective measures for pragmatic purposes.

Two Types of Critical Thinking

In our daily activities, critical thinking is also involved in our Mahjong or Bridge games, but it is a radically different intellectual activity from an academic one. Usually, critical thinking involves basic intellectual skills, and these skills can be used to serve two incompatible ends: self-centeredness or fair-mindedness. As we develop the basic intellectual skills that critical thinking entails, we begin to use those skills in a self or in a fair-minded way.

We call the former “weak-sense” thinking (self-centered) in that though it is working well for the thinker in some respects at some moments, it is missing certain important high-level skills and values of

critical thinking. What's more important, it fails to consider their contradictory viewpoints and lacks fair-mindedness. Caged in this thinking pattern, people aim to win arguments through a set of low-level skills of rhetoric or argumentation, as lawyers and politicians do in their unethical ways, making the bad look good and the good look bad.

Strong-sense thinking is fair-minded. Thinkers in the strong-sense perform in an ethically responsible manner, work to understand and appreciate the viewpoint of others, even contradictory viewpoints, and change others' views with better reasoning. When they want to criticize the views of others, they will restate the other's viewpoint as the starting point, followed by the better reasoning with sufficient evidence for their support.

Basic Elements for a Critical Thinker

Since 1991, Robert H. Ennis has offered 12 required elements for a critical thinker as: (1) being open-minded and mindful of alternatives; (2) desiring to be, and well-informed; (3) judging well the credibility of sources; (4) identifying reasons, assumptions, and conclusion; (5) asking appropriate clarifying questions; (6) judging well the quality of an argument including its reasons, assumptions, evidence, and their degree of support for the conclusion; (7) developing and defending a reasonable position regarding a belief or an action, doing justice to challenges; (8) formulating plausible hypotheses; (9) planning and conducting experiments well; (10) defining terms in a way appropriate for the context; (11) drawing conclusions when warranted – but with caution; (12) integrating all of the above aspects of critical thinking. And in 1993, he re-arranged them into ten points with no change of content, but with a slight change in number.

With reference to Ennis (1991; 1993), this author ventures to rewrite Ennis' Ten Points (1993) in accordance with the logical order of conducting academic work while trying to add several necessary components. In reasonably and reflectively going about deciding what to do, and/or believe, a thinker necessarily needs to do most of the following ten things and probably do them interdependently: (1) try to be open- and fair-minded and mindful of possible alternatives; (2) try to be well-informed with all literature through history and cross-disciplinary areas; (3) judge the reliability of the literature source; (4) define working terms in a given context; (5) identify assumptions, reasons, and conclusions; (6) evaluate the quality of the argument including its assumptions, reasons, evidence, and their degree of support for the conclusion; (7) develop and defend a position on an issue; (8) ask appropriate, clarifying questions from different areal perspectives; (9) plan experiments and judge experimental designs; (10) draw conclusions when warranted, but with caution.

How to Perform Critically in Academic Activities

To be fair-minded is to strive to treat with justice every viewpoint relevant to a situation. In order to illustrate how to perform critically in academic activities, this author, grounded on the definition and the ten basic elements for a critical thinker given above, presents two examples from daily academic activities.

Case I

A conference on *Translating Social and Humanity Works* held at Capital Normal University on 11th December 2014, offered a presentation, "A History of Translating *Tao Tse Ching* to English", in which the author, based on the data he had gathered worldwide, divided the history of the English translation of *Taoism* into three periods, with the first period covering from 1868 to 1895 with 18 versions. Unfortunately, he did not give a lucid definition for the working term "translation". How to define the working term

determines (1) what texts should be recognized as translation, (2) how many texts have been produced, (3) how early the English translation of *Taoism* can be traced back to, etc.; all of these are primary questions in this project.

George Steiner (1975) considered understanding as translation. Thus, any English writer who has read about *Taoism*, or referred to the work itself, or other references concerning the work, and produced what he or she learned into English text, then his or her act is translating indeed, such as Ezra Pound did in creating the famous meta-creative work *Cathay*. But the presenter at this conference missed this point and also ignored the careful reading of Max Müller and James Legge's *The Sacred Books of China: The Texts of Taoism* (Oxford University Press, 1891), an important source for his chronological analysis, and missed some essential details about the historical facts. To obtain the historical facts, we need to know them as they were in history, so the information from archival files or early literature means too much to a historical analysis.

In Legge (1891, p. 13), these lines go as:

The first English writer who endeavored to give a distinct account of Taoism was the late Archdeacon Hardwick, while he held the office of Christian Advocate in the University of Cambridge. In his "Christ and Other Masters" (Vol. ii, p. 67), when treating of the religions of China, he says, "I feel disposed to argue that the center of the system founded by Lao-Sze had been awarded to some energy" or power resembling the "Nature" of modern speculators. The indefinite expression Tao was adopted to denominate an abstract cause, or the initial principle of life and order, to which worshippers were able to assign the attributes of immateriality, eternity, immensity, invisibility.

In Legge's quotation, *Christ and Other Masters* is a book title shortened from *Christ and Other Masters: An Historical Inquiry into Some Chief Parallelism and Contrasts Between Christianity and the Religious Systems of the Ancient World* (2nd Edition, Cornell University Press, 1855-1859). Hereby, we can assure that the First English translator of *Taoism* was Archdeacon Hardwick, and the first period should begin somewhere between 1855-1859, not 1868 as the presenter offered above. Therefore, his analysis about the English translation history of *Taoism* is not valid.

Case II

In a crash course on Language Assessment held on 6th January 2015, a speaker gave a lecture by summing up the main points of *Testing for Language Teachers* by Arthur Hughes (Cambridge University Press, 2002; *Foreign Language Teaching and Research Press*, 2014). To begin, he offered a definition for a good test:

(It should) consistently provide accurate measures of precisely the abilities in which we are interested, have a beneficial effect on teaching, be economical in terms of time and money (Hughes, 2014, p. 8).

And then the speaker summed up its features as reliability and validity, beneficial backwash, and practicality.

However, a good test can also embrace the features of accuracy, authority, stratification, and systematicity. How good a test will be and what features a test will enjoy depend on who will attend the test, how well he or she learns the language, and what purposes the test is designed for.

Over beneficial backwash, he argued that *to achieve beneficial backwash, you can test the abilities whose development you want to encourage*. Here, a test maker cannot dispense with either his/her prejudices

or intentions, or preferences in teaching students, and of course, he/she cannot do either in his/her testing. Thus, he/she tends to kill the creativity, originality and diversity inside the test takers. And as it touches on test ethics, if one cannot teach or learn in a good way, and cannot perform well, how can one test in an ideal way? And what sense is in this testing?

When it comes to test media, the speaker came up with paper-and-pencil testing and computer adaptive testing, but what about Internet-based testing then? When a test involves test takers worldwide, it will come up with Internet-based approach as TOEFL and HSK are doing presently. When talking about specifications for the test, the speaker believed criteria levels of performance call for accuracy (not mentioned before, but it should be), appropriateness, range, flexibility, and size. Here, this author cannot see how he specified appropriateness and how he makes a test appropriate. And what's more, how can he come up with a criterion of appropriateness? As semantics can tell, appropriateness is a term with vagueness and abstractness as its major features. As mentioned above, the speaker was parroting what the author said in a given context, so most of his lecture was not valid or at least not so strict academically.

Conclusion

Critical thinking is a professional skill necessary for academic purposes. Whenever a writer starts to do academic activities, ranging from judging the credibility of data sources in literature review, forming a position over an issue, identifying assumptions, reasons, and conclusions, to drawing the conclusion, he/she needs to use critical thinking all the time.

In this paper, the author reviewed the key definitions made since 1991, gave his working definition for academic activities, specified the missions for a critical thinker, divided critical thinking into weak- and strong-sense types, and re-arranged the basic elements a critical thinker must be equipped with. Finally, to facilitate understanding, this author used two academic presentations as examples to illustrate how to perform critically in academic activities.

Acknowledgement

The current version is based on presentations at the seminar on “How to Improve Teaching and Academic Performance Among College Teachers” at Fragrance Hill Hotel, China (Sept. 2014), The 5th Northeast Asia International Symposium on Language, Literature and Translation at Langfang Teachers’ College, China (June 2016), and International Seminar on the Research of Ethnic Language and Culture in the Background of One Belt and One Road Initiative at Fragrance Hill Hotel, China (July 2016).

References

- Ennis, R. H. (1991). Critical thinking: A streamlined conception. *Teaching Philosophy, 14*(1), 5-25.
- Ennis, R. H. (1993). Critical thinking assessment. *Theory into Practice, 32*(3), 179-186.
- Gedik, H. (2013). Social studies teacher candidates’ critical skills. *Procedia – Social and Behavioral Sciences, 93*, 1020-1024.
- Hughes, A. (2014). *Testing for language teachers*. Beijing: Foreign Language Teaching and Research Press.
- Legge, J. (1891). *The sacred books of China: The texts of Taoism*. London: Oxford University Press.
- Moore, T. (2013). Critical thinking: Seven definitions in search of a concept. *Studies in Higher Education, 38*(4), 506-522.
- Paul, R. W., & Elder, L. (2002). *Critical thinking: Tools for taking charge of your professional and personal life*. New York: Prentice Hall.

Steiner, G. (1975). *After Babel: Aspects of language and translation*. New York & London: Oxford University Press.

Weissberg, R. (2013). Critically thinking about critical thinking. *Academic Questions*, 26, 317-328.

About the Author

Hongwei Jia obtained his Ph.D. of Linguistics from Beijing University of Foreign Studies in 2011 and served as post-doctoral research fellow at Minzu University of China (2012-2014). Currently, he is Associate Professor of Linguistics at the Department of College English, Capital Normal University (Beijing, China), executive editor-in-chief of the *Journal of Language and Culture Research*, guest professor of Datong University (Datong, Shanxi Province) and Zhengzhou Teachers' College (Zhengzhou, Henan Province), and doctoral supervisor in the program of Educational Administration, Curriculum and Instruction at Silpakorn University (Thailand). His research interests cover socio-linguistics, translation semiotics, overseas sinology, history of modern Chinese linguistics, history of modern semantics, and more.

Hongwei Jia is also an associate professor at Capital Normal University, China and has been serving as executive director of Xu Yuanchong Institute of Translation and Comparative Culture at Shanxi Datong University, China. Up to now, he has published almost 70 journal papers and 3 books. Recent major publications include "Exploring the Chinese Translations of General Linguistic Classics: 1906–1949" (2017), "Roman Jakobson's Triadic Division of Translation Revisited" (2017), "Innovation and Integration: Chinese Exegesis and Modern Semantics Before 1949" (2017), "Challenge or Opportunity: A Survey of Legal Translation in China" (2017), "Critical Thinking of Problems in Academic Activities" (2017), "Academic Writing: A Methodology" (2016), "A Translation-semiotic Perspective of Jakobson's Tripartite of Translation" (2016), "Tradition and Innovation: Linguistic Field Research in China (2016), and "Chinese Semiotics before 1949: A Historical Survey" (2016).

Keynote Speech III

Textual Choices in Rabindranath Tagore's *Stray Birds* and Feng Tang's Chinese Translation

Wang Bo

*PolySystemic Research Group, Faculty of Humanities, The Hong Kong Polytechnic University,
Hong Kong*

Email: bo.wang@connect.polyu.hk

Ma Yuanyi

*PolySystemic Research Group, Faculty of Humanities, The Hong Kong Polytechnic University,
Hong Kong*

*School of Foreign Languages, Guangdong Polytechnic of Science and Technology,
Guangdong, China*

Email: yuanyi.ma@connect.polyu.hk

[Abstract] Language, as a meaning-making resource, helps to construe the different strands of meanings in poetry translation. Illuminated and empowered by Systemic Functional Linguistics, the present study gives direct attention to Rabindranath Tagore's Stray Birds written in English, as well as its Chinese translation by Feng Tang, who is a famous Chinese writer. In our analysis, the choices of Theme in both the source text and the target text are pointed out and compared. The analysis provides linguistic evidence to translation evaluation and criticism, and theoretically explores the interface between SFL and poetry translation.

[Keywords] systemic functional linguistics; poetry translation; theme; choice

Introduction

Systemic Functional Linguistics (SFL), as an applicable and applicable theory, is designed to be applied to various domains of linguistic studies (cf. Matthiessen, 2014a), including translation studies and multilingual studies. The engagement of SFL to translation studies dates back to Halliday's (1956, 1962) early suggestions for machine translation, and Catford's (1965) application of Scale and Category Grammar – an early model of SFL to study translation equivalence and translation shift in terms of rank and stratification.

The development of SFL has served as the theoretical basis for various studies on translation (cf. Steiner, 2015). Some of these studies have concentrated on a single mode of meaning in terms of metafunction, such as Espindola's (2016) study on Theme, Yu and Wu's (2016) study on Mood and Modality; while some studies have suggested general frameworks to take more than one mode of meaning into consideration (e.g. House, 1977) or focused on more dimensions like register and genre (e.g. Steiner, 2004).

The present study describes the textual choices in Rabindranath Tagore's *Stray Birds* and Feng Tang's Chinese translation. The choices made in systems of THEME¹ will be pointed out and compared. The significance of this study lies in its pioneering attempt to apply SFL to studying the translation of Rabindranath Tagore's poems, which despite their influential status, have not yet received enough attention from the perspectives of SFL and translation studies. Moreover, this study also sheds light on researches on Theme by analyzing paralleled data in two languages.

THEME: A Systemic Functional Perspective

In accordance with the metafunctions, different strands of meaning are simultaneously construed, enacted, and organized in language. Through metafunctional analysis, these different strands of meanings can be seen, and include textual meaning, interpersonal meaning, experiential meaning, and logical meaning. The system of THEME is modeled on textual metafunction.

Considered as the departure of the message, Theme functions in locating and orienting the clause (Halliday, & Matthiessen, 2014). By making one part of the sentence prominent, the speaker/writer, thus, guides the listener/reader in processing the message. Moreover, Theme can be differentiated as textual, interpersonal and topical. As shown in Figure 1, choices of textual Theme or interpersonal Theme in a major clause are optional, whereas choice of topical Theme is compulsory. For a topical Theme, it can also be further distinguished as marked or unmarked.

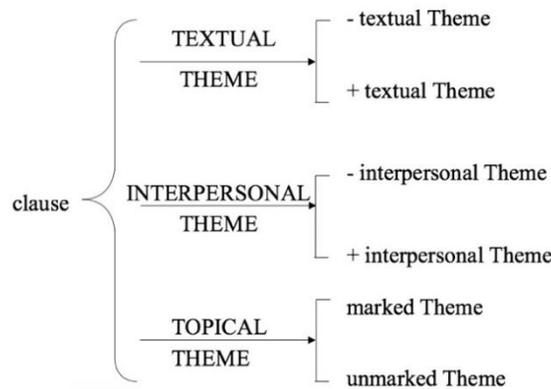


Figure 1. Basic Choices in the System of THEME (Adapted from Halliday, & Matthiessen, 2014, p. 106)

In terms of poetry, Theme also has its enabling features, and it provides resources to readers and guides them throughout reading the poem. Compared with the English source text, different textual choices are made in the Chinese translation for different reasons, and are worthwhile to be investigated. Therefore, the present study takes the choices of Theme as its focus.

Methodology

Data

The data in the present study included the source text (ST) of Rabindranath Tagore’s *Stray Birds* written in English, and its Chinese target text (TT) by Feng Tang, a writer in China. The first fifty poems in ST and TT were selected for the analysis. The clause complexes were then chunked into clauses for the SFL analysis, as this study mainly looked into how textual mode of meaning was operated on the clause rank.

Procedure

The analysis of the English ST was based on the previous descriptions of English provided in Halliday and Matthiessen (2014). The clause boundaries were, in most cases, straightforward. Example 1 shows how a clause complex consisting of two hypotactically-related clauses was segmented into two clauses, i.e. one free clause (α) and one bound clause (β). Analysis of Theme could then be carried out accordingly. The omitted Subject in the bound clause, i.e. “the trees” was added back.

Example 1:

The trees, like the longings of the earth, stand a-tiptoe	[\emptyset : the trees] to peep at the heaven.
α	$\times\beta$
clause: free	clause: bound

As the functional demesne of Chinese is similar to that of English, the methods for chunking clause complexes into clauses are thus similar, and are based on previous SFL descriptions such as Halliday and McDonald (2004) and Li (2007). Compared with the English ST, the subjects in the Chinese TT are more often omitted, as they are not involved in marking Mood structures. As shown in Example 2, one clause complex was divided into three clauses, and the omitted topical Themes/Subjects were added back.

Following this procedure of analysis, the clause complexes in ST and TT were chunked into clauses. The number of the clauses were 107 and 133 in ST and TT, respectively.

Example 2²:

大千世界在情人面前解开裤裆	[\emptyset : 大千世界] 绵长如舌吻	[\emptyset : 大千世界] 纤细如诗行
1	$\times 2$	$\times 3$
clause: free	clause: free	clause: free
The infinite world unfastens its trousers before its lover.	The infinite world is as long as French kiss.	The infinite world is as slim as lines of poems.

Analysis and Discussion

Table 1. Frequency of Different Types of Theme

Type of Theme	Realization	ST	TT
Textual Theme	Continuative	2	0
	Conjunction	20	3
Interpersonal Theme	Vocative	3	8
	Interrogative element	4	1
	Finite	3	0
Topical Theme	Participant	98	118
	Process	6	4
	Circumstance	2	10
Predicated Theme		1	1
Total		139	145

Table 1 shows the frequency of different kinds of Theme found in the analysis. In terms of the total occurrence, more Themes were found in TT, as the translator added more clauses to the translation, which directly led to the increase in the number of Topical Themes.

For Textual Themes, they are realized by continuatives and conjunctions. We can see that a large number of such Textual Themes in ST were omitted in TT. As shown in Example 3, the three conjunctions (“and”, “and”, “that”) are all left untranslated in TT, which reflects a typological difference between English and Chinese, as it is natural to find fewer such conjunctions in Chinese (cf. Li, & Thompson, 1981). Besides, if these conjunctions were added to the Chinese TT, they would be redundant, because the relationship between the clauses in Chinese is often made implicit rather than explicit.

Example 3:

ST: ||| You smiled || and [\emptyset : you] talked to me of nothing || and I felt || that for this I had been waiting long. |||

TT: ||| 你对我微笑 || [\emptyset : 你] 不语 || 为这句我等了几个世纪 |||

||| *You smile to me || you do not talk || for this sentence I wait for several centuries.* |||

Interpersonal Themes can be realised by Vocative, Interrogative Element and Finite. In many cases, the translator put Vocatives in the thematic position in TT, which led to the increase of Vocatives functioning as Interpersonal Themes. In Example 4, the interpersonal Theme in TT – “沧海” (sea), realized by a Vocative, is translated from “O sea”, which constitutes part of the Rheme in ST.

Example 4:

ST: “What language is thine, O sea?”

TT: “沧海, 你用的是哪种语言?”

“Sea, which language do you use?”

In wh-interrogatives in English, the interrogative elements generally function as the Interpersonal Theme and unmarked Topical Theme, such as “who” in Example 5; whereas in Chinese, these interrogative elements are not necessary to be the Theme, because the mood type in Chinese is not determined by the structure of Mood and Finite, but by the modal particle at the end of the clause, such as “啊” (modal particle) in this example.

Example 5:

ST: but who are you so silent?

TT: 你谁啊?

Who are you?

Due to the differences between the two languages, the Finite that functions as Interpersonal Theme is only found in the English ST, such as “Will” in Example 6. In the Chinese TT, no Finite is found in the Mood structure, and the polar interrogative is realized by the particle “吗” (modal particle).

Example 6:

ST: Will you carry the burden of their lameness?

TT: 欢快的流水啊, 你愿意背负沙的笨拙吗

Joyous running water, are you willing to burden the lameness of sand?

For Topical Themes, both unmarked and marked ones were added by the translator in TT. In Example 7, the same four unmarked Themes, i.e. “世界” (world) were added to TT, and were translated from the down ranked clause complex marked out by the bracket in the example. The circumstance “新的一天” (In a new day) then functions as the marked Topical Theme in TT, and the unmarked Topical Theme “I” becomes part of the Rheme “我”(I) in TT.

Example 7:

ST: ||| I sit at my window this morning [[where the world like a passer-by stops for a moment, nods to me and goes]]. |||

TT: ||| 新的一天我坐在窗前 || 世界如过客 || [ø: 世界] 在我面前走过 || [ø: 世界] 停了 || [ø: 世界] 点头 || [ø: 世界] 又走了 |||

||| In a new day I sit at the window. || The world is like a passer-by. || The world walks before me. || The world stops. || The world nods. || The world then goes. |||

In addition, the translator can also purposely choose participant/Complement as the marked Topical Theme. In Example 8, the down-ranked clause “who carry their lantern on their back” was translated as the marked Topical Theme “将灯背在身后的人” (people who carry lantern on their back).

Example 8:

ST: They throw their shadows before them [[who carry their lantern on their back]].

TT: 将灯背在身后的人阴影在她们面前延伸

For people who carry lantern on their back, their shadows extend before them.

One Predicated Theme was found in ST, which was not translated equivalently in TT. In Example 9, the predicated Theme “It is the tears of the earth”, which highlights the Theme in ST, becomes the unmarked Topical Theme “大地的泪水” (The tears of the earth). In Example 10, another example of Predicated Theme “是最好的” (It is the best) was found in TT, which was translated from an unmarked Topical Theme “The best” in ST.

Example 9:

ST: ||| It is the tears of the earth that keep her smiles in bloom. |||

*TT: ||| 大地的泪水让笑脸常开 || [ø: 笑脸] 不败 || [ø: 笑脸] 如花 || [ø: 笑脸] 如她 |||
||| The tears of the earth make smiling faces often bloom. || Smiling faces do not fade.
|| Smiling faces are like flowers. || Smiling faces are like her. |||*

Example 10:

ST: The best chooses me.

TT: 是最好的选择了我

It is the best that chooses me.

We have found that many choices of Theme in TT were motivated. The translator, Feng Tang, makes such choices for phonological concerns, i.e. to rhyme in the translations. For instance, in Example 8, “将灯背在身后的人” (people who carry lantern on their back) was translated as the marked Topical Theme, so that “人” (people) and “伸” (extend) could rhyme with each other. Feng holds that rhymed poems are better than those that are not rhymed (Feng, 2015). He has even admitted that he spent most of his energy looking for a suitable rhymed pattern. To achieve this goal, he believes that he does not have to show much respect to ST, as he has the freedom to balance “fidelity, fluency, and elegance”, the three principles of translation proposed by Yan Fu. Besides, some of Feng’s thematic choices were of graphological concern. For instance, in terms of the layout in Example 7, Feng divided his translation into seven lines, despite the fact that ST was written in the form of a prose poem. Five of the same Topical Themes, i.e. “世界” (world) were added through this means.

Conclusion

This paper analyzed the Theme choices in some poems from Rabindranath Tagore’s *Stray Birds* and Feng Tang’s Chinese translation. The Themes found in ST and TT were categorized into different sorts, i.e. Textual, Interpersonal, unmarked Topical, marked Topical, and Predicated Theme. Some differences in the Theme choices between ST and TT were identified and illustrated. In addition, we also related Feng Tang’s choices of Theme to his choice in the graphological and phonological stratum, such as the rhyme or layout of poems, which served as some of the motivations for the Theme shifts. The analysis here provides linguistic evidence to translation evaluation and criticism, and has theoretically explored the interface between SFL and poetry translation.

Due to space constraints, some findings were not fully elaborated, and some areas where translators have diverged from ST, such as rhyme, layout, process type were not discussed. In future studies, such

choices made by Tagore and Feng Tang in other strata of language and in other modes of meaning should be considered and compared. In addition, other Chinese translations of *Stray Birds* can also be taken into consideration, such as those by Zheng Zhenduo, Yao Hua and Lu Jinde.

Acknowledgements

The authors wish to express their thanks to Professor Christian M. I. M. Matthiessen for his support and encouragement.

References

- Catford, J. C. (1965). *A linguistic theory of translation*. London: Oxford University Press.
- Espindola, E. (2016). A systemic functional translation analysis of thematic structure: Directing attention to Yoda's linguistic manifestation. *Word*, 62(1), 22-34.
- Feng, T. (2015). Twenty-seven instants during the translation of Tagore's *Stray Birds*. In R. Tagore (Ed.), T. Feng, (Trans.), *Stray Birds*, (pp. 329-350). Hangzhou: Zhejiang Literature and Art Press.
- Halliday, M. A. K. (1956). The linguistic basis of a mechanical thesaurus, and its application to English preposition classification. *Mechanical Translation*, 3, 81-88.
- Halliday, M. A. K. (1962). Linguistics and machine translation. *Zeitschrift für Phonetik, Sprachwissenschaft und Kommunikationsforschung*, 15, 145-158.
- Halliday, M. A. K., & Matthiessen, C. M. I. M. (2014). *Halliday's introduction to functional grammar*. London and New York: Routledge.
- Halliday, M. A. K., & McDonald, E. (2004). Metafunctional profile of the grammar of Chinese. In A. Caffarel, J. R. Martin, & C. M. I. M. Matthiessen (Eds.), *Language Typology: A Functional Perspective*, (pp. 253-305). Amsterdam: John Benjamins.
- House, J. (1977). *A model for translation quality assessment*. Tübingen: Gunter Narr.
- Li, E. S. (2007). *A systemic functional grammar of Chinese*. London & New York: Continuum.
- Li, C., & Thompson, S. (1981). *Mandarin Chinese: A functional reference grammar*. Berkeley, Los Angeles, & London: University of California Press.
- Matthiessen, C. M. I. M. (2001). The environments of translation. In E. Steiner, & C. Yallop, (Eds.), *Exploring Translation and Multilingual Text Production: Beyond Content*, (pp. 41-124). Berlin: Mouton de Gruyter.
- Matthiessen, C. M. I. M. (2014a). Applicable discourse analysis. In Y. Fang, & J. J. Webster, (Eds.), *Developing Systemic Functional Linguistics: Theory and Application*, (pp. 135-205). London: Equinox.
- Matthiessen, C. M. I. M. (2014b). Choice in translation: Metafunctional considerations. In K. Kunz, E. Teich, S. Hansen-Schirra, S. Neumann & P. Daut, (Eds.), *Caught in the Middle – Language Use and Translation: A Festschrift for Erich Steiner on the Occasion of his 60th Birthday*, (pp. 271-333). Saarland: Saarland University Press.
- Steiner, E. (2004). *Translated texts: Properties, variants, evaluations*. Frankfurt am Main: Peter Lang.
- Steiner, E. (2015). Halliday's contribution to a theory of translation. In J. J. Webster (Ed.), *The Bloomsbury Companion to M. A. K. Halliday*, (pp. 412-426). London & New York: Bloomsbury.
- Yu, H., & Wu, C. (2016). Recreating the image of Chan master Huineng: The roles of mood and modality. *Functional Linguistics*, 3(4), 1-21.

¹ Following the conventions in Systemic Functional Linguistics, the names of the system are here written in small caps (e.g. THEME), while only the first letter of the word is capitalized when referring to the function (e.g. Theme).

² For examples in Chinese, back translations are provided.

About the Authors

Wang Bo received his doctoral degree from the Hong Kong Polytechnic University. His research interests include Systemic Functional Linguistics, translation studies, discourse analysis, and language typology. He is contributor to *The Routledge Handbook of Chinese Translation*, *The Routledge Handbook of Chinese Language Teaching*, *Perspectives from Systemic Functional Linguistics*, and *Current Issues in Translation Studies*. He also works as a translator, and has translated more than fourteen books that are published in Mainland China, including *1001 Foods You Must Taste Before You Die*, *Pantone: The 20th Century in Color*, and *1001 Songs You Must Hear Before You Die*.

Ma Yuanyi is a doctoral student at the Hong Kong Polytechnic University. She is a lecturer at Guangdong Polytechnic University of Science and Technology. Her research interests include Systemic Functional Linguistics, translation studies, discourse analysis, and intercultural communication. She has co-authored several papers with Wang Bo, including “Choice of the Translator: Translation Strategies for the Cantonese Version of *Teahouse*”, “Textual and Logical Choices in the Translations of Dramatic Monologue in *Teahouse*”, and “Survey of Studies on Teaching Systemic Functional Grammar”.

Rationality and Sensibility of Translator's Aesthetic Ethics in Zhu Chunshen's Translation of *De Profundis*

Junpeng Gao, and Jidong Guo

School of Foreign Languages, Hangzhou Dianzi University, Hangzhou, China

Email: 512716106@qq.com

[Abstract] *The rationality and sensibility are a pair of distinguishing characters in a translator's aesthetic ethics. In Zhu Chunshen's translation process of De Profundis, by Oscar Wilde, rationality and sensibility are coordinated. This article discusses how rationality and sensibility function in Zhu Chunshen's translation of De Profundis from the aspects of heartfelt wording, heterogeneity components, and images.*

[Keywords] *De Profundis; sensibility; rationality; clash; coordination*

Introduction

Ethics and aesthetics are mutually promotive (Chen, 2007, p. 256). Ethics is the realm of universal values and norms, of virtues and general rules of conduct, whereas aesthetics promotes originality, imagination, invention, and self-affirmation (Mach, 2014). It seems that they are located in radical contrast, even in opposition to each other. It is considered that practical competence in the ethical domain and practical competence in the aesthetic domain must not be understood as importantly or structurally distinct from one another (Ridley, 2016). In a translator's psychical structure, ethical values guide the translator with ethical restrictions in certain translation tasks. Aesthetics leads a translator to the correct way he should follow aesthetic activities in accordance with aesthetic features of the source text in translation. Simply, the relationship between the two is that the translator should select and abide by the kind of aesthetic norms in prose translation according to translator ethical values and to make a text comprehensible and to choose fitting translation strategies for target text in order to complete translation versions that conform to certain translation motivations.

Sensibility and Rationality of a Translator's Aesthetic Ethics

Translation should not only be seen as a textual product, but, more importantly, as a process, a context and a vehicle of language contact (Zhu, 2016). Both a translator's aesthetics and a translator's ethics guide translation activity. In translating, guidance by a translator's ethical values lets the translator make ethical judgments according to aesthetic features of language. It is rational. On the other hand, a translator delivers the emotions and spirits of a source text through the beauty of language in translation. It is sensible.

Sensory feeling is the primary level of a source text's comprehension by a translator. The translator analyzes meanings of the text with ethical activity. He makes ethical evaluations and judgments on how he should translate. With rational judgment, the translator, through simplicity and abstraction of language expression, attempts to grasp meanings in every single linguistic unit. In general, this process is called logical-rational meaning analysis of a translator's ethics.

The translator grasps connotations of *the beauty* and *the truth* of language features. He feels similar senses and experiences as expressed in the source text, which reminds him of feelings he has experienced through stimuli that are delivered by affection expression with heartfelt wording and images in the prose.

Then, the translator acquires a deep grasp of the source text and desires a complete translation and an emotional experience. It is a systematically sensible thinking process.

Oscar Wilde is the representative of the Art movement of Aestheticism. His long-letter-style prose, *De Profundis*, was written in the period of January to March in 1897, the time before his release in Reading Goal, to his beloved friend Alfred Douglas (Wilde, 2004, p. 356). It narrated the past affection, expressed his introspection of art and life, and complained about the oppressive society and moral suppression he suffered. There exist three Chinese versions of *De Profundis* by Zhu Chunshen, encompassing the first edition in name of “从深处” in 2000 (Wilde, 2000, pp. 613-730), “自深深处” in 2008 (Wilde, 2008), and “自深深处” in 2015 (Wilde, 2015, second edition). Zhu’s translation of *De Profundis* is characterized by faithfulness and aestheticization.

In translating *De Profundis*, Zhu Chunshen is both the subject of ethical activity and the subject of aesthetical activity. His rational judgment and sensible comprehension make a difference in translating. His translation of *De Profundis* gives a palace of prominence to such aspects as heartfelt wording, heterogeneity components, and images.

Rationality and Sensibility in Zhu Chunshen’s Translation of *De Profundis*

Heartfelt Wording

Language in *De Profundis* becomes affective and sentimental when it expresses life and spirit in Wilde’s prose. It liberates the anguish and meditation suppressed in prison. For example, he says:

But we who live in prison, and in whose lives there is no event but sorrow, have to measure time by throbs of pain, and the record of bitter moments. We have nothing else to think of (Wilde, 2015, p. 155).

但对我们这些在监牢里度日的人们，生活中不见人间的动静而只有悲哀，只能以肌体跳痛的顿挫、内心悲苦的长短来度量时日。我们没别的好想了。(as cited in Wilde, 2015, p. 12).

The feeling of Wilde’s prison life is depicted by self-narration. In the Chinese version, changes of sentence structures from English to Chinese reveal the translator’s weighing of the theme. The attributive clause is translated into a structure of a successive predicate with several fragments to form the core information in Chinese. It is largely attributable to Zhu’s rational analysis of syntax.

Besides, an agonizing living atmosphere is recreated with polished wording in Chinese. For example, “人间的” (*whose lives there is...*) is compared with “在监牢里” (*live in prison*), indicating that living in prison is an inhuman torture. Also, “event” is translated as “动静” but not as other words like “事情” and “事务”. It is colloquial and ironic, revealing the silence and loneliness in prison. The other two noun phrases are translated into “肌体跳痛的顿挫” (*throbs of pain*) and “内心悲苦的长短” (*the record of bitter moments*) to express the mental and physical torture of prison. The same structure and numbers of words are parallel, reaching an aesthetic expression in sentence structures. The model particle “了” in the second short sentence seems like a sentence upon Wilde’s life. At the end of this depiction, it powerfully shows endless sorrow.

Hence, it can be found that Zhu Chunshen reconstructs the information for the truth of translation. The words and literal language in his translation affect the expression of a spirit bitterly living in the text. He creates beauty through his intuitive perception and affective sensibility. Thus, he recomposes the truth and the beauty Wilde expected to narrate.

Heterogeneity Components

Heterogeneous components in language are “the betrayal of standard language of literature writing” (Chen, J. 2004) in some degree. In translation, translators control the tension of heterogeneous components. It refers to either linguistic forms that target readers are familiar with or expressions intended to cause defamiliarization (breaking-up normal language order and semantic logic of the source text and making the choice to keep the cultural identity of the source text’s country or using expressions targeting the text readers are familiar with). Basically, it depends on a translator’s consideration of the translated version’s reading affected by rational judgment and sensible feeling. An example is as follows:

For the Greek gods, in spite of the white and red of their fair fleet limbs, were not really what they appeared to be. The curved brow of Apollo was like the sun’s disk crescent over a hill at dawn, and his feet were as the wings of the morning, but he himself had been cruel to Marsyas and had made Niobe childless... (as cited in Wilde, 2015, p. 293).

因为希腊的神祇，尽管他们有着好看伶俐的四肢，红白光鲜，却不见得真有外表那么堂皇。阿波罗曲线形的前额，就像拂晓时分山顶刚探出来的半轮红日，他的双脚像黎明的双翼，但他却对长笛对手玛耳绪阿斯心狠手辣，剥了他的皮，还杀死了尼俄柏所有的子女... (as cited in Wilde, 2015, p. 92).

The description of Apollo reveals the figure of “the god of light” and builds an impression of illumination and magnificence. The sun’s disk-crescent-like curved brow and morning-wing-style feet constitute semantic abnormality and sculpt a giant and brilliant body figure. Besides, “had been cruel to Marsyas and had made Niobe childless,” compared with Apollo’s splendid figure, constructs the second level of heterogeneity.

Zhu Chunshen has considered both its contrast and its metaphorical meaning in translation. With ethically rational analysis, he was concerned about semantic precision. Every metaphor serves the theme, so that wording and phrasing have to be characterized by unified, homodromous modifiers, such as “好看伶俐的四肢，红白光鲜” (*the white and red of their fair fleet limbs*), and “堂皇” (*really what they appeared to be*). Besides, word modification is considered aesthetically. For example, “拂晓时分” (*at dawn*), “半轮红日” (*the sun’s disk crescent*), “黎明的双翼” (*as the wings of the morning*) create a glorious and vigorous atmosphere. Evidence can be found from his manuscript in 1998, such as “又是白又是红” (*the white and the red*) and “太阳” (*the sun’s disk crescent*).

Additionally, in order to produce a contrast, the adjective “心狠手辣” (*cruel*), verb “剥,” and adverb “还” (*had been*) are chosen to deepen Apollo’s malevolence. “He... cruel to Marsyas... made Niobe childless,” is translated as “剥了他的皮” and “还杀死了” by an adding strategy. Adding serves to explain the theme statement about the artist’s artistic expression. “剥皮” and “杀死子女” in two short segmentations keep the beauty of balance in both forms and content and retain the culture contained in the source text.

Heterogeneous components comprise overt beauty and covert beauty of the language in *De Profundis*. Overt beauty of translation language refers to the beauty of language forms. It is in definiteness and closeness. Covert beauty relates to the beauty caused by deep language, such as characterization devices like metaphors. Essentially, heterogeneous components stimulate Zhu’s imagination by their highly specific and symbolic language form, and they deliver affections to the translator. The transmission of affections that author expresses in both forms and content becomes a joint that links the translator’s rational activity and sensible activity.

Images

Image is not only the product of an author's mind/matter blend, but is a spiritually reflected image. It belongs to a life-based lexical collection through the author's multi-comprehensive psychical work. In his translation of *De Profundis*, Zhu controls images between subjective imagination and objective reality through rational/sensible analysis. They are on the basis of the truth. It rationally emphasizes the cultural meaning and the expressive meaning of the image. Aesthetically, it stresses the sensible truth and the rational truth of the translator's aesthetical sense. For example:

People thought it dreadful of me to have entertained at dinner the evil things of life, and to have found pleasure in their company...It was like feasting with panthers. The danger was half the excitement. I used to feel as the snake-charmer must feel when he lures the cobra to stir from the painted cloth or reed-basket that holds it, and makes it spread its hood at his bidding, and sway to and fro in the air as a plant sways restfully in a stream (as cited in Wilde, 2015, p. 316-317).

人们认为我把生活中的坏蛋带到餐桌边招待他们，并且乐于同他们为伍，这是很可怕的.....就像与豹共餐，刺激的一半来自危险。我的感觉，耍蛇人肯定也有。他把眼镜蛇从装蛇的花布或柳筐里逗得动起来，使它随着他的逗引将颈部膨胀，身子抬得高高的，像溪流中悠闲飘荡的水草一般前后摆动。(as cited in Wilde, 2015, p. 111).

In this part, Wilde vividly describes how he was stuck on a rainy day by a group of sordid philistines in his trail. He compared himself to a foolish person who is feasting with panthers and snake-charmers by analogy, revealing the theme of "Danger."

In Zhu Chunshen's translation, panthers and snakes, which are fierce and malicious, launch a deadly blow, causing a sense of fear and nervousness. "与豹共餐" (*feasting with panthers*) and "耍蛇人" (*snake-charmer*), "是可怕的" (*dreadful*), and "来自危险" (*the danger*) are coherent elements that indicate Wilde's dangerous situation. A scene that shows how a snake-charmer lures a cobra is depicted. The conjunction "and" was used to join every action to describe the poisoned cobra in the source text, such as "to stir...and spread...and sway to and fro." In Chinese, Zhu translated it with a montage-style narration technique. It begins with a visual image "花布袋" (*painted cloth*) and "柳筐" (*reed-basket*) to describe the appearance of the cobra as it slides out of the cloth. The picture shifts to the cobra's head and neck, and a dynamic change is translated as "颈部膨胀" (*spread its hood*). After that, "身子抬得高高的" (*in the air*) forced the eyesight to the whole body of the cobra. "溪流" (*stream*) and "水草" (*plant*), "悠闲" (*restfully*) and "飘荡" (*sways*) are dissyllabic words that make the melody and rhythm balance, which creates the an image of the cobra like a plant swaying in the stream, looking like restful plant but which may actually be deadly once one would neglect it.

Zhu Chunshen's aesthetical ethical thought is based on a simple, value evaluation of the images collected according to the theme. His sensible logic makes images rearranged in the version. He recognizes every image appearing in source text. He knows their functions in the whole discourse, and Zhu's psychological imagination causes association on the basis of his sense, experience, and cognition. That is, his translation reorganizes the objective reality and subjective imagination, creating an image translation with his translator's rationality and sensibility.

Conclusion

This study has attempted to interpret the translator's aesthetic ethics in translation of *De Profundis*, more specifically the coordination between the translator Zhu Chunshen's rationality and sensibility in translating. Primarily, the clash between a translator's rationality and sensibility is reflected on in the language analysis of source texts and language usage in target texts. The significance of language constitutes a translator's core paradox between aesthetics and ethics in comprehension of the source text because *the truth* of the image in the source text is recognized by the translator's rational judgment and does not coincide with *the truth* of sensible perception based on translator's aesthetical values. In addition, a translator's ethical judgment tends to grasp the whole meaning of a source text to make unity in the target text through analysis of the parts. On the contrary, the translator merely concentrates on the part of the whole source text in the process of aesthetics, which neglects the coherence and integrity of the target text.

Furthermore, the beauty judged by translator's sensibility is always linked with the goodness evaluated by the translator's rationality. They interweave with each other. There is no pure form of beauty, and the criteria of the beauty are coordinate (but not the same as) with the criteria of the goodness of the real translation situation. In view of the translator's hierarchy of needs, the translator's aesthetics are close to the translator's ethics because a satisfaction of necessity unavoidably has effects on another satisfaction of necessity. They interpenetrate and affect each other mutually. Consequentially, the translator's rationality contains sensibility and vice versa. They are coordinates in translating behavior and in reunification in the translator's mind.

Acknowledgment

This paper was supported by the 2016 Planning Project of Philosophy and Social Science of Zhejiang Province (16NDJC047YB) and by Project No. (yxlw2016023) supported by Research Funds for Excellent Master Dissertation of Hangzhou Dianzi University.

References

- Chen, J. (2004). On the poetic language of the prose. *JianghaiXuekan*, 2, 184-190.
- Chen, W. (2007). *Introduction to aesthetic ethics*. Wuhan: Wuhan University Press.
- Mach, P. (2014). Ethics and aesthetics: Reuniting the Siamese twins. *The Monist*, 1, 122-137.
- Ridley, A. (2016). Why ethics and aesthetics are practically the same. *The Philosophical Quarterly*, 262, 102-121.
- Zhu, C. (2016). Towards a yin-yang poetics of translation. In D. Robinson, (Ed.), *The Pushing-Hands of Translation and Its Theory*. London: Routledge.
- Wilde, O. (2000). *Works of Oscar Wilde: De Profundis*. Translated by Zhu, C. Beijing: People's literature Publishing House. (the original work *De Profundis* was published in 1999 by Wordsworth Editions Ltd.)
- Wilde, O. (2004). *De Profundis*. Translated by Sun, Y.. Beijing: China Renmin University Press.
- Wilde, O. (2008). *De Profundis*. Translated by Zhu, C.. Nanjing: Yilin Press. (the original work *De Profundis* was published in 1999 by Wordsworth Editions Ltd.)
- Wilde, O. (2015). *De Profundis*. Translated by Zhu, C.. Nanjing: Yilin Press. (the original work *De Profundis* was published in 1999 by Wordsworth Editions Ltd.)

On Li Qingzhao's Poetry Translations from the Perspective of Feminism Translation Theory

– Using *Pride of the Fisherman* and *Fresh Lotus Leaves* as Examples

Ma Zongling

School of Foreign Language, Qilu Normal University, Jinan, China

Email: yammazongling@sina.com

[Abstract] *Feminism proposes the equality of males and females in the society. As the combination of feminism and translation, Feminism Translation Theory focuses on the existence of females and the equality of an original work and a target work, improving the status of translators. Ms. Li Qingzhao, a female poet in the Song dynasty, wrote many classic works. According to her background, family, marriage, and senior-aged life, there is feminism consciousness in her works, which is valuable in that society. Taking her work Pride of the Fisherman as an example, we can see she was looking for freedom and brightness, and she expressed her resentment of being looked down upon as a female because she was talented. The translations of the poems emphasize the equality of the original poems and the use of the translation strategy of feminism translation theory.*

[Keywords] *Li Qingzhao; poetry; Feminism Translation Theory; Pride of the Fisherman; Fresh Lotus Leaves*

Introduction

The translation of ancient Chinese poetry into English helps Chinese literature and Chinese culture go abroad so that westerners can understand not only the beauty of poetry but also the beauty of Chinese culture. The translation of Ms. Li Qingzhao's poetry is a typical example. More and more western scholars want to learn from ancient Chinese poetry. With the development of feminism and feminist theory, the study of Ms. Li Qingzhao's poetry has become more and more popular.

Traditional translation theory considers that translation is the subordination of the original text and can never surpass the original (Xie, 2009, P.33). Translators work for the original work, and they are invisible in the whole translation process, which is the proof of the unfairness. Feminism theory and feminist translation theory are against unfairness, and call, instead, for social and political equality between males and females. Besides, the original work and the target work are equal in the process of translation. Translators' subjectivity is fully recognized. As a famous female poet in the Song Dynasty, Ms. Li Qingzhao like a feminist, which is reflected in her poetry. Especially when she went to the South and saw the broken country, she wrote poetry with bold features, such as *Pride of the Fisherman*, in which she expresses her feelings that, as a woman, she could not do anything when her country is endangered. In the background of the Song Dynasty, males control the power, while Ms. Li Qingzhao thinks the equality of males and females is quite progressive. Feminism translation theory aims to realize the equality in the whole process of translation, the equality of the original work and the target work, the equality of the author and the translator, translators' subjectivity, and the beauty of the original poetry. It is quite meaningful to translate a female's poetry, which is full of feminist thinking, using feminism translation theory.

Feminism and Feminism Translation Theory

Feminist thought surged in 18th century. Feminists fought for the equality of males and females and women's social status (Chen, 2005, p. 358). It is important to break the prejudice of ideology and culture. In the male-dominant world, women are oppressed, while after women's liberation, women and men enjoy the same rights in politics. Women go out of the family and choose their own marriage date and so on. All in all, feminism aims to break the male unitary social system and value the benefit of females.

In all history of translation theories, translators and translation works are ignored for a long time. Traditional translation theory considers original works perfect, while translations are scant and subsidiary (Xie, 2009, p. vi). Translation never will catch the original work and will be faithful to the original work. Translation theories turned to the cultural perspective in the 1970s this century. Translators will not stick to the standards of the "equivalence" of the transcendental translation standards, but they take social and historical elements into consideration. Feminism translation study is part of the process. Feminism translation theory has the following characteristics: first, feminism translation theory focuses on the female; second, feminism translation theory pays more attention to analyzing female writers and female translators; third, translation is the reproduction of the original work, and they are equal; fourth, translation involves dealing with languages of different genders; and, fifth, the translators' function is high-lightened, and so on (Chen, 2005, p. 353). Feminism translation theory inspires us by playing down the term "equivalence," not being simply language transference, but by being the effect of different cultures' historical elements and the context of the situation; translation and original works are equivalent instead of one work being subordinate to the other; and, translators are clearly evident as the subject instead of being invisible.

Ms. Li Qingzhao and Her Poetry Translation

Ms. Li Qingzhao, the famous poet in the Song Dynasty, was from Zhangqiu Mingshui Jinan in the Shandong province. She was from a literary family, and she was good at writing poetry, painting, and playing music. Some of her poems are graceful and restrained, and some of them are bold and unconstrained. Her father, Mr. Li Gefei, was a famous scholar of that time, and her husband, Mr. Zhao Mingcheng, was an epigrapher. Ms. Li Qingzhao led a comfortable life in her early years, and she was optimistic and happy, which is shown in her early works. After marrying, she worked with her husband, conducting inscriptions research. However, when her husband, Mr. Zhao Mingcheng, went to be the governor, they were seldom together. At that time Ms. Li Qingzhao's poems were about the parting sorrows. After the disaster of the emperor of Jing and Kang, the people of Jin invaded the central plains of China. The Song government moved to the South, and Ms. Li Qingzhao escaped to the South, as well. After her husband's death, Ms. Li Qingzhao was left alone. She was melancholy and desolate, losing both her motherland and her family.

As a female, Ms. Li Qingzhao left great valuable poems in literary history. It is seldom seen in China or, even, the world. For this reason, Ms. Li Qingzhao attracts the interest of millions of scholars at home and abroad. In the fifties and sixties of the last century, Ms. Li Qingzhao's works were translated into English, which facilitated the spread of her works in the English world, and "Yi-an poetry" earned a great reputation in the literary and translation fields. Besides Mr. Hu Pinqing, Rex, and James·Clare translated Ms. Li Qingzhao's poetry, as well. In the translation of poetry, Chinese translators have the language advantage and could understand the artistic conception, but they are weak in target language expression. Thus, they cannot get the same readers' acceptance as the original text readers. While English translators

have the definite advantage in the target language, they have the difficulty of comprehension of the original text. Especially, they may create misunderstanding when translating Chinese culture related to the poems. The rewriting of the original works deviates from the original works, and target readers cannot grasp the original works' artistic conception. There are some literary quotations in the poetry, so the translations should be in conformity with the original works, not only in form but also in rhythm, by adding annotations, which keep the beauty of the poetic forms and the cultural purpose. Translation enlarges the spread of Ms. Li Qingzhao's overseas influence and realizes the literary value of her poetry.

Set the Translation of *Pride of the Fisherman* as an Example

Although she had a feudal education in her girlhood, Ms. Li Qingzhao's early creations prove her being innocent and passionate. After her marriage with Mr. Zhao Mingcheng, they shared the same interests and her literary talent; they led a very happy life. But when her husband went to be a governor, they separated for a long time. Ms. Li Qingzhao shows her sorrows in her poems. After the disaster of Jing and Kang, Ms. Li Qingzhao went to the South, and after the death of her husband, she led a bitter life alone. Her creative style changed, which can be seen in her later works.

At the critical moment of losing both her motherland and her family, she lost her comfortable life as well. When the soldiers of Jin invaded the South, Ms. Li Qingzhao escaped alone and on the ship, facing the endless sea, and thinking about her miserable life and sorrow, she wrote the following poem *Pride of the Fisherman*:

渔家傲

天接云涛连晓雾，

星河欲转千帆舞。

仿佛梦魂归帝所。

闻天语，

殷勤问我归何处？

我报路长嗟日暮，

学诗漫有惊人句。

九万里风鹏正举。

风休住，

蓬舟吹取三山去！ (Zhuo, 2008, p. 92).

Pride of the Fisherman

Th's cloud-like waves and th' morning haze merge in th's sky;

The sails dance and th' Milky Way whirls on high,

In a dream to the Providence I fly.

"Please let me know,"

He amiably says, "where you will go."

"Long long is th' way and th' sun is on th' decline,"

I reply, "what if my poetry is fine?"

*Since th' Roc'll fly nine myriad li and nine,
Would you ask th' blow
To send my boat to th' Three Isles at a go?"* (Zhuo, 2008, p. 93).

Note:

In the light of Zhuangzi's fable, the Roc is capable of covering a very long distance.

The three Isles refer to the Isles of Penglai, Fangzhang, and Yingzhou, which are the abodes of the immortals (Wu, 2009, p. 115).

The former part is about the going to the heaven in a dream. God in heaven asks eagerly, "Th's cloud-like waves and th' morning haze merge in th's sky; The sails dance and th' Milky Way whirls on high." It describes the grand sea. "In a dream to the Providence I fly" means that "I was the goddess in the heaven before; now I am back in the heavenly palace." At the moment, "Please let me know." God asks me which mountain should I go in the heaven. "He amiably says, 'where you will go'" The word "amiably" means that "God welcomes me back" (Xu, 2013, p.132).

The later part is about the answer and requirement to the God's questions. "Long long is th' way and th' sun is on th' decline, I reply, what if my poetry is fine?" It is about her exclamation. She told God: she went a long and difficult journey in the world. But she could not find the way out at the end of her life. She could make great poems and win admiration from people, but in the male-dominant society, as a female, she could not find the way out with all her talent, which is against the discrimination of women. Now she is in the heaven, and God asks her "where you will go." I hope Since th' Roc'll fly nine myriad li and nine, "Would you ask th' blow To send my boat to th' Three Isles at a go?" It means she would fly as the bird Roc would fly nine myriad li and nine. Where should she go? The wind may send her boat to the Three Isles, which is the ideal place she wants to go. This poem describes the writer's dream of wanting to go out to the real world and lead a life full of freedom. By the description of the dream about heaven and God, she expresses her dissatisfaction with the wars and loneliness in the real world and hopes to go away.

In "Long long is th' way and th' sun is on th' decline," exclamation, the poet expects to find the way out. But the feudal society confines the female with heavy chains, so she could not find the way out. Therefore, she chose heaven. The whole poem expresses her eagerness for freedom and the pursuit of light. But the dream is illusory, heaven is illusory, and what she describes in the poem is only her spiritual ballast.

Feminism Translation Theory in the Poetry Translation

Feminism translation theory puts forwards the idea that translation and the original text should be equal, and the translators' entity should be shown. Comparison of the original text of *Pride of the Fisherman* with the translation shows there are similar forms in both the original text and the target text. There is the same tone /u/ in the rhymes "雾," "舞," "语," "处," "暮." "句," "举," "住," and "去". The rhymes could not be reached in the translation. The translator uses the rhymes /ai/ and /əu/, so there is the rhyme beauty in the translation.

First of all, this is a poem from the Song dynasty, and there is equality in both the original text and the target text. For example, in the translation, "th'" and "haze" are typical ancient English expressions. Second, there are two annotations at the end of the poem that explain the "Roc" and "three isles." The Three Isles refer to the Isles of Penglai, Fangzhang and Yingzhou, which are the abodes of immortals'. By

the annotations, the target readers can understand the poem from a cultural aspect, which reflects the translator's entity. The above are characteristics of feminism translation theory.

Implications and Conclusion

As the famous poet of the Song Dynasty, Ms. Li Qingzhao's early poetry is graceful and is about her girlhood. However, her later works, especially after she goes to the South, are bold and unconstrained. *Pride of the Fisherman* is the typical work of poetry. There is feminism thought in the poem, asking for the equality of males and females and looking forward to freedom. The poem fully expresses the Ms. Li Qingzhao's social responsibility and feminist thought. The translation of *Fresh Lotus Leaves* describes the scenery of a birthday feast expressing the poet's great passion for her motherland. She is worrying about the future of the country, although she is a female who is looked down upon by society. She is pursuing the equality of males and females. In the translation of her poetry, the strategy of the poem's translation reflects the feminism translation theory; that is, the original text and the translation are equal, and translator's entity should be shown in the translation. There are notes at the end of translations, which enable the readers to get the whole cultural meaning. The overlapping of feminism and feminism translation theory is "equality" – the equality of males and females and the equality of original text and the translation. The equality reflects academic progression and social development.

To sum up, the significance of doing the research is to find the feminism in Ms. Li Qingzhao's poetry. In the Song dynasty, the great woman poet worried about the country's being in trouble, and she had great passion for her motherland. Her great attitude was illustrated in her poetry, which is appreciated by people of ancient time and present times both at home and abroad. Meanwhile, feminism translation theory is used in her poetry translation. The translated text and the original text are equal, which is different from the traditional translation theory. With the guidance of feminist translation theory, notes are used to express the original meaning, which can be understood by the target readers. All in all, equality is the spirit we are always pursuing. From the study of Ms. Li Qingzhao's poetry and the translation of her poetry, we get the equality from the theory of feminism, not only in her poetry study but also in the poetry translation. We are inspired by the great thought and equality in the feminist theory, which will guide us in later research.

References

- Chen, Y. (2005). *Translation and postmodernity*. Beijing: China People University Press.
- Xie, T. (2009). *A brief history of translation in China and the West*. Beijing: Foreign Language Teaching and Research Press.
- Wu, H. (2009). *Poetry collection of Li Qingzhao*. Shanghai: Shanghai Ancient Books Press.
- Xu, P. (2013). *Poetry collection of Li Qingzhao annotation*. Shanghai: Shanghai Ancient Books Press.
- Zhuo, Z. (2008). *Poetry of song dynasty translation collection: Chinese and English*. Shanghai: Shanghai Foreign Language Education Press.

A Study of Chinese-English Translation of Public Signs in Hospitals

Chang Wang

School of Foreign Languages, Northeast Normal University, Changchun, China

Email: wangc496@nenu.edu.cn

[Abstract] Bilingual public signs have been extensively set up in large hospitals in China. However, there is no national criterion and, thus, no guarantee for the translation quality. Having a lack of regulation and supervision, English public signs, more often than not, become an ornament for the hospitals, and they make no actual effect since, on one hand, Chinese patients do not need English public signs and, on the other hand, incomprehensible English public signs will not be helpful for English-speaking foreign patients. The study has found three types of problems in the English translation of public signs in hospitals, including the misuse and nonstandard use of the same or synonymous words, the misuse of professional terms, and ungrammatical linguistic expressions. Undoubtedly, the confusion, misunderstanding, and misleading from the translation problems will be obstacles for foreigners hospitalized in China, which is the opposite of the original intention of having the English public signs. In order to promote effective public bilingual signs, the study intends to raise social awareness of the problems and advocate a nationally recognized handbook of technical terms in the medical field and a supervision and accountability mechanism.

[Keywords] bilingual public signs; translation problems; misuse; nonstandard usage; ungrammatical expression

Introduction

Bilingual public signs can be widely found in many public places in China in recent years. For example, they are set up in scenic spots, museums, train stations, airports, and hospitals. To some extent, the establishment of bilingual public signs in the public places listed above can be taken as China's adaptation to the trend of the times, since the extensive demand for cross-cultural communication in social life has been increasingly strong with a large number of foreigners coming to China each year. In the Chinese setting, Chinese public signs are quite necessary but not significantly indispensable for Chinese people, but the English translation of public signs will be of great help to foreigners, since it can serve as the only recourse for foreigners to travel, work, and live in China if they do not know much Chinese. However, with the wide coverage of bilingual public signs in public places comes a realistic problem related to the translation quality. Even though many places in China have issued criteria for the English translation of some types of public signs, until now there has been no national criteria for the translation of public signs in hospitals.

Given the problems in the translation of public signs in China, there are many scholars who have done research in the relevant field. He Xueyun (2006) said that only if translators are familiar with the linguistic features, semantic functions, and cultural customs of English and put the readers' cultural customs first can the translation help realize the communicative purpose of the specific genre of public signs. Lv Hefa (2004) put forward a double-check method to ascertain the acceptability of the translated English version of public signs in Chinese, which is to first substitute specific expressions in the Chinese public signs with corresponding vocabularies that follow the norms and criteria of English and then to check the appropriateness of the language in use among foreign visitors. There are also studies conducted with the purpose of finding concrete translation methods for translators of public signs. For example, Feng Qi (2015)

suggests combining correspondence and adaptation in the process of translating public signs and believes that during the translation process of a single text, there is a distinction of partiality either for correspondence or adaptation by the translators' subjective judgement of the linguistic context. Indeed, understanding the text type and its corresponding features can play a significant role for the translators to understand what will be the fundamental linguistic requirement in the corresponding translation practice. Pi Demin (2010) holds that text types and translation strategies can have a correspondent relation with each other and, thus, the translation of public signs should follow a text-restricted principle. Nida (1964, 1969) raises *Functional Equivalence* as in his translation principle, highlighting that what the readers receive from the translated version should be almost the same as what the readers get from the source text, and there should be equivalence both in forms and in the style of translation. It will also work for the translation of public signs because if the translated information of public signs cannot realize the same communicative purposes as the source language, English public signs will be meaningless in the corresponding Chinese social context.

Bilingual public signs in China are important for cross-cultural communication in people's daily life, and they should play a realistic role for people who are concerned instead of existing without any practical function. They should play a variety of functions, such as caution, notice, direction, and so forth. In most of the large hospitals of big cities in China, bilingual public signs have been established to meet the practical demand of foreigners working or living in China. However, in an investigation conducted among foreigners concerning the efficiency of guiding mechanisms in public places in China, hospitals are listed in the less efficient group. As an indispensable part of people's life, hospitals play a very important role, but the linguistic problems in the English translation of public signs in hospitals will be an obstacle and even misdirection for foreign people to hospitalize in China. Correspondingly, it is significant to study problems in the English translation of public signs in the hospitals of China. By clarifying the typical problems in the translation of public signs, the study will help to raise social awareness of the problems and advocate some strategies to handle those problems.

Confusion from the Misuse and Nonstandard Usage of the Same or Synonymous Words

All the linguistic materials in the current study have been collected from a large hospital in China. Among the up to one hundred bilingual public signs collected for the current study within the single hospital, several problems have become prominent, and it is surprising to find that even within the same hospital, English translation of public signs can be so problematic.

There are different divisions in hospitals. In the bilingual public signs collected, many synonymous and easily confused expressions for different divisions of hospitals have been applied. Among the list of words used in a confusing manner are *clinic*, *department*, *division*, *rehabilitation*, *recovery*, *therapy* and *treatment*. Specifically, the word *clinic* has been applied in three different contexts, and, thus, it has been taken as the equivalent term for three different semantic referents, including *test room*, *department*, and *consulting room*. The word *department* has two contexts that, respectively, refer to the divisions of the hospital based on the classification of medical subjects or the treatment area where patients can receive some special treatment for their diseases. Meanwhile, it has been found that *department* and *division* have been interchangeably used. The situation is similar for other pairs of words, such as *rehabilitation* and *recovery* and *therapy* and *treatment*. See specific examples in Table 1:

Table 1: Confusion from the Misuse and Nonstandard Usage of the Same or Synonymous Words

Serial Number	Chinese Public Signs	Chinese Pinyin	English Translation
(1)	a 过敏源检测室	guo min yuan jianceshi	Dermatology Clinic
	b 内分泌科	nei fen mi ke	Diabetes Clinic
	c 耳鼻喉科诊室	er bi houkezhenshi	Ear, Nose & Throat Clinic
(2)	a 脑病科疗区	naobingkeliaoqu	Neurology Department
	b 心血管内科	xinxue guan neike	Cardiovascular Department
	c 保卫科	baoweike	Security Division
(3)	a 康复大厅	kangfu da ting	Recovery Hall
	b 肺病康复室	feibingkangfushi	Pulmonary Rehabilitation Room
(4)	a 推拿治疗大厅	tuinazhiliao da ting	Massage Therapy Hall
	b 工伤康复定点疗区	gongshangkangfu ding dianliaoqu	Designated Injury Rehabilitation Treatment Area

The problems in the use of professional medical terms in each group of examples listed above, no matter whether it is the same words presenting different meanings or synonymous words having identical meanings, patients are strongly confused. In reality, the non-standard polysemy can trigger stronger confusion than the pairs of synonymous vocabularies. In the special context of hospitals, which directly relate to people’s health conditions, bilingual public signs should be immediately comprehensible to the patients. However, in Group (1) and Group (2), the words *clinic* and *department* used in such a changeable and even artificial manner can really produce complete misunderstanding. Moreover, the two expressions have been even used in a context in which the source expression in Chinese and the target expression in English are not semantically equivalent. Given the meaning and the communicative purpose of the source language in Chinese, the word *clinic* in (1a) has to be changed to “Test Room” and in (1b) “Department.” Even in (1c) where the word *clinic* seems to correspond with the intentional meaning of the corresponding Chinese expression, there remains a problem related to the appropriateness of language in use. Based on the definition of the word *clinic* in the dictionary, the word has two different explanations. One refers to a private or specialized hospital and the other to a place or session at which specialized medical treatment or advice is given to patients. In principle, the word *clinic* should represent the latter explanation, but since the two explanations are so similar, *clinic* becomes ambiguous. In fact, compared with the ambiguity the word *clinic* brings, *consulting room*, which has just one definition in the dictionary, is more definite. Being referred to as a room where a doctor talks to and examines patients, *consulting room* can help realize the intended communicative purpose of the corresponding public sign. When it comes to Group (2), the meaning of the word *department* seems to have been artificially enlarged, and it seems that the word *department* can be used to refer to different areas in the hospital. However, based on its definition, it means each of several divisions of a government, business, shop, university, etc.; the word *department* has a very definite meaning, and it can just be used in a general sense rather than any specific connotation. Then in (2a), in order to make the meaning more definite, the word *department* needs to be changed to “*Therapy Area*.”

Then, if the use of *department* in (2b) is appropriate, the use of *division* in (2c) becomes disputable, since the source Chinese expressions for both *department* and *division* are identical and *department* and *division* are synonymous. Given the fact that *division* is a major unit or section of an organization, *division* refers to something larger than *department*. Then a problem of standardization and unification in translation is triggered. Naturally, for the specific context in the current study, *department* will be used rather than

division, which complies with the norm of translation. Correspondingly, (2c) will be changed to “Security Department.” Until now, confusion in the translated version of Chinese public signs in hospitals centers on the misuse of the same expression to present different meanings and the nonstandard use of synonymous expressions to express the same meaning. When synonymous expressions are used to specify specialty properties, just like the controversial English expressions in Group (3) and Group (4), nonstandard usage will leave the translation vulnerable to being criticized as being unprofessional. If the translation problem in Group (1) and Group (2) will cause confusion and inconvenience among patients, towards whom the public signs are mainly targeted, the nonstandard use of professional terms in Group (3) and Group (4) will misguide the patients. In Group (3), *recovery* means returning to a normal state of health or prosperity, while *rehabilitation* means restoring (sb) to a normal life by retraining, and medical treatment, etc., especially after imprisonment or illness. Based on the definitions, it can be judged that the former word emphasizes personal effort, while the latter emphasizes external medical help. In a hospital setting, there is no doubt that the word *rehabilitation* is better and more appropriate than *recovery*. Thus, (3a) will be changed into a better version of *Rehabilitation Hall*. Moreover, in American English, there is a fixed expression of *recovery room*, which means the room in a hospital where patients are kept for observation after an operation. Correspondingly, *recovery* will not be applied in the translation of (3b). In Group (4), the problem lies in the use of the word *treatment*, which can be defined as things done to relieve or cure an illness or a defect, etc. Compared with *therapy* which means any treatment designed to relieve or cure an illness or a disability, *treatment* is not targeted enough in the medical field. Naturally, the English translation in (4b) should be changed to “Designated Injury Rehabilitation Therapy Area.”

Misdirection from the Misuse of Professional Terms

There is a wide variety of medical subjects in hospitals. Even though some of the subjects are related, they cannot be interchanged. The misuse of any professional term will cause great trouble for patients. Nevertheless, the misuse of professional terms is nothing new in the English translation of public signs in hospitals. It is caused, mainly, by translators’ limited knowledge in the specific area or even their carelessness. See examples in Table 2:

Table 2. Misdirection from the Misuse of Professional Terms

Serial Number	Chinese Public Signs	Chinese Pinyin	English Translation
(5)	a	过敏源检测室	dermatology clinic
	b	消化内科诊室	digestion
	c	门诊静点室	outpatient clinic
	d	外科诊室	surgery clinic
	e	肺病科疗区	department of respiratory

In Example (5a), *dermatology* is the medical study of the skin and its diseases, etc., but the corresponding Chinese word specifically refers to the source of allergens rather than skin problems, and the Chinese public sign is for a test room, whereas the English translation makes it a consulting room. In (5b), the fault in translation becomes even more overt. The word *digestion* cannot be used to cover all the intended meanings of the Chinese professional term and, moreover, it is a vocabulary term in daily life rather than in the medical field. It is not difficult to find another professional and standard term for the intended meaning, which is *gastrointestinal medicine*, often abbreviated as *GI medicine*. When it comes to (5c), the nonequivalence is absurd. The Chinese source language originally intends to present a room where patients will receive intravenous injection, but the English term *clinic* chosen will naturally misdirect

patients to go to the corresponding room to consult doctors for their diseases. In the English translation of the public sign (5d), *surgery* is misleading, since it is polysemous and is frequently associated with operation in spite of the fact that it can also be applied to show treatment of injuries or diseases by cutting or removing parts of the body. Moreover, it has other types of explanations related to the medical field. For example, it can be used to refer to a place where a doctor, or a dentist, etc. sees his patients. The complexity caused by the application of the word *surgery* makes it impossible for the patients to make a definite or clear judgement about the function of the corresponding consulting room. However, when the noun form is changed into its corresponding adjective form, *surgical*, and when *clinic* is changed into *consulting room*, the English translation of the public sign becomes immediately comprehensible. Finally, in (5e), the key medical term in the Chinese public sign refers to lung diseases, but the English counterpart means something about the respiratory system. Evidently, the Chinese term is more domain-specific, while the English translation is more general. If there is no medical term in English that can serve as a full equivalent of the Chinese counterpart, partial equivalence in translation is not unacceptable, but the full equivalence by the professional medical term of *pneumopathy* makes the previous translation inappropriate, since the latter can completely represent the targeted meaning in the Chinese version.

If the confusion triggered by the misuse or the nonstandard usage of the same or synonymous words is mainly due to the negligence of the similarities and differences among synonymous expressions, the misdirection from the misuse of professional terms is on account of the translators' lack of medical expertise. Then the ungrammatical problems in the translation of public signs in hospitals are brought about by the incompetency of the translators, since apart from the professional vocabulary and expertise, grammatical competency should be one of the fundamental qualifications of a translator. For patients who are the information receivers of the English public signs, they will not care about whether translators of the public signs have qualification or not, but they will directly question the qualification of the hospital they are visiting, which is definitely not the result the hospital wants or expects.

Obscurity from Ungrammatical Linguistic Expressions

Apart from the confusion, misdirection, or, even, the misunderstanding by the inappropriate uses of words and technical terms, ungrammatical linguistic expressions will also cause incomprehensibility of the information in the public signs, and it will directly or indirectly interfere with the hospital's international reputation. In the English translation of public signs collected for the current study, there are mainly three types of ungrammatical linguistic phenomena. See examples in Table 3:

Table 3. Obscurity from Ungrammatical Linguistic Expressions

Serial Number	Chinese Public Signs	Chinese Pinyin	English Translation
(6)	a	药房	Medicine Pharmacy
	b	泌尿内科	Urologic
	c	外四科疗区	Department of Surgery 4

Example (6a) represents the first type of ungrammatical linguistic problem in the translation of public signs in the hospital: that is, tautology. The Chinese public sign intends to show a place where medicines are prepared and given out. In the English translation, the word *pharmacy* itself can be used to communicate the intended meaning, so it is redundant to add the additional expression of *medicine*. For the patients in the hospital, it will be confusing, since if the pharmacy is not for medicine, it might be for something else, which is illogical and does not comply with the word meaning. The second type of grammatical problem

in the translation practice can be shown by Example (6b) where the primary noun is omitted, leaving only its modifying part, the adjective. The complete translated version should be *Urologic Medicine*. Once the primary noun is missing, the vacancy of the primary noun seems grammatically possible to be filled by any noun, making the public sign indefinite in meaning. The English translation in Example (6c) confuses the sequential orders of linguistic expressions, which makes the translation incompatible with the norm of English expression. Standard equivalent English expression with the source language in Chinese should be *No. 4 Surgical Department*. Comparatively speaking, tautology in translation will make part of the linguistic expression unnecessary, but it is not difficult for information receivers to distinguish what is the core information in the target language. However, when the primary noun in the English translation is omitted, there is no possibility for the patients, the information receivers, to work it out. When there is a problem of chaotic order in the English translation, it is more often than not influenced by the order in the source language of Chinese, and it will also cause incomprehensibility, as is shown in Example (6c) where the appearance of the number is abrupt and inexplicable. More similar examples can be found among the bilingual public signs collected for the current study. Once the continuity of different information sections is blocked by unexpected sequences of expressions, it will require more information for information receivers to fully understand the intended meaning.

Conclusion

Translation is a complex, cognitive process that involves many parties' participation and coordination. For the translation practice of specific genres, such as public signs in the current study, it is also a social activity, since the quality of translation will directly produce specific social influence. If the translation quality is up to expectations, it will produce good social effects for the hospital, enhancing its good reputation at international level. However, if the bilingual public signs in the hospital just serve as formal ornaments rather than something that can give actual instructive or directive effects, they will lose their significance of existence, which is definitely not within the expectation of the hospital and the Chinese government.

With an increasingly large number of foreigners coming to China every year, hospitals, as an indispensable part of social life, should have good control of the language in their bilingual public signs. No matter whether it is non-professional words that are used, words used in a nonstandard manner, professional terms inaccurately applied, or grammatical problems taken for granted, such as tautology, inappropriate omission and chaotic sequential order, they will trigger confusion for the foreign patients and misdirect the patients, making their hospital experience unpleasant. Indeed, both terminological and grammatical problems in the English translation of public signs in hospitals can be prevented if the relevant administrative department in the hospital has strict regulation of the whole process of the production of bilingual public signs and if translators in charge of translating those signs are equipped with high language proficiency, are familiar with medical expertise, and, most important of all, are conscientious. Given the prevalent problems in the translation of public signs in hospitals, there should be a nationally recognized handbook of medical technical terms for the reference of translators, which will help unify the application of medical technical terms and reduce the error rate in the translation. Meanwhile, there should be a supervision and accountability mechanism for the quality of translation. Once there is supervision during the whole production process of public signs, covering every link in the chain, the quality of the English translation of public signs in Chinese hospitals will be greatly promoted.

Acknowledgements

This paper is funded by the “Social Science Foundation of Jilin Province in 2016, People’s Republic of China” and “The Fundamental Research Funds for the Central Universities in People’s Republic of China”. It is one of the results of “Status and Strategies of English Translation of Public Signs in Traditional Chinese Medical Hospitals” (No. 2016BS62), “Training Project of English Majors’ Critical Thinking – Take Writing Course as the Dimension” (No. XQ15020) and “Study on Construction Strategies of Logico-Semantic Relations in University Students’ EFL Writing” (No. 14ZZ2118).

References

- Feng, Q. (2015). Quality evaluation for the translation of Public Signs. *Shanghai Journal of Translators*, 2, 18-23.
- He, X. Y. (2006). Current status and communicative strategies of the Chinese-English translation of public signs. *Foreign Languages and Their Teaching*, 3, 57-59.
- Lv, H. F. (2004). The Chinese-English translation of public signs. *Chinese Science & Technology Translators Journal*, 1, 38-40.
- Nida, E. A. (1964). *Toward a science of translation*. Leiden: E. J. Brill.
- Nida, E. A., & Taber, C. R. (1969). *The theory and practice of translation*. Leiden: E. J. Brill.
- Pi, D. M. (2010). On public sign and the translation principles. *Foreign Language Research*, 2, 131-134.

A Review of Studies on English Translations of the *Tao Te Ching*

Wenli Ma, and Tingting Yang

Wuhan University of Technology, Wuhan, China

Email: 835431547@qq.com

[Abstract] *As a representative classic of Taoism, Tao Te Ching is the quintessence of Chinese culture; it exerts great influence on the Chinese people and acquires a widespread western audience by its translation in the English world. However, a comprehensive summary of the research of its translation and reception has not been made often. This paper focuses on the following three aspects: studies on its translation versions in different periods, on the translated texts and on the transmission of the translations. It hopes to offer some inspiration on how to better introduce the Tao Te Ching to the world via translation.*

[Keywords] *Tao Te Ching; Laozi; English translations; English world*

Introduction

Tao Te Ching, as the representative classic of Taoism, is the quintessence of Chinese culture. As Wing-tsit Chan (1963) pointed out, no one can understand China or be an intelligent citizen of the world without some knowledge of the *Tao Te Ching* (*The Classic of the Way and Its Virtue*). Taoism has remained an important part in various aspects of Chinese civilization. As one of the first systematic philosophical masterpieces in Chinese history, it has always occupied an important position in the history of cross-cultural communication between China and the English world and is regarded as one of the best choice for both Chinese and foreign readers to learn Chinese philosophy and traditional culture. It is believed that *Tao Te Ching* is the most frequently translated work next to the Bible in the English world (Mair, 1990). Many studies on its English translations have been conducted from different perspectives. This paper tries to make an overall review of the studies of the *Tao Te Ching*'s English translations.

On *Tao Te Ching*'s Translation Versions

The *Tao Te Ching*, as the most widely translated Chinese classic, has been translated into many languages. However, what the earliest translated version of the *Tao Te Ching* is has always been controversial. According to Wing-tsit Chan (1963), the famous Chinese Buddhist Monk – Hsüan-tsang (599-664) started the earliest translation of the *Tao Te Ching* in Sanskrit under the command of the imperial emperor in the seventh century. It was not until a thousand years later that countless Chinese missionaries flowed into China, and European countries began to contact with China widely in many fields. The *Tao Te Ching*, as a popular Chinese cultural classic, drew westerner's attention and has been favored by many missionaries since then. According to James Legge (1891), the first translation of *Tao Te Ching* into a western language was executed in Latin by some of the Roman Catholic missionaries, and a copy of it was brought to England by a Mr. Matthew Raper and presented by him to the Royal Society at the meeting on the January 10, 1788. A Russian version followed in 1828. Three years later, G. Pauthier made the first French version. As for the version of the *Tao Te Ching* into English, a member of the Protestant missions in China, Rev. Dr. Chalmers, accomplished the first English version in 1868. The first American who made the translation of *Tao Te Ching* is Paul Cams. Since then, more than 100 English versions have been made, and English translations of the *Tao Te Ching* have been flourishing and become more and more popular. The number of its translated versions has outnumbered translations of other

Chinese classics, reaching the number of 1100 across the world in 28 different languages in 2008 (Xin, 2008).

As to its English versions, in the preface of Wing-tsit Chan's *The Way of Lao Tzu* (1963), he wrote that "the *Tao Te Ching* has already been translated into English 44 times, and a new version has appeared about every other year during the last 20 years (from 1943 to 1963), with half of them published in the United States". Kunt Walf, in 1989, had counted the total number of the *Tao Te Ching* in western languages: there are 252 translations from 1816 to 1988, involving 17 European languages, among which there are 83 English versions, 64 German versions, and 33 French versions. In 1992, Professor Wang Rongpei (1992) referred to the number of English versions of the *Tao Te Ching* and said that there were more than 100 translations up to 1992. According to the record of LaFargue and Pas (1998), at that time, the translations of the *Tao Te Ching* kept coming. Generally, the *Tao Te Ching* had been translated over 250 times, mostly in English, German, and French, and each year witnessed the publication of one or two more. There had been a steady supply of translations into western languages, yielding a handsome harvest of some 250 to date. Bebell and Fera (2000) managed to acquire the original data (first printing) of publication with almost all English versions and made a list of 93 different translations from 1868 to 1998, providing a relatively more reliable source of the existing English translations. Xin Hongjuan (2008) stated that there were over 130 English translations by searching the National Library of China and referring to Clark Melling's Catalog. The latest research on its translation version was conducted by Ding Wei. In his *Lao Zi Classics Records: Document Catalog of Daoism in 2500 Years around the World*, he made more specific statistics: English (182 versions), French (109 versions), Germany (240 versions), Russian (12 versions), Spanish (2 versions), Italian (11 versions), Czech (3 versions), Danish (1 version), Dutch (10 versions), Finnish (1 version), Norwegian (1 version), Bulgarian (3 versions), Swedish (4 versions), Esperanto (1 version), Austrian (1 version), Latin (1 version), Portuguese (1 version), Icelandic (1 version), and Hungarian (1 version).

Hardy (1998), the first one to survey the English interpretations of the *Tao Te Ching*, classified the English translation of the *Tao Te Ching* into three historical periods. After a decade, Xin Hongjuan and Gao Shengbing (2008) went further by more specific temporal divisions and descriptions where she defined the Three Intensified Periods of the *Tao Te Ching*'s Translation. The first period of the *Tao Te Ching*'s translation began in 1868 and ended in 1905. There were 14 English translations during this period, of which 6 were published in London, 3 in Shanghai, 1 in Hong Kong and 1 in Madras (in India). The translators, except Paul Carus who is an American philosopher, were all British (Xin, 2008). The second period began in 1934 and ended in 1963. This period covered 29 years, and during this period, the English translation of the *Tao Te Ching* was quite productive. About 25 translated versions were published; among them 13 versions were published in America. Since its first translation by Chinese was accomplished by Hu Tse Ling in 1936, many overseas Chinese scholars, like Lin Yutang and D.C. Lau, also participated in translating it. During the third period (1972-2004), there were 78 English versions of the *Tao Te Ching* from 1972 to 2004, which meant that 2.4 versions were created annually and showed the popularity of the *Tao Te Ching*'s translation. In 1972, the first English version (translated by Feng Giafu and Jane English) involving a female translator came into being. After that, several female translators completed their own versions individually.

From the above statistics, it can be seen that the number of translation versions of the *Tao Te Ching* is still on the rise and has covered almost most languages in the world. English has become the most translated version, besides Germany. As an important element of a Chinese classic, it has aroused great

interest among translators. It's widespread that translators all over the world and scholars of different fields cooperate on its translation, which also enables the translation of the *Tao Te Ching* to have more variations.

On the *Tao Te Ching*'s Translated Texts

Research papers related to Laozi and the translation of the *Tao Te Ching* emerged not long after the emergence of its English translations and comprise a huge number. They vary in different perspectives, and each has its own strengths. The studies of English Translations of the *Tao Te Ching* by Chinese scholars can mainly be divided into three categories. The first kind centers on the comparison of different English versions and comments on their advantages and limitations. The second kind pays more attention to the translation of some key concepts in the *Tao Te Ching*. The third kind shifts its research center to the transformation of the culture in the *Tao Te Ching*. After the survey by the author, some papers have been concluded and summarized. So, in the following part, some representative and distinguishable papers on the translations of *Tao Te Ching* will be reviewed.

Comparative Studies of Two or More English Versions

In 1992, Wang Rongpei (1992) compared two translated versions by D.C. Lau and Witter Bynner and drew the conclusion that the translation of the *Tao Te Ching* was not eternal. Instead, different translators may have different ideas, and it is not possible that there can be a totally equivalent translation of the original text, but under the rule of "faithfulness, expressiveness, and elegance," a translation will gradually become closer to the original work. Professor Wang is among the earliest few researchers in China who studies translations of the *Tao Te Ching*, and his research in this article is of much academic value and, therefore, can serve as a reference for other researchers. Later, Wang Ping (1992) presented some examples translated by Waley, Lau, and Wang Rongpei. Through the comparative analysis concerning the translation of words and forms, he reached the conclusion that Waley's version was a literal translation, and a quality comparison was hard to make. Li Yiqing (2010) compared English translations by Arthur Waley, Stephen Mitchell, and Wang Rongpei and Puffenberger from the perspective of post-colonial feminism. By putting "race," "gender," and "class" into consideration, several feminine images were analyzed and interpreted. Li concluded that in the process of comparing three English versions, a translation strategy of "hi-jacking" was applied in translation of feminine images. Such rareness in this aspect of research indicates that scholars are aware that linguistic perspective or merely the semantic aspect of translation studies is far from enough for translation of cultural philosophical classics. Hence, the study of the *Tao Te Ching* translation should cover a wider scope.

Studies of the Translations of the Key Concepts

Guo Yan (2009) made an analysis and comparison of the translation of the key concept "Dao." By taking different translated versions, such as "God," "Way," "Tao," "Nature," and "Existence," translated by G.G. Alexander, D.C. Lau, Ellen. M. Chen, Archie J. Bahm, and Witter Bynner, respectively, the author proposes that the translation "God" was obviously influenced by western Christian doctrine. "Way" was favored by many western translators, but it could not express the intrinsic meaning and Laozi's real thought in the *Tao Te Ching*. "Nature" and "Existence" were translated from the perspective of nature and were not comprehensive enough to express the real meaning of "Dao." However, the transliteration "Tao/Dao" could not only preserve its spiritual essence, but also maintain the implementation and unity of this key concept in the *Tao Te Ching*; it was considered as an ideal translation by the author. By

comparing the translation of “Dao” from five translations, it reflected the translator's choice of words from different directions and the influence of social and historical background at that time, as well. Xiao Zhibing (2013) examined the translation of the key concept “Tian Xia” in five versions, presenting translation strategies and cultural considerations of Arthur Waley, and then pointed out that Waley’s translation was influenced by Christianity. Various translators have rendered the term “Tian Xia” in many different ways, but few have succeeded in bringing out the rich and complex connotations.

Studies of the Transformation of the Culture

Wang Ying (2003) made a comparative study of the four English translation versions of the *Tao Te Ching* under the guidance of the Skopos Theory from vocabulary, syntax, and rhetoric to analyze cultural factors, concluding that the aim of translating ancient classics was to transmit maximally the cultural information and to popularize national culture. Ban Rongxue and Liangjin (2008) studied the translations of Waley and Xu Yuanchong, comparing the two from the aspects of stylistic style, semantic connotation, and cultural image, discussing the issue of cultural fidelity in classic translation. By comparing the two versions, the difference was shown in the stylistics, the semantics, and the delivery of culture image. A conclusion was drawn that translators ought to be responsible for the culture of the source language and present the style and the cultural connotation, as well as the denotation and surface structure in the target language. Xin Hongjuan (2009) studied the cultural significance of the *Tao Te Ching*’s translation, stating that both intralingual and interlingual translations shape the fundamental way to reinforce the soft power of Chinese culture, and the misreading of the text offers chances for us to see something new far beyond the text itself. Zhang Yue (2012) tried to make a classification of the culture-loaded words in the *Tao Te Ching* and to make a comparative study of three English versions translated by James Legge, Arthur Waley, and Lin Yutang respectively. The culture-loaded words contained in the *Tao Te Ching* greatly reflect the traditional culture of China in ancient times. This paper tried to analyze the effects that different translation strategies have on the target readers in understanding the target-language text. What's more, a brief analysis of the factors in cultural loss during the process of translation were illustrated, and some effective solutions to the cultural loss during translation were put forward, as well. Wangxi (2016) maintains that the establishment of the three-dimensional model of translation enabled the text (instantiation), culture (realization), writer, translator, and reader (individuation) to merge within one overall architecture, making it fairly unique as a theory within which to work on translation, which shows the progress on the studies of *Tao Te Ching*’s English translations.

On the *Tao Te Ching*’s Transmission

Based Xin Hongjuan and Gao Shengbing’s views of the three historical periods of the *Tao Te Ching*’s translation, mentioned above, present a diachronic classification of the process of the *Tao Te Ching*’s translation and transmission in the English world is proposed by the author in two parts: the period of Westernized adaptation and the period of Chinese culture oriented interpretation.

Westernized Adaptation

Since the first English translation came out in 1868, the translation and transmission of the *Tao Te Ching* started in the English world. At first, missionaries aimed to show the Mysteries of the Most Holy Trinity and of the Incarnate God, which were anciently known to the Chinese nation (Legge, 1962). According to Wang Jianfan (2001), over more than three decades 14 English translations came into being from 1868 to 1905. Among the 14 translations, 8 explain from the standpoint of Christianity, using multiple

conceptions and terms of Christianity in translations; the other 6, in which the Christian tendency is not evidently presented, still show some hints in some of the chapters (Wang, 2001). Translators making comparisons between key concepts in the *Tao Te Ching*, like “Tao,” and those of Christianity, like “God,” contribute to the dissemination and transmission of the Bible, western religious belief, and philosophical thoughts in China. A strong attachment to Christian doctrine is shown in their translations. Consequently, translation of the *Tao Te Ching* would largely be seen as a supplement to spread the transmission of Christianity rather than a typical Chinese classic with its profound Chinese culture.

Moving to the early 20th century, the breakout of the First World War marked the collapse of western industrial civilization. Many scholars started to rethink western culture. Meanwhile, in oriental culture, Laozi’s view of following the natural law, building a harmonious society, and objecting to wars aroused resonance in some scholars in the west. They found the *Tao Te Ching* might rescue the European crisis. After World War I, the *Tao Te Ching* “has received no longer as Christian revelation in an alien form or misguided oriental attempt as wisdom, but in its own right” (Hardy, 1998). Faced with people’s blank mentality and chaotic society, the western public, including translators, regarded the *Tao Te Ching* as a guide for seeking mental peace. People’s attitude towards Chinese culture were gradually shifting, and they no longer treated the *Tao Te Ching* as a pure supplement to Christianity. The English translations and transmission of the *Tao Te Ching* has come to a new stage. However, there were still comparisons between Taoism and Christianity, and many translators adopted a cultural, comparative attitude.

Chinese Culture Oriented Interpretation

Before 1936, nearly no Chinese had participated in the translation of the *Tao Te Ching*. However, Hu Tse Ling, from the Sichuan province in China, published his version in Canada, which broke the whole translation situation of the *Tao Te Ching* being only by westerners. In the preface of his version, he pointed out that nearly no Chinese had participated in the translation of the *Tao Te Ching*. it was urgent for westerners to read the *Tao Te Ching* and get to know Chinese culture from the perspective of the Chinese. Since then, the Chinese people have begun to be aware of the importance of translation of the *Tao Te Ching*, and many Chinese scholars, like Lin Yutang and D.C. Lau, have also participated in its translation, which marked a big step in transmitting the *Tao Te Ching* to the English world. “If I were asked what antidote could be found in oriental literature and philosophy to cure this contentious modern world of its inveterate belief in force and struggle for power, I would name this book [referring to *Tao Te Ching*]” (Lin, Y., 1942). “If the Lao Tzu is widely read in China as the classic in the thought of Taoism, it is no less well known to the West through a long line of translators” (Lau, 1963).

Owing to the discovery of Mawangdui (a tomb of the West Han Dynasty in Changsha), Silk Manuscripts of Laozi in 1972, enthusiasm for studies of Laozi’s *Tao Te Ching* and oriental culture were aroused dramatically. At the same time, translators tried their best to get rid of the discrimination. Since the late 1970s, the attraction of the philosophical interpretation of Taoism resulted in the “Orientalist” translation of the *Tao Te Ching* that were shaped more by the needs and dreams of interpreters than by the text itself (Kohn, & LaFargue, 1998). Translations of the *Tao Te Ching* became more and more prosperous, and translators attempted to avoid appropriation and create an interpretation within the Chinese cultural context. Obviously, the *Tao Te Ching*’s translation is a kind of cultural transmission activity, and a cultural standpoint is considered to be more advisable to uncover the essence of its translation process and influence in English world.

Conclusion

The *Tao Te Ching*, as the carrier of Taoism, is not only a quintessential element of Chinese culture, but also one part of the common treasures in the world. Scholars and researchers have begun to study translations of the *Tao Te Ching* from various perspectives. These studies have done a good job in the conclusion of translation strategies and methods, making a contribution to the later translators' translations. Moreover, it is the same for the translation of other Chinese classics, which are the carriers of Chinese culture. It is urgent that Chinese culture be better translated, transmitted to westerners, and, beyond doubt, the successful translation and transmission of the *Tao Te Ching* is an essential part of it.

References

- Bebell, D. J., & Fera, S. M. (2000). Comparison and analysis of selected English interpretations of the *Tao Te Ching*. *Asian Philosophy*, (2), 133-147.
- Ban, R., & Liang, J. (2008). Culture preservation in ancient classics translation. *Journal of Northwest University*, (4), 162-166.
- Chan, W. (1963). *The way of Lao Tzu: Tao-te-ching*. Indianapolis: The Bobbs-Merrill Company, Inc.
- Dong, N. (2014). A descriptive study of English translation of *Tao Te Ching*. *Journal of Guangdong University of Foreign Studies*, (5), 36-41.
- Feng, G. F., & English, J. (1972). *Lao Tzu Tao Te Ching*. New York: Vintage Books.
- Girardot, N. (2002). *The Victorian translation of China: James Legge's oriental pilgrimage*. Berkeley: University of California Press.
- Goldin, P. R. (2002). Those who don't know speak: Translations of the Daodejing by people who do not know Chinese. *Asian Philosophy*, 12(3), 183-195.
- Gu, Z. (2003). *Comparative poetics and translatology*. Beijing: Tsinghua University Press.
- Guo, Y. (2009). The analysis of the English translation of the core concept of "Tao" in *Tao Te Ching*. *Journal of Xichang College*, 21(2), 33-35.
- Hardy, J. M. (1998). *Influential western interpretations. Lao-tzu and the Tao-te-ching*. Albany: State University of New York Press.
- Hamill, S. (2005). *Tao Te Ching: A new translation*. Boston: Shambhala.
- Kohn, L., & LaFargue, M. (1998). Editor's introduction. In L. Kohn, & M. LaFargue, (Eds.), *Lao-tzu and the Tao-te-ching*, (pp.1-19). Albany: State University of New York Press.
- Lau, D. C. (1963). *Lao Tzu: Tao Te Ching*. New York: Penguin Books.
- Lee, L. O. (1985). Contemporary Chinese literature in translation – A review article. *The Journal of Asian Studies*, (3), 41-58.
- Legge, J. (1891). *The texts of Taoism*. New York: Dover Publications.
- Lin, Y. (1942). *The wisdom of Laotse*. New York: Random House.
- Li, Y. (2010). *A comparative study on three English versions of Tao Te Ching – From the perspective of post-colonial feminism*. Jiangsu: Soochow University.
- Lin, P. J. (1977). *A translation of Lao Tzu's Tao Te Ching and Wang Pi's commentary*. Center for Chinese Studies, the University of Michigan.
- LaFargue, M., & Pas J. (1998). *Lao-Tzu and on translating the Tao Te Ching*. New York: State University of New York Press.
- Mair, V. H. (1990). *Tao Te Ching: The classic book of integrity and the way*. New York: Bantam.

- Waley, A. (1891). *The way and its power—a study of the Tao Te Ching and its place in Chinese thought*. London: Oxford University Press.
- Wang, R. (1992). The text that can be translated is not unvarying text: Free talk on English translation of the Lao Tzu. *Foreign Languages and Their Teaching*, (1), 27-32.
- Wang, J. (2001). The core-periphery structure – An overview of *Tao Te Ching*'s early English translations, *Chinese and Foreign Literature*, (3).
- Wang, Y. (2003). *A comparative study of four English versions of Tao Te Ching with Skopos theory*. Tianjin: Tianjin Normal University.
- Wang, X. (2016). Realization, instantiation and individuation as three dimensions of translation: A case study of English translations of the Daodejing. Chongqing: Southwest University.
- Xin, H. (2008). *Tao Te Ching in English speaking world: text travel and world imagination*. Shanghai: Shanghai Translation Publishing House.
- Xin, H., & Gao, S. (2008). Diachronic description of Tao Te Ching in the English world. *Nanjing: Journal of Nanjing Agricultural University*, (1), 79-84.
- Xin, H. (2009). Cultural soft power and the translation of Tao-te-ching. *Foreign Languages and Their Teaching*, (11), 50-52.
- Xiao, Z. (2013). On the translation of “Tian Dao” in Tao Te Ching – Taking Arthur Waley’s English version for an example. *Journal of Hunan University of Technology*, (2), 101-105.
- Yao, X. (1994). The English translation of Tao and Tao in the Bible. *Foreign Language and Translation*, (2).
- Zhang, Y. (2012). *A study of cultural-loaded words in English versions of Tao Te Ching*. Shandong: Shandong University.

On the Study of Cultural Translatability and Untranslatability from Network Buzzwords' Chinese-English Translation

Wu Wenmin

Harbin University of Commerce, Harbin, China

Email: mengyaodiana@126.com

[Abstract] Being one kind of cultural phenomenon, translation reflects the contact and collision of two different cultures. It is the performance of cross-cultural, deep communication. Popular language came into existence at a particular time and place with unique social and cultural connotations, therefore, it is difficult to find corresponding expressions in translation or even producing the phenomenon of untranslatability. This paper embarks from network buzzwords to carry out research on translatability and untranslatability from a cultural translation perspective and points out the dialectical unification of relationships between cultural translatability and untranslatability.

[Keywords] cultural translation; network buzzword; translatability; untranslatability.

Introduction

“The world is so big, yet I owe it a visit,” “You urban folks are really born to mock!” and “But it is of no damn use” are “fresh” expressions frequently used by present youngsters nowadays. No matter how strong their vitality is, these expressions undoubtedly bring a happy feeling to the vocabulary, as well as relaxation to our lives. In addition, these words, such as “rich second generation” and “leftover women,” often reflect many real social problems and are observed as concise expressions about these problems.

Network buzzwords, just as its name implies, are language popularly spread on the Internet. They are established expressions, especially welcomed by the young Internet users (Zhang, B. & Zhang, L., 2013). With a wide-spread and large influence, it has become a kind of fashion. Language is a reflection of the times, and network language, to some extent, is also a reflection of the current “Internet age”, which is closely related to the modern way of life and mental state.

At the same time, language is the product of culture, and the carrier of culture as well (Newmark, 2001, p. 5). As an indicator of the social pop culture, popular words reflect the latest development of the culture. New network words are involved in all aspects of social life (Mei, Y., & Su, X., 2016). With their rich and unique cultural connotations, they have become a mirror of China’s social development, reflecting the mentality of the people. While bringing humorous entertainment to individuals, they also bring corresponding translation problems. Translation is a cross-language and cross-cultural communicative activity. Translation is built on cultural generality, while the limitations of translation are based on cultural personality. Hence, people of all ethnic groups can communicate with one another for quite a long time, but because of the closeness or distance of culture and language among various nationalities, the untranslatability will begin to appear. Therefore, we should not only acknowledge translatability, but also notice that untranslatability does exist in specific translation practices.

The Characteristics and Origin of Network Buzzwords

As a vocabulary phenomenon, network buzzwords reflect people’s public concerns during a period of time. It is a dynamic process; thus, it should experience the process of “appearance-popularity-disappearance.”

They inevitably meet two destinies: one is disappearance; that is, to be scrapped during use; the other is acceptance; that is, to fuse into general vocabulary. The characteristics of network buzzwords can be summed up as follows.

Harmonics Resulting in Network Buzzwords

A network society is a huge and unified language community like the real society. Harmonics are widely adopted by network buzzwords; here, the harmonics refer to “homophonic expression” and “harmonics number,” such as “bean you play” and “garlic you malicious,” using homophonic ways to reflect the objective facts, such as vegetable prices generally rise, and mirror the phenomenon of adverse impacts on the normal life of ordinary people. “What is all floating clouds,” and “holy horse” are expressions; the horse is not actually real, it is the meaning of “what,” using a homonym. “Cloud” means that it is illusory and transient. The homophonic “What is floating clouds” means what is not worth mentioning, showing a complaint about the exclamation.

According to relevant data, one of the most popular network buzzwords in 2010, “cup tool,” means water equipment, and the homophonic is “tragedy,” which can be used as an adjective, or a noun, etc. In China, many young people often use “cup tool” instead of “tragedy” to describe people, things, and objects on the Internet or even in real life.

Harmonic numbers usually refer to the ten digits pronunciation, combined into a series of simple, easily input words. For example, “3166” is a homophonic meaning “goodbye” in Japanese; “7758” means “kiss me” in Chinese characters’ pronunciation; “55555...” means “sob or he’s crying”; “8147” means “don’t get angry”; and “7456” means “drive me to death”, etc. Harmonics are originally a kind of wisdom, although the wisdom is difficult to be deemed decent, but “to make people happy” is an important factor in producing network buzzwords. Therefore, these harmonics, which sound a little non-serious and undignified, become a great driving force to produce network buzzwords. One can imagine that for a long time into the future, harmonics will still be the network buzzwords’ great driving force.

Network Buzzwords are Closely Related to Dialects

People communicate with one another via verbal language in real life. The same word may be pronounced differently in various dialects, but the written form is the same. However, language does not have a sound in network communication. Language is replaced by words. Internet users come from all over the country. As for their own habits, they often type according to their dialects’ pronunciation, which create new words through some relevant morphemes. For example, some people write “very” as “Huichang (灰常)” with a similar pronunciation as “very” in Chinese; “the plane flew away” as “gray aircraft flew away,” which shows that the people of this region cannot distinguish the sound h from f. Some people write “feel” as “Ganjiao (赶脚)” in the Hunan dialect. With the passage of time, these words have become network buzzwords. Netizens who don’t speak these dialects also begin to use these words. “You Mu You” is evolved from the local dialect “have or not.” It is mostly put at the end of a sentence, functioning not as a question, but as an assertive to the people around the speaker. It is used to describe one who can’t suppress his feelings.

Some Network Buzzwords are Influenced by Foreign Languages

No language in the world exists in isolation. It is connected with other languages to a certain degree. Today, the globe is linked by the Internet, so there is no need for people to communicate face-to-face, but a relationship between different languages may also take place. We dare say that the network society is a

virtual place where language and culture of a specific people can interact, communicate, and even fuse with each other. Many network buzzwords affected by foreign language might appear, such as PK (from network game, refers to a confrontation), PS (refers to a modified picture), blog (a network blog), BTW (by the way), CUL (see you later), SJB (mental derangement), PMP (flatter) and MPJ (sycophants), and so on

Some Network Buzzwords Come from Hot Issues in Society

The network provides us with a place to remark on the unhealthy tendencies of public opinions. People choose humorous ways to express their comments on the phenomenon of social hot issues, making certain language constructions/words express certain meanings. For example, “My father is Li Gang” became well-known almost overnight. It started with an event in which a drunk driver, who was a student of Hebe University, bumped into somebody. However, it has become prominent since then. Actually, it depicts people spontaneously and strongly expressing their anger over the official second generation’s taking common citizens’ lives for granted. These words are linked to the social life of people. This kind of network language’s popularity shares the characteristic of being concentrated and timely, so when a new social hot issue appears, it will be replaced by the new network buzzwords.

Cultural Translatability and Untranslatability in the Translation of Network Buzzwords

“Untranslatability” refers to a kind of language or unit that cannot be translated into another language or unit; in other words, people using two different languages fail to communicate or understand, or they cannot fully communicate or understand one another (Reiss, 2000, p. 67). Untranslatability is the “stubborn, immaterialized, undissolved” component in the loanwords (Nida, 1964, p. 34). In the process of translation, how many of the meanings and characteristics of the original text are lost, and how many are reproduced in translation? If the lost outweigh those reproduced, the untranslatability becomes larger and the translatability is smaller. On the contrary, if the reproduced outweighs the lost, the untranslatability is smaller, and translatability is larger.

The greater the differences of the original language and target language in structure and culture, then the more likely they are to cause untranslatability; thus, translation is more difficult to achieve an ideal effect. J. C. Catford divided untranslatability into linguistic untranslatability and cultural untranslatability (1965).

Linguistic Untranslatability

As we know, English and Chinese belong to different language families. English belongs to the Indo-European languages, while Chinese belongs to Sino-Tibetan language family. As two different languages, there are many differences between English and Chinese, such as phonetics, character style, vocabulary, rhetoric, and so on.

Phonetic Level. Chinese is a tonal language. Mandarin Chinese has four tones. When the tone is different, the meaning, sometimes, may be also different, and, at the same time, different tones make the language more rhythmic. English has no tones, only the rise and fall of tone. So, if one wants to translate the orderly toned Chinese poetry and couplets into English, it might be quite difficult to keep both its meaning and form. Taking Pinyin rhetoric as an example. The use of harmonics can increase the language’s artistic flavor, thus forming a special kind of rhetorical means. However, it is harder to translate into English because it belongs to the pure language use only, which is untranslatable.

Character Style Level. Chinese characters are ideograms with a strong sense of system. They were developed all the way from an oracle thousands of years ago to the regular script of today. After evolution

and simplification, although the font structure has been greatly changed, many characters have become pure word marks, but most of them can still be disassembled and explained orally. The Chinese language belonging to this level is difficult to translate into English. For example, many puzzles in Chinese are based on character style.

Rhetoric Level. The wealth of untranslatability of Chinese-English bilingual translation lies in the rhetorical level, such as harmonics, xiehouyu, antithetical parallelism, pun, and so on, creating great difficulties in translating. Chinese xiehouyu contains the rhetorical structure of homophonic puns, acting as a unique Chinese language phenomenon. When translated into English, it is difficult to preserve its language features, the vast majority of which are untranslatable.

Cultural Untranslatability

The linguistic distance between Chinese and English is great, and so is the social distance between the Chinese and American cultures from certain aspects. These huge cultural differences bring great difficulty to translation. In many cases, the cultural tradition of the target language lacks such cultural factors as politics, economy, history, customs, and values implied in the source language (Nord, 2001, p. 93). It is difficult to find the equivalent word of the source language in the target language. The cultural zero results in cultural untranslatability.

Vocabulary Blank. Vocabulary in different languages belongs to different systems with their own characteristics. Each word has its own semantic meaning, reflecting people's own experience. Human experiences share both commonness and individuality. Ways of thinking produce different expressions and different vocabulary. "If vocabulary in a language express the semantic significance and characteristics of something, but it fails to find corresponding form in another language's vocabulary, namely asymmetry or vocabulary vacancy phenomenon occur, untranslatability is thus inevitable" (Catford, 1965). For example, such Chinese expressions as wushu (武术), qipao (旗袍), dongfanghuazhu (洞房花烛), yuyanchuanshu (鱼雁传书), and qingmeizhuma (青梅竹马), etc. have no corresponding expressions in English at all.

Cultural Difference. In different languages, different words can make a difference in semantic association. For example, "dragon" has different cultural connotations in Chinese and English. Ancient Chinese people claim to be descendants of the dragon, and the emperor used to be titled "the real dragon" wearing a "dragon robe." Many Chinese hope their children will become somebody when they grow up, so they "hope the son to be a dragon," etc. Westerners see the dragon as a symbol of evil. Substantial cultural factors may prompt untranslatability in translation.

How to Translate Chinese Network Buzzwords into English

Taking the characteristics of Chinese network buzzwords into account, guided by skopos theory, one should make clear the following three points before translating. First, the prime translating purpose is cross-cultural communication. Thus, to make English-speakers understand is of the greatest importance. Second, anticipate the receivers' reactions to transmit about cultural differences. Take the needs, cultural background, and expression habits of the targeted receivers into consideration to ensure the transmission of messages. Third, get familiar with the style and specification of both source language and target language. Take the following translation as an example.

Literal Translation

E.g. group purchase/team buying (团购)

On the premise of not disobeying English usage, the referential meaning of some Chinese network buzzwords can be literally translated, not only preserving their Chinese cultural characteristics, but avoiding being misleading.

Literal Translation Plus Note

E.g. the rich second generation/the second-generation rich (富二代)

Since China's reform and opening-up in 1978, there have been many private entrepreneurs who are rich through their hard work. The children of those entrepreneurs, who were mostly born in the 1980s and live a wealthy life, are called the rich second generation.

Transliteration Plus Note

E.g. gelivable (给力)

"Gelivable" stems from "ungelivable." The prefix "un-" has a negative meaning in English and can be translated as "no"; the suffix "-able" refers to an adjective; "geli," in the middle, is the transliteration of Chinese "geili." "Gelivable" is, thus, created according to English word-making form, but it is doubtful whether foreigners can understand it or not. So, there is a note after the transliteration: "gelivable" means "giving power" or "cool."

Liberal Translation

E.g. all-out donation (裸捐)

In Chinese "Luo (裸)" means "naked" in English, but we cannot translate "Luojuan (裸捐)" into "naked donation" literally because the connotation of the Chinese expression is to donate all of one's personal assets in certain scope.

Some network buzzwords are vivid, having rich ethnic characteristics and colloquial features; some are created to represent new things or concepts in Chinese society; therefore, due to cultural differences, a semantic gap among different languages may exist, namely the cultural connotation of Chinese network buzzwords might fail to find their "equivalence" in English culture. In such cases, it is not proper to be constrained by the conversion between language symbols, but it should adopt free or liberal translation. On the premise of accurate understanding, considering the linguistic features and cultural background of foreign friends, put the Chinese expression into a text they can accept.

Creative Way of Translating

E.g. circusee (围观)

In blogs, the Chinese expression "weiguan (围观)" means "notice or attention" in English. Sometimes when we say some star is "围观," which means there are quantities of people who focus on him or her, or he or she has a lot of fans. The liberal translation of "circusee" is compounded of two words: circus and see. From the literal point of view, the root of "circus" is "circ," which means annular. "Circus" also has the meaning of a circular plaza, which coincides with the "circumference (围)" in Chinese.

Conclusion

According to Nida, "translating consists in reproducing in the receptor language the closest natural equivalent of the source-language message, first in terms of meaning and secondly in terms of style" (Nida & Taber, 1969, p. 12). Clearly, this definition itself focuses on the translation both as a process of translating and a product of it. Nida asserts that the process of translating is to reproduce the message rather than to

conserve the form of the utterance because the content of message is considered to be of prime importance. To preserve the content of the message, grammatical and lexical adjustments are inevitable, and the form of the utterance must be altered (Nida, & Taber, 1969, p. 5). The closest natural equivalent is the ideal product of translating, which requires the translator to avoid awkwardness or “translationese” in order to produce a translation that does not sound like a translation in the target language culture.

A network buzzword is generated by netizens, spread through the Internet, and popular in the whole society. As a flexible, dynamic evolution of language variety, it is witty, ironic, sighing, or helpless, vividly reflecting the reality of modern people in a diverse society and having cultural connotations that surmount semantic features. On the one hand, we should admit that culture is translatable because language is the carrier of culture and a tool for people to communicate and express ideas. Culture and thought in different cultures can be communicated and understood. On the other hand, as the cultural tradition, language characteristics, and thinking modes differ in various regions, language sometimes cannot be completely translated and produces the phenomenon of untranslatability. Actually, the relationship between translatability and untranslatability is dialectical unification. We can adopt various translating methods to reduce the untranslatability to the lowest degree, such as literal translation, free/liberal translation, transliteration, literal translation plus notes, rewriting and creating, etc. Actually, absolute “untranslatables” are very few in the vast sea of translatables and relative translatables, for “as anthropologists have frequently pointed out, there is far more that unites different peoples in a common humanity than that which separates them into distinct groups” (Nida, & Reyburn, 1981, p. 28). In comparison with the intelligent lives in the other parts of the universe, we human beings must be more alike than different from each other. As a matter of fact, even for those apparently untranslatable base units, an ingenious translator may come up with a clever translation that fully and naturally transfers the peculiar meanings of a source item.

References

- Catford, J. C. (1965). *A linguistic theory of translation*. London: Oxford University Press.
- Mei, Y., & Su, X. (2016). Research on the translation methods of Chinese internet buzzwords under the theory of functional equivalence. *Science Education Articles Collects*.
- Newmark, P. (2001). *A textbook of translation*. Shanghai: Shanghai Foreign Language Education Press.
- Nida, E. A. (1964). *Toward a science of translating*. Leiden: E. J. Brill.
- Nida, E. A., & Reyburn, W. D. (1981). *Meaning across cultures*. New York: Orbis Books.
- Nida, E. A., & Taber, C. R. (1969). *The theory and practice of translation*. Leiden: E. J. Brill.
- Nord, C. (2001). *Translation as a purposeful activity: Functionalist approaches explained*. Shanghai Foreign Language Education Press.
- Reiss, K. (2000). *Translation criticism – The potentials and limitations, categories and criteria for translation quality assessment*. Manchester: St. Jerome Publishing.
- Zhang, B., & Zhang, L. (2013). On the network buzzwords’ influence on the university education administration and countermeasures. *Chongqing Higher Education Research*.

A Study of the Translation of Two-Part Allegorical Sayings in *Honglougong*

Jinbao Liu

School of Foreign Languages, Anhui University of Technology

Email: liujinbao@ahut.edu.cn

[Abstract] Honglougong is an encyclopedia of the Chinese traditional culture. Two-part allegorical sayings are typically culture-specific terms which bear the cultural uniqueness of the Chinese language and culture, and pose major difficulties in Chinese-English translation. This paper focuses on the translation of two-part allegorical sayings in Honglougong with examples from the Yangs' version and Hawkes' version, which will hopefully shed some light on future translation studies and practice.

[Keywords] allegorical sayings; translation; Honglougong

Introduction

Two-part allegorical sayings (xie hou yu) are typically culture-specific terms which bear the cultural uniqueness of the Chinese language and culture, and pose major difficulties in Chinese-English translation. This paper focuses on the translation of two-part allegorical sayings in *Honglougong* with examples from the Yangs' version and Hawkes' version.

Equivalence theory aims at conveying the information in the source language into the target language, achieving the maximal equivalent effects in forms, meanings, styles and image functions. This theory lays special emphasis on the translation equivalence of the target text in the target language. Although the equivalence approach, with both the concept of equivalence and the principle of equivalent effect, has caused disputes and criticisms, it can shed some light on the translation of two-part allegorical sayings and provide translators with effective guidance in terms of translation. By adopting equivalence theory to two-part allegorical sayings translation, we are more likely to answer the questions such as how to translate the two-part allegorical saying, which is so heavily embedded with Chinese culture, to make them readable and acceptable to the English readers whose cultural background knowledge and cultural expectation are so different from ours; how to translate them to set up a similar image on the part of the target readership and how to achieve the equivalent effect in the rendering. Thus, equivalence theory serves as the appropriate theoretical rationale for the translation of two-part allegorical sayings in this paper.

Description of Two-Part Allegorical Sayings

A brief introduction to the two-part allegorical sayings is as follows and then, the two-part allegorical sayings in *Honglougong* are approached.

Brief Introduction of Chinese Two-Part Allegorical Sayings

The two-part allegorical saying, a special idiom structure, is often humorous and meaningful. It is composed of two parts. The first part is like a riddle, containing a simile or metaphor; the second part functions to carry the message which discloses the real connotative meaning. Two-part allegorical sayings originated from the everyday life and work of the Chinese people, thus becoming the crystallizations of their collective wisdom and astute observations of the world. Two-part allegorical sayings are closely intertwined with the traditional Chinese language and culture, therefore, there are no exact corresponding items in the English language and culture for these culture-loaded phrases.

As is known to us, the first part of the two-part allegorical saying, always stated, is descriptive and functions as an “introduction”; while the second part, sometimes unstated, carries the message and functions as the “explanation”. It is in this sense that we talk about the stability of its structure. But for some two-part allegorical sayings, the “introduction” may match several “explanations” or vice versa. In this regard, the structure of the two-part allegorical saying is flexible. Now, let us go further to look at two types of structures of the two-part allegorical sayings.

With regard to the “one introduction with multiple explanations” type, the choice of the proper explanation is often context-dependent. In other words, to choose which explanation is appropriate often lies in the specific context. Moreover, the object occurring in the introductory part may have some attributes, so the selection of explanation is also contingent upon which attribute has been given prominence by the speaker. On the other hand, the “one explanation with several introductions” type features another facet of the flexibility of the two-part allegorical saying. Inevitably, culture will exert its impact on language, especially on this peculiar culture-loaded linguistic form. Two-part allegorical sayings are created by people from various communities and all walks of life. People from the same social community usually share similar cultural experiences and background knowledge towards the world, as well as their life. In contrast, people from different communities may have different dialects to express similar concepts. As a result, the same explanation can be interpreted and implied by more than one introduction, which will give rise to the construal difficulty to the translator.

In summary, the two-part allegorical saying is generally made up of two parts: the first part is a simile or metaphor; the second part is the explanation of the first. Thus, the basic characteristic of its structure forms the “introduction-explanation” relationship between the two component parts, which makes it so unique. Since the two-part allegorical sayings are brief, vivid, expressive, instructive and ethical, they appear frequently in literary works, which can be further illustrated by the use of two-part allegorical sayings in the great novel *Honglouloumeng*.

Two-Part Allegorical Sayings in Honglouloumeng

Two-part allegorical sayings have been found prevalent in popular literary works since the Tang and Song Dynasties. Their application reached a higher level in the novels during the Ming and Qing Dynasties. *Honglouloumeng*, which represents the peak of the literary genres, has witnessed the utilization of skillfulness of these two-part allegorical sayings.

In *Honglouloumeng*, the abundance of two-part allegorical sayings demonstrates the frequency of their use. According to Ji Wenxiu (1995), relatively typical or evident use of the two-part allegorical sayings amounts to 183 times, with an average of 1.5 times per chapter. In fact, the average can amount to more than 2 times per chapter since ninety percent of them occur in the first eighty chapters accomplished by Cao Xueqin. As for the exact number of two-part allegorical sayings used in *Honglouloumeng*, different researchers propose sharply different statistics and come to different conclusions. Some researchers hold that there are no more than 12, while some others put forward there are more than 183! The cause of such a big gap in their conclusions probably results from the different criteria in judging what a two-part allegorical saying is. The former conclusion may only refer to those two-part allegorical sayings with the full introduction-explanation structure, while the latter may cover those which have either the introductory part or the explanatory part or even neither. From this, we can see that there is no clear-cut distinction between the two-part allegorical saying and the idiom. In some cases, an idiom can be recognized as a two-

part allegorical saying. For example, if the idiom “逆水行舟” is supplemented with “不进则退”, and “画蛇添足” with “多此一举”; these two idioms can be viewed as two-part allegorical sayings.

Nida’s Equivalence Theory

Nida’s equivalence theory is applied to approach the translation of two-part allegorical sayings in *Hongloumeng*, thus serving as the theoretical framework in this paper.

General Description of Nida’s Equivalence Theory

Nida’s equivalence theory developed from his own translation practice in the 1940s when he translated the *Bible*. He elaborated his theory in two major works in the 1960s: *Toward a Science of Translating* (1964) and *The Theory and Practice of Translation* by Nida and Taber. In his works, Nida discarded traditional terms such as “literal”, “free” and “faithful” translation, and at the same time, proposed two basic orientations, or types, of equivalence: namely, formal equivalence and dynamic equivalence. Formal equivalence focuses on transferring the message, while dynamic equivalence focuses on producing the equivalent effect of the message upon the receptor. In detail, formal equivalence focuses attention on the message itself, in both form and content. It is concerned that the message in the receptor language should match as closely as possible the different elements in the source language. On the other hand, dynamic equivalence is based on the “principle of equivalent effect”, in which “the relationship between the receptor and the message should be substantially the same as that which existed between the original receptors and the message” (Nida, 1964: p. 159).

According to Nida, the translated text should produce a response in the reader in today’s culture that is “essentially like” the response of the “original” receptors; if it does not, he advises making adjustments in the text in order to solicit that initial response.

Later in his book *Language, Culture and Translating* published in 1993, Nida put forward a new term – functional equivalence to replace the old term dynamic equivalence. In his opinion, functional equivalence is a more scientific and flexible term than dynamic equivalence. The introduction of the concepts of formal equivalence and functional equivalence plays a crucial role in proposing a receptor-based orientation to translation studies.

In Nida’s point of view, successful translation should aim at achieving the equivalent response, which means that the translator should try his best to convey the meaning, style and image of the original and produce a similar response in the target readers. His concept of “equivalence” can also be seen from his definition of translation: “Translating consists in reproducing in the receptor language the closest natural equivalent of the source-language message, first in terms of meaning and secondly in terms of style” (Nida, 1964, p. 12). From Nida’s standpoint, the goal of functional equivalence is to seek the “closest natural equivalent” to the source-language message.

In this definition, there are three essential terms – equivalent, natural and closest. “Equivalent” points towards the source language message. “A natural equivalent”, pointing towards the receptor language, means that the translated version should have an easy form of expression. As Nida puts it, the best translation does not sound like a translation. Translationese, with resulting unfaithfulness to the content and the impact of the message, should be avoided as much as possible. As for the translation of two-part allegorical sayings, the translator should not only try to preserve their unique features, but also make the version natural and impressive to the target readers, leaving no trace of awkwardness and unintelligibility.

“The closest natural equivalent” is what every conscientious translator tries to achieve. “Closest” combines the two orientations – SL and TL – together on the basis of the highest degree of approximation.

One of the major concerns in Nida's equivalence theory is the receptors since they are the final judges of a translation. That is to say, to a large extent, translation should be receptor-oriented because the translation is intended for the receptors and they will assess whether the translation is successful or not. In fact, Nida pays a lot of attention to the receptors' response. He holds that "the readers of a translated text should be able to understand and appreciate it in essentially the same manner as the original readers did" (Nida, 1964, p. 118). He views translations in terms of the receptors rather than their respective forms. Moreover, he points out that the intelligibility of a translation is to be measured not merely in terms of whether the words are understandable, and the sentences grammatically constructed, but in terms of the total impact the message has on the one who receives it.

Nida states four basic requirements of a translation, which are: making sense; conveying the spirit and manner of the original; having a natural and easy form of expression; and producing a similar response. It is obvious that Nida put priority to equivalence in message rather than formal correspondence. His equivalence theory explains the relationships among the source text, target text, the translator and the receptor adequately and has great significance in guiding the translation practice.

Basic Concepts and Issues of Equivalence Theory

In the process of researches on the equivalence theory, we should look more closely at some important concepts and issues about it. Thus, the concepts of information receptor, effect and equivalence are discussed in more detail as follows:

First, equivalence theory puts the translating focus on the information receptor. It requires that the translator should put the impact that acts on receptors at the first place. So, what is first and foremost in translation is to get a clear idea about the targeted information receptors. The translator needs to know a certain amount of knowledge about the receptors' characteristics, or the general cultural background and expectation of his targeted receptors. The difficulty a translator may encounter is how to conquer the cultural barriers and make his translation readable and acceptable to his receptors.

Second, the concept of effect means the impact of information. It should be emphasized that the impact of the translated version must cover all the impacts that come from all the information of the original text. In other words, the receptors of the translated version should be insured of the right to acquire all the understandings and feelings that the receptors of the original may experience, including the original spirit, the facts and artistic conception.

Third, equivalence in translation cannot be viewed as a simple equivalent only in terms of semantics or pragmatics. It denotes a complex social relationship between the source text, the translator, the target consumers of both source and target languages.

Translation Methods Adopted in the Two Versions

Nida once stated, "a number of relevant principles govern the kinds and degrees of adjustment, which may be necessary in order to produce a satisfactory functional equivalence of a source text" (1982; p. 92). In translating the two-part allegorical sayings in *Honglougong*, the Yangs and Hawkes have gone beyond the linguistic confines and employed various translating methods in order to achieve functional equivalence. It is necessary to give a fairly detailed account of these methods because they can cast some light on the translation of two-part allegorical sayings. Of course, the translation methods adopted in the two versions cannot be taken alone in some cases because of the overlap existing between certain methods.

Literal Translation

In literal translation, the sentence is often regarded as the basic unit of translation during the translating process. The translator has to keep the sentence structure and rhetoric of the original and try to reproduce the form, content and style of the ST. In other words, if a literal correspondence is functionally equivalent in both the designative meaning and associative meaning, it is unnecessary to make any adjustments in forms, thus the exoticness of the ST can be retained in the TT. Literal translation is largely used by both the Yangs and Hawkes to acquire functional equivalence.

Example 1:

(平儿): “癞蛤蟆想天鹅肉吃, 没人伦的东西, 起这个念头, 叫他不得好死!” (第十一回)

The Yangs' version: “A toad hankering for a taste of swan”, scoffed Ping-er. “The beast hasn't a shred of common decency.”

The Chinese two-part allegorical saying “癞蛤蟆想天鹅肉吃” refers to a crazy or impractical fantasy. The ugly and vulgar image of the toad is sharply contrasted with the purity and elegance of a swan. In this context, the Chinese two-part allegorical saying satirizes Jia Rui's hunger for Wang Xifeng. The detestable and disgusting “toad” refers to Jia Rui, while he beautiful, elegant “swan” depicts Wang Xifeng. In the English culture, a “swan” symbolizes a poet and “swan song” denotes his last performance or composition. For English readers, this Chinese metaphor is comprehensible since the graceful image of a swan can remind them of a noble and refined lady. Therefore, the Yangs retain the original image and convey its meaning to the target readers since the associations are almost similar in both cultures, which will not cause miscommunication of this two-part allegorical saying.

Example 2:

(李嬷嬷): “那宝玉是个丈八的灯台——照见人家, 照不见自家的。” (第十九回)

the Yangs' version: “As for Bao-yu, he's like a ten-foot lampstand that sheds light on others but none on itself.”

Hawkes' version: “And as for Bao-yu: he's like a six-foot lampstand that lights up others but stays dark itself.”

The image “丈八的灯台” in this two-part allegorical saying is so vivid and self-evident that it poses no difficulty for the targeted readership because the implied meaning can be easily inferred from the literal meaning of the original expression. Both the Yangs and Hawkes make use of literal translation to keep the original image intact in the TT. By the way, “丈八”, a literary fuzziness which is often used as an exaggeration, does not refer to the exact number. This may explain why there are differences in the two versions about this term. The two versions not only keep the original structure of this two-part allegorical saying intact, but also transfer the original image and figurative meaning effectively. In the meanwhile, they are readable and accessible to the English readers.

In brief, literal translation can help establish the equivalence of the following four aspects: the form, meaning, style and image function, thus achieving the highest degree of functional equivalence.

Free Translation

Free translation may be defined as a supplementary means to chiefly convey the meaning and spirit of the ST without trying to reproduce its sentence pattern or figures of speech. Free translation is also frequently employed in the two-part allegorical saying translation in *Hongloumeng*.

Example 3:

(赵嬷嬷): “你答应得倒好, 到如今还是燥屎。” (第十六回)

The Yangs' version: “I've begged you again and again and you've always agreed, but to this very day not a thing have you done.”

Hawkes' version: “I've asked you again and again to help them, and you always say yes; yet to this very day nothing has ever come of it.”

Both the Yangs and Hawkes have adopted free translation to deal with the connotative meaning of this two-part allegorical saying and acquired functional equivalence, avoiding the vulgar expression in the ST.

Example 4:

(凤姐): 少不得我去拆开这鱼头, 大家方好。(第六十八回)

The Yangs' version: *She promised to get them out of the dilemma.*

Hawkes' version: *Then she explained what had to be done now in order to ensure that none of the others got into trouble.*

The image “拆鱼头” in the ST is sacrificed for a readable TT which is natural and fluent on the part of the TT readers.

Literal Translation, Plus Free Translation

Both literal translation and free translation have their own advantages and disadvantages. Literal translation can help retain the exotic flavor of the foreign culture by keeping the original forms, styles and images, thus enriching the target language and culture. Free translation, which will erase the misunderstanding and make the TT acceptable to the readers, can be adopted to insure the acceptability of the translated text. In the two versions, we find examples of the translation method of literal translation plus free translation, which can not only convey the original meaning adequately, but also preserve the cultural peculiarity such as the fresh images of the ST.

Example 5:

(凤姐): “我是耗子尾上长疮——多少脓血儿。” (第六十八回)

The Yangs' version: “But how much can he squeeze out of me? No more than from a pimple on a rat's tail.”

Hawkes' version: “And I am like a boil in a mouse's tail: there's a limit to what can be squeezed out of me.”

In rendering this two-part allegorical saying, both the Yangs and Hawkes adopt literal translation plus free translation. The literal translation maintains the original image in the ST and the free translation functions as an explanation to make the versions natural and acceptable to the English readers.

Example 6:

(金钏儿): “金簪子掉在井里头, 有你的只是有你的, 连这句话也不明白?” (第三十回)

The Yangs' version: “‘A gold pin may fall into the well, but if it's yours it remains yours!’ Can't you understand that proverb?”

Hawkes' version: “‘Yours is yours, wherever it be', as they said to the lady when she dropped her gold comb in the well. Haven't you ever heard that saying?’”

The two renderings still adopt the combination of literal translation and free translation. They not only introduce the original image and cultural characteristics of the ST but also reproduce a TT which is readable and accessible to the target readers to achieve the functional equivalence.

Borrowing

Some Chinese two-part allegorical sayings happen to coincide with the English idioms in forms, meanings and associations. In this case, borrowing can be used on the basis of these ready-made English expressions in order to avoid redundancy, obscurity and clumsiness.

Example 7:

(凤姐): “含着骨头露着肉”。(第八十八回)

The Yangs' version: “If you beat about the bush like this, I won't take it.”

Hawkes' version: “If you carry on beating about the bush like this, I shall certainly not accept anything from you.”

In order to make the translation as vivid and expressive as the ST, the two versions apply borrowing, changing the original image “含着骨头露着肉” into the English idiom “beat about the bush” to give the target readers the closest equivalent of the original text.

Example 8:

(凤姐): “对笑对诉, 倒像 ‘黄鹰抓住了鹞子的脚’, 两个都扣了环了, 那里还要人去说合。”(第三十回)

Hawkes' version: “I found the two of them together apologizing to each other. It was like the kite and the kestrel holding hands: they were positively locked in a clinch! No need of a peacemaker that I could see.”

The original image “黄鹰抓住了鹞子的脚” is converted into the new image “the kite and the kestrel locked in a clinch” which is more familiar to the target readers to guarantee the intelligibility of the TT, thus functional equivalence can be achieved.

Amplification

Amplification refers to adding necessary information to the target text so that target readers can get a better understanding of it.

Example 9:

(凤姐): “站干岸儿, 推倒油瓶不扶。”(第二十二回)

Hawkes' version: “They will look on safely from the bank while you are drowning in the river. And the fallen oil-bottle can drain away: they are not going to pick it up.”

“站干岸儿” is translated into “look on safely from the bank”, followed by the added context “while you are drowning”, which can represent the meaning of this two-part allegorical saying clearly and sufficiently.

Omission

Omission is just the opposite of amplification, which does not mean to sacrifice any meaning from the ST at random, but instead deals with the redundancy or wordiness to avoid repetition and achieve a succinct rendering.

Example 10:

(小红): 俗话说得好: “千里搭长棚, 没有个不散的筵席。” 谁守谁一辈子呢? (第二十六回)

The Yangs' version: *The proverb says, “Even the largest feast must break up at last. Who's going to stay here for life?”*

“千里搭长棚” is omitted in the Yangs' version and only “没有个不散的筵席” is rendered to avoid redundancy since the two expressions bear the same meaning, thus producing a concise version.

Approaches to Image-Rendering

The two-part allegorical sayings in *Honglouloumeng* abound in images and figures of speech, which enhances the expressiveness and aesthetic functions of the novel. In order to render the images in these two-part allegorical sayings, the Yangs and Hawkes mainly resorted to the following four approaches, which is worth delving into further:

Retaining the Original Image

The approach of retaining the images of the ST makes up of most two-part allegorical saying translation in *Honglouloumeng*. If the original image and metaphorical meaning coincide with those in the target language, literal translation is often adopted to retain the foreignness of the ST. Thus, the vividness and liveliness of the original text can be preserved in the target language. According to the equivalence theory, style as well as meaning should be strived for as much as possible.

Example 11:

(平儿): 没良心的东西, 过了河就拆桥。 (第二十一回)

The Yangs' version: *As soon as the river's crossed you pull down the bridge.*

Hawkes' version: *You're mean! Burn the bridge when you've safely over the river — that's your way, isn't it?*

Example 12:

(尤三姐): 提着影戏人上场儿——好歹别戳破这层纸儿。 (第六十五回)

Hawkes' version: *People who work shadow-puppets should be careful not to break the screen.*

By retaining the original images, the metaphors with exotic flavor of the ST are preserved in the TT, which is as enlightening and impressive as the ST.

Replacing the Original Image with a New Image

Sometimes, the original image is replaced by a new one so as to avoid an awkward rendering and misunderstanding. The transformation of images can still make the target language vivid and fresh. For example:

Example 13:

(晴雯): 中看不中吃 (第三十五回)

Hawkes' version: *Send the lot of them packing, useless baggages!*

Example 14:

(芳官): 梅香拜把子——都是奴儿。 (第六十回)

The Yangs' version: *We're all birds of a feather, all slaves here.*

Discarding the Original Image

This approach focuses on conveying the meaning of the original image clearly in the TT.

Example 15:

(贾琏): “是了, 知道了, ‘大萝卜还用尿浇’。” (第一百零一回)

The Yangs' version: “All right. I know. You don't have to teach me that.”

The original image is discarded from the TT to avoid the vulgar expression since it sounds strange and unpleasant to the ear and may puzzle the target readers.

Making an Addition to the Original Image

Under some circumstances, preserving merely the original image cannot explicitly and adequately express the meaning or it may lead to misinterpretation, so it is necessary for the translator to offer the relevant context or background knowledge in his TT.

Example 16:

(彩霞): 没良心的! 狗咬吕洞宾——不识好人心! (第二十五回)

The Yangs' version: *You ungrateful thing! Like the dog that bit Li Dongbin – you bite the hand that feeds you.*

Hawkes' version: *You ungrateful thing! You're like the dog that bit Li Dongbin: You don't know a friend when you see one.*

In both versions, the original image of “狗咬吕洞宾” is rendered with some addition, which can better explain the meaning of this two-part allegorical saying and make it acceptable to the target readers.

Conclusion

In summary, based on Nida' equivalence theory, we can draw the conclusion that, in the process of translating the two-part allegorical sayings in *Honglouloumeng*, various translation methods are employed in order to achieve functional equivalence. To be specific, they can be summarized as follows: literal translation; free translation; literal translation plus free translation; borrowing; amplification and omission. As for the abundant images in the two-part allegorical sayings in *Honglouloumeng*, they should also be dealt with flexibly. Translation difficulties lie in the differences between cultures. Therefore, we hope this study will cast some light on future translation studies and practice.

References

- Cao, X. Q. (1970, 1973). *The story of the stone*. (D, Hawkes. Trans.). London: Penguin Books.
- Cao, X. Q. (2003). *A dream of red mansions*. (X.Y. Yang, & G. Yang. Trans.). Beijing: Foreign Language Press.
- Dang, Z. (2012). *A comparative study of the two English versions of Honglouloumeng*. Beijing: Peking University Press.
- Feng, Q. (2006). *On the Translation of Honglouloumeng*. Shanghai: Shanghai Foreign Language Education Press.
- Feng, Q. (2008). *Translators' style as a product of the native culture*. Shanghai: Shanghai Foreign Language Education Press.
- Jin, W. (1995). Features and effectiveness of the application of two-part allegorical sayings in *Honglouloumeng*. *Yinshan Academic Journal*, (4), 32~38.

- Liu, Z. (2010). *The construction and applied studies of the Chinese-English parallel corpus of Honglougong*. Beijing: Guangming Daily Press.
- Nida, E. A. (1964). *Toward a science of translating*. (pp. 12, 118, and 159). Leiden: E. J. Brill.
- Nida, E. A., et. al. (1982). *From one language to another: Functional equivalence in Bible translating*, (pp. 92). Nashville: Nelson.
- Nida, E. A. (1993). *Language, culture and translation*. Shanghai: Shanghai Foreign Language Education Press.
- Nida, E. A., & Taber, C. (2001). *The theory and practice of translating*. Shanghai: Shanghai Foreign Language Education Press.

A Comparison between the English Translations of *The Analects of Confucius* by James Legge and Ku Hung-Ming

Qin Fangfang

Overseas Education College, Xiamen University, Xiamen, China

Fang Huanhai

Collaborative Innovation Center for Peaceful Development of Cross-Strait Relations, Xiamen University, Xiamen, China

[Abstract] *A classic translation is an effective way to spread Chinese culture around the world. The translation of The Analects of Confucius plays an irreplaceable role in international communication. Although the history of the English translation of The Analects of Confucius is not long, it spread quickly and widely in the English world because of its important position in Chinese society. The main way of transmission is through translation and interpretation of The Analects of Confucius by scholars at home and abroad. This paper makes a brief review of the development process of the English translation of The Analects of Confucius and has a simple analysis of the motivation for the English translation of The Analects of Confucius. Then, it compares the meaning of text, style of translation, and the mistranslation of two English versions of The Analects of Confucius (from Legge and Ku Hung-ming). In addition to studying the two versions from the aspect of language, it also goes deeply into the core concept of The Analects of Confucius and discusses the cultural interpretation and dissemination of the classical translation. Then, it reveals the deep cause of the inaccurate translation and misreading. Finally, it puts forward some suggestions for translation and dissemination of The Analects of Confucius and other classics.*

[Keywords] *English translations of the Confucius Analects; cultural interpretation; contrastive study*

Introduction

In the late 16th Century, Western missionaries, headed by Jesus Jesuit Matteo Ricci, came to China with the mission to spread Christianity and met with Confucianism. In order to achieve the goal of preaching in China, Western missionaries have spent a lot of time learning Chinese, studying Chinese mainstream ideology, and striving to understand social and cultural Chinese. Their written letters and books have introduced Chinese to the Western. A large number of Confucian classics have been translated into Latin, French, German, and English, etc. and have been published in Europe. Strictly speaking, the English translation of the *Analects of Confucius* began in the early 17th Century and has continued until to the current time. Different historical periods, different backgrounds, and different translation purposes has made the translation of *The Analects* show different forms (Jin, X., 2009). Among them, the time from missionary Sinology to professional Sinology is one of the most controversial academic stages; this period relates to the identity change of cultural interpreters and, also, involves the difference of a translator's country. In this paper, we selected two representative translators, James Legge and Ku Hung-ming, and their translations to discuss.

Study on the English translation of *The Analects of Confucius*

Before the 19th Century, Western missionaries had deep influence on the translation of the “four books”. They used roundabout ways to missionize, and they translated Chinese literature as an important means (Deng, 2015). It can be said that the translation was caused by the spread of religion. So far, there are about 180 translated versions of the “four books”, of which 21 are Latin translations, 52 English, 36 French, 28 German, 20 Russian, and 23 other European languages (Yue, 2004). It can also be said that in the past 400 years of history, translation and the spread of the “four books” has never been interrupted, and the translation of *The Analects of Confucius* is the most important one. Study on the translation of *The Analects of Confucius* is continuously updated and improved. Wang Yong has combed 43 academic articles about the English translations of *The Analects of Confucius* and divided them into five categories according to research topics: the study of different translation versions, the study of translators, the study of the publishing of the translation, the study of the translating and spreading the history of *The Analects of Confucius*, and the study of keywords’ translation in *The Analects of Confucius*. In addition, Wang Dongbo’s Ph. D. thesis used the method of impression review to analyze and compare the translations of *The Analects of Confucius* from James Legge and Ku Hung-Ming, chapter by chapter, thus summing up the advantages and disadvantages of the two versions (Wang, D., 2008).

Until now, however, there have been deficiencies in the research about the translation and spread of Confucian classics from different perspectives.

The Inducement of English Translation of *The Analects of Confucius*

Translation is a purposeful behavior. In the real world, translation activities are affected by many factors. Translation is the conversion between different language codes; moreover, it is exchange and dialogue between different cultures. So, it must be manipulated by poetics, ideology, and patronage (Xu, J., 2014). The selection of the source language text, the translator’s motivation, translation strategies, specific translation methods, the spreading of the translation, and so on will all be influenced by factors such as mainstream ideology.

The early missionaries, headed by Ricci, translated Confucian classics with the purpose of spreading Christianity. Legge inherited their method and adopted a series of strategies to integrate them into Chinese local culture, for which the method of translating Confucian classics into Western languages was effective. Different from others, Legge translated it into English, rather than Latin, French, and so on. Before Legge, Joshua Marshman and David Collie had translated *The Analects of Confucius*, but they thought that their translation was not systematic and was relatively rough. For that, they experienced many difficulties and translated it into English. Legge unscrambled and explained *The Analects of Confucius* with the purpose of bringing convenience to later missionaries. This has directly affected his research on textual meaning, and his overall evaluation of the Confucian system.

As the first Chinese translator who translated *The Analects of Confucius* into English, Ku Hung-ming’s motivation was the complete opposite of James Legge’s. Ku was born in an overseas Chinese family, and learned English from his youth. Later, studying in Britain, his teacher was a famous Romantic thinker called Carlyle. With more than 10 years of study and life experience, he had a solid language foundation for the English translation of *The Analects of Confucius*. Under the influence of Romanticism, he saw the anomic tendency behind the strong economy in the West. After coming to China, he saw the reality that the age-old Chinese civilization had been broken by Western powers. Consequently, Ku’s cultural view of conservatism formed. He strongly criticized the material culture and immorality of the Western culture, and

he strongly promoted the superiority of Chinese culture. He believed that the translation from Legge failed to understand the true meaning of *The Analects*; it seemed stiff and full of mistakes. He thought Legge did not regard Chinese literature and philosophy as an organic whole. He was strongly dissatisfied with the translation of Western sinologists, especially the version of Legge. Those issues were the direct cause of his translating.

A Comparison of Textual Meaning and Style

Differences in Textual Interpretation

The text notes in Legge's are more than 1/3 of the whole text. In addition to the explanation of the original, Legge not only explained and evaluated some key terms but also added his own understanding. There are 20 articles in *The Analects of Confucius*. There is a brief summary of the main idea and an interpretation of the title. Every sentence of the text has a comment about the basic structure, and the notes in each chapter can be divided into three parts: a brief summary of the main idea of the chapter, written in capitals, then an explanation, and finally, Legge's comments on the text or other references that could be used. Such detailed annotations make *The Analects* a lengthy translation and difficult to read. Plus, the accuracy of many notes from Legge is doubtful. This work received a lot of criticism. However, objectively speaking, the advantages of this version outweigh the disadvantages.

Compared with Legge's translations, Ku's translation does not have original text and the comments are also few. He mostly uses common words and idiomatic sentence structures in modern English, so his translation is fluent and easy to understand. His translation of the proper names and terms in *The Analects* is also unique. In terms of annotation, as previously mentioned, he used Western history, people, and things to compare to the people and things in *The Analects of Confucius* and used some figures in Christianity to compare to some people in *The Analects*. In addition, Ku used a large number of words from Western thinkers, writers, and poets as the notes and, sometimes gave comparative explanations of some different issues in Chinese and Western cultures in his translation. In the text, Ku is good at increasing the coherence of the context by adding proper words and phrases. The dialogue of *The Analects* is well reproduced, so his translation is interesting and idiomatic.

Stylistic Differences in Translation

The Analects of Confucius is a work recording words and deeds of Confucius and his disciples. The language of the book is concise, but rich in meaning. It uses a variety of rhetorical devices and depicts many vivid characters. Mentioned earlier, an important feature of Legge's version is consistency with the original sentences. However, there is a huge difference between Chinese and English; it is very difficult. In terms of vocabulary choice, Legge always used formal words. Sometimes, in order to be consistent with the original word order, the structure of the English sentence was greatly adjusted. That makes the whole sentence stiff and strange. It is undoubtedly different from the original lively, brisk, and highly metaphorical text.

Ku Hung-ming emphasized the literary value of *The Analects*, and his direct purpose was to solve the problem of Legge's translation. His translation basically grasps the style of the original text, pays attention to the tone of the dialogue, and, also adds words to enhance the vividness of the conversation.

A Comparison of the Mistranslations in *The Analects of Confucius*

Language in *The Analects of Confucius* is highly concise, which makes it difficult to understand. The change of the language itself, the lack of specific context, and the change of social background increases the difficulty in understanding, and the interpretations of the original text from different annotators are very different. Even Chinese scholars cannot explain *The Analects of Confucius* clearly, so a foreigner's deviation of understanding is unavoidable.

The misreading and mistranslation from James Legge is mainly reflected in the inaccurate understanding of individual words and sentences; furthermore, in some sentences, he cannot correctly get the whole idea and concepts. This is mainly because his knowledge of Sinology was not solid enough when he translated it. Plus, he failed to grasp the true meaning of Confucianism without Chinese scholar Wang Tao's help at that time. Moreover, he stuck to the literal meaning and sentence structures and an over-reliance on Zhu Xi's *Sishu Zhangju Jizhu Exegetical Study* so that he was influenced by Zhu Xi's misreading of the original in some places. For example:

1. 子曰：“君子不器。”

TRANSLATION from JAMES LEGGE: *The Master said, “The accomplished scholar is not a utensil”* (Legge, 2011).

TRANSLATION from Ku Hung-ming: *Confucius remarked, “A wise man will not make himself into a mere machine fit only to do one kind of work.”*

The original meaning is the “君子, Junzi” does not stick to the form of dogma. Obviously, Ku's translation is inappropriate. First, a simple “wise man” cannot explain the “君子, Junzi”; second, he only translated the literal meaning. For foreign readers, it is difficult to know the deep meaning of the text. In contrast, Legge translated the “器, Qi” into “utensil”, then he explained in the notes that different things have specific usages, and he said that “utensil” is a metaphor.

2. 子曰：“周监于二代，郁郁乎文哉，吾从周。”

TRANSLATION from Ku Hung-ming: *Confucius remarked, “The civilization of the present Chou dynasty is founded on the civilization of the two preceding dynasties. How splendidly rich it is in all the art! I prefer the present Chou civilization.”*

The Zhou dynasty reference “礼, Li” is from the Xia dynasty and the Shang dynasty. Ku translated this word into “civilization”. The meaning of this concept is obviously enlarged, and the word “art” is very poor. The word “regulation” from Legge seems to be more appropriate.

Culture-Loaded Words' English Translation and their Cultural Interpretation

The Analects of Confucius is not only a literary work, it is a profound philosophical classic. It is still an important spiritual source to Chinese today. However, only studying the English translation from the aspects of language is not enough. As a translator of *The Analects*, it is necessary to explain the philosophical connotations and core values of the original, which are embodied in the core concept. There are dozens of core concepts in *The Analects of Confucius*; the most important one is the “仁, Ren”. In addition, there are “礼, Li”; “义, Yi”; “德, De”; “君子, Junzi” and so on. Here, the concept of “仁, Ren” is an example for discussion of the translation of Legge and Ku Hung-ming.

“仁” has the highest frequency of occurrence in *The Analects of Confucius*, appearing 109 times. Western translators think that “仁” does not have a unified equivalent in English, so it needs to be put into the text and interpreted differently depending on the context. The narrow sense of “仁” refers to a specific

virtue, but in most places of *The Analects*, “仁, Ren” refers to the perfect virtue, and covers multiple contexts, like “wisdom”, “filial piety”, “loyalty”, and so on.

For example, the concept of “仁, Ren” in the chapter of “Li Ren” is translated as “moral”, “moral life”, “being moral”, and “moral character”, but Legge is more likely to translate it as words related to “virtue”. Ku intentionally regards the “仁, Ren” in *The Analects* as the general name of Chinese moral life. Indeed, the content and category of “a moral life” are difficult to define. It seems to correspond to all the substances of “仁, Ren”. However, the meaning of “仁, Ren” in many other places of *The Analects of Confucius* is narrow, just like “wisdom” and “courage”. Ku’s translation is inappropriate. As mentioned above, Legge translated “仁, Ren” as “virtue”. It causes the term in the text to conflict and confuses the readers. In addition, Legge also translated “仁, Ren” into words such as “good”. The translation of the terms does not unify, and too many different English names make the original text a bit incoherent; it also brings difficulties to readers in reading and understanding.

Conclusion

In summary, the most direct impact of Legge’s version is that it provides a wealth of references to later translators and translation researchers of *The Analects of Confucius*, and also provides a steppingstone for Western readers to learn about Chinese culture. His translation faithfully conveys the original meaning of the text, and the detailed notes also take the tradition of annotating the classic into the view of Western sinologists. In addition, his translation’s stylistic rules and layout was groundbreaking and influenced many later scholars. Ku Hung-ming corrected many mistakes in Legge’s translation and also provided translators with many benefits. In the construction of the image of Confucius, the translation of James Legge left an impression that Confucius is a conventional moralist, but Ku Hung-ming changed this image to some extent. In his work, Confucius is a humorous man, and he creates a vivid image. Ku’s translation is graceful and readable, and it has had a great influence in the Western world.

The classic cohesion of a nation’s spirit, it has never been static, and the translation of classic and translation research will continue. In the process of this study, we still need to know that translators of classics (including *The Analects of Confucius*) all combine specific views from his/her own tradition and a changing of culture and society in order to achieve their own value demands. It enlightens us that we should make use of various advantageous factors as far as possible to carry forward the excellent Chinese culture contained in Chinese traditional classics by the process of translation and dissemination of the classics.

Acknowledgement

This study was supported by the National Project of Philosophy and Social Sciences Fund (15BYY052) National Humanities and Social Sciences Fund of Ministry of Education of China (13YJAZH021) & the Special Research Project of the Collaborative Innovation Center for Peaceful Development of Cross-Strait Relations.

References

- Deng, L. (2015). *Chinese-English translation by early Protestant missionaries to China 1807-1850*. Beijing: Stingham University Press.
- Duan, H. (2005). James Legge and his translation of Chinese classics. *Journal of Zhejiang University (Humanities and Social Sciences)*, 35(3), 91-98, May.

- Han, X., & Han, Q. (2016). The English translation of Junzi concept in Confucian culture – A case study of James Legge and Arthur Waley’s translations of *The Analects*. *Foreign Language Research*, (1), 94-97.
- Jin, X. (2009). *Cross-cultural interpretation of translating Confucian Analects: With special reference to James Legge and Ku Hung-ming*. Chengdu: Sichuan University Press.
- Legge, J. (2011). *The Chinese classics with a translation, critical and exegetical notes, prolegomena, and copious indexes*, (vol. 1-2). Shanghai: East China Normal University Press.
- Wang, D. (2008). *A comparative translation of The Analects of Confucius: A case study of James Gu Hongming and his translation*. Shandong: Shandong University Press.
- Xu, J. (2014). *Translation of Chinese classics: Theory and practice*. Beijing: Peking University Press.

On the Translation Strategies of Chinese Neologisms

Sun Wenjing

Zaozhuang University, Zaozhuang, China

Email: jingnuoshui@163.com

Xu Deshui

Zaozhuang Vocational College, Zaozhuang, China

Email: jrzsxu@163.com

[Abstract] We have stepped into an information-rich era, and our society has undergone a revolutionary change in this era of information and communication. Subsequently, a large number of new words or neologisms have sprung up. In order to contribute to effective intercultural communications and a better introduction of the changing China to the outside world, it is of great urgency and necessity for us to translate Chinese neologisms into accurate and idiomatic English. A good translation needs not only background information but also translation strategies. This paper focuses on investigating the translation strategies of Chinese neologisms that have emerged since 2005.

[Keywords] Chinese neologisms; Chinese-English translation; translation strategies

Introduction

Neologisms are ubiquitous in today's world and have become an indispensable part in people's lives. We hear neologisms all day long from mass media, such as TV, radio, newspapers, magazines, and the internet, etc. In order to better illustrate Chinese neologisms translation, it is necessary to clarify the definition of Chinese neologisms first.

The word "neologism," which originated from Greece, first appeared in English in 1772. Its prefix, "neo," means "new," and "logos" refers to "words," so the term "neologism" basically has the meaning of "new words". Wang Tiekun (Zhang, J., 2001b, p. 12) said that "Neologism is a word or expression which is newly created or borrowed from other languages. It can also be borrowed from the dialects, archaisms or jargon within the language. A word or expression that has taken on new meanings or usages should also be classified as neologism." The main feature of neologism is "freshness."

Origins of Chinese Neologisms

First, there are some Chinese neologisms that have derived from foreign languages, that is, the localization of the foreign words. With the increasingly frequent exchanges between China and the West, many foreign words full of foreign flavor have penetrated into various fields of our country, such as politics, social life, and culture. These foreign words from English, French, German, and Japanese have infused fresh blood into the Chinese language. For example, "蹦极" (bungee jumping), "草根" (grass-roots), "达人" (doyen), "挫折商" (AQ), and "混搭" (mix and match).

The second source of Chinese neologisms is old words with new meanings, that is, modernization of the old words. Influenced by social progress, word meanings are always changing. The word may be embedded with new meanings by means of addition, conversion, narrowing, widening, or employing rhetorical devices. With the creation of the network, people's language has undergone a series of reforms. The use of the internet is called "surfing"; the invisible (隐身) becomes "dive (潜水)". Another example,

“老虎” (tigers) and “苍蝇” (flies) now have new meanings because of the anti-corruption movement in China, referring to major or minor causes of corruption.

Third, some Chinese neologisms are formed by adopting dialects, that is, an expansion of words in a dialect. Recently, with the rapid social and economic development, many words in the dialects have penetrated into Mandarin vocabulary. There are many adopted northern dialect words, such as “习大大” (Xi Dada or Uncle Xi), “菜鸟” (green hand), “躲猫猫” (hide-and-peek scandal), .

Fourth, some are words newly-coined to express new things and concepts. There are many new words along with the birth of new things or new phenomena. For example, with the emerging of the Internet, some popular online words have appeared. “给力” (给力) means to give freshness and energy. On November 10, 2010, “给力” hit the headline of the *People's Daily*. Since then, it has come into widespread use in China. Other examples include “甄嬛体” (Zhen Huan style), “犀利哥” (Brother Sharp), “杯具” (drink a bitter cup), “打酱油” (someone is just passing by), “蜗居” (pigeonhole), “屌丝” (loser), “凤凰男” (ugly duckling), “吐槽” (vomit slot), and “坑爹” (cheating, deceiving me, just like kidding your father) and so on.

Classification of Chinese Neologisms

Neologisms Related to Social Culture

In this sense, neologisms are closely related to our lives. They expose some critical social problems, as well as the improvement of living standards. On the aspect of eating, there are many more examples, such as “地沟油” (hogwash oil), “透视装” (see-through look), “撞衫” (outfit clash), and “空巢家庭” (empty-nest families).

2. Neologisms Related to Politics

With the deepening of political reforms in China, a large number of political neologisms have been coined. As language reflects the society in which it is used, all new documents, policies, and presentations necessitate the creation of their corresponding neologisms. For instance, two examples are “两学一做” (two studies, one action) and “天网行动” (sky net).

Neologisms Related to Economy

Great changes are not only restricted to politics. Since 2008, China's economy has undergone dramatic changes after the country held the 29th Olympic Games, an event which brought with it a huge number of neologisms. For example: “冻产” (oil production frozen), “瘦肉精” (clenbuterol), “大头娃娃” (“big-headed” babies), “毒奶粉” (substandard milk powder), “反倾销” (anti-dumping), “次贷危机” (subprime mortgage crisis), and “政府采购” (government procurement).

Neologisms Related to Science and Technology

The majority of these neologisms, at first, were technical terminologies known only by specialists. However, with the popularization of science and the bombardment of the media, a great number have become commonly known to the masses and have crossed over from technical terminologies to mainstream Chinese language. Due to the popularity of computer science, more neologisms are invented in this domain than any other domain of science and technology. For example, “网民” (netizen), “鼠标手” (mouse hand), and “秒杀” (instant kill).

Neologisms Related to Health, Medicare, and Education

Compared to other fields, the number of neologisms related to health, Medicare, and education are relatively small. These fields are more stable, except that some unexpected things happen, and new policies or solutions are taken to make them better. People treat things seriously in these aspects. Therefore, neologisms related to these aspects are generally formal. We can also find some neologisms in these fields from newspapers and magazines: “高考移民” (examination emigration), “占坑班” (accounting pit classes), and “牛孩” (cattle child).

Neologisms Related to the Environment

Recently, more concern has been placed on the environment as the extent that human destruction has become more and more serious. All of these changes are reflected in the Chinese language, and we can see many neologisms mirroring these human concerns and performance. For example, “雾霾” (haze), “沙尘暴” (sand storm), and “限塑” (limiting the use of plastic bags).

Neologisms Related to Entertainment and Sports

With the improvement of people’s living standards and the advancement of society, people can spend more time taking part in leisure activities and sports. At the same time, words expressing colorful entertainment and all kinds of sports come out, such as “韩流” (South Korea fad), “跑酷” (Parkour), and “绝杀” (last-gasp goal).

Strategies for the Translation of Chinese Neologisms

About strategies for the translation, the author must refer to the equivalence theory. In fact, E. V. Rieu was the person who first put forward the equivalence theory in 1953. In order to avoid misunderstanding, Nida changed dynamic equivalence to functional equivalence and stressed the importance of formal equivalence. The so-called functional equivalence refers to “not need verbal correspondence between the two texts, but reach equivalence on function between two languages” (Nida, 1993, pp. 117~118). The principle of functional equivalence includes a maximal standard and a minimal standard (Nida, 2001, p. 78). In Nida’s theory, “functional equivalence” (F-E) is defined with “receptors’ response” as its nature. Therefore, the reader’s response is one of the main thoughts of F-E. Unlike traditional translation theories, which focus on verbal comparison between the original text and its translation, Nida’s concept of translating shifts from “the form of the message” to “the response of the receptor.” The target text should be the closest natural equivalent to the source-language text and produce the same effect on the target language reader as the original produces on the source language reader; however, the question is how to achieve this goal. According to Nida, “if a more or less literal correspondence is functionally equivalent in both designative and associative meaning, then obviously no adjustments in form are necessary” (Nida, 2004, p. 92). In order to avoid a communication barrier, some translation strategies should be applied in the course of translation. The functions of the Chinese neologisms and the ways to achieve the functions determine the different translation strategies to be adopted. In the following part, different translation strategies are illustrated with statements and specific examples.

Literal Translation or Literal Translation with Interpretation

Literal translation is a technique that is used to render the meaning of Chinese neologisms with little change to their original image. It’s a very important method in the translation of Chinese neologisms. Some Chinese neologisms can be translated directly according to their literal meaning to achieve equivalent effect.

Let's take “小目标” for example. It is a sarcastic expression originating from the advice to the young given by China's richest businessman, Wang Jianlin, who said, “you shouldn't be that ambitious, set a small target first, like earning 100 million RMB.” This phrase is literally translated to “small target”. Similarly, “蓝瘦香菇” is translated to “skinny blue mushroom”.

Literal translation is an important method and also has many advantages. For example, it can convey an original meaning, and it can reflect an original style. However, the literal translation has certain limitations. For example, the translation is sometimes wordy and obscure, and sometimes it cannot convey the correct meaning of the original text; sometimes, it even creates the opposite of what one wants. Therefore, regardless of the occasion and the differences in the two languages, mistranslation will be made by using literal translation blindly. The reasons why there are errors in literal translation include, the form and content the language, the sentence structure, and the deep meaning sometimes are not uniform; in addition, cultural and historical background differences in China and the West have resulted in different ways of thinking and different forms of languages. Chinese neologisms come from the Chinese language and culture with distinctive national and local characteristics. Influenced by Chinese language and culture, some Chinese neologisms are translated by using only the method of literal translation, which sometimes cannot fully express its specific meaning. Therefore, the method of literal translation with interpretation fits the translating of some Chinese neologisms.

However, some Chinese neologisms coincide with some words in English. Their deep meaning is very close, though they have different forms. In order to sweep away the language barriers for readers, we need to directly apply the English expression and then add interpretation. For example, “啃老族” should be translated by using this method as “the NEET – not in education, employment, or training”; and “剩女” is “3S lady – single, seventies, and stuck.”

Analogy

Some Chinese neologisms are invented by the method of analogy that imitates the structure of the old words or retains a part of them. Such words are inextricably linked with the old words, so we can learn the same word-forming method to translate them. For example, the expression “XX 门” stems from the scandal of Watergate when US President Nixon was in power in the 1970s, one of the most disgraceful political scandals in the history of the United States. After Watergate, while mentioning politicians' suffering from a ruling crisis or famous persons having scandals, the international press often added the word “scandal” to their journal articles after the events. Similar reports in China often translated it into “门” (gate). Later, the event that occurred with Bill Clinton was called “拉链门” (zipper gate). Since then, world-wide scandals have been called “XX gate”. For example, there was the nude photo scandal, or photo gate, of Chen Guoxi, the happiness gate of Zhou Mi, a member of the Super Junior, the C+ language gate of one department in Tsinghua University, the ink gate of Zhang Ziyi, and so on.

Free Translation

Free translation is one of the effective methods that can achieve intelligibility in target readers by conveying the meaning of the original text. According to Liu Zhongde (1991, p. 53), it is a supplementary means to convey mainly the meaning and spirit of the original without trying to reproduce its sentence patterns or figures of speech. This strategy is most frequently adopted when it is impossible for the translator to do literal translation. Nida (1993, p. 11) once pointed out, “Communication of meaning across cultures always requires certain adjustments in the form of the message if the content is to be accurately and faithfully

transmitted”. In the process of translating the new words and expressions, especially in cases when literal translation or partly literal translation cannot help render the meaning of the original clearly, free translation should be of the first consideration because it conveys the meaning that is the closest to that of the TL, and the form is also natural. Though it may cause some loss in cultural flavor, free translation gives translators more flexibility in treating the culture-specific terms. By free translation, translators can not only change the linguistic form, but also omit the cultural images of the original sometimes in order to reproduce more acceptable translation within the scope of target readers.

When we translate Chinese neologisms with an evocative function, free translation strategy is usually adopted to fully convey the information and fulfill the intended function. In a word, it is adopted only when and where it is impossible for translators to apply literal translation or other methods. This method is particularly feasible for those new items that belong to the type of “existent words with new senses” because these words, embedded with some figurative meanings, cannot be literally translated; otherwise, the translation will make the readers perplexed. In China, as the new words appearing recently in the network are used in a particular situation and are full of cultural connotations, it is quite important to explicate the meaning in translation.

For example: 打酱油. From the above translations, we can find that the first version just transmits the superficial meaning instead of the cultural connotation of it. However, this phrase’s original reference has changed greatly in the network. To inform the readers about the implied meanings, this word should be freely translated as the second translation version: “I’m just passing by.” There are other examples: “杯具” (drink a bitter cup, or be struck by a tragedy), “洗具” (comedy), “海泡” (overseas-lingering graduates), “海归” (returnees from abroad), “沙发” (so fast), “潜水” (lurk), “脱线” (have a screw loose), “稀饭” (love or like), and so on.

Transliteration or Transliteration with Interpretation

Transliteration refers to words that are translated based on the original language’s pronunciation. The specific method is that translators borrow the pronunciation of the source language or the spelling of the target language to maintain their original meanings. Generally speaking, the transliteration will be adopted in the case that the liberal translation could not acquire equivalence in the original language and the target language. Let’s take “逗比,” for example. It originated from a Japanese slang word that means “idiot”. Many Chinese youngsters use this word to refer to a ridiculous stranger or a funny friend. The translation uses the pronunciation of the original word, which is “dobe”. “草莓族”, “不作死就不会死” can be translated to “strawberry generation,” or “no zuo, no die.”

From the above-mentioned terms, we can find that they have Chinese features and are usually considered as untranslatable, but through transliteration, not only can the cultural message be preserved, but a new insight into the Chinese culture can be offered. However, sometimes, such a method may bring obstacles or barriers to the target readers’ reading and understanding, especially at the preliminary stage before the cultural terms are fully accepted by the receptors. In order to help readers understand the cultural connotations, translators should use the method of transliteration with interpretation, such as “山寨版” (shanzhai – cheap copy).

Back Translation

With the rapid development of China’s political scene, economy, and culture, the community between China and the outside world is increasing. Most Chinese neologisms are translated from English by

pronunciation, meaning, or combination of the two. If we need to translate them into English, back translation is the most convenient and effective way. The so-called back translation seeks the source of the word and finds out the original words of the words directly in English.

Take “森女” for example. “森女” stems from Japanese. “森” means “森林.” In Japanese, it’s “mori”, so “森女” is usually translated to “mori girl,” which means the girl who seems to be living in the forest. Another example is “帕客”. “帕客” refers to the group that advocates “Less napkin, re-using handkerchief.” The organization of the “Union of Handkerchiefers,” “帕客,” can be back translated as “handkerchiefer.” More examples in this regard include “珍珠奶茶” (tapioca milk tea/bubble tea), “抽脂术” (liposuction), and “露脐装” (midriff-baring shirt/half shirt).

Conclusion

From the above analysis, it can be concluded that translation strategies are often mingled with each other and applied flexibly in the translation of Chinese neologisms. The translator may exploit several methods at the same time to make the translation fluent and comprehensible. As a matter of fact, no matter what strategies are adopted, we should give priority to the fulfillment of the intended function of the target language in the translation of Chinese neologisms. Furthermore, a qualified translator should have a good command of the languages of both target and source languages with high intercultural awareness. Practice makes perfect. Under the functional equivalence theory, the translators are justified in adopting different translation strategies flexibly and creatively.

Although this thesis was written in a conscientious manner, the author hopes that providing a comprehensive analysis of the Chinese neologisms translation may still be fulfilled. This study may have covered a wide range of topics, but it is not thorough and profound enough. The study of the English translation of Chinese neologisms is a hard and continuing task. However, translators should continue to make efforts to translate Chinese neologisms into English because neologisms are constantly emerging.

References

- Nida, E. A. (1993). *Language, culture and translating*. Shanghai: Shanghai Foreign Languages Education Press.
- Nida, E. A. (2001). *Language and culture: Contexts in translating*. Shanghai: Shanghai Foreign Languages Education Press.
- Nida, E. A. & Taber, C. R. (2004). *The theory and practice of translation*. Shanghai: Shanghai Foreign Language Education Press.
- Zhang, J. (2001). *A dictionary of Chinese press neologisms with English translation*. Shanghai: Shanghai science and technology Education Publishing House

The Interpretation and Retranslation of Dao 道 in *Daodejing*

Chang Qing

Anshan Normal University, Anshan, China

Email: lucychangqing@hotmail.com

[Abstract] This paper focuses on the interpretation and retranslation of dao 道 in *Daodejing*. A brief introduction of *Daodejing* and its translation in Anglo-American countries is summed up first. Moreover, the interpretation and connotation of dao 道 is illustrated in three aspects. Based on the introduction and interpretation of dao 道 in *Daodejing*, the English retranslations of dao 道 in different centuries are mainly exemplified, which shows the changes of translations by different translators in different times. This research has revealed that translations are affected by translators' ideology and the purpose of the translation work.

[Keywords] connotation; interpretation and retranslation; dao; translators

Introduction of *Daodejing* and Its Translation

Daodejing is a great work that carries deep ideological and cultural connotations. As a collection of literary, philosophical, and religious Chinese classics, it is worthy of academic research from different perspectives. Scholars should have comprehensive understanding and interpretation for a better dissemination of this Chinese cultural treasure. Meanwhile, it is an integral part of both the Chinese philosophy and culture and of the world philosophy and culture. It is especially important to study the retranslation of the *Daodejing* in Anglo-American countries.

In the preface of the revised version of *the Contemporary Interpretation of Laozi* by Guying Chen (2012), Laozi is the author of the *Daodejing*. In the introduction of *Daodejing* translated by Arthur Waley (1997), he talked about the folk tradition of the written text of *Daodejing* by Laozi. As an official in the in the Spring and War period in ancient China, Laozi was well known for his great learning and wisdom, but he was unsatisfied with the wars between neighboring countries, and he intended to go away with his buffalo. The defender of the pass, Yinxi, stopped him at the gate of the county and begged him to write something down for the people there. In that case, *Daodejing* was written down and passed down to today. Laozi, as a great philosopher and sage, is respected from generation to generation.

As one of the Chinese Classics, *Daodejing* features philosophical text. It has been translated into different kinds of languages, both Eastern and Western languages, and the amount of its translation versions is the second largest – it has become a world-wide popular text. In English-speaking countries, the first translated version was translated by Jon Chalmers in 1868 and published in London. The first translator in China who translated *Daodejing* into a foreign language was Xuan Zang (Wang, H., 2009).

Generally, there are three different translation and retranslation periods from the diachronic perspective of compiling the documents (Wang, J., & Zhang, L., 2012). The first period of translation was from 1868 to 1905; within the thirty-seven years, there were a total of fourteen English translation versions based on the database by the International Institute of Chinese Studies of the Beijing Foreign Studies University. Translators of *Daodejing* in this period were mainly missionaries; thirteen translators were from the U.K. and one translator was from the United States, according to the above-mentioned database. The purpose of the translations was mainly to promote western culture as the central theme instead of letting the Chinese culture be known to the western world; this period was also called the Western cultural-centered period.

The second retranslation period started from the translated work of *Dao and its Power*, by Authur Waley, and it lasted from 1934 to 1970. According to the statistics by Rongjie Chen (Wen, J., & Zhang, L., 2012), there was an average of one new retranslated version of *Daodejing* every year from 1943 to 1963. The Western culture was lashed and questioned after the First World War. Laozi's philosophy of being harmonious and against the war, the Daoist point of view, caused resonance with some Western cultural scholars, so Laozi's oriental cultural spirit was viewed as good medicine to save the spiritual crisis. Most of the translators in this period held the view of cultural comparison and pursued equivalence between the original and the target text.

The third translation period came from 1973 to the present time. In 1973 (Ames, R., & Hall, D., 2003), the silk book of *Daodejing* was excavated in Mawangdui, Changsha; this was the time marker of entering the booming stage of research and retranslation of *Daodejing* overseas, especially in the Anglo-American countries. During this upsurge period, there were nineteen retranslated versions in separate editions of *Daodejing*, including commentaries on the retranslation in the U.K., and there were eighty-eight in the United States, based on the above-mentioned database. The translators were not only concerned with the linguistic and literary aspects of the translation of *Daodejing*, but also with the philosophical level, such as the retranslation work by Roger Ames and David Hall, published in 2003, *Daodejing: Making This Life Significant, A Philosophical Translation*, which represents the perspective of philosophical translation.

Interpretation and Connotations of Dao 道

What is dao 道? This is a long-lasting question that has been discussed generations by generations in China and other East-Asian countries; it is similar to the English question of "to be or not to be." As a key vocabulary in *Daodejing*, dao 道 is the soul of this Chinese classic and holds different interpretations in different contexts. According to Chen Guying (2012), there are three aspects of dao 道 contained in the text. First, dao 道 embodies the meaning of myriad creatures in the world. Dao 道, as the source of everything, as found in Chapter One, "the nameless is the beginning of the heaven and earth, the named was the mother of the myriad creatures"; in Chapter Four, "the way is empty, yet use will not drain it, deep, it is like the ancestors of the myriad creatures"; in Chapter Forty, "the myriad creatures in the world are born from Something, and Something is from Nothing"; in Chapter Forty-Two, "the way begets one; one begets two; two begets three; three begets the myriad creatures"; and in Chapter Fifty-One, "the way gives them life; virtues rears them; things gives them shape; circumstances bring them to maturity. Therefore, the myriad creatures all revere the way and honor virtue. Yet, the way is revered and virtue honored not because this is decreed by any authorities, but because it is natural for them to be treated so. Thus, the way gives them life and rears them; brings them up and nurses them; brings them to fruition and maturity; and feeds and shelters them" (D. C. Lau, D. C., 2012), etc.

The second connotation of *dao* 道 exists in its shapelessness and its indescribability, which is mentioned in the following chapters, such as "its upper part is not dazzling; its lower part is not obscure. Dimly visible, it cannot be named and return to that which is without substance. This is called the shape that has no shape, the image that is without substance. This is called indistinct and shadowy. Go up to it and you will not see its head; follow behind it and you will not see its rear" (in Chapter Fourteen); "as a thing the way is shadowy and instinct. Instinct and shadowy, yet within it is an image; shadowy and instinct, yet within it is a substance. Dim and dark, yet within it is an essence. This essence is quite genuine and within it is something that can be tested" (in Chapter Twenty-One); and "there is a thing confusedly formed, born before heaven and earth. Silent and void, it stands alone and does not change, goes around and does

not weary. It is capable of being the mother of the world. I know not its name, so I style it ‘the way’” (in Chapter Twenty-Five) (Lau, D. C., 2012), etc.

The third meaning of *dao* 道 is shown as its powerfulness and its fairness in the sentences below: “the way of heaven excels in overcoming though it does not contend, in responding though it does not speak, in attracting though it does not summon, in laying plans though it appears slack” (in Chapter Seventy-Three); “It is the way of heaven to take from what has in excess in order to make good what is deficient. The way of man is otherwise. It takes from those who are in want in order to those who already have more than enough. Who is there that can take what he himself has in excess and offer this to the empire? Only he who has the way” (in Chapter Seventy-Seven); “it is the way of heaven to show no favoritism. It is forever on the side of the good man” (in Chapter Seventy-Nine); and “the way of heaven benefits and does not harm; the way of sage is bountiful and does not contend” (in Chapter Eighty-One) (Lau, D. C., 2012), etc.

Just as the meaning of *dao* 道 varies in different original texts, the interpretation and translation of it differs even by the same translator. The understanding and interpretation of *dao* 道 is basic to the translated text. In its philosophical introduction of the translation of *Daodejing*, by Roger Ames and David Hall, *dao* 道 and *de* 德 are interpreted as “The Classic of This Focus (*de* 德) and Its Field (*dao* 道)” on the basis of Daoist cosmology; *dao* 道 is translated as “way-making (*dao*)”; the expression of gerund indicates the meanings of on-going and creativity in process. In the last chapter of *Daodejing*, Ames and Hall translate *dao* 道 as “the way” according to the context. The title of the Daoist classics, however, is translated as “*Daodejing* – “Making This Life Significant”: A Philosophical Translation”, in which the *pinyin* of *dao* is employed to be closer to the original text.

Different Retranslation of Dao 道

Due to its various connotations in different parts of the text, the first sentence in the first chapter will be highlighted here to illustrate the changes of the translation by different translators in the 19th century, 20th century, and 21st century. From the nineteenth century, three translators have been selected as samples of the translated texts. Let us first have a close look at the translated text by John Chalmers, the first English version translator. The first sentence of *Daodejing* is translated as “The *tau* (reason) which can be *tau*-ed (reasoned) is not the Eternal *Tau* (Reason)” (1868). *Dao* 道 was translated as “*Tau* (Reason)” with the annotation of “reason” and its verb translated as “be *tau*-ed (reasoned).” Another translator, Frederick Henry Balfour, translated this sentence as “The TAO, or Principle of Nature, may be discussed [by all]; it is not the popular or common Tao” (1884). In his translation, *dao* 道 was interpreted as the law of nature and translated as “The TAO”, which is the Wade-Giles with capital letters. The third one is James Legge, who was well known for his translation of Chinese classics. He translated the sentence as “The Tao that can be trodden is not the enduring and unchanging Tao” (1891). He also translated *dao* 道 as “the Tao,” which is viewed as a terminology and which is obviously influenced by Christian culture with a capital letter “T” in “Tao.”

There are, also, diverse English versions of *Daodejing* in the twentieth century. The first sentence of *Daodejing* translated by I. W. Heysinger was, “The way that can be over-trodden is not the Eternal Way” (1903), and the translation methodology turned from transliteration to literal translation, which gets away from the limitation of the unspoken *dao* 道 to a certain spoken way of *dao* 道. It is interpreted and translated as “way” and “the Eternal Way”, but it is again fallen into the way of God, not the way of the Daoist. It is the same with another world-famous translator, Arthur Waley, who translated the first sentence as “The Way that can be told of is not an Unvarying Way”; he located the Chinese Daoist way into God’s way by

the translation of “the Way” and “an Unvarying Way.” The *dao* 道 that Laozi describes lies everywhere and never dies, which holds the power of creativity itself; this *dao* 道 differs from the way of God, the Creator in the Abrahamic tradition. The third translator, D. C. Lau, is famous for his selection of words in the translated version. He was loyal to the *dao* 道 that Laozi named, and translated *dao* 道 as “the way” with no highlights of the initial letter “w.” His translation of the first sentence was “the way that can be spoken of Is not the constant way” (1963).

More and more English translated versions of *Daodejing* have arisen after the new millennium; some are for physical building, some are for mental and spiritual building, and some are closely related to the Chinese *Tiaji*, etc. Normally, the translated titles of *Daodejing* differ with different styles, and the readers can judge for themselves if the translation is what they want even by the translated title of *Daodejing*. However, only academic translations are included in this paper. In 2000, there were many translations of *Daodejing*. Take David Hinton’s as an example. He translated the first sentence as follows, “A Way becomes Way isn’t the perennial Way. A Way becomes Way isn’t the perennial Way” (2000). His translation represents parts of the contemporary translators who were still limited in the Christian culture and translated *dao* 道 into “Way” with the capital letter “W”. There are also some translators who translate *dao* 道 with Chinese *pinyin* “*dao*”, which indicates the acceptance of both the Daoist tradition and the *Pinyin*. Some Chinese words that are unique go into the English dictionary with *Pinyin* if there is no equivalence in English. Nina Correa takes this measure to translate *dao* 道. The first sentence she translated is “Dao may be accepted as ‘Dao’, but that would conflict with the constant motion of *Dao*” (2007). Last, but not least, Roger Ames and David Hall’s translation gives the reader a new look by employing “way-making” to translate *dao* 道, which is currently accepted by the Western reader with the understanding of both the usage of the gerund and the Daoist cosmology. They translate the first sentence as “Way-making (*dao*) that can be put into words is not really way-making (*dao*). And naming that can assign fixed reference to things is not really naming” (2003). Their translation is in accordance with Daoism in the framework of comparative philosophy, which presents philosophical interpretations and annotations in their introduction and in the translated texts.

Conclusion

The changes of the translation of *dao* 道 shows that the translators have different interpretations and translations of the original text in different periods of time. The translated texts are influenced by the ideology in different interpretative contexts and, somewhat, with the characteristic of the time. The aim of the translation has an impact on the translated texts. The missionaries intended to disseminate Christianity by way of interpreting and translating Chinese classics; the sinologists sometimes were also inclined to the Abrahamic religious system in the process of their translation, though they have a solid foundation of Chinese studies; the comparative philosophers, such as Roger Ames and David Hall, however, returned to the origin of the Chinese tradition in terms of comparative philosophy. When different translations in different periods of time are analyzed, the scroll of the rebirth of *Daodejing* in Anglo-American countries is unfolded. To sum up, the Chinese classics, including *Daodejing* with the wisdom of the Chinese philosophy and culture, go through centuries and across borders because of retranslations in different times, which will not only benefit the Chinese people but the whole world.

Notes and Acknowledgements

Translations of the first sentences in *Daodejing* are from Professor Robin R. Wang at Loyola Marymount University, and I would like to express my sincere gratitude to her.

This paper was supported by the foundation of the Ministry of Education of China (Grant No. 14YJC740005). It was also funded by the China Scholarship Council and Liaoning Planning Office of Philosophy and Social Science (Grant No. L13BYY005).

References

- Ames, R. T. (2011). *Confucian role ethics*. Hong Kong: The Chinese University Press, Honolulu: University of Hawaii Press.
- Ames, R. T., & Hall, D. L. (2003). *Daodejing* “making this life significant”: *A philosophical translation*. New York: the Ballantine Publishing Group.
- Chen, G. (2012). *LaoziJinyiJinzhu (The contemporary interpretation of Laozi)*. Beijing: The Commercial Press.
- Lau, D. C. (2012). *Daodejing*. Beijing: Chinese Foreign Translation Publishing Company Limited.
- Legge, J. (1962). *The sacred books of China: The texts of Taoism*. New York: Dover Publications.
- Waley, A. (1997). *Lao Tzu Tao TeChing (The book of the way and its power)*. Hertfordshire: Wordsworth Classics of World Literature.
- Wang, H. (2009). *An anthology of Chinese masterpieces in English translation*. Beijing: Foreign Language Teaching and Research Press.
- Wang, J., & Zhang, L. (2012). English translation studies of *Daodejing* in China. *Shanghai Journal of Translators*, (1), 19-23.

Scenic Spot Sign Translation in Light of Eco-Translatology – A Case Study of Wuhan

Jun Xiong

School of Foreign Languages, Hubei Engineering University, Xiaogan, China

Email: 263995933@qq.com; xj88888@sohu.com

[Abstract] *Signs in scenic spots are major channels for visitors to learn about the area, and their corresponding appropriate translations are of great significance for promoting the further development of tourism in China. This paper, taking Eco-Translatology as a theoretic basis, applies descriptive and comparative methods, and after the linguistic, cultural and communicative mistranslation data from the signs in scenic spots in Wuhan is classified and analyzed, it is found that Eco-Translatology is more practical and effective in directing signs in scenic spots translation. It is suggested that four techniques (revision, omission, inversion and transliteration plus explanation) are applicable to scenic spot sign translation.*

[Keywords] *scenic spot signs; Chinese-English translation; Eco-Translatology; translation strategies*

Introduction

With China's economic development and the deepening of its reform and opening up, economic and cultural exchanges between China and the rest of the world are gaining momentum. Bilingual Chinese/English scenic spot signs (abbreviated as SSSs hereinafter) are very popular in many cities in China, including Wuhan. They are major channels for foreign visitors to learn about the scenic spots, as well as being their first cultural access to China. The translation of SSSs can, therefore, be considered a special domain since it involves dealing with linguistic, cultural and social features in both languages.

Many scholars have examined Chinese SSSs and their English translations from different perspectives. The issues they have explored mainly fall into the following four aspects – the functions, linguistic features, translation problems and translation strategies (Ko, 2010). When considering SSSs' functions, it is generally believed that they provide information, instruction, reference and warning. With regard to linguistic features, many researchers believe that SSSs are generally concise, straightforward, clear, easy to understand and standardized. The vast majority of SSSs are shorter than or equivalent to a sentence. However, it should be noticed that there are other signs in long text form such as the introductions to attractions that comprise a number of paragraphs. Many problems in Chinese SSSs translation have been identified and classified into certain categories: spelling errors, grammar mistakes, mistranslations, and unclear, distorted or lost meanings. There have been a number of suggestions for resolving these problems, including borrowing or adapting existing SSSs in English, and creating English translations based on the Chinese context (Xiong, 2014, p. 370).

Nevertheless, the research conducted until now is still inadequate in systematizing and standardizing the Chinese SSS translation. Serious problems still exist in many cities, including Wuhan. Wuhan is famous for many historical sites as well as its charming scenery. Successful bilingual SSSs not only give proper information to foreign visitors, but they also enhance the city's image, as well as the international image of China. To build Wuhan into an international city, some unsuccessful translations of SSSs are the most pressing needs to be tackled. This aroused the present researcher's interest, and hence, triggered this research.

This research attempts to investigate translation problems of Wuhan SSSs and to discuss the possible reasons behind them. Eco-Translatology will be referred to for the analysis of translation errors categories and be applied to the discussion of the relevant solutions. The main research questions include: How are the SSSs translation errors in Wuhan categorized? What are the possible reasons that caused these errors and what are the possible solutions? It is hoped that the findings will help explain some phenomena in the translation practice, and therefore, shed some light on translations of similar kinds.

Related Concepts

As this research is discussing the English translation of Chinese SSSs through a case analysis of Wuhan, and the analysis is based on Eco-Translatology, it is necessary to give a brief review on the related concepts before going into the analysis and discussion.

Eco-Translatology

Eco-Translatology is a research orientation developed by Gengshen Hu. It tries to interpret and examine translation from eco-holism, rather than from the perspectives of linguistics, literature, culturology, communication, Skopos, feminism, and ideology, etc. (Hu, & Tao, 2016, p. 123). With neo-ecologicalism as its theoretical foundation, and with metaphorical and literal sense studies as its two research orientations, Eco-Translatology is a newly-emerging eco-paradigm of translation studies from an ecological perspective. The objectives and missions of Eco-Translatology are to explore and expound upon the ecological thinking and ecological connotations in textual ecologies and in translation activities, so as to let eco-reason and eco-principles become the world outlook and methodology to direct all translation actions and translation studies in general (Hu, 2016). It sees translation as being involved in processes of adaptation and selection across cultures, focusing on the integrity of translational ecosystems and the central role of the translator. Its key concepts are “translator-centeredness”, “eco-balance”, “adaptation and selection” and translation as working on “textual transplants”. Since Eco-Translatology differs from other translation study approaches in such aspects as perspective of argumentation, philosophical background, research foci, research methodology, terminology, discourse system, and eco-translation ethics principles, etc. (Hu & Tao, 2016), its “originality” and “novelty” is evident. Hopefully, it may serve as a new point of departure for globalizing the translations and dissemination of the Chinese culture including the SSS translation.

Text

As mentioned above, “Translation as Textual Transplants” is one key concept of Eco-Translatology, and there might be some questions about the linking point of “SSSs” to “texts” because it’s known that there are both short SSSs and others in long text form. *Text*, according to Halliday and Hasan, “is used in linguistics to refer to any passage, spoken or written, of whatever length, that does form a unified whole” (1989, p. 1); (Zhang, 2008). This research will follow Halliday and Hasan’s definition, and consider all publicity materials, including names, titles, public signs, long and short passages, as TEXT as long as they form a unified whole and function in certain context. Therefore, in this research, SSSs in short form (non-textual) and introductory texts, which are viewed as “texts”, will be analyzed.

Chinese SSS Translation Based on Eco-Translatology: Case Analysis

The following discussion will concentrate on the issues in the translation of Chinese SSSs by taking Wuhan as a case analysis.

According to Hu, the criteria of translation not only requires faithfulness to the “source text” and it must be appealing to “readers”, but on the basis of maintaining textual ecology, the Holistic Degree of Adaptation and Selection in order to make the target text “survive/thrive” in the new linguistic, cultural and communicative ecology. Generally speaking, the holistic degree of adaptation and selection is positively correlated with a TT’s degree of “selective adaptation” and “adaptive selection”. The optimal translation is, hence, comparatively speaking, one of the highest “holistic degrees of adaptation and selection” (Hu, 2016). Namely, translation is involved in three-dimensional transformation, mainly in linguistic, cultural and communicative dimensions. And successful translations require adaptation to two different translational ecosystems and selections adapting to them guided by the three-dimensional transformation, otherwise translation errors often arise. Through the author’s field survey, most C-E translations of Wuhan SSSs are successful, yet there still exists some errors which should be figured out and amended. Based on the pictures collected and analyzed by the author, the errors can be classified into three categories: errors in linguistics, culture, and communicative dimensions, which will be discussed in the following section.

Translation errors

Errors in linguistic dimension. Errors in linguistic dimension mainly take place at the lexical and syntactic levels because of the carelessness or proficiency of translators. Precision on the linguistic level is considered the most basic demand for translation. Otherwise, the target texts will fail to achieve their translational ecosystems. These errors can be recognized easily which may leave foreign visitors with a very bad impression and even damage the image of China. Graphological errors are the most typical, such as “娱乐中心” (“Enter Tainment”). Misspellings are noticeable. For example, “饭店” is translated into “Restauraut”.

Grammatical errors and nonstandard use of English also lead to errors in the linguistic dimension (see Pictures 1 and 2). In Picture 2, besides the graphological errors (楚波亭 “Chubo pavilion”), there are two other errors. First, “contribution” is a grammatical error in its singular form, and it is better in its plural form “contributions”, so as to express people’s great admiration for the Great Yu. Secondly, the translation for “治水 (preventing floods by water control)” and “暖亭 (a warming pavilion)” are mechanical translations according to the transformation in the linguistic dimension, which may leave foreign visitors puzzled. The suggested translations should be “flood water prevention and control” and “a pavilion with walls, doors and windows”, respectively.



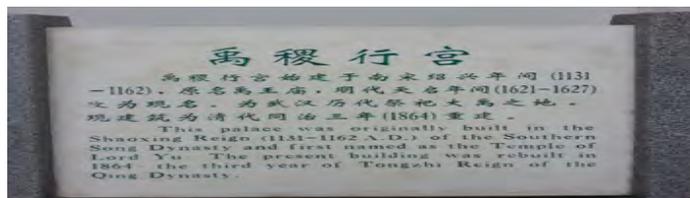
Picture 1.



Picture 2.

Picture 1 is taken in Wuhan East Lake, which is a stiff translation, as well as “Chinglish”. Generally speaking, the Chinglish appears due to the translators’ shortage of knowledge, incompetence and the fact that Chinese people would often be influenced by Chinese thinking patterns. For foreign visitors, tis Chinglish can be quite misleading. Besides a grammatical error, the English translation is against the idiomatic expression and then matches unsuitably with its eco-environment. Considering the concept that “keep the transplanted living things alive” and this sign tells visitors not to damage the waterfowl, so “Please be friendly with waterfowl” would be better and enough.

Errors in cultural dimension. As translation is a way of exchanging cultures, cultural dimension plays an important role in evaluating a target text. Errors in cultural dimension are usually caused by ignoring or misunderstanding the cultural connotations of the source text. Translators should avoid misinterpretation of the source text in terms of the original language’s culture, and should think over the whole cultural environment when translating (Hu, 2008b, pp. 1-5). Translators should be conscious of cultural differences when making their adaptive selections. They should also realize that translation is a communicative process of cross-culture and cross-language. What’s more, they should pay more attention to the culture differences which may naturally result in different explanations or understandings of a same concept. People with different cultural backgrounds may have a completely different understanding of a word. Translators cannot ignore the associative meanings of words in translating the SSSs. For example, “精神文明示范单位” is translated into “Civilized Unit”. But “Civilized” can be easily associated with the meaning of “evolution process from barbarism to civilization” by English native speakers. However, in China, people generally regard “精神文明示范单位” as units which are models for other units to follow because of performing excellently. “Civilized Unit” will make foreign visitors completely confused. Thus, the correct translation should be “Model Unit”. The lack of background of history will also lead to errors in cultural dimension (see Picture 3 below).



Picture 3.

Chinese: 禹稷行宫始建于南宋绍兴年间 (1131-1162), 原名为禹王庙, 明代天启年间 (1621-1627) 改为现名。为武汉历代祭祀大禹之地。现建筑为清代同治三年 (1864) 重建。

English: This palace was originally built in the Shaoxing Reign (1131-1162 A.D.) of the Southern Song Dynasty and first named as the Temple of Lord Yu. The present building was rebuilt in 1864, the third year of the Tongzhi Reign of the Qing Dynasy.

It was taken in Qing Chuan Pavilion. According to transformation in linguistic, cultural and communicative dimensions, the translation is a relatively good one; but there is still a minor error according to transformation in the cultural dimension; that is, the translation of “禹稷行宫”. Since this SSS specially serves to introduce the history of “禹稷行宫”, if it is translated into “this palace”, it would miss conveying the cultural connotations to the target readers as a whole, so we need to add the

annotation “(the house of Yu and Ji, great men at their times)” after “this palace” in order to accurately convey the history of “禹稷行宮”.

Errors in communicative dimension. Errors in the communicative dimension lie in the fact that the translators have not paid attention to the communicative intentions in the source text and can't take into account the cognitive environment and the target readers' responses to different information according to the function of the SSSs translation, based on adaptation to the different translational ecosystems. Translation serves the purpose of transforming languages for culture exchange. But its final goal is to help smoothly communicate with each other, between people in different countries. Therefore, though all the three dimensions, namely, linguistic, cultural and communicative dimension, need to be considered, factors at the communicative level deserve more attention. When translating, translators should firstly select proper codes to conform to the communicative intention. The main form of errors in communicative dimension is mechanical translation which is a direct word replacement or the missing of connotative meanings of the words, which will lead to foreign visitors' misunderstandings. For example, if the directing sign “老人免费” (Picture 4) is translated into “Old People Free”, it would not conform to the cognitive psychology in western culture for it would offend foreign visitors since in China “老” implies rich experience, an influential position and being respected, while in western countries “old” refers to uselessness. Thus, this may show discrimination to older foreign visitors. The suggested version may be “Senior Citizens Free”, which is in conformity with the thinking and expressing habits of foreign visitors.



Picture 4.



Picture 5.

Picture 5 (taken at the Chutian Tower), “warning overhead obstacles” is a typical mechanical translation. This SSS is to warn visitors to be careful when they are going upstairs. This version may mislead the foreign visitors, because on one hand, generally speaking, foreigners never express this same meaning in this way, and on the other hand, it might give foreign visitors a misunderstanding that they should pay more attention to the things overhead but not their heads, which is not consistent with the source text. When translating, translators should analyze the situational eco-environment carefully and take all related factors into consideration. “Watch your Head” would better conform to the eco-environment.

Discussion

The analysis in the previous section shows that, in terms of translation problems, Wuhan SSSs share some problems with those in other cities, such as errors in the linguistic, cultural and communicative dimensions. Most of these mistranslations are mainly caused by the poor English levels of translators and their ignorance of translating norms and translating strategies. All of these problems can be resolved in light of Eco-Translatology by adopting proper strategies. The translation data collected by the author indicate that many SSSs are translated literally, in an attempt to reproduce all of the meanings contained in the Chinese text. Statistically, of the 45 successful SSSs, 30 (67%) use literal translation, 11 (24.4%) use semi-literal and semi-transliteration, and the others use free translation. It can, therefore, be concluded that literal translation is the preferred strategy in SSSs translation, transliteration and free translation are

also workable. Free translation is not limited to the original form or meaning of the source text, but consistent to the function of the original. In other words, the directing norm is three-dimensional transformation equivalence, but not literal equivalence, so as to achieve the same purpose; “Translation is regarded as eco-balance, as adaptation and selection through naturalizing or greening the translation to re-construct target-text eco-environments in which the transplanted living things can survive and long live” (Hu, 2016). A large variety of strategies belong to free translation, for instance, addition, omission and rewriting (the reconstruction of target-text eco-environments).

Conclusion

This paper has examined the mistranslation data from Wuhan SSSs. Taking Eco-Translatology as the framework, with errors data in the linguistic, cultural and communicative dimensions from Wuhan SSSs classified and analyzed, it is found out that Eco-Translatology is more practical and effective in directing SSSs translation. Three strategies can be developed for Chinese SSSs translation: transliteration, literal translation and free translation, among which literal translation is the preferred strategy most of the time and free translation may apply addition, omission and rewriting techniques. Four techniques (revision, omission, inversion and transliteration plus explanation) are applicable to the SSSs translation in the three-dimensional transformation.

References

- Hu, G. (2004). *An approach to translation as adaptation and selection*. Wuhan: Hubei Education Press.
- Hu, G., & Tao, Y. (2016). Eco-Translatology: A new paradigm of eco-translation* – A comparative study on approaches to translation Studies, *T & I Review*, 6, 115-132. Retrieved from http://kisseng.kstudy.com/journal/thesis_name.asp?tname=kiss2002&key=3450931.
- Hu, G. (2016). Globalizing Chinese cultural classics in the Light of eco-translatology, Paper presented at the 11th Midwest China Symposium on Translation Theory and Pedagogy and the international Forum on Translation Studies, Jingzhou, China, October 14-16.
- Hu, G. (2008). On translation theory based on terminology – Overview of translation adaptive selection theory. *Shanghai Journal of Translators*, (2)b, 1-5. Retrieved from https://en.wikipedia.org/wiki/Translation_studies.
- Ko, L. (2010). Chinese-English translation of public signs for tourism. *Journal of Specialized Translation*, 13, 111-123. Retrieved from <https://espace.library.uq.edu.au/view/UQ:207716>.
- Xiong, J. (2014). Functionalist approaches to English translation of Chinese public signs. In *Man vs. Machine? Proceedings of FIT XXth Conference*, Berlin: BDÜ Fachverlag, 369-378.
- Zhang, M. (2008). Cultural access to Macau – On translations for Macau world heritage. Paper presented at *FIT 18th World Congress*, Shanghai, China, August 4-7.

The Translation of the Names of Foreign Movies and Example Analysis

Kang Youjin, and Lei Min

School of Foreign Language, Wuhan University of Science and Technology, Wuhan, China

Email: 13237176675@163.com

[Abstract] The names of movies have some unique language characteristics that are different from other common texts. They are flexible and innovative; thus, the translation of the names of foreign movies requires translators to follow some rules and instructions. The names of foreign movies are often very simple and easily understood, and include many hidden cultural background and ethnic characteristics. During the translation process, the translation not only needs to meet the demands of the audience knowing the culture and the theme of the movie, which means the audience can understand the main idea of the movies according to the translated names. Meanwhile, the translation needs to express the hidden cultural background to the audience and try to reach its aesthetic values. These two issues are equally important. This paper combines specific examples with their respective translation methods, trying to sum up some experience and some problems that deserve our attention.

[Keywords] names of movies; cultural background; translation method; aesthetics value

Introduction

A movie is an important part of our life and is, also, a significant way to broadcast our own culture. Its influence is propounding and everlasting. However, because of the differences of culture, if Western culture wants to attract Chinese audiences and broaden its impact, it must have a good Chinese name. Thus, the translation of movie names must be well-planned and refined, which can cover the content of movie (Liang, Hu, & Li, 2006). From the perspective of translation standards, the translation should reach the standards of “Faithfulness, expressiveness and elegance.” “Faithfulness” means that the translation should be faithful to the original text. “Expressiveness” means the translation should be coherent without any mistakes. “Elegance” means the language of the translation should be beautiful and elegant, which makes the translation very vivid and impressive. Translators should take these standards into account, using different methods of translation, like literal translation, free translation, and transliteration. Translation should express the meaning and the theme of the original text, as well as achieve its aesthetics and commercial value.

Literature Review

There are many scholars that use various perspectives to discuss this topic. He Ying (2001) agrees that we should use the principle of functional equivalence to comment on the translation of the names of foreign movies. She thinks that the translations of names should not be asked to reach the equivalence between words; instead, the translation should reach the equivalence between two different languages and cultures. In other words, the readers can understand the meaning regardless of totally different cultural backgrounds. Li Qun (2002) thinks that when translating the names of movies, we may obey the principle of fidelity. He considers that the translators should be responsible for their translation. It is their duty to explain why they translate in this way. Zhang Xiaoge (2005) proposes appreciation of the translation of movies by taking the cultural differences into account. She believes that different cultural backgrounds may result in different understanding; thus, the translations may be different, as well. Maybe the same word could have opposite meanings in two cultures. So, it is necessary to take the cultural differences into account when translating

the name of movies. There are also other famous scholars who have focused on this issue and hold various opinions and ideas. All of these thoughts are of great value.

The Characteristics of Names of Movies

Because the names of movies need to cover the content of the movies as much as possible and show its commercial and aesthetic values, they may have these following characteristics:

Short and concise. Limited by the real conditions and environment, the name of a movie should highly conclude the movie's content; thus, it often uses some simple and concise words. The name is often composed of a few words, even one word. That is why some translated versions cannot express the theme of the movie itself. When seeing some improper translations, the audience may get confused and not be able to figure out what the movie is talking about, like translating "Three Idiots" into 《三傻大闹宝莱坞》 (San Sha Da Nao Bollywood); actually, the entire movie has nothing to do with Bollywood, so this version may lead to people's misunderstanding. In addition, the three characters in this movie are not idiots at all. Instead, they are very brave and dare to challenge some outdated rules. However, the audience is unable to get this message just from this name.

Easy to understand. Because audiences are usually composed of common people, the use of words in translation cannot be very difficult to understand, nor should they use difficult professional words. On most occasions, translators will choose words that are easy to understand, like the famous work of the master of suspense, Alfred Hitchcock, *Suspicion*. This single word directly shows the theme of movie, which makes the audience know that the movie is mainly about suspicion.

Attractive. Because of economic globalization and commercialization, the commercial elements of movies are more and more important. Thus, when considering the name of the movie, we should pay more attention to its ticket box value, namely commercial values; otherwise, we may not profit from the movie. In order to achieve an ideal commercial value, the name must be very attractive and eye-catching, which can appeal to people's interests. Only in this way can we achieve its commercial values. So, when translating the name of movies, we should try our best to sustain its attractive points and stimulate the audience's willingness to watch movies.

Therefore, translators should combine these three elements together during the translation. Here, we can use some necessary translation methods and skills to achieve this goal.

Introduction of Translation Methods and Classification

When speaking of translation methods, people naturally think of literal translation and free translation (Chen, 2011, p. 27). Mao Dun (1896-1981) once said, "I think literal translation means that translators shouldn't break the original flavor of the text, which can express the authors' intention" (1984, p. 17). Zhu Guangqian (1897-1986) has different views: "Literal translation means that we should follow the structure of original text. We cannot even change the order of each word" (Zhu, G., 1984). Nowadays, we may call these two ways "foreignization" and "domestication". Generally speaking, foreignization requires translation to be close to the author's native language, using its ways of expression to convey its own ideas and views. Domestication is the opposite, requiring translators to be close to the reader's language to convey the original meaning (Chen, H., 2011).

Of course, besides these two methods, there are many other classifications of translation methods. For example:

1. Conversion, which means changing the modes of words, is often used in many situations. It can break the limits of the context and sentence structures such as changing nouns into verbs and adjectives into adverbs.
2. Addition and deletion: These methods can make meanings clearer and the sentence structure more coherent. Addition includes adding some extra words to the original text according to the cultural and language background.
3. Abstract and specific: Western people like abstract thinking patterns, while Chinese people are fond of specific thinking patterns. In other words, we may not find some words that are totally equal with English words. There exist many abstract words in English, so we need to convert these words to words that make the translation more fluent and more distinct.
4. Transition and alternative: In this situation, the translators can change words into different words based on the original meaning (Chen, H., 2011).

Research Method

In this paper, the author conducts a contrast analysis between the original names with their translated names, combing specific translation methods. The contrast analysis between the original name and the translated name of movies may be based on the following kinds of methods.

Literal Translation

Original name: *Roman Holiday*; Translated name: 罗马假日 (Luo Ma Jia Ri in Pinyin). *Roman Holiday* was shot in 1953 and described a romantic love story between a European princess, Audrey Hepburn, and an American reporter, Gregory Peck, in Rome over just one day. The most impressive moment in the movie was that the princess could be an innocent and naive girl, wandering in the streets in Rome. She got rid of the bonds of her identification, and she could do whatever she wanted. When she asked a barber to cut her hair short, the barber thought her request was unreasonable, and the barber finally found that her decision was totally a surprise. The princess with short hair seems to be much freer and lovely. According to the movie content, the translator translated “Roman Holiday” into “Luo Ma Jia Ri” (in Chinese “罗马假日”) directly. This holiday not only means the time that the princess spent in Rome, but also the holiday in her heart and her spirit. To some extent, she was set free from her position and became naive again. As A. H. Weiler said, “It is a contrived fable but a bittersweet legend with laughs that leaves the spirits soaring” (1953). This literal translation uses a pun to strengthen its artistic effects. Also, this version fully draws the audience’s attention because people may be curious about what happened during such a short holiday. This version properly follows the rules of the name of movies, namely being short, concise and attractive. However, some translators translated it into “金枝玉叶” (Jin Zhi Yu Ye in Pinyin – a four-character word in Chinese), which is worse than the former version considering the translation standards. The audience may consider it has nothing to do with the movie.

Original name: *The Sound of Music*; Translated name: 音乐之声 (Yin Yue Zhi Sheng in Pinyin). The story in this movie took place in 1938; a young lady named Maria goes to a military officer’s home and becomes a tutor to his children. She devotes herself to teaching the kids, letting the kids grow and develop in a natural environment. The officer was touched by her behavior. During this time, the Second World War broke out, the officer refused to serve the Nazis, and he and his family escaped from the control of Nazis successfully during a song contest. The heroine in this movie is very outstanding. She is kind, warm-hearted, and has a sense of conscience. Her appearance lets us see the most generous love in life, as

well her pursuit for life. We also notice her carefulness and love for those strangers. When watching this movie, we find that the movie is mainly about music – no matter the urgent or happy moments, the hero would sing a touching song. The “music” in the name not only means the song, but also a piece of music composed by her love and kindness. The “sound” is actually from her inner heart rather than her mouth. So, the translator translated the name into “音乐之声” which is a pun. The name also has some aesthetic values.

Free Translation

Original name: *The Pursuit of Happiness*; **Translated name:** 当幸福来敲门 (**Dang Xing Fu Lai Qiao Men in Pinyin**). People often think that “pursuit” means chasing for something, so we could just translate the name into “Chasing for Happiness” directly, but this version “当幸福来敲门” is better than the former one. This movie mainly talks about a salesman who finally become a successful businessman after experiencing many struggles and difficulties. During his struggles, he was once misunderstood by his family and looked down upon by his employer. He even had to stay in a restroom in a subway station overnight. The movie tells us that happiness and fortune will not just drop on you and that you should fight and struggle for them. When you are hunting for the happiness, you should work hard for it. Although it may not come as you wished, as long as you stick to chasing for it, it will knock upon your door some day in the future. Just like Micheael Sragow said, “The tough beauty of the picture is that it lets each viewer weigh the costs and benefits to Grandeur. It’s a genuinely transporting inspirational movie because it’s also a cautionary tale. It doesn’t downplay the hero’s occasional clumsiness or pigheadedness” (2006). We notice that the movie spelled “Happiness” into “Happiness.” This comes from the plot in the movie; the man pointed to the wrongly spelled word “happiness” on the wall and said, “There is no Y (why) in happiness, it’s an I.. If we just directly translate the name into “Chasing for Happiness,” it can’t convey its deep meaning. While “当幸福来敲门” doesn’t include the “I,” those people who are chasing for happiness do. This version aims to tell audience that as long as you hold on to your pursuit, it will finally find you. This version strictly conveys the original meaning of the movie, reaching the “Faithfulness” aspect and so leaves a deep impression on the audience.

Original name: *Forrest Gump*; **Translation name:** 《阿甘正传》 (**A Gan Zheng Zhuan in Pinyin**). This movie described how a country boy named Forrest Gump with a low IQ of only 75 finally achieved some impossible goals. The hero in this movie, Gump, was different from normal people. He could hardly take care of himself; the only thing he knew was just running. However, his life was not just about running, he always held a positive attitude towards life. His several successes let us realize that success is not as difficult as we think it is; the key point is how we define “success”. Maybe in Gump’s eyes, a successful stand-up position just means a success. Just like James Berardinelli said, “Passionate and magical, Forrest Gump is a tonic for the weary of spirit” (1994). Although the whole movie is mainly about Gump, if we just translate it into Forest Gump, it may lose a positive color and a legendary style. So, the translators translate it into 《阿甘正传》. This name uses the language style of Lu Xun’s famous work, 《阿 Q 正传》, which sounds a little humorous. This book also tells us a legendary story about a man named “阿 Q”. We call Gump as “阿甘”, which obeys the image in the movie. At the same time, it shortens the distance between the audience and the main character; the audience seems to chat with this little boy face-to-face. However, the reality of the story needs to be testified to: we translate it into “正传”, which is mysterious. Compared with the original name, this version is much more oral and concise. A name can express the soul of the movie, which is very exquisite.

Because of the cultural differences between two cultures, we mainly use free translation, like translating *Waterloo Bridge* into 《魂断蓝桥》(Hun Duan Lan Qiao in Pinyin), *Gone with The Wind* into 《乱世佳人》(Luan Shi Jia Ren in Pinyin) and *Ghost* into 《人鬼情未了》(Ren Gui Qing Wei Liao in Pinyin)

Other Translation Methods and Example Analysis

Original name: *Random Harvest*; Translated name: 《鸳梦重温》(Yuan Meng Chong Wen in Pinyin). This method is the best way of expression because it fully shows translators' intelligence and alert commercial senses. This method not only includes the original theme and metaphor, more importantly, it uses the inclusiveness of Chinese. It tells us about a soldier who lost all his memory after the World War and stayed in the hospital. He even didn't know who he was; people around him called him Smith. One day, he met a dancer named Debra. They fell in love gradually and soon got married. He devoted himself to writing. One day he found his memory just because of an accident, but, he forgot everything about Debra. He came back to London and became a businessman. However, Debra was badly ill, and she had no choice but to come back to the stage. She spared no effort to come back to find Charles. One day, Charles came to the place by chance where they used to live, and then he remembered everything that had happened before. Finally, they hug each other tightly.

When translating this name, the translator uses four-character words in *The Book of Songs*. The Chinese audience is familiar with this Chinese version, and this name is easy to memorize. Besides, Mandarin duck has a special meaning in China because they always show up in couples. Once they mate with each other, they will never abandon the other. Just like these two characters in this movie, although they have experienced many difficulties and obstacles, they still care for each other. It used its Chinese cultural background to express the theme of this movie, which is the persistence of your mate.

Original name: *Gone with the Wind*; Translated name: 乱世佳人 (Luan Shi Jia Ren in Pinyin). At first sight, many readers may think that the English name has nothing to do with the Chinese name. This movie was shot according to the novel. It told a story about a woman and how she struggled in such a messy world. During this period, she was lost because of jealousy. The main character Scarlett fell in love with Rhett, however, refused her. In order to get revenge, she married a man she didn't love and suffered a lot during her life. The English version tried to indicate that Scarlett's life was very unstable. She was moving and swaying like the wind. She went everywhere she wanted to. The Chinese version tried to emphasize the persons, especially the women characters in the movie. Compared with the male characters in the movie, Scarlett was the more outstanding and attractive. They overcame many difficulties and lived strongly in life in the war. These two versions focus on different points. The English version is much more abstract and poetic. It uses metaphor to prove characters' fate, while the Chinese version is much more obvious. It shows the time period and the main roles in this movie. The audience can guess the main plot based on this version.

Conclusion

According to the above contrast analysis, we found that when translating this kind of text, we should combine different translation methods. Sometimes, we can break the limitations of the original text and combine an audience's cultural and language background to achieve its commercial and cultural values as much as possible. However, we need to control the title within a range; we can't ignore the theme and content of the movie. I believe with the process of globalization of the movie market, the translation of

movie names would be novel and attractive. We can also use these methods in other texts, especially some non-literal texts, to create some new versions that will write a new chapter in translation field.

References

- Berardinelli, J. (1994). *Reelviews*.
- Chen, H. (2011). *A new coursebook on Chinese-English translation*. Shanghai: Shanghai Foreign Language Education Press, 27, 56-60.
- He, Y. (2001). The theory and methods of the translation of names of movies. *Foreign Language Education*, 22(1), 56-60.
- Li, Q. (2002). The overturn of the “fidelity” in the translation of names: The current situation and theory basis of the translation of names of movies. *Journal of Beijing International Studies University*, May 2002, 41-43.
- Liang, X., Hu, Ji., & Liu, Y. (2006). The analysis of the strategies of the translation methods in the names of movies. *The Review of Movies*, 2006, 59.
- Mao, D. (1984). The communication of translation. *The Translation Communication*, (Ed.), 17.
- Sragow, M. (2006). *Baltimore Sun*.
- Weiler, A. H. (28 August 1953). Movie review. 'Roman Holiday' at Music Hall Is modern fairy tale starring Peck and Audrey Hepburn. *The New York Times*.
- Zhang, X. (2005). The translation of names of movies under the differences between cultures. *Journal of Shangcha Railway College*, 6(3), 179-180.
- Zhu, G. (1984). *The communication of translation*. The Translation Communication, (Ed), 362.

Translation Project Management Based on a Database

Hou Yanan

School of Foreign Languages, Dalian Jiaotong University, Dalian, China

Email: hynynh@163.com

[Abstract] A translation project is an increasingly popular mode of translation event in today's translation market, which suggests that it is necessary for professional translators to develop good project sense and project management skills. For personnel management, process management is an essential skill. To a large extent, efficient process management is the key to successful quality control. In this paper, by means of a personnel management database system and electronic display board system, a comprehensive description of the translation project management process is given. The whole process is divided into three stages of pre-translation, translation, and post-translation. The purpose of this paper is to achieve successful quality control through effective process management using the concept of project management and to provide guidance for better supplementation of translation projects in the future.

[Keywords] process management system; quality control; database system; electronic display board

Introduction

Translation in modern society is increasingly becoming an interdisciplinary comprehensive skill, a service industry that includes language transformation, information processing, and professional background knowledge. There has been a geometric surge in translation content, translation progress in an increasingly tense, large number of professional terms, a vast number of interpreters, all kinds of electronic tools, and rising quality requirements, all of which greatly bring the difficulty in the translation project completion and various new risks to translation. Therefore, the translation project management is becoming indispensable in translation activities, especially in localization (Shao Min, 2012). In the modern language services market, translation often appears as a large, complex localization project, and its objective usually includes software, websites, video games, multimedia documents, database, etc. Localization refers to “a process in which products or services of language materials, procedures, packaging solutions user interface from customers are translated and adapted in a different language and culture, so as to adapt to the market demand for specific countries and region” (Song, 2016). Large localization projects require the collaboration of engineering technicians (programmers, artists, etc.), translators (full-time interpreters and freelance translators), editors, proofreading workers, project managers, etc. This process not only involves the various symbolic elements (text, picture, sound, etc.), but also the need for project management, including quality management, schedule management, cost management, human resource management, language asset management, risk management, etc. At present, the core functions of various language service enterprises (translation companies, and localization companies, etc.) are translation project management (Guan, 2012).

Nowadays, most translation teams are loosely organized, and the personal arbitrariness of translation activities has greatly affected cost control and management of translation. The translation team urgently needs to integrate advanced production management ideas under current production modes. Based on enterprise information, before translating, a comprehensive information database of translators is established, and reasonable personnel allocation is conducted according to the information in the translation task and the translator's database. A translation standard and key word standard are set up. In translating,

effective control of the translating process is required. After translating, a reasonable cost analysis and summary are needed. In this paper, how to control and process the translation by means of the system and how to use effective technical tools to help translation enterprises obtain competitive advantages and profits are discussed.

The goal of translation in the human resource management information system is that, according to the principle and method of management information system, the whole process of daily personnel management and business can be supported, daily human resources and work process of the translation team can be managed and applied, the work efficiency can be improved, and the systematization, standardization, and automation of personnel resource management can be realized.

System Design

The main task of design stage in the management information system is as follows: from the overall goal of the management information system, according to the requirements of system logic model's function on the system analysis stage, under the conditions of economy, technology and operation environment, the general structure of the system, and the technical scheme of each component are determined. When reasonable hardware and software for computer and communications equipment are selected and a system implementation plan is put forward, the realization of the overall goals is ensured. The purpose is to transform the system's logic scheme, which reflects the needs of the user information in a physical (technical) scheme that can be implemented based on the computer and communication system. Therefore, the environment of the system design becomes the combination of management environment and technical environment, which makes up the important characteristics of the system design.

System Database Design

The database design is a key to the success of the management information system development, so a suitable database for the management information system is very important. The database management system chosen by this system is Microsoft SQL Server, which is installed on the Server and forms the database server (Sun, 2012).

Entities Involved in the System

The main entities involved in this system and their attributes are the following:

Job {job code, job name} business_recode

Position {position code, position title, full-time or not} post_code

Dept_code, dept_name, classification_code

Education background_code, education background code

Major code, major name, major_recode

Work experience {serial number, employee code, employee name, working years, work unit, total amount of translation, translation quality rating} work_experience

Employee {coding, employee name, pinyin code, gender, physical condition, political affiliation, nationality, date of birth, Education background, wage qualification code, professional logo, post code, address...} personnel

System Entity-Relationship Diagram

The entity-relationship (E-R) diagram is used in this system to describe the conceptual model of the system. The E-R diagram consists of three parts, entity (rectangle), attribute (ellipse), and relationship (diamond).

The entities, their property graphs, and their associated diagrams are shown in Figures 1 and 2 (C.T. Date, 2014).

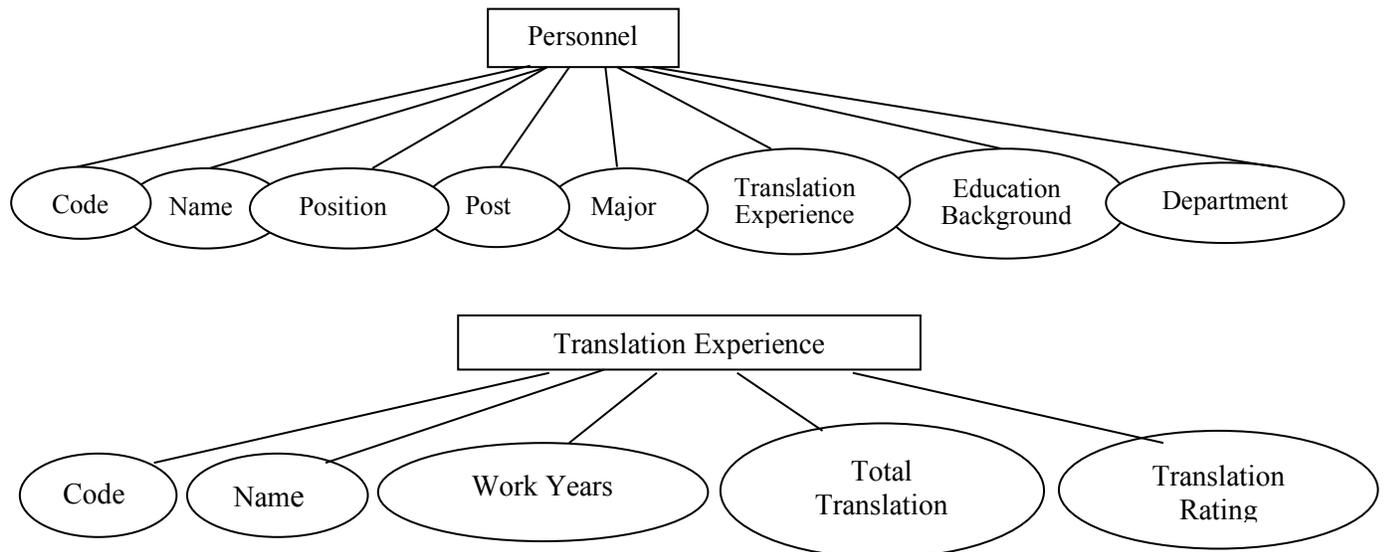


Figure 1. Translation Team Human Resource Management System Entity and its Property Graph

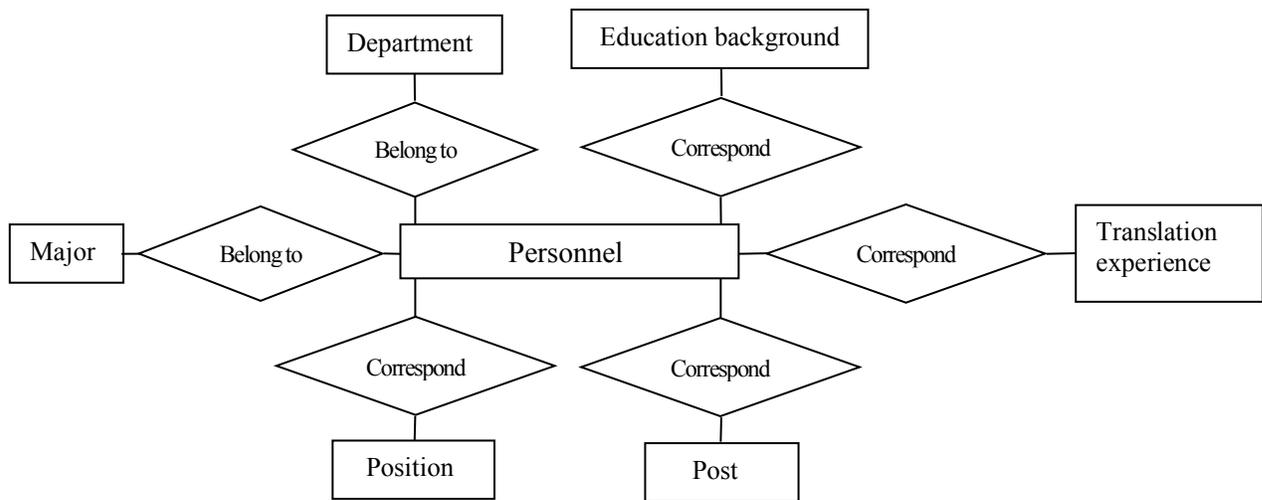


Figure 2. Associated Diagrams

Physical Design of Database

Name of database and table. The database name of the human resource management information system is database. Table names and character identifiers in the database are as shown in Table 1.

Table structure design. Several major database table structure designs are listed, as shown in Table 2.

Table 1. Database Table Name and Character Identification

Number	Table Name	Character Identifier
1	Personnel coding table	Personnel
2	Employment table	Engage
3	Educational background table	School age
4	Translation statistics table	
5	Translation quality examination table	
6	Work experience table	Work experience

Table 2. Employment Table (engage)

Field Code	Field Name	Type	Width	Empty or Not
engage_id	serial number	char	10	no
person_id	personnel numbers	char	4	yes
gradational	title level	char	20	yes
engage_date	employment time	date time		yes
mature_date	employment expiration time	date time		yes
person_name	staff name	char	20	yes

The human resource management information system is a new human resource management model based on advanced software and hardware with high speed and large capacity. The system goal is to reduce costs and improve the efficiency and the staff service pattern through a centralized database, automatic processing information, employee self-service, outsourcing, and service sharing.

Application of a Management Information System

In this part, the translation progress management and the implementation of translation quality control in the translation project based on a database are described according to the three stages of the above.

Pre-Translation

Preparation before translation plays an important role in the development of translation projects, which includes not only the preparation before the translation, but also adjustments in translation. Generally speaking, 20% of the time and effort invested in the planning stage may affect 80% of the success or failure of the project (Wang, C., 2013). Therefore, all operational arrangements should be as detailed as possible during this stage. According to the work decomposition structure, work before translating can be translated into the following six parts: specific customer requirements, team building and division of labor, the source language text analysis and translation principles formulating, terminology, bilingual material preparation, and translation schedule. The implementation of project operation process management in this phase is a good prerequisite for effective control of translation quality.

Identifying Customer Requirements

In the early stage of preparation, the project manager should truly understand the customer's requirements and identify the objectives of the project. If the project manager does not investigate the customer demand and lacks understanding of the related areas of the project, the late period can be affected significantly, although the early period of the project implementation might not be affected temporarily. Therefore, it is critical to identify the real demand of customers for the quality of translation (Wang, H., 2012).

Team Building and Division of Labour

It is important to identify the tasks and roles of each member in the translation project team because the translation project team is set up for translation projects and working on the translation goals. The translation project team is usually composed of a translation project management group, interpreters,

editing, proofreading, technical support, and typesetting personnel. With the help of the translator management database, a high-quality project team can be easily organized to ensure the project is completed efficiently.

Source Language Text Analysis

In the source language text analysis, the text type should be analyzed first. Identifying text types is useful for translators, and it can help translators focus on specific requirements and functions of a particular source language and learn more about the nature of the text. In a sense, if the translator cannot identify the text type of the text, the text is untranslatable. Based on the analysis of the text type, the translation group leader or the experienced translator in the database is selected to further analyze the style of the source language and determine the basic translation principles of the text.

Formulation of Translation Principles

Translation principle refers to the principle that must be followed in translation activities. It is the criterion of translation practice and an evaluation of translation work. There are many translation principles, such as Yan Fu's principle that advocated "faithfulness, expressiveness and elegance," and the requirements of Nida's functional equivalence theory to achieve the closest natural equivalent to the original (Wang, H., 2012). According to the different materials, the senior translator in the project determines the specific translation principles suitable for the text to guide the translation work of the whole project team.

Terminology and Bilingual Materials Preparation

Select a representative chapter to be translated by a senior translator in the database, and, then, through language proofreading and professional proofreading, choose the terms from the chapter. Next, those terms are sorted. In this process, it is important to collect the bilingual information relating to the project text and its terminology. The key to bilingual materials preparation is how to identify the quality of the materials. High-quality bilingual materials can improve the quality of translation and are suitable for reference and contrast or directly are used for machine translation and translator training. If the quality of the materials is not the highest, it will affect the normal performance of those translators who have the ability to translate beyond the quality of the materials (Guan, X., 2012).

Translation

The main tasks are translating text. In this phase, the effective control of the translation quality and translation time is crucial because doing so directly relates to the completion of the whole translation work. Therefore, it is necessary to carry out project tracking control management. According to the work decomposition structure, it can be divided into progress tracking and quality control. Through the study of the tracking and control of the whole process of text translation, the translation plan and translation quality can be reflected. Whether or not the plan is reasonable or can be reflected in the process of translation, and then, through feedback, the unreasonable factors of potential problems are corrected and changed (Wang, H., 2012) The operation process management link in this stage is the key to direct control of the quality of translation.

JIT (just in time) real-time management was pioneered by the Toyota Motor Corporation in Japan in the 1950s. After 1972, JIT management was widely used in Japan's automobile and electronics industries. An electronic display board is a kind of management tool that combines display board management with information technology. The hidden information in the file and mind or spot can be revealed through a variety of forms, such as the slogan, status board, charts, and electronic screen, etc., so that anyone can

manage necessary information in time and quickly develop and implement countermeasures. In the course of production, display board management can be used to expose problems. The dynamic self-improvement mechanism can be formed as a result. It is a means of the production process control and production system dynamic self-perfection process control. It makes the customer as the center to control the process and schedule of the production. A management display board is one of the indispensable tools for good spot management. The establishment of an effective and concise electronic display board will help managers obtain accurate production information directly and manage the production line effectively. The information model of the electronic display board configuration is the basis of electronic display board.

Translation management electronic display board								
Refresh time 08:06:30AM								
Material	Chapter	words	translator	Triggering time	progress	sampling time	group leader	manager
172345	010	3k	A15	6/6/2017	70%	4/6/2017	A01	M02
172345	011	4.5k	A16	6/6/2017	60%	3/6/2017	A01	M02
172345	012	1.3k	A16	5/6/2017	0%		A01	M02
171267	001	1.3k	B05	5/6/2017	90%	4/6/2017	B01	M01
171267	002	2k	B05	6/6/2017	20%		B01	M01

Figure 3. Electronic display board

Progress Tracking

Ensuring the normal progress of the project is very important for translation project management. Each team leader should check if translation progress is on time, adopt synchronous control, and compare the actual translation team members' progress with the plan to adjust deviations between timely and input information into the display board system. Electronic display board information will be refreshed regularly, and the project manager can master the project in real time through an electronic display board. Once it finds that the schedule lags behind its tolerance limit, the system triggers an emergency state and responds promptly. The common solution is to redistribute manpower and other resources according to the database of translators, mainly to increase the staff and cost input. Change the activity and follow up quickly, which means that some key activities should start before the end of the previous activity, such as reviewing and translating, are synchronized (Wang, C., & Yan, L., 2013).

Quality Control

At this stage, communication is an important way to ensure the quality of translation. Project organizers should give full attention to the communication between translators and take various measures to ensure smooth progress of the translation work (King, 2015). In the process of the project, the translators keep communicating to solve problems in the translation process, in mutual exchange and discussion, and when asking for help from the group leader and senior translator. Meanwhile, in the process of translation, a periodic meeting is held to summarize the translation. In this way, errors caused by the accumulation of problems are avoided, and work efficiency and the quality of the translation are improved.

Post-Translation

According to work decomposition structure, this phase mainly involves the following four aspects: the translation review, customer feedback, submission, and project summary. It is an effective measure to improve the translation quality.

Translation Review

Select senior translators to form the review group according to the personnel information in the database. The review includes a language review and a professional review. First, the reviewer should check the

omission, mistranslation, inconsistencies in terms and formatting errors, and a revision of the translation style (Guan, X., & Xiong, Q., 2012).

Customer Feedback

When it is done, the translation will be submitted to the customer. The customer will be consulted on the translation, and the translation will be revised according to the customer feedback until the customer is satisfied. This is an important part of post-translation processing and the quality of the translation.

Project Summary

A project summary is needed in time when all the work is done. A backup of all project files, including terms and their translations, is made to provide experience for research and future projects as available resources. Those typical sentences from proofreading and professional terms will be used to train translators whose competence needs to be developed in this project or new translators. When this project is finished, the performance of all project members in the translation project will be summarized, and the level of translation will be adjusted according to the performance.

Conclusion

The cost management methods, such as a translator database, JIT real-time management, electronic display board etc., combined with the translation project, make the translation project management efficient and elaborate on the following two aspects:

1. With the help of the translation personnel database, the complete information of all translators in the translation team can be grasped fully to form a translation team with a reasonable division of labor. The translator level is updated in the database according to the translator's performance on the translation project, objectively reflecting the translators' competence, and a reasonable and dynamic personnel allocation can be obtained.
2. JIT real-time management, an electronic display board, and other technologies make the whole translation process so intuitive and accurate as to guarantee the translation quality.

Therefore, it can be predicted that if these technologies are widely used in translation management and fully exert their potential and utility, great social and economic benefits will be generated.

References

- Date, C. T. (2014). *An introduction to database system*. Beijing: China Power Press.
- Guan, X., & Xiong, Q. (2012). The definition and optimization of translation management process. *Industrial Engineering and Management*, 2, 97-101.
- King. (2015). *Project management*, (p. 1). Nanjing: Nanjing University Press.
- Shao, M. (2012). *The definition and optimization of translation management process*. Shanghai: Shanghai Foreign Studies University.
- Song, J. (2016). Information model of electronic display board configuration, *Machinery and Electronics*, 3, 49-52.
- Sun, H. (2012). *Database design technology (SQL server)*. Beijing: Hope Electronic Publishing House.
- Wang, C., & Yan, L. (2013). Translation project management and professional translator training. *Chinese Translators Journal*, 1, 55-59.
- Wang, H. (2012). The quality management in translation projects. *Journal of Yangtze University*, 10, 101-102.

On the Translation of Color Terms in *A Dream of Red Mansions*

Liu Jinbao

School of Foreign Languages, Anhui University of Technology, China

Email: 3098085307@qq.com; liujinbao@ahut.edu.cn

[Abstract] *Honglouloumeng* is an encyclopedia of Chinese traditional culture. Its characteristics will definitely lead to difficulties in its translation. Color terms are generally culture-specific words. Their rendering in *Honglouloumeng* is noteworthy. This paper focuses on the study of the translation of color terms in the Yangs' version, which will hopefully contribute to future translation studies and practice.

[Keywords] color terms; translation; *A Dream of Red Mansions*

Introduction

Honglouloumeng is an encyclopedia of traditional Chinese culture. The color terms in it portray many aspects of color images, which are so varied and graceful that they contribute greatly to not only the artistic beauty of this novel, but also to the ingenious, and eloquent expressions of emotions, destinies, personalities of the characters and the motif of the story.

According to incomplete statistics, the colors depicted in *Honglouloumeng* amount to more than one hundred (Yang, 2014). Take “red” as an example: red, pink, deep red, crimson, light scarlet, blood red, plum color, copper, scarlet, carmine red, dirty red, cinnabar and so on (Feng, 2008). The number and frequency of the application of color terms far exceed those in other literary works. Color terms are generally culture-specific words. In the translation process of *Honglouloumeng*, the rendering of color terms and color images is noteworthy because, first of all, people in different cultures may have different observations and comprehensions on colors due to their different environments, historical and social backgrounds, aesthetic psychology and literary traditions; second, even the same color may provoke different associations or relate to different images in different cultures (Feng, 2006).

There are two famous complete English versions of *Honglouloumeng*. One is called *A Dream of Red Mansions* by Yang Xianyi and his wife Gladys Yang. The other is *The Story of the Stone* by David Hawkes and his son-in-law John Minford (Chen, & Jiang, 2003). This paper focuses on the study of the translation of color terms in the Yangs' version, and sometimes refers to the Hawkes' version if necessary.

The Categorization of Color Terms in *Honglouloumeng*

The Chinese and English color terms can be generally classified into two categories: the basic color terms and entity color terms. The basic color terms refer to those which can denote the colors of natural things. Entity color terms are, originally, the names of objects in nature. Gradually, these names obtain new senses, for these objects themselves represent certain distinctive colors. Therefore, these entity color terms have dual meanings: the objects and the colors they represent.

Basic color terms play a crucial part in language though they are not numerous, and can be adopted to represent the generalized colors. Compared with the basic color terms, entity color terms are not so frequently used. Nevertheless, they can achieve the following two functions: First, entity color terms represent colors through authentic entities which can make the descriptions more concrete, precise, vivid and expressive; second, they can endow the presentations with association and exaggeration which often implies the attitude, view and feeling of the user.

Basic Color Terms in Honglouloumeng

In both Chinese and English, basic color terms can function as various parts of speech. Let's cite examples in *A Dream of Red Mansions* to analyze the translation of some basic color terms:

昨日黄土陇头送白骨，今宵红灯帐底卧鸳鸯。（第一回）

Yesterday, yellow clay received white bones;

Today, red lanterns light the lovebirds' nest.

The color terms such as “黄土”，“白骨” and “红灯” are literally translated into English and the version is completely equivalent to the source text in meaning and form.

Entity Color Terms in Honglouloumeng

Generally speaking, the word formation of Chinese entity color terms can be summarized as (1) the entity plus corresponding color; (2) the entity plus the character “色”. However, the word formation and usage of English entity color terms are more complicated:

“**Quasi-adjective**”. In the English language, the entity color term is often used as the attributive or complement in a sentence. These entity color terms used as adjectives without suffixes are defined as “quasi-adjectives”. They obtain two parts of speech: both noun and adjective and can be used independently to modify subjects, which is different from Chinese entity color terms. For instance:

昨夜朱楼梦，今宵水国吟。（第五十二回）

Last night I dreamed in a vermilion mansion

Today my songs rise by the sea.

“**The entity color terms**” plus “**the basic color terms**”. This kind of entity color term is formed the same way as the Chinese entity color terms are formed, which functions in two ways. That is, they not only make the colors described more precise and expressive, but also may vivify and specify the abstract colors through the metaphorical associations of the objects.

也打一条桃红，再打一条葱绿。（第三十五回）

Do me one also in peach-pink and another in leek-green.

“桃红” and “葱绿” are literally and faithfully rendered as “peach-pink” and “leek-green” respectively, which shows that the English and Chinese languages share a lot in color descriptions.

“**The entity color terms**” plus “**colored**”. Entity color terms of this sort can only be employed as attributives:

蜜合色棉袄，玫瑰紫二色金银鼠比肩褂，葱黄绫棉裙（第八回）

a honey-colored padded jacket, a rose-red sleeveless jacket lined with brown and snow-weasel fur, and a skirt of leek-yellow silk

“**The color of**” plus “**the entity color terms**”. This kind of entity color terms is often adopted on condition that the color term is rather long.

Color Images in Honglouloumeng

Color terms as well as color images should be properly dealt with in translation of *Honglouloumeng* to convey to English readers their cultural connotations, aesthetic effects and symbolic functions.

Classification of Color Images in Honglouloumeng

Cao Xueqin reproduced various colors in his works and exhibited a particolored panorama through the various color images. Color images in *Honglouloumeng* are briefly classified into two groups:

Color images with definite hue. This group of color terms covers red, green, yellow, white, black, purple, and silver, etc., each of which bears a definite and regular hue. The hue cannot be changed whenever and wherever the color term appears.

红莲绿叶, 五色鸳鸯 (第三十六回)

The lotus flowers were pink, leaves green, and the ducks a medley of colors

琉璃世界白雪红梅 (第四十九回)

White snow and red plum-blossom make the garden entrancing

By means of the definite color terms, the source text author presents a variety of vivid and distinctive color images, which are, in turn, reproduced faithfully in the Yangs' version.

Color images with indefinite hue. The Chinese language bears some peculiar color terms with an indefinite hue which are rarely found in the English language. This group of color images includes *qing* (青), *bi* (碧) and *cang* (苍), which may exhibit different colors, namely, the colors they represent appear rather different in distinct contexts. Let's take *qing* (青) as an example.

Qing in Chinese can contain several colors, as illustrated by the following examples in the Yangs' version:

1. 青峰岭下鬼吟哦 (第五回)
Ghosts are wailing below green maples
2. 竿竿青欲滴 (第十八回)
So green each stem they seem to drip
3. 竟是一位青脸红发的瘟神爷 (第三十九回)
It's a blue-faced and red-haired – the God of Plague.
4. 潮来天地青 (第四十八回)
The tide comes up and the horizon turns blue
5. 好风频借力, 送我上青云 (第七十回)
But lend me strength, good wind
To soar up the azure sky at last
6. 那史湘云却一把青丝拖于枕畔 (第二十一回)
While Xiangyun's black hair had tumbled all over the pillow
7. 或青或紫, 或整或破 (第三十三回)
Black and blue, with every inch bruised or bleeding
8. 青灯古殿人将老 (第五回)
By the dim light of an old shrine she will fade away

In the above-listed examples, *qing* denotes different colors in different contexts. In the first two, *qing* is translated into “green”; in the third and fourth, *qing* means “blue”; in the fifth, “azure”; in the sixth and seventh, “black”; in the eighth, *qing* indicates the dimness of light.

Translation Principles of Color Terms and Color Images in Honglouloumeng

Cao Xueqin was a master in using varied techniques to depict color images. He created vivid painting in different styles, one after another, with color terms and distinctive color images, evoking deep impression

and appreciation among readers. Let's explore the translation principles of color terms and color images in *Honglouloumeng* in some depth, which can be mainly summarized as follows.

Flexible Application of Foreignization and Domestication

Foreignization transfers cultural information of the source text and tries to preserve the same degree of grammatical and lexical peculiarities in the target text as that of the source text; while domestication attempts to render the exact contextual meaning of the original in such a way that both content and language are readily comprehensible and acceptable to the targeted readership (Dang, 2012). We'll go a stage further in analyzing some examples of color terms and color images in the Yangs' and Hawkes' versions.

贾宝玉品茶栊翠庵 刘姥姥醉卧怡红院 (第四十一回)

the Yangs' version: Baoyu Sips Tea in Green Lattice Nunnery

Granny Liu Succumbs to Wine in Happy Red Court

Hawkes' version: Jia Baoyu tastes some superior tea at Green Bower Hermitage

And Grannie Liu samples the sleeping accommodation at Green Delights

“怡红院” is rendered as “Happy Red Court” in the Yangs' version, while as “Green Delights” in Hawkes' version. It can be inferred that the Yangs' version is loyal and faithful to the source text in form and spirit by way of foreignizing translation because the Yangs are fully aware of the significant cultural association and connotation of the color term “红” in the Chinese language. Hawkes, on the other hand, adopts domesticating translation, taking the cultural background and cultural expectation of the English readers into account, since the connotation of “red” in the English language is not compatible with that in the Chinese culture. In other words, “red” in English does not always symbolize happiness and prosperity. Instead, it is more likely to suggest danger, disaster, crime and violence. In comparison, “green”, the symbol of spring, life, youth and vigor, usually arouses the same association as that of “红” in Chinese.

Similarly, “绛芸轩” and “怡红公子” are translated into “Green Delights” and “the Green Boy” in Hawkes' version to produce a target text which is more familiar and accessible to the English readers at the expense of cultural association and connotation of the color term “red” in the source text.

甄士隐详说太虚情 贾雨村归结红楼梦。 (第一百二十回)

the Yangs' version: Zhen Shiyin expounds the illusory realm

Jia Yucun concludes the Dream of Red Mansions

Hawkes' version: Zhen Shiyin Expounds the Nature of Passion and Illusion

And Jia Yucun concludes the Dream of Golden Days

The different translation strategies employed by the Yangs and Hawkes can be further illustrated by this example, in which “红楼梦” is translated into “the Dream of Red Mansions” and “the Dream of Golden Days”, respectively. The Yangs preserve the important color term “红楼” as well as its image to the target text; while Hawkes deliberately erases the word “red” from his version in order not to cause miscomprehension among the English readers who may have little knowledge about its cultural connotation in Chinese, borrowing the commendatory color term “golden” which symbolizes prosperity, happiness and nobility to render it.

Generally speaking, the Yangs' foreignizing strategy is more source language and culture-oriented, while Hawkes' domesticating strategy is more target language and culture-oriented. In translating color terms and color images in *Honglouloumeng*, both foreignization and domestication should be applied flexibly.

For example, in the Yangs' version, the color term “红尘” is translated liberally into “the world of men on earth”, “the world of men”, “mundane dust”, “mankind”, “the variety of this earth” and “this dusty world” other than the rigid translation “red dust” which may hinder the understanding and acceptability of the targeted readers.

Semantic Equivalence

With regard to the rendering of color terms and color images in literary works, the first and foremost concern is to convey the meaning of the original text. In order to better achieve faithfulness of the translated text, the translator needs to profoundly comprehend the actual linguistic context, grasp the principles of translating images and try to reproduce the style and spirit of the source text.

In *Honglouloumeng*, Cao Xueqin managed to apply color images to the narration to create artistic charm and poetic function. Therefore, what actually matters is the transference of the semantic meaning of the color image, rather than the color itself. Take the color term “青” and its translation in the Yangs' version as the example:

屋子里跑出青天来了。(第十六回)

So here comes an impartial judge.

转过花障, 则见青溪前阻。(第十八回)

Skirting round the fence, Baoyu saw a clear stream in front.

青天白日, 这是怎么说。(第十九回)

A find way to carry on in broad daylight.

薛蟠见他面上有些青伤。(第二十六回)

Xue Pan noticed some bruises on his face.

承他青目, 更胜当日。(第六十三回)

In fact she's even kinder to me than before.

绿窗明月在, 青史古人空。(第八十九回)

Green casement and bright moon remain

But the men of old annals are gone.

The color term “青” and its images have different meanings in different contexts. The Yangs concentrate largely on conveying the implied meanings of color images in the original lines, chiefly expressing the semantic content of the source text.

Aesthetic Principle

Literary works call for beauty in sense, form and spirit to achieve the aesthetic effect. Color terms and color images take on major significance in *Honglouloumeng* because they help present cultural messages intertwined with them, highlight the theme of the whole story and further, enhance the aesthetic effect of the great novel. In translation, the aesthetic function of the source text should be retained in the target text, particularly as far as the translation of color terms and images are concerned.

精华欲掩料应难, 影自娟娟魄自寒。

一片砧敲千里白, 半轮鸡唱五更残。

绿蓑江上秋闻笛, 红袖楼头夜倚栏。

博得嫦娥应借问, 缘何不使永团圆!(第四十九回)

*Hard, surely, to hide such splendor,
A form so fair, a spirit so cold, so withdrawn;
Washing-blocks pound in an expanse of white,
Only a crescent is left when cocks crow at dawn;
In green coir cape on the river he listens to autumn fluting,
In red sleeves she leans over her balustrade at night.
Well might the goddess Chang E ask herself,
Why cannot we enjoy endless, perfect delight?*

This poem is composed in a refined, exquisite way which is endowed with several color terms and color images such as “千里白”, “绿蓑” and “红袖”. The author paints a vivid picture of a green coir-caped boy and a red-sleeved girl on a moonlit night. The Yangs’ version not only keeps the color terms and lively images invariant in the target text but also conveys faithfully yearning between lovers to the English readers, thus reproducing the aesthetic function of the source text.

Nevertheless, it cannot be assumed that all the color images are to be retained and reproduced in the target text. For instance:

滴翠亭杨妃戏彩蝶 埋香冢飞燕泣残红 (第二十七回)

the Yangs’ version: Baochai Chases a Butterfly to Dripping Emerald Pavilion

Daiyu Weeps over Fallen Blossom by the Tomb of Flowers

Hawkes’ version: Beauty Perspiring sports with butterflies by the Raindrop Pavilion

And Beauty Suspiring weeps for fallen blossom by the Flowers’ Grave

In the source text, the author creates three color images, namely, the green pavilion, colorful butterflies and red fallen flowers with ample associations and connotations, portraying the vivid setting for the two characters, thus enhancing expressiveness and artistic beauty of the language.

In the Yangs’ version, “滴翠亭” rendered as “Dripping Emerald Pavilion”, which retains the color term “翠”; while in Hawkes’ version, “the Raindrop Pavilion” failed to represent this color image. The other color terms of “彩蝶” and “残红” are omitted in both versions. Although the loss of these color terms in the target text may not affect the conveyance of the semantic meaning, the picturesque beauty of the source text is impaired to some degree.

Conclusion

In summary, color terms and color images are the forceful devices of depicting the settings or scenes and revealing the emotions and feelings of characters. Therefore, we should approach them adequately in translation with flexible application of foreignization and domestication so that faithfulness and aesthetic function of the source text can be achieved.

References

- Chen H., & Jiang, F. (2003). The translation of *Honglouloumeng* into English: A descriptive study. *Chinese Translator Journal*, (5), 46-54.
- Dang, Z. (2012). *A comparative study of the two English versions of Honglouloumeng*, (pp. 77-92). Beijing: Peking University Press.

- Feng, Q. (2006). *On the translation of Hongloumeng*, (pp. 457-466). Shanghai: Shanghai Foreign Language Education Press.
- Feng, Q. (2008). *Translators' style as a product of the native culture*, (pp. 107-124). Shanghai: Shanghai Foreign Language Education Press.
- Yang, L. (2014). How to translate the color term "red" in *The Story of the Stone*. *Studies on A Dream of Red Mansion*, (5), 196-215.

Reconstruction of Meaning in Translation from the Perspective of Cognitive Linguistics

Yang Yanrong

School of Foreign Languages, Shanxi Datong University, Datong, China
Xu Yuanchong Institute of Translation and Comparative Culture, Datong, China
Email: 9yyr@163.com

[Abstract] Cognitive linguists hold that meaning can both be conceptualized and embodied. Based on cognitive linguistics, this paper tries to explore the reconstruction of meaning in translation. It is found that the translator can give play to his subjectivity to reconstruct the meaning in a target text from the dimensions of construal. Meanwhile, factors restricting the translator's subjectivity are also discussed.

[Keywords] meaning; construal; reconstruction; translator's subjectivity

Introduction

According to cognitive linguistics, meaning cannot be transferred directly from one container to another without the intervention of human's cognition (Lakoff, 1980). In this sense, the meaning of language is dynamic and subjective. Since translation is based on the understanding of the meaning, "meaning" should be the focus in studying translation. As a cognitive activity, translation is the process of deconstructing the meaning in an original text and reconstructing the meaning in a target text. Therefore, the translator plays the role of mediator. Only when the translator reconstructs the meaning appropriately can he convey the intention of the original author. The reconstruction of meaning in translation lies in the transfer of construal patterns, which involve scope, background, perspective, prominence, and level of specificity. This paper tries to explain the translator's subjectivity by analyzing the reconstruction of meaning in translation and proposes the elements that constrain the translator's subjectivity.

"Meaning" from View of Cognitive Linguistics

The kernel principle of cognitive linguistics can be expressed as follows: reality-cognition-language. It shows that human beings' cognition plays an important role in the connection of language and reality. Different interpretations of the same "reality" from different cognitive subjects cause different language expressions. So, Sweetser (1990) believes language is shaped by cognition. Therefore, Langacker (1987) proposes that "meaning is conceptualization", implying that language is the result of cognitive processing of the objective world. The subjectivity of cognitive subjects is recognized by such a proposal. People's different cognitions are reflected in the dimensions of "construal", whose definition is that "different humans' power to cognize the same thing or state in different ways" (Langacker, 1987, p. 138). A construal includes five dimensions: scope, perspective, prominence, background, and specificity (Langacker, 1991, p. 4). Lee (2001) supports Langacker by stating that different ways of constructing the world result in different conceptualizations. Wang Yin (2008) thinks that "scope and background" should be categorized into one, and his belief gets the recognition from Langacker.

When different people express the same objective situation with different scope and background knowledge by choosing different perspectives, giving prominence to different contents, and describing the situation in different degrees of specificity, the words they use are totally different. Then, the reconstructed

meanings are different. Therefore, “A is in front of B” is functionally equivalent with “B is behind A”, but they are different in conceptualization. Tan Yesheng (2009) believes that “meaning is a process of negotiation between the writer and the reader through the text, and the meanings of texts are neither completely predetermined nor completely open, but are subject to certain constraints” (p. 7). Conceptualization, which emphasizes that meaning is dynamic and can be construed, is reasonable but has the shortcomings for its overemphasis on subjectivity. Wang Yin (2008), a Chinese professor, modifies Langacker’s “conceptualization” into “embodied conceptualization”. According to Wang’s view, embodiment and interactions should also be considered when explaining the meaning. The shape of meaning comes from the embodiment and experience of the reality, as well as the interaction between subjects and objects (Wang, Y., 2008). Wang Yin’s remedy of “conceptualization” explains the “meaning” in a better way. On one hand, “embodied conceptualization” recognizes the subjectivity of the meaning; on the other hand, it puts forward the constraints on the shape of meaning. Those constraint factors can help to eliminate the fuzziness of language and restrict the indeterminacy of language.

The Reconstruction of Meaning in Translation by Shifting the Construal Patterns

As Goldberg (2013) states, it’s impossible to find two constructions whose forms, functions, and distributions are completely the same between two different languages. Thus, meaning, which is concerned with the four dimensions proposed by Langacker, should be reconstructed in translation rather than be transferred by encoding a message into a signal and sending it to the target language by decoding. In the following part, the author is going to analyze the reconstruction of meaning in translation from four dimensions.

Scope and Background

Scope refers to the relevant experiences concerned with language expressions and conceptual range configuration activated by language expressions. A cognitive subject’s background information, relevant experiences, and conceptual range configuration are necessary to describe the objective situation. Generally speaking, the relevant information shared by the original author and readers are the default in the original text. A writer’s writing is always referring to a certain group of people who are known as his potential readers. Since the potential readers are from the same culture with the writer, the latter would assume, though in most cases unconsciously, that his intended readers share the cultural knowledge with him. As a result, the writer will economize his writing by omitting the shared knowledge and bring out the major points necessary for interpretation and communication. The readers, on the other hand, when coming across the cultural default, can retrieve from their memory the stored information and activate the relevant cultural information so as to get a coherent understanding. The readers from different cultures, however, possess no such knowledge. The default hampers those readers to get the intended and coherent meaning. The translator, in order to express the intention of the original author, has to reconstruct the meaning in target text by shifting the construal patterns. The translator can add the relevant information that is absent in the original text or express the intended meaning explicitly.

Example 1:

The inexperienced goalkeeper was the Achilles’ heel of the team.

那个经验不足的守门员是这个球队致命的弱点。

In the original sentence, “Achilles’ heel” involves the cultural information and conceptual range configuration that can be activated by English readers. According to Greek myth, Achilles was a hero in

the Trojan War. His mother seized him, upside down, by the heel and plunged him into the Styx after his birth. In this way, he could be as strong as steel all over. Every part of his body had been soaked by water except the heel. So, his heel became the only part that was not immune to attack. In a war, a poisoned arrow shot him right on the heel, and he died immediately. Gradually, people who are familiar with the Greek culture will associate Achilles' heel with the meaning of "the weak or vulnerable point that can lead to one's downfall or failure".

Chinese readers, however, are unfamiliar with the Greek myth, so no relevant information can be activated when they read Achilles' heel. Preserving the language form cannot achieve the purpose of conveying the intention of the original author. Therefore, the translator has to change the construal pattern by eliminating the original image of "Achilles' feet."

Perspective

Perspective is the point that the cognitive subject chooses to describe. Talmy (2000) regards the perspective as "the point within a scene at which one conceptually places one's 'mental eye' to look out over the rest of the scene – and characterizes its location, distance away, and mode of deployment" (p. 217). The description of the objective situation from different perspectives may cause different linguistic expressions, resulting in different meanings. In translation, with the change of construal pattern of perspective, the intended meaning can be reconstructed in the target text. English uses more impersonal structures than Chinese does. Therefore, in the process of English-Chinese translation, the impersonal pronoun is always shifted to personal pronoun.

Example 2:

A thought that a passing motorist might stop was dismissed at once.

后来我想到, 也许路过的司机会停下来, 但我随后就打消了这个念头。

In the original sentence, the objective situation was described from the perspective of "a thought"; in its Chinese translation, the situation was described from perspective of "I", which complies with the conventional Chinese expression.

Generally speaking, in Chinese ancient poems, the subject is implied without explicit reference. In English, the subject is necessary in a sentence. When translating the Chinese poems, the translator has to make clear the perspective of narration by adding a subject.

Example 3:

静夜思

床前明月光, 疑是地上霜。

举头望明月, 低头思故乡。

Thoughts on a Tranquil Night

Before my bed a pool of light—

Can it be hoar-frost on the ground?

Looking up, I find the moon bright;

Bowing, in homesickness I'm drowned. (Tr. by Xu Yuanchong)

In this poem, the information of narration perspective about "who raises his head to look at the moon and who lowers his head to think of his hometown" is not available. Xu Yuanchong, the translator, adds

the perspective “I” explicitly so that the intention of the original author is conveyed by reconstructing meaning properly.

Prominence

Langacker (1991) holds that there is figure and ground organization in the domain. The figure, or foreground, is the focus of cognitive subject’s attention. With one’s scope and background knowledge, after choosing the perspective, the cognitive subject has to decide on which part he is going to put emphasis. In the following example, sentence “a” gives prominence to “John,” while “Tom” is the focus in sentence “b”.

Example 4:

a. *John beat Tom.*

Translation version: 约翰打了汤姆

b. *Tom was beaten by John.*

Translation version: 汤姆被约翰打了

In the translation of Example 4, in order to convey the intention of the original author, the original construal pattern is preserved to reconstruct the meaning in the target language. Metonymy is a language phenomenon that can be explained by the principle of prominence. The cognitive subject may choose a section to replace the integrity or emphasize the process rather than the result. The choice reflects his preference in conceptualizing the reality. In the phrase “the green hand”, “hand”, as a part of human body, is used to represent a person.

In translation, the translator may preserve the prominence or shift the prominence referring to different situations.

Example 5:

“君子动口不动手!” 阿Q歪着头说。(Lu Xun, 2004, p. 51).

“A true gentleman fights with his head, not with his hands!” Ah-Q quoted, his head twisted to one side (Tr. by Lovell).

In the original sentence, the author implies that a gentleman tries to speak out the facts and reasons to solve disputes rather than fight with his fists. In the sentence, the author uses “mouth” to represent one’s speech. The translator, with “head” rather than “mouth” as the prominent point, follows the original author by using the metonymy as the construal pattern but changes the focused part. The prominence constructed in the target language, which complies with the English conventional expression, conveys the original intention successfully.

Level of Specificity

When describing the objective situation, the level of specificity has a close relationship with the prominence. If the cognitive subject tries to emphasize something, he may give prominence to the focus by describing it in detail. When translating, the level of specificity, to some extent, is dependent on the scope and background knowledge of the target readers.

Example 6:

这回因为正气忿, 因为要报仇, 便不由的轻轻的说出来了。(Lu Xun, 2004, p. 52)

This time, however, in his furious desire for revenge against a harsh, cruel world, they crept softly out into the open (Tr. by Lovell).

The translator tries to conceptualize the original text in a much more specific way by adding some adjectives to describe the world. According to the author's construal, "he" regards the world as harsh and cruel so that he desired for revenge. The more specific construal pattern in the target text can make the constructed meaning more clearly.

Factors Restricting the Translator's Subjectivity

The translator, as the first reader to conceptualize the original text, reconstructed the meaning by considering the factors of scope and background, perspective, prominence, and level of specificity. We cannot deny the fact that the reconstruction of meaning in the target text has a close relationship with the translator's subjectivity, but different conceptualizations to the original text are not rambling or arbitrary. The translator's subjectivity is constrained by the objective reality of the original text, the intention of the original author and translator's cognitive ability.

The Objective Reality of the Original Text

As is mentioned by Wang Yin (2008), meaning is embodied conceptualization, which emphasizes that people involved in communication may share the experiences. The objective realities, which are the bases of human beings' cognition, are different from person to person. There are, however, overlapping experiences that make it possible to communicate among different people.

As for the translation activity, the translator's subjectivity should be played within the confinement of reflecting the objective experiences in the original text. Palmer (1996) proposes that human beings share universal cognitive foundations and capacities, and most parts of the objective experiences in the original context are similar to those of the target context. Referring to these parts, even though the translator can be creative, his purpose is still to describe the same objective reality as the original author does so that the target readers can embody the same experiences as the original readers do.

The Intention of the Original Author

In cross-cultural communication, there still exist large parts of the objective experiences in one culture that cannot directly be embodied by the people in another. Consequently, the purpose of reflecting the intention of the original author should be another factor that constrains the translator when he conceptualizes by changing the construal patterns. The cultural convention and historical background of the original language and information about the author, should all be considered when construing the author's intention. In Example 3, the author of the poem, Li Po, expresses his homesickness by describing the moonlight. In the Chinese cognitive context, the full moon is associated with reunion of the families. A person who is not in his hometown will feel homesick when he enjoys the moon. This cognition is absent in target readers. The translator, by changing the language forms, reconstructed the meaning to reflect the expressed intention in the original text. In the translated text, the moonlight is modified by "a pool of", implying that the moon is like deep water. The last sentence "Bowing, in homesickness I'm drowned" implies that the intense emotion of homesickness is also like deep water. The application of a metaphoric construal pattern helps to establish the relationship between the moon and homesickness in English, conveying the intention of the original author.

The Translator's Cognitive Ability

The translator's subjective cognition is a constraint to influence the translator's understanding of the original text. If the translator's relevant knowledge cannot be activated when coming across the cultural

default in the original text, it's impossible for him to reconstruct the meaning in the target text in a proper way. Different translators in different times with different backgrounds and knowledge reserves deconstruct the same original text in different ways. Even a translator's cognition changes continuously, which explains why the same translator has differently translated versions with varied construal patterns in different periods.

Implications and Conclusion

As a cognitive activity, translation involves the interactions between an original text, translator and a target reader. Since meaning is embodied conceptualization, translation can be both objective and subjective. Construal is a key concept to deconstruct and reconstruct the meaning. Construal theory of cognitive linguistics provides the framework to interpret a translator's subjectivity from four dimensions.

This paper intends to give a reasonable account of a translator's subjectivity displayed when reconstructing meaning in his translation. By the comparative study of original versions and target versions, we can conclude that different languages and cultures may activate different construal patterns when the original author and the translator with their respective scopes and backgrounds choose different perspectives to describe the objective situation on different levels of specificity by emphasizing different contents. Definitely, there exist differences between the original author and the translator in construing the objective world, but the translator doesn't construe arbitrarily. Therefore, the translator gives play to his subjectivity within the confines of objective reality, the intention of the original author, and the cognitive ability of the translator.

References

- Goldberg, A. (2013). Constructionist approaches. *The Oxford Handbook of Construction Grammar*. New York: Oxford University Press .
- Lee, D. (2001). *Cognitive linguistics: An introduction*. Oxford: Oxford University Press.
- Lu, X. (2009). *The real story of Ah-Q and other tales of China: The complete fiction of Lu Xun*. J. Lovell, (Trans.). London: Penguin Books.
- Palmer, G. B. (1996). *Toward a theory of cultural linguistics*. Austin: University of Texas Press.
- Sweetser, E. E. (1990). *From etymology to pragmatics – Metaphorical and cultural aspects of semantic structure*. Cambridge: Cambridge University Press.
- Talmy, L. (2000). *Towards a cognitive semantics, vol I: Concept structuring system*. Cambridge: MIT Press.
- Tan, Y. (2009). *Construal across languages – A cognitive linguistic approach to translation*. Shanghai: Shanghai Foreign Language Education Press.
- Lakoff, G. (1980). *Metaphors we live by*, (pp, 198-233). Chicago: The University of Chicago Press,.
- Langacker, R. W. (1987). *Foundations of cognitive grammar, vol. I. Theoretical prerequisites*. California: Stanford University Press.
- Langacker, R. W. (1991). *Foundation of cognitive grammar, vol. II. Descriptive application*. California: Stanford University Press.
- Lu, X. (2004). *A collection of Lu Xun's short stories*. Beijing: Culture and Art Press.
- Xu, Y. (2012). *Classical Chinese poetry and prose translated by Xu Yuanchong*. Beijing: China Intercontinental Press.
- Wang, Y. (2008). The interpretation of subjectivity-objectivity in translation by means of “Embodied Conceptualization” – An analysis of 40 English translations of “Night Mooring by Maple Bridge”. *Foreign Language Teaching and Research*, (40), 3, 211-217.

On the Translation of Cultural Terms in *Shuihu Zhuan*

Wang Yunhong

College of Foreign Studies, Jinan University, Guangzhou, China
Email: ceruleanwang@126.com

[Abstract] Cultural terms are intrinsically and uniquely bound to their concerned culture and, therefore, are likely to cause translation problems. This paper offers a descriptive analysis of how different translators of *Shuihu Zhuan* deal with the cultural term *jianghu* (江湖) and discusses how each translator has reconstructed a cultural and contextual semantic network in the target system. Through comprehensive comparison, it also seeks to discover what norms might have governed the different translation strategies that each translator has adopted in rendering cultural terms.

[Keywords] cultural term; translation strategy; *Shuihu Zhuan*; *jianghu*

Introduction

Cultural terms have caused translation problems in practice for their close relationship with certain unique cultural contexts. According to Peter Newmark, cultural terms refer to “classes of entities peculiar to a single ethnic community” (Newmark, 1988/2001, p. 70). Some cultural terms are so uniquely bound to the culture concerned that they even seem to be untranslatable. For example, the Chinese cultural terms *yin* and *yang* cannot be really understood by target readers simply through translations like negative vs positive or feminine vs masculine in English. Since translation inevitably involves transference of meaning across cultures, cultural terms, as one of the most conspicuous media of cultural elements, have aroused much scholarly attention. Mona Baker has early noticed the difficulty in translating culture-specific concepts. She finds that the source-language word may express a concept “which is totally unknown in the target culture” in such aspects as a religious relief, a social custom, or even a type of food (Baker, 1992:1). What Baker refers to as culture-specific concepts are actually cultural terms by Newmark’s definition. This study takes *jianghu* (江湖 [river and lake]) as a cultural term in *Shuihu Zhuan* and describes how it is translated in different translations with an aim to uncover the norms that might have governed different translators’ strategy-making.

Jianghu as a Cultural Term

Jianghu (江湖), in its literal sense, refers to geographical places. In the source culture of Chinese, *jianghu* first appeared in one of the classics of Taoism, *Zhuangzi*, where *jianghu* seems like a metonymy referring to the whole world, and from then on it becomes a symbol of Taoists’ tranquility and fraternity. Yet throughout history a best-known line related to *jianghu* is perhaps in the poem of Fan Zhongyan (范仲淹), who is a Confucius official in the Northern Song Dynasty. It reads “居庙堂之高, 则忧其民; 处江湖之远, 则忧其君,” which means “when I am in a high position at court, I am concerned about my people; when I am in a remote place, I am concerned about the emperor.” This famous line is believed to demonstrate Confucius political visions.

Shuihu Zhuan is also set in the Northern Song Dynasty. It tells of how a group of 108 outlaws from *jianghu* gathers on a remote mountain to form a sizable army to fight against the emperor’s forces and assert their justice. *Jianghu* is one of the most frequent two-character bundle in *Shuihu Zhuan*. C. T. Hsia observes that *Shuihu Zhuan* constructs a world of endless adventures in which “the dominant symbol is

the rivers and lakes upon which the heroes are forever traveling” (Hsia, 1984, p. 86). As a matter of fact, *jianghu*, or the rivers and lakes, represents one of the many recurring images in *Shuihu Zhuan*.

A Contrastive Study of Three English Translations

This paper takes three English translations of *Shuihu Zhuan* as its object of study: *All Men Are Brothers*, by Pearl S. Buck; Sydney Shapiro’s *Outlaws of the Marsh*; and John and Alex Dent-Yong’s *The Marshes of Mount Liang*. Because of the historiographical complexity of the source texts arising from the long-process culmination of *Shuihu Zhuan* in history, the present study is based on a parallel corpus of the first seventy chapters, which the above-mentioned three targets have in common. For reasons of frequency, as well cultural significance, the cultural term *jianghu* is singled out as a case study, and, as such, shall be examined and compared across the three translations based on the seventy-chapter parallel corpus. In order to supply a relatively holistic description, Toury’s no-leftover principle is applied to conduct a bidirectional comparison because it combines a prospective perspective with a retrospective one (Toury, 1995/2012). As a corollary, the retrospective study aims to find out if there is any consistency or systematic pattern in each translator’s strategy-making when dealing with the cultural term *jianghu*.

A Prospective Study of the Translations of *Jianghu* (江湖) from the Source End

Proceeding from the source orientation, *jianghu* appears 87 times in the seventy-chapter corpus. Since *jianghu* represents a symbolic cultural image both as a motif of heroism in the source culture and as a virtual space where heroism is realized, our discussion will draw upon Newmark’s theory on how to translate an image from one culture to another to probe how the cultural term *jianghu* is reproduced into the target system by different translators.

Through preliminary comparison, four translation solutions are identified in the three translators’ strategy-making: (1) reproduction of the same image; (2) conversion of image to sense; (3) same image combined with sense; and (4) omission. In the light of Newmark’s (2001) theory, reproduction of the same image refers to the strategy of retaining the cultural meaning of *jianghu* by literally transplanting it to “river(s) and lake(s)” while conversion of image motif to sense means that *jianghu* as a cultural term is entirely removed from the translation and replaced by specific places like “road”, or “street”, or by the people or the community that reside in *jianghu*, like “the bold men” or “the gallant fraternity.” The same image combined with sense indicates those instances that embody the cultural sense of *jianghu* and, in the meantime, are supplemented with an explanation, such as “the rivers and lakes fraternity” and “hither and thither over rivers and lakes”.

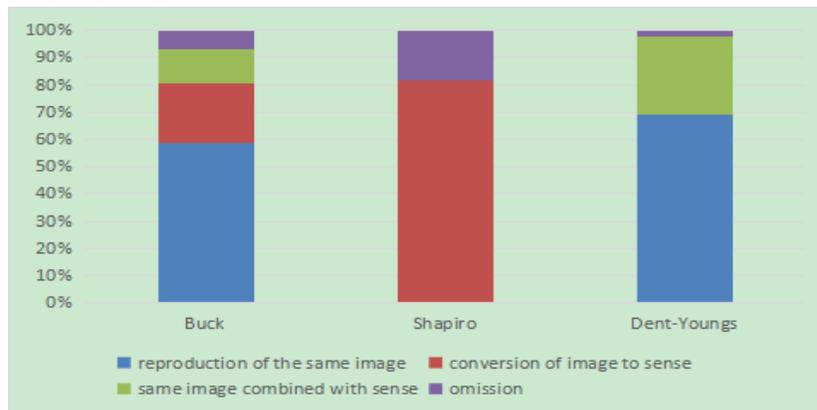


Figure 1. Translation Strategies of the Three Translators

As shown in Figure 1, Pearl S. Buck seemed to have translated *jianghu* in more diversified ways among the three translators, whereas the other two translators showed much consistency in their tackling the cultural term *jianghu* throughout the whole narrative. Shapiro and the Dent-Youngs seemed to have stood on the two extremes of the adequacy vs. acceptability cline. The dominant strategy Shapiro adopted in his translation is conversion of image to sense, which suggests a strong tendency towards the target reader's accessibility. However, the Dent-Youngs attempted to bring the target readers close to the *jianghu* culture of *Shuihu Zhuan* by retaining the image since its first appearance in the narrative.

Although Pearl S. Buck did not adhere to one strategy as obviously as the other two did, she adopted the strategy of reproduction of the same image most frequently. She retained the same image through rendering *jianghu* into by/on/over/into river(s) and lake(s). This strategy is used in as many as 58.62% of the instances in her translation. In another 12.64% of the places, the same image is also well retained in combination with sense. All of this shows that reproducing this Chinese culture-specific term to the target readers is on the agenda of the translator.

Shapiro devoted the most attention to converting the culture-specific image to various lexical choices, which are similar in sense to the original term. In 81.61% of the instances, he translated *jianghu* into “the (gallant/chivalrous...) fraternity (of (gallant/bold/chivalrous...) men/gallantry)”. Such concepts obviously originate from the knighthood tradition of the target cultural system and, therefore, might bear more significance to the target readers. In the remaining 18.39% of the places, he simply adopted the strategy of omission. Apparently, Shapiro did not make any attempt to reproduce the original cultural image of *jianghu* into the target system.

For the Dent-Youngs, they either translated *jianghu* into “the rivers and lakes” (in 68.96% of the instances) by reproducing the same image or combined the image with sense (in 28.74% of the instances). When combined with sense, “rivers and lakes” is often used together with “fraternity” to indicate the whole group of heroes. They show a strong tendency to bring the *jianghu* image, as well as the so-called *jianghu* culture, to a new readership in the twenty-first century.

A Retrospective Study of the Translations of Jianghu (江湖) from the Target End

When proceeding from the target text, a distribution of the four strategies applied by Pearl S. Buck to render the image motif of *jianghu* is shown in Figure 2.

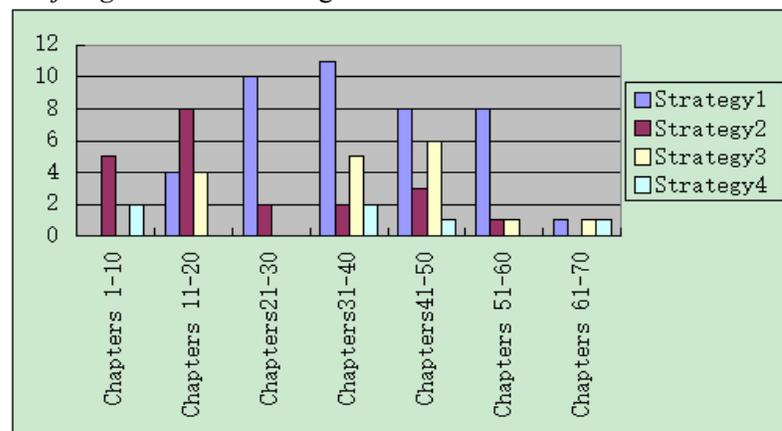


Figure 2. The Translation of Jianghu in All Men Are Brothers

It is found that the strategy of conversion of image to sense is the dominant one that Pearl S. Buck adopted before Chapter 10. After Chapter 20, the reproduction of the same image becomes the consistent

strategy. Moreover, there is a noticeable fact that the first appearance of river(s) and lake(s) is in Chapter 13 in *All Men Are Brothers*, while *jianghu* first appears in Chapter 2 in the source text. A close examination of the strategies between Chapter 1 and Chapter 20 reveals that Pearl S. Buck intensively employed the strategy of converting the image to sense before Chapter 13. Why is it so? Pearl S. Buck translated the work into English early in the 1930s. At that time, most of the target readers had no knowledge about Chinese culture at all. While she sensed the significance of the image *jianghu* and decided to reproduce it in the target system, she also knew the great cultural distance in between. It is possible that she hedged her eagerness by bringing her readers to this culture-specific image gradually with the thematic development of the story.

Taking into consideration the plot development, we perceive some relevance between the thematic advancement and the first appearance of the image motif “rivers and lakes” in Chapter 13 of *All Men Are Brothers*. Prior to Chapter 13, Pearl S. Buck either generalized the sense of *jianghu* into “everywhere” or explicated its metonymic sense with the translation “the robbers.” It so happens that at the end of the previous chapter, i.e., Chapter 12, Lin Chong was forced to join the robbers in the lair of Liangshan Mountain (a place surrounded by lakes, which, as another image, bears equally important thematic significance throughout the fiction), and he was the first hero among the 108 to go there. From Chapter 12, the 108 main characters of *Shuihu Zhuan* were driven onto Liangshan Mountain one after another by social injustice. Through acculturating the figurative sense of *jianghu* to the target readers in the previous chapters, Pearl S. Buck finally reconstructed the image of *jianghu* in Chapter 13.

When proceeding from the target pole to examine *Outlaws of the Marsh*, the high frequency of words *gallant/gallantry/chivalry*, which Shapiro used to translate *jianghu*, coincides with the data on his translation of *yi*. A supplementary study on the frequency of *gallant(ry)* and *chivalry/chivalrous* in all chapters of *Outlaws of the Marsh* from the target pole shows that *gallant(ry)* features a high frequency with 207 appearances, twice that of *outlaw*, which appears 101 times. *Chivalry* and *chivalrous* occur 113 times together.

A further intensive study based on the seventy-chapter corpus retrospectively shows that “gallant(ry)” seems to be a replacement of some relevant cultural terms from the source text such as *jianghu* (江湖), *yiqi* (義氣 [brotherly feeling]), *zhangyi* (仗義 [generosity and friendliness]) and *haohan* (好漢 [good men]), as shown in Table 1. It reinforces the findings in the prospective part that the image of *jianghu* has, to some extent, been replaced by the image of gallantry which is found to be closely related to the knighthood tradition of the target culture.

Table 1. A Retrospective Study of Gallant(ry)

Target text	Source text	Frequency
Gallant(ry)	江湖 [river and lake]	56
	義 [brotherhood] (including 義氣 [brotherly feeling], 仗義 [generosity and friendliness], and 義士 [high-minded men], etc.)	52
	好漢 [good men]	67
	others	32

Different from Pearl S. Buck and Shapiro, the Dent-Youngs seemed to have treated *jianghu* as a borrowed and well-accepted concept in the target system. From the very start of the story, they introduced the concept of “rivers and lakes” to the target readership despite the fact that *jianghu* in Chinese culture has gone beyond specific geographical locations. Throughout the whole target text, the cultural image of *jianghu* is “technicalized” or “institutionalized” into the target system (Newmark, 2001,

p. 83). The Dent-Youngs' version introduces the image of *jianghu* in the following way when the term first appears in Chapter 2:

A dozen or so salves and patent medicines were displayed on the ground beside him, spread out on a tray and labeled for sale. The man was obviously one of the "rivers and lakes" fraternity, a boatman and peddler of patent medicines.

It is noted that the translator quoted "rivers and lakes" as if treating it as a borrowed concept from the source system with fraternity as a kind of added explanation, although no actual footnote was given. The quotation might help reduce the target readers' feel of alienation to the particular cultural image of *jianghu*. Quotation was added only for its first introduction to the target readers. For all of the other instances in the story, the translator simply presented the image of rivers and lakes in a common way.

Conclusion

A comprehensive comparison and examination of three translations dealing with *jianghu* and concerned cultural terms shows that there is a subtle and intrinsic association between *jianghu* and such cultural terms as *yiqi* (義氣), *juyi* (聚義), *zhangyi* (仗義), and *haohan* (好漢). Moreover, it might be because such cultural terms often reflect certain motifs or images of *Shuihu Zhuan* that their translations have, to a large extent, been governed by the translators' perception of the social-cultural context in which translation activities take place and their target readership.

Pearl S. Buck translated the work into English in the early twentieth century. The Western world at that time witnessed great advancements in every domain of social life after World War I, particularly over the 1920s, a period dubbed as The Roaring Twenties. Translation or adaptation from Chinese literature at that time was an instrument to introduce "innovation to the American national culture and to the Western tradition in general" (Woodsworth, 2000, p. 86). The influence of Chinese classics on American literature, particularly on American modern poetry was tremendous and far-reaching (Zhao, 2013). The dynamic and prosperous social context of the target system in the early twentieth century provided possibilities for imagination, description and translation of China and Chinese literature. Although translation was never the mainstream of that age, it served as a convenient means to achieve literary novelty and create new canonization in the target literary system. Pearl S. Buck's importing of cultural terms such as *jianghu* to the target system, as well, fulfilled such a function. Buck's love for the Chinese novel and her eagerness to let the world learn about China urged her to bring English readers to the source culture, but she also knew the great cultural distance in between; therefore, she hedged her eagerness by bringing her readers to this culture-specific concept gradually with the development of the story.

Shapiro's translation activity was carried out between the 1960s and 1970s when a majority of governmental and non-governmental organizations of the PRC started to have contact with those of the United States and of the United Kingdom. Translation events over that special historic period were more like a kind of cultural production under tremendous manipulation of intermediate patronages from both the target system and the source system. During that period, Foreign Languages Press launched a series translation projects to promote Chinese classics to the world with *Honglou Meng* [*A Dream of Red Mansion*] and *Xiyou Ji* [*The Journey to the West*] published jointly with American publishers almost at the same time. Shapiro himself once talked about the difficulties in dealing with Chinese culture-specific concepts. There and then he mentioned that he finally adhered to the principle of making Chinese culture

accessible to Western readers (Shapiro, 2000, p. 292). This might well explain the reasons why Shapiro has replaced the Chinese traditional cultural image with a new Western concept in the target system.

The Dent-Youngs' translation activity is backgrounded in Hong Kong, which is known as a place of "revitalization of jianghu culture" by means of popular wuxia (武俠: heroes of martial arts) fiction (Wu, 2012, p. 45). A lot of wuxia novels are created by writers such as Jin Yong, Gu Long, and Liang Yusheng, who aestheticize a world of jianghu. Such novels and their byproducts, like wuxia films, have attracted a considerable number of readers across the world since the 1980s. Even nowadays, the wuxia genre continues to bloom in the film industry and in the literary field of Hong Kong and even the whole Chinese world (Wu, 2012). The translators who work in such an environment may have inevitably been influenced by the ethos of its literary field. In this sense, the social context can possibly supply an explanation to the Dent-Youngs' decision to transplant the image of *jianghu* directly to the target system in their translation. Moreover, considering the translators' life background in Hong Kong, *jianghu* might have already imprinted on them an image that goes beyond any specific language to become universal. Therefore, they just transport the carrier of this image from the source system to the target readers directly. This can also be reflected in their dealing with many other cultural terms.

Acknowledgement

The author acknowledges support from Guangzhou Philosophy and Social Science Planning Foundation [Grant No. 2017GZYB80].

References

- Baker, M. (1992). *In other words: A course book on translation*. London & New York: Routledge.
- Buck, P. S. (1933). *All men are brothers*. New York: The John Day Company.
- Hsia, C. T. (1980). *The classic Chinese novel*. Bloomington: Indiana University Press.
- Lefevere, A. (1992). *Translation, rewriting and the manipulation of literary fame*. London & New York: Routledge.
- Newmark, P. (1988/2001). *Approaches to translation*. Shanghai: Foreign Language Education Press.
- Shapiro, S. (1980/2005). *Outlaws of the marsh*. Beijing: Foreign Languages Press.
- Shapiro, S. (2000). *I chose China: The metamorphosis of a country and a man*. New York: Hippocrene Books.
- Toury, G. (2005). Enhancing cultural changes by means of fictitious translations. In Eva Hung, (Ed.), *Translation and Cultural Chang*. Amsterdam & Philadelphia: John Benjamins.
- Toury, G. (2012). *Descriptive translation studies and beyond*. Amsterdam & Philadelphia: John Benjamins.
- Woodsworth, J. (2000). Translation in North America. In P. France (Ed.), *The Oxford Guide to Literature in English Translation*, (pp. 81-89). Oxford: Oxford University Press.
- Wu, Y.-W. (2012). *Beyond rivers and lakes: A cultural study of jianghu*. M. Phil. Thesis. The University of Hong Kong.
- Young, J., & Dent, A. (2002). *The marshes of Mount Liang*. Hong Kong: Hong Kong Chinese University Press.
- Zhao, Y. (2013). *The muse from Cathay – How China has changed the American modern poetry*. Shanghai: Shanghai Translation Press.

Brief Discussion on Prose Translation – A Case Study from *The Rhythm of Life*

Wan Siyi

School of Foreign Language, Wuhan University of Science and Technology, Wuhan, China
Email: 769477696@qq.com

Guan Dehua

School of Foreign Language, Wuhan University of Science and Technology, Wuhan, China
Email: 529859058@qq.com

[Abstract] *Since prose is a flexible literature genre, it can express the author's ideas and emotions from different angles, thus conveying the meanings of a passage. Prose has become the subject of translation and study because of its features in language, art and the wide usage. In this paper, a passage — The Rhythm of Life has been chosen as an example to give the author's idea and method when translating prose.*

[Keywords] *prose translation; translation theories; translation techniques; philosophy of life*

Introduction

Prose, like poetry, is the earliest and the most influential literary genre. Prose is a flexible literary genre, which is diversified in topics, refined in language, and affluent in aesthetic images. It serves various purposes, either to discuss a matter, to reveal emotions, or to provoke thoughts, as the case may be. (Zhang, Q., 2003, p. 13). Prose has become the subject of translation and study because of its features in language, art and the wide usage. Therefore, it is a good way to start from prose either for learning or studying translation. However, due to the “freeness” of prose, much research about prose translation is an improvement based on previous translation. This paper, firstly analyzes the definition and features of prose. Secondly, it summarizes the difficulties while translating prose and provides some solutions for preparing translation activity. Thirdly, a philosophical passage *The Rhythm of Life*, full of educational and literary significance, expressing a positive attitude of life, has been chosen in this paper, as a demonstration of prose translation, guided by functional equivalence theory by Eugene A. Nida in order to further explore prose translation techniques and provide a reference for other translators.

Introduction to The Translation Project

The Rhythm of Life is an essay written by Alice Meynell (1847-1922), who was an English writer, editor, critic, and suffragist, and now remembered mainly as a poet. Though she is most famous for her poetry, Alice Meynell was a prolific essayist and personally believed her strength was in her prose. Alice Meynell was born in Barnes, London, but was brought up mostly in Italy. *Preludes* (1875) was her first poetry collection, illustrated by her elder sister Elizabeth (the artist Lady Elizabeth Butler, 1846–1933, whose husband was Sir William Francis Butler). The work was warmly praised by Ruskin, although it received little public notice. Ruskin especially singled out the sonnet “Renunciation” for its beauty and delicacy. Alice Meynell was greatly involved in editorial work on publications with her husband, and in her own writing, poetry and prose. She wrote regularly for *The World*, *The Spectator*, *The Magazine of Art*, the *Scots Observer* (which became *The National Observer*, both edited by W. E. Henley), *The Tablet*,

The Art Journal, the *Pall Mall Gazette*, and *The Saturday Review*. At the end of the 19th century, in conjunction with uprisings against the British (among them the Indians', the Zulus', the Boxer Rebellion, and the Muslim revolt led by Muhammad Ahmed in the Sudan), many European scholars, writers, and artists, began to question Europe's colonial imperialism. This led the Meynells and others in their circle to speak out for the oppressed. Alice Meynell was a vice-president of the Women Writers' Suffrage League, founded by Cicely Hamilton and active 1908-1919.

The Rhythm of Life has been selected by scholars as being culturally important, and is part of the knowledge base of civilization as we know it. In this prose, the author expressed her own thinking about life. It seems loose in structure, but strong in emotion, which could provoke deep thoughts for readers about the philosophy of life.

Analysis and Preparation Before Translation

Definition and Features of Prose

According to Gong Guangming (2004, pp. 433-434), prose can be defined either broadly or narrowly. Generally speaking, all literary writings except verse can be regarded as prose, that is to say, all types of literature works, such as narration, argumentation, exposition and all kinds applied writings except poetry. Narrowly speaking, the form of prose is varied, and essays, sketches, close-up, travel notes, letters, diaries, and memories all belong to prose. Prose is a flexible literary genre, which is diversified in topics, refined in language, and affluent in aesthetic images. It serves various purposes, either to discuss a matter, or to reveal emotions, or to provoke thoughts, as the case may be (Zhang, Q., 2003, p. 13).

Why do so many people prefer to read prose? This author believes that it is due to its distinctive features. Generally speaking, the main features of prose can be concluded to "free form, but sentiments focused". According to Wang Dongfeng (2000, p. p. 214), prose's value lies in its "freeness", without fixed patterns, writing freely with the features of combination of lyrics, narration and argument. In fact, it is not that "free" in essential as it requires conciseness in language, clearness in the main idea, and consideration in the structure organization (Ren Ying, 2012, p. 13)

Difficulties in Prose Translation and Solutions

According to A. F. Tytler (1747-1814, 1791), a translation should give a complete transcript of the ideas of the original work. The style and manner of writing should be of the same character as that of the original. A translation should have all the ease of the original composition. The translation of prose is different from that of other literary genres. Firstly, there are many long or complicated sentences, which seem to be loose in structure, to be analyzed. And then, even if its meaning has been totally understood, it is hard to reproduce its style and fully convey its sentiments. These become the three main difficulties when translating prose.

In terms of the difficulties we talked about above, some basic preparations should be made before translation to avoid fuzzy translation. First of all, which is the most important, a thorough understanding of the prose should be made. It is the prerequisite for a translator to act as a bridge between the author and the reader. Translators should not only analyze the words and sentences at a micro level, but also grasp the whole structure at a macro level; that is to say, translators should see the wood for the trees. Secondly, the background information of the author should be studied, which is definitely helpful to the translation because it will assist in further comprehension and from there, translators could also understand the author's writing style and the sentiments the author wanted to convey. Thirdly, aside from

concentrating on contents and the author, translators could search for parallel translations for certain styles to improve translation techniques.

Translation Theories Used in Prose Translation

Translation theory provides guidelines for the whole translation activity, which is also the guarantee of translation quality. The translation theories are based on six different kinds of views. First, from the linguistic view, translation theory derives from comparative linguistics, and within linguistics, it is mainly an aspect of semantics; all questions of semantics relate to translation theory. Second, from the cultural view, in the cultural approach, translation is regarded not only as a transfer of linguistic signs, but also as a communication of cultures. Third, from the literary view, translators who hold this view believe that translation is an artistic recreation or a recreated art and some modern western scholars from the literary school take literary translation to be “the manipulation or rewriting of the source texts”. Fourth, from the semantic view, this view focuses on the semantic equivalence between the two languages, as well expressed by Eugene Nida (1986), “Translating means translating meaning.” Fifth, from the functional view, functionalists believe that translation is a specific form of human action with a certain purpose, a kind of linguistic service provided to society. Translators should take into account the needs of the client and the reader, as well as the purpose or use of the translation. Sixth, from the communicative view, this approach views translation as a communicative process which takes place within a social context.

Based on the features of prose translation, dynamic equivalence put forward by Eugene A. Nida (1914-2011) could be appropriate. A dynamic equivalence, as defined by Nida, is to reproduce “in the receptor language the closest natural equivalence of the source-language message...” (Nida, & Taber, 1969, p. 12). He particularly stressed that “a natural rendering must fit the receptor language and culture as a whole; the context of the particular message; and the receptor-language audience”. “The degree to which the receptors of the message in the receptor language respond to it in substantially the same manner as the receptors in the source language” (Nida, & Taber, 1969, p. 68). To put it simply, Nida claims that translation requires not only the content equivalence, the form correspondence, but also the response equivalence.

Application of Translation Techniques to Prose Translation

Example 1: *Distances are not gauged, ellipses not measured, velocities not ascertained, times not known. Nevertheless, the recurrence is sure. – The Rhythm of Life*

译文: 尽管其距离, 轨道的长短, 运行的速度以及循环周期都无从得知, 但是其循环性却是不可否认的。 — 《生命的旋律》

In this sentence, the verb “are” is omitted in “ellipses not measured, velocities not ascertained, times not known”. This is a native expression in English when there appears a parallel structure in a sentence, the same verb is often omitted to make it simpler.

Example 2: *It seems fit that Shelley and the author of the Imitation should both have been keen and simple enough to perceive these flights, and to guess at the order of this periodicity. – The Rhythm of Life*

译文: 雪莱与《效法基督》的作者本应该敏锐而简单地观察到这种飞跃, 并猜测其周期的规则。 — 《生命的旋律》

A conversion of English adjectives into Chinese adverbs appears in this sentence. The adjectives “keen and simple” have been transformed into adverbs “敏锐而简单地”. This technique is often used in translation to make it more natural for Chinese readers.

Example 3: *If life is not always poetical, it is at least metrical. – The Rhythm of Life*

译文: 如果说生活不总是诗情画意的, 那么它至少是富有格律的。—《生命的旋律》

In some cases, literal translation could be used to maintain the original style of source material.

Example 4: *To live in constant efforts after an equal life, whether the equality be sought in mental production, or in spiritual sweetness, or in the joy of the senses, is to live without either rest or full activity. – The Rhythm of Life*

译文: 在平等的前提下 (无论是从思维产出中寻求的平等, 亦或是从精神愉悦和感官刺激中获得的平等) 不懈努力, 即是要张弛有度。—《生命的旋律》

After reading the whole prose, we could realize that the author’s writing style is rather formal. Reading between the lines reveals the author’s deep thought about the philosophy of life. According to A. F. Tytler (1747-1814, 1791), the style and manner of writing should be of the same character as that of the original. Thus, we should make our translation formal as well, and that’s the reason why this author uses “无论”, “亦或是”, and “张弛有度”。

Example 5: *Like them are the poets whom, three times or ten times in the course of a long life, the Muse has approached, touched, and forsaken. – The Rhythm of Life*

译文: 诗人墨客和他们一样, 在自己的漫漫人生路上, 缪斯女神曾经几次三番降临于他们, 抚摸他们, 又将他们弃之不顾。—《生命的旋律》

In this sentence, there is a restrictive attributive clause led by the relative pronoun “whom”, which is the objective of verbs “approach, touch, forsaken”. To make sentences more concise and compact, elliptical sentences are very common in English. However, when translated to Chinese, if the omitted part is not added, sentences may fail to be grammatical or smooth (Sun, Z., 2003, p. 86). Therefore, “他们” should be repeated to become more native.

Example 6: *For the periodicity of the sun is still in part a secret; but that of the moon is modestly apparent, perpetually influential. – The Rhythm of Life*

译文: 这是因为太阳的周期性依然还是一个谜, 而月亮的周期性却显而易见, 而且影响久远。—《生命的旋律》

As Sun Zhili concluded in *A New Coursebook on English-Chinese Translation*, English is hypotactic, and Chinese is paratactic (2003, p. 73). English clauses are generally connected by linguistic means, such as a preposition, conjunction or correlative to show the logical relationship between them. While generally, Chinese sentences prefer to put it in an implied way. The transition word “but” is usually translated into “但是”. However, “但是” sounds a little sharp in Chinese, which is rarely used in prose translation. Instead, “而” seems more gentle in mood.

Example 7: *And “Rarely, rarely comest thou,” sighed Shelley, not to delight merely, but to the spirit of delight. – The Rhythm of Life*

译文: “你甚少, 甚少到来,” 雪莱叹息道, 他叹息的不仅仅是快乐本身, 还叹息快乐的灵魂。—《生命的旋律》

In this sentence, the words Shelley said “comest thou”, as we know, is Old English. In order to achieve the form correspondence, “甚少” is used instead of “很少” or “极少”. By analyzing this sentence, we can also find two “to”, which show the purpose of the verb “sigh”. According to Liu Miqing, English is characterized by the dominance of nouns and prepositions, whereas Chinese is featured by dynamic description with verbs playing the dominant function (1992, p. 359). So, when translating, the verb “叹息” could be used to make its idea clearer.

Example 8: *The souls of certain of the saints, being singularly simple and single, have been in the most complete subjection to the law of periodicity. – The Rhythm of Life*

译文: 那些圣徒的思想简单独立到极致, 完全符合周期性规律。 — 《生命的旋律》

The difficulty in translating this sentence lies in the parenthesis “being singularly simple and single”. It is an attributive to modify the subject “the souls of certain of the saints”, which is not as important as the main cause. Therefore, when translating, it also should not be emphasized. The adverbial “singularly” could be translated flexibly.

Example 9: *Knowing that they are ruled by the law that commands all things – a sun’s revolutions and the rhythmic pangs of maternity. – The Rhythm of Life*

译文: 明白世间的万事万物都受其规律控制——大到太阳的旋转, 小到产妇的阵痛。 — 《生命的旋律》

After analyzing this sentence, it is obvious that “a sun’s revolutions and the rhythmic pangs of maternity” are here as examples of “all things”. However, we need to figure out why these two examples are chosen, which of course, could hardly come randomly. With this in mind, the comparison between these two examples could easily be found. The sun’s revolution is something “big”, which is far from our daily life, while the rhythmic pangs of maternity is much more common. These two extremes concretize “all things” and also provide an extent. If the hidden comparison cannot be conveyed to receptors, this sentence will be overshadowed.

Example 10: *Disease is metrical, closing in at shorter and shorter periods towards death, sweeping abroad at longer and longer towards recovery. – The Rhythm of Life*

译文: 疾病也是有韵律的, 其接近死亡的过程不断加速, 恢复健康的过程却逐渐放缓。 — 《生命的旋律》

The difficulty of translating this sentence does not lie in the comprehension, which is relatively simple, but in the form correspondence and response equivalence. Obviously, the two infinitive clauses are symmetrical in form regardless of the “periods” omitted in the second clause. During translation, translators should strive to keep the correspondence of form, that is to make the Chinese version symmetrical as well. And then, inferred from the context, the author holds a negative attitude towards disease. Therefore, his sentiments should also be embodied in the Chinese version. Here “不断”, “却”, and “逐渐” are used to achieve response equivalence.

Conclusion

To conclude, this paper is meant to provide a brief discussion about prose translation. As a flexible literary genre, prose is diversified in topics, refined in language, and affluent in aesthetic images. It serves for various purposes, either to discuss a matter, or to reveal emotions, or to provoke thoughts, as the case may be (Zhang, Q., 2003, p. 13). Among various literary genres, prose is so attractive due to the

characteristics –“free form, but sentiments focused”. However, it is not that “free” in essential as it requires conciseness in language, clearness in the main idea, and consideration in the structure organization (Ren, Y., 2012, p. 13). Therefore, translating prose may come across many obstacles. First, come to the long and complicated sentences, which seem to be loose in structure. It could be rather tough to analyze them and grasp the main idea the author wants to express. Second, is that even if you have completely comprehended their meanings, the style of certain passages is hard to reproduce. Third, should be the author’s sentiments, which is the essence of a prose and should be fully conveyed. In this paper, this author chose the prose *The Rhythm of Life*, written by Alice Meynell to practice prose translation. Guided by dynamic equivalence put forward by Eugene A. Nida, this author analyzed and illustrated some sentences, hoping to further explore the prose translation techniques and provide a reference for other translators.

Acknowledgments

While writing this paper, many people did me favors. I would like to express my gratitude to all those who have given me invaluable help and advice during this process. First and foremost, my heartfelt thanks and appreciation should be given to my supervisor, Mr. Guan, for his constant encouragements and painstaking guidance. Without his consistent and inspiring instruction, it would be impossible for me to make this work possible.

In addition, I am fairly grateful to all the faculty members of the School of Foreign Languages who have ever corrected my mistakes throughout the preparation of this paper. And I am also pleased to acknowledge my classmates and roommates for their invaluable assistance.

Last, my thanks would go to my family for their love, understanding and support. They are a great encouragement for me.

References

- Gong, G. (2004). *Science of translation thinking*, (pp. 433-434). Shanghai: Social Science Academy Press.
- Goodreads. (nd). The rhythm of life. Retrieved from <https://www.goodreads.com/book/show/32646709-the-rhythm-of-the-life>
- Liu, M. (1992). *English-Chinese contrast and translation*, (p. 359). Nanchang, Jiangxi Educational Publishing House
- Nida, E., & Taber, C. (1969/1982). *The theory and practice of translation*, (pp. 12, 68). Leiden: Brill.
- Ren, Y. (2012). *A pragmatic study of modern Chinese prose translation*, (p. 13). Wuhan University of Technology.
- Sun, Z. (2003). *A new coursebook on English-Chinese translation*, (p. 86). Wuhan: Wuhan University Press.
- Tytler, A. F. (1791). *Essay on the principles of translation*. Shanghai: Foreign Language Teaching and Research Press.
- Wang, D. (2000). *Cultural default and translation compensation, culture and translation*, (p. 214). Beijing: China Translation Publishing Company.
- Wikipedia. (nd). Alice Meynell. Retrieved from https://en.wikipedia.org/wiki/Alice_Meynell#Works.
- Zhang, Q. (2003). *Style and aesthetics: On the translation of English prose*, (p. 13). Shanghai Maritime University.

A Tentative Comparative Study of Two Chinese Versions of *The Great Gatsby*

Li Xiao

Shandong University of Political Science and Law, Jinan, China

Email: lixiao@sdupsl.edu.cn

[Abstract] *Mainly from a linguistic perspective, this paper conducts a descriptive comparison between the two Chinese versions of American writer F. Scott Fitzgerald's novel, The Great Gatsby, translated respectively by two famous scholars, Professor Wu Ningkun and Professor Yao Naiqiang. This paper analyzes their different translation strategies, and attempts to explore the possible reasons for the differences.*

[Keywords] *The Great Gatsby; translation strategies; comparison; reasons*

Introduction

As is known to all, the novel *The Great Gatsby* written by American writer F. Scott Fitzgerald has occupied a significantly important position in the history of American literature. After the publication of *The Great Gatsby* in New York, T. S. Eliot, one of the most influential critics and poets of the 20th century, immediately commented that it was the first significant step taken by American novel since Henry James' great contribution (Wu, 2016). Earnest Hemingway, another American critic and writer who won the Nobel Prize in Literature, stated that since Fitzgerald could compose such a good novel as *The Great Gatsby*, he believed that better works could definitely be expected. If being aware of how strict critics Eliot and Hemingway were, one can realize how great their recognition of *The Great Gatsby* was.

Since the 1940s, the novel has been a must-read in American high schools and universities. In 1998, it ranked the second on the list of the Top One Hundred 20th Century English Novels published by the world-famous New York literature publisher Random House. Nowadays, it has become one of the household American Classics (Wu, 2016).

Literature Review

Since the publication of the English novel *The Great Gatsby*, in both Mainland, China, Hong Kong and Taiwan, there have been dozens of Chinese translations. The status of the translators is also diversified; to name some: there are professor-scholars, such as Professor Wu Ningkun and Professor Yao Naiqiang; there are ordinary scholars, such as George Kao and Fanyue; there are also free-lance translators, such as Li Jihong (2013) and Wangpeng (2012). Among the Chinese translations produced by the scholar-translators in Mainland China, Professor Wu Ningkun's and Professor Yao Naiqiang's have been widely-acknowledged as the comparatively influential versions, and have also received numerous academic reviews.

In producing these reviews, different scholars' academic perspectives vary. For instance, some scholars have resorted to the Skopos theory, arguing that the translators' different purposes play a significant role in producing the final versions; some resorted to Relevance theory, aiming at constructing the dynamic study of the translating process by textual and non-textual analysis; some to the "Three-Character" principle by Yan Fu, concluding that Wu's version tended to be literal, while Yao's liberal; some used the "Translation Norms" theory by Toury, holding that the translating process is guided by translation norms; some resorted to the impact of the translator's ideology on the choice of translation strategies; some to hermeneutic theory, exploring the relations between hermeneutic principles

and the translator's choice of translation strategies; some to functional equivalence theory, trying to justify the validity of the theory by contrasting the differences between Wu's and Yao's versions.

Despite various theoretical perspectives by different scholars, there remain some shortcomings in their studies. For example, the theoretical basis is not clear; the explorations are over general, or the classification standards are vague and illogical. The particularly prominent problem, though many scholars merely adopt the linguistic perspective, is that the hierarchical order in categorizing the original texts is not logical or convincing, to some extent. Furthermore, with such non-linguistic factors as culture, society, and ideology being examined in the production of translations and the comparison of the two versions, few in-depth studies have been found in explaining the possible reasons for the differences.

Given the above-mentioned defects, employing the text analysis method, this author intends to analyze the differences between the two translations, respectively by Professor Wu Ningkun and Professor Yao Naiqiang, mainly from a more logical linguistic perspective, namely, the lexical perspective, the syntactic perspective and the pragmatic perspective. This author will attempt to give a descriptive account of their translation strategies and, to examine deeper, exploring the possible reasons for their different strategies.

Comparison at Different Linguistic Levels

The following comparisons are limited to the linguistic category, namely, ranging from lexicon to syntax, then to pragmatics.

Lexical Perspective

Example 1

Source Text: *I saw them one spring in Cannes and later...*

Analysis: Wu translates the underlined word “Cannes” to “坎城” while Yao into “戛纳”. Although both refer to the same place, namely, a famous tourist's destination and scenic port in the south of France, the two terms convey different messages from the perspective of translation, since the former is generally employed by Hong Kong and Taiwan translators, while the latter is conventionally a Mainland China translators' choice.

Example 2

Source Text: *The intense vitality that had been so remarkable in the garage was converted into impressive hauteur.*

Analysis: The underlined word “hauteur” is a French word, which means “pride”, a foreign word in an English novel. Wu retains the foreign and exotic flavor of the word by copying it directly and adding a footnote of “法语, 傲慢之意”; while Yao renders it into the Chinese four-character expression of “倨傲气盛” and no annotation is adopted.

Example 3

Source Text: “*Ma-a-v---*” the policeman was saying, “*---o---*”

“*No, ---r---*” corrected the man, “*M-a-v-r-o---*”

Wu's Version: “M—a—v—” 警察在说, “—o—”

“不对, r—” 那人更正说, “M—a—v—r—o—”

Yao's Version: “马弗—” 警察在说, “奥—”

“不对, 罗—” 那人更正说, “马—弗—罗—”

Analysis: Wu's version leaves the original English letters untouched, while Yao's renders them into Chinese characters.

Syntactic Perspective

Example 4

Source Text: *I am still a little afraid of missing something if I forget that, as my father snobbishly suggested, and I snobbishly repeat, a sense of the fundamental decencies is parcelled out equally at birth.*

Wu's Version: 我现在仍然不免担心错过什么东西, 如果我忘记 (如同父亲带着优越感所揭示的, 我现在又带着优越感重复的) 基本道德的观念是在人出世的时候就分配不均的。

Yao's Version: 我现在仍然害怕有所闪失, 怕万一我不慎忘了父亲对我的谆谆告诫, 忘了那条我势利地反复诵记的忠告: 人的基本道德观念出生时不是平均的, 不可等量齐观。

Analysis: The source text is a compound sentence consisting of three clauses, which demonstrates strong logic, one of the distinctive features of the source language, namely, the English language. The clauses indicate three different levels. The first one is a conditional adverbial clause introduced by "if", the second an objective clause by "what", and the third an attribute clause by "as". Wu imitates the English sentence patterns of the source text by placing the conditional adverbial clause after the main clause, therefore it does not alter the surface structure of the source text; while Yao rearranges it by separating it into two parallel sentences to conform to the Chinese sentence structures, thus producing a version more acceptable to the Chinese readers.

Example 5

Source Text: *"The thing to do is to forget about the heat," said Tom impatiently. "You make it ten times worse by crabbing about it."*

Wu's Version: "正确的办法是忘掉热," 汤姆不耐烦地说, "像你这样唠唠叨叨只会热得十倍的难受。"

Yao's Version: "心静自然凉," 汤姆不耐烦地说, "像你这样唠唠叨叨只会热得你更难受。"

Analysis: This is Tom's response to his wife Daisy's complaint about the hot weather. By conducting a comparison of the sentence patterns and structures between the source text and its corresponding Chinese versions, for example, "The thing to do is to..." with "正确的方法是..." and "You make it ten times worse..." with "热得十倍的难受", it is revealed that Wu's version imitates the English sentence patterns and structures. Yao's version tends to use more idiomatic expressions, since "心静自然凉" is a typical Chinese idiom and the Chinese people are more accustomed to employ "热得你更难受" than "热得十倍的难受".

Pragmatic Perspective

Example 6

Source Text: *Let me know about the funeral etc. do not know his family at all.*

Wu's Version: 关于丧礼安排等请告知根本不认识他家人。

Yao's Version: 又及: 请告知丧礼等的安排。我根本不认识他家里人。

Analysis: This is a "hasty addenda" attached to a letter in reply written to Nick by Meyer Wolfsheimer after the death of Gatsby. It is obvious that the source text is an ungrammatical sentence because of the omission of punctuation marks and the subject. The author intends to emphasize the hastiness of the addenda by producing an ungrammatical sentence. Wu again preserves the original structure, the order and even the omission of the source text. Therefore, although seemingly not intelligible, it gives

prominence to the hurriedness of Meyer Wolfshiem. Yao renders the source text into a grammatical sentence by adding the word “又及”, the subject marker “我” and some necessary punctuation markers. Therefore, it fails to convey the hurriedness in the specific situation, but produces a more intelligible version.

Example 7

Source text:

*I'm the Sheik of Araby.
Your love belongs to me.
At night when you're asleep
Into your tent I'll creep——*

Wu's version:

我是阿拉伯的酋长，
你的爱情在我心上。
今夜当你睡意正浓，
我将爬进你的帐篷——

Yao's version:

我是阿拉伯的酋长，
你的爱情归我所有。
深夜当你安然入睡，
我悄悄爬进你的帐篷——

Analysis: These are the lyrics of a popular song in the novel. Popular songs are the mirrors of times in that they usually reflect the specific features of the language and culture of that period. The translation of English songs is supposed to comply with the linguistic rules of song lyrics, retaining as many aesthetic and stylistic values as possible. The end of the translated text is to reach a large audience by preserving the artistic features to a great extent. It poses a great challenge to translators in retaining the rhythm of the lyric in the translating process; in other words, how to compensate for the cultural and social difference and try to evoke the same emotions of Chinese readers towards the songs is be a great challenge for the translators.

For the original lyrics, the feature of rhyming is prominent in that every two lines follow the pattern of end-rhyming. In Wu's version, this stylistic characteristic is reproduced, since Wu correspondingly recomposes the rhyming pattern in the Chinese language, though with different syllables. While in Yao's version, with his focus on the reproduction of the meanings of the source text, the rhyming pattern is dropped completely, without any trace of rhyming for any two lines. Furthermore, Wu's translation of “你的爱情在我心上” is seemingly not so idiomatic Chinese, probably because Wu takes the priority of retaining the rhyming pattern of the source text at the price of sacrificing the naturalness of the target text. To summarize, Wu conveys both the meanings and form of the source text, while Yao's lays much emphasis on reproducing the meanings, with little attention on the rendering of the specific features of the form.

Possible Reasons for the Differences

American translation theorist Lawrence Venuti proposes two types of translation strategies, domestication and foreignization, and holds that both use different translation methods. While the former tries to translate “in a transparent, fluent, ‘invisible’ style in order to minimize the foreignness of the TT”

(Munday, 2016, p. 225), the latter seeks to “‘send the reader abroad’ by making the receiving culture aware of the linguistic and cultural difference inherent in the foreign text” (Munday, 2016, p. 226)

Considering the distinctions made by Venuti and the above comparative analyses from different linguistic hierarchies, one can make a rough conclusion that as far as the translations of the linguistic items are concerned, Wu Ningkun tends to adopt the foreignization strategy, while Yao Naiqiang prefers to adopt the domestication strategy. In exploring the possible reasons for the differences, examining the translator’s personal experiences is of great significance.

A translator and scholar of English literature widely known in the academic circle, Wu Ningkun was born in the 1920s and possessed rich experiences. He once studied in the well-known Southwest Joint University under the guidance of distinguished professors such as Shen Congwen, and Bian Zhilin, etc. In the 1940s, he then went to America to serve as an interpreter in the army and received further education in American universities for eight years. Several years after returning to China, he suffered miserably from The Great Proletarian Cultural Revolution as a university professor. He finally settled down in America in the 1990s and published his autographic memoir *A Single Tear*, an English publication based on his rough and tragic life during The Great Proletarian Cultural Revolution. Many American readers, as well as *The New York Times*, have considered his memoir, *A Single Tear*, a great work (Chen, 2011, p. 19).

Another translator, Yao Naiqiang, presently a professor of English and a tutor of Ph. D. in the PLA University of Foreign Languages, was born in the 1930s. After joining the army in the 1950s, he started to learn English. In 1957, he graduated from the Western Languages Department of Beijing University (Yao, 2000(08), p. 2).

Considering the popularity of Wu Ningkun’s English memoir *A Single Tear* among American readers, one can infer that Wu Ningkun’s decades of overseas experiences may, to a great extent, affect his translation strategy; to put it specifically, the American language as a foreign language, as well as social and cultural environment exerts a great influence on his mode of thinking, especially his mother tongue, the Chinese language. Consequently, when rendering *The Great Gatsby*, he tends to retain the foreign and exotic flavor of the novel rather than change it to conform to the seemingly acceptable and standard Chinese. Therefore, he adopts the foreignization strategy. While the other translator, Yao Naiqiang, without any overseas experience, may considerably subject to the Chinese reader’s convenience, consequently producing a seemingly more fluent and acceptable version for Chinese readers by adopting the domestication strategy.

Conclusion

The descriptive comparison, mainly from the linguistic perspective, between the two Chinese versions, respectively by Professor Wu Ningkun and Professor Yao Naiqiang, has revealed that the two translators adopt different translation strategies, with the former using foreignization and the latter, domestication. Moreover, both of these translation strategies possess their respective merits and both versions serve different tastes of target readers.

One of the possible reasons for the differences can be attributed to the different personal experiences of the two translators, especially taking Wu Ningkun’s overseas experiences into consideration. Consequently, as a complex issue, the interaction between the target text and the translator’s subjectivity is a topic requiring further exploration.

Acknowledgements

I am sincerely indebted to Shandong University of Political Science and Law, the organization which I serve, for the assistance provided by the SDUPSL university-level research development planning project entitled “Scholar-Translators from the Perspective of Descriptive Translation Studies – A Case Study of George Kao” (No. 2017Q16B).

I would also like to express my profound gratitude to my colleague, Mr. Yan Haifeng, for his friendly and instructive assistance during my research, without whose help, the publication of this article would be impossible.

References

- Chen, Y. (2011). *Beyond beautifulness: Oral history series*. Chongqing: Chongqing Publishing Group.
- Fitzgerald, F. S. (1995). *The great Gatsby*. New York: Charles Scribner’s Sons.
- Li, J. (2013). *Liao Bu Qi De Gai Ci Bi*. Tianjin: Tianjin People’s Publishing House.
- Munday, J. (2016). *Introducing translation studies: Theories and Applications*, (4th edition). London: Routledge.
- Wang, P. (2012). *Da Heng Xiao Zhuan*. Taiwan: Yuan-Liou Publishing Co., Ltd.
- Wu, J. (2002). *Critiques of F. Scott Fitzgerald*. Shanghai: Shanghai Foreign Language Education Press.
- Wu, N. (2007). *A single tear*. Taipei: Asian Culture.
- Wu, N. (2016). *Liao Bu Qi De Gai Ci Bi*. Shanghai: Shanghai Translation Publishing House.
- Yao, N. (2013). *Liao Bu Qi De Gai Ci Bi*. Beijing: People’s Literature Publishing House.
- Yao, N. (2000). The experts say. *Journal English Language Learning*, 2000(08).

Outlook on English Translation of Chinese Classics under the One Belt and One Road Initiative

Wang Juju

School of Foreign Studies, QiLu Normal University, Jinan, China

Email: torchwang@126.com

[Abstract] *Chinese classics English translation is a branch of translation research and aims to translate Chinese classics into English. The One Belt and One Road Initiative has brought unprecedented opportunity for Chinese classics translation, which requires deep and profound study. This paper briefly introduces the definition, study status, both home and abroad, and the classification and practice of it in order to provide the basis for further research.*

[Keywords] *English translation; Chinese classics; going abroad*

Introduction

China created a brilliant ancient civilization which received high appreciation from related specialists and scholars. Joseph Needham of Cambridge University cited that China remained uncatchable in scientific knowledge between the 3rd and 13th Centuries. In the new time of world multi-polarization and globalization, especially under the One Belt and One Road Initiative, we should inherit and develop Chinese traditional culture, as well as understand and absorb advanced culture and technology in other countries (Needham, 1990). Chinese classics translation into the western world has been improved in both quantity and quality, but there are few researches or studies carried out in terms of Chinese classics translation. It is necessary to introduce the basic information of Chinese classics English translation before further study and broader translation. The definition, significance, and classification, as well as the practice of Chinese classics translation are listed in this paper with the hope of providing the foundation of related study.

Definition of English Translation of Chinese Classics

As illustrated in the *English Translation of Chinese Classics*, Professor Wang Rongpei pointed out that classics consist of two items: ancient important documents and books; law books and systems (2009). When it comes to classic translation, it not only refers to Chinese ancient literature, but also legal, medical, economic, military, astronomic and geography documents. Chinese classics, in the broad sense, refer to the books produced in China, and those with traditional binding design, which contain both ethnic minority writers' classic writings, but also foreign writers' books written in China. Most classics were written in ancient Chinese with abundant variety, like literature, history and philosophic classics. Chinese classics translation always refers to the written English translation version of the Chinese ancient literatures, most of which are in full text.

Classics English translation can be defined from different perspectives. Some define it as the linguistic activity in which Chinese classics are accurately and completely translated into English, and an important means of communication between Chinese people and English speakers, the broadcasting of Chinese culture, and promoting international civilization's development (Ma, 2003). Wang Hongyin cites that cultural classics translation is both Chinese and foreigners' outward translation of classic works in literature,

philosophy, history, and art, etc., and the translational research which includes textural critic research and theoretic research (2002). His definition is simple but inclusive.

Artistic definition sees Chinese classics as one form of art creating which requires the English translational version has the same art infectious effects. Especially the Chinese classic literature translation must be involved with original textural atmosphere, emotional style's reproduction, poetic rhythms between the lines in particular text, and rhetoric features, etc. Classics translation is kind of art reproduction in a sort of sense.

When it comes to communication, Nida gave translation's definition from the perspective of remaining original text's influence. Translation is the process of reproducing the original message with the most proper and natural equivalence in the target language from semantic and stylistic aspects. Readers' response is important; this point is often talked by Nida (2002). His standard for translation is readers' response for the translational version, because he considered readers to be the objects for translational service. This response should be compared with the original readers' response for the original texts. Therefore, Chinese classics translation should focus on conveying the information, for the sake of ancient Chinese's features which determine the impossibility of formal and stylistic equivalence.

In translational research, classics English translation primarily refers to a kind of particular translational activity, whose definition may have an overlapped meaning with classics, cultural and literature translations. The reason why it became an independent definition and research field is because the unprecedented activity since the new century. The first classics English translational session was held in 2002 in Shijiazhuang, which signified the beginning of Chinese classics English translation researches. The second and third sessions were held in 2003 and 2004, which laid the foundation for its academic status and separated it from classics translation and started it as an independent research (Wang, R., 2009). In the aspect of theoretic research, *Classics English Translation Research* was edited by Professor Wang Rongpei, which received extensive attention in the translational circle. The textbook *Chinese Classics English Translation* for undergraduates was co-edited by Wang Rongpei and Wang Hong and issued in February in 2009, and further classified its definition. In the new century, the project of the *Library of Chinese Classics*, listed as a national planning significant publishing project, provided the opportunity and stage for classics English translational practice. The *Library of Chinese Classics* was the first time China showed and arranged Chinese Classics for the rest of the world, which was a fundamental and important project aimed at broadcasting Chinese culture. So far, there are more than 80 kinds and 140 books published by our 20 presses (1999), and the classics have been translated into more than 10 different languages. Wang Rongpei and his students are the main team for English and Chinese comparisons, which include *Laozi*, *Chuang Tsu*, *Mozi*, *The Book of Changes*, and *The Collect Books of Tao Yuanming's Poems* etc. classics English translation has become an independent research field, which is a historical necessity with an effort of many generations' translators.

Literature Review

Since the end of the 16th Century, Matteo Ricci translated *The Four Books* into Latin; Chinese classics have experienced 400 years (Ma, 2003). The general outline of Chinese culture through western missionary's translation of Chinese classics unfolded the flourishing exotic civilization for western people, and created "China fever". Many western thinkers, philosophers, and writers like Voltaire, Montesquieu, Leibniz, and Goethe, etc. were enlightened and influenced by them. The scholars both home and abroad

strove to translate Chinese classics into western languages with large numbers of translators and translated works coming forth (Ma, 2003).

Classics English translation is a significant part of cultural broadcasting, and has certain practical significance for promoting and developing national culture, advancing eastern western cultural integration, and maintaining the Chinese intrinsic cultural identity. Talking about the translation of *Zhuangzi*, Professor Wang Rongpei pointed out that his works belonged to China and the world, and we are responsible to introduce *Zhuangzi* and his book's authentic features into western world and let him walk into the western world sparkling his glamour (1999). Doctor Wang Ning advanced that in this globalized time, when the Europe-centered thinking model went bankrupt, some of the western masters began to realize the value and deep connotation of the oriental culture (Wang, N., 2000). It is the translators' incumbent duty to advocate oriental culture and conduct equivalent conversation between the two sides. Therefore, introducing the eastern culture into the world is a meaningful work.

Chinese classics are the essence boiled down from our traditional thoughts and culture, whose foreign translation has historic and practical significance of introducing our Chinese culture. In the 21st century, with the increasing development of China's comprehensive national strength and international influence, the Chinese culture will welcome another glory. Under such context, Chinese classics will welcome more attention in the rest of the world, and whose translation will show its importance.

Wang Rongpei, the famous translator once indicated that classics translation is a high-input, low-output career which is determined by its own features. Firstly, Chinese words are brief, but full of meaning, while the Chinese ancient ideas were deep, extensive and profound, but hard to express. *The Book of Changes* and *Tao Te Ching* are good cases in point, and it is difficult for modern readers to correctly understand the original text (Library of Chinese Classics, 1999). What's more, it is hard to use modern Chinese to express original texts' spirit and linguistic elegance. Translation between two different languages makes it harder. Classics translation demands highly of the translator's artistic ability, which discouraged many translators. Because there are few readers for classics, few presses are willing to publish the translational works. Many classics translated versions are neglected though many efforts have been devoted on them. The translators' enthusiasm is discouraged to some extent. There is a shortage for Chinese classics translators, which phenomenon should be paid attention to.

Classification of English Translation of Chinese Classics

For the sake of thorough research of the English translation of Chinese classics, it is necessary to classify it with different research purpose and methods.

Zhang Qi's Classification

Zhang Qi classified Chinese classics English translation into 5 kinds from linguistic, and stylistic features, etc. For the aspect of language, Zhang Qi divided them into interlingual and intralingual translation. Intralingual translation refers to the process in which ancient Chinese is translated into vernacular Chinese which should be translated into ancient English (Zhang, Q., 2009). It also can be classified as written translation and interpretation, in which interpretation is quite fewer in quantity. In recent years, Chinese prime ministers tended to quote sayings from classics in news conferences, and interpreters all successfully fulfilled the task.

Classics English translation also can be divided into artistic and technologic style, and be re-divided according to more specific features and principles. The literature classics like poetry, essay, drama and

novels can be categorized as artistic style, which requires natural language and vivid images in order to maintain the original documentation and literature value. Technologic and military classics belong to the technologic style, which require accurate terminologies and language in order to maintain their practical value.

The processing styles can be divided into complete, abridged and compiling translations. The translation can be completed by one person or co-finished by a team. Co-translation also can be divided into transnational and domestic translation. Manual, computer-aided, and machine translation are the three categories according to translational means.

Wang Rongpei 's Classification

In Wang's *English Translation of Chinese Classics*, he discussed the classification of classics translation. He considered there to be two items of classics: important ancient books, and law books and regulations. In his book, classics were defined as important books written before 1911. His classifying method focused on the literature classics which are divided into ancient essays, ancient poems, ancient dramas and ancient novels.

Ancient essay's connotation and extension are dim, and are defined as an article without rhythm and parallelism. The basic principle for its translation is conveying the spirit and meaning, and the latter is the starting point which requires translators to understand and paraphrase the original texts accurately. Conveying the spirit concludes the exterior form but also interior implications like the background, connotation, mood, and cohesion. The highest level of ancient essay translation is reproducing the original charm which requires the translator to promote their cultivation of the language, culture and beauty appreciation.

China has a long history of poems with different styles in different times. Ballad rhythm and old proverbs are the origin of our poems from the aspect of poems' producing and developing history. The Tang Dynasty was the prime period of our poetry with abundant poems, poets, style genres, and high quality, which had the great harvest time with poets of unprecedented newcomers. Poems in the Song Dynasty have unique styles which tend to use quotations, much discussion and loose sentences.

Chinese ancient dramas consist of play and song, and are the most popular performance by the ancient people with its unique position on the world's drama stage. Translators should walk into all the roles of the play in order to successfully translate the drama. There are three obstacles in broadcasting Chinese ancient drama's to English-speaking countries: they are difficult to translate, to perform and to receive.

The novel was not considered to be a kind of literature because of its shallowness and trivial stories, which were despised by official history scholars. The growth and production of the ancient novel is inseparable with myth and legend. The Ming Dynasty was the greatest harvest period for ancient novels and the prime time for novel arts, when the most achievable four novels were written. The Qing Dynasty was another peak for novel production, when long novels and excellent stories with various styles were brought into the world.

Chinese Classics English Translation Practice

After finishing the classics English translation practice, Zhao Wenyan advanced that it was the complicated process that made the practice a hard study (2002). The Chinese classics English translation process consists of translating ancient Chinese into modern Chinese and finally into modern English. The first process is called inter-lingual translation, and the original language is ancient Chinese while the target

language is modern Chinese. The second phase is intra-lingual translation with modern Chinese as original language and English as the target.

Zhao illustrated that translators should absorb and fully understand the classics through studying the comments and notes from the premier generations. That determining the quality of the translation is the translator's study of the ancient texts from the content, vocabularies, idioms and stylistic conception.

In the classics English translation practice, translators can try to use modern technology's help to translate our traditional culture into various languages and advocate our excellent culture. The translator should master profound knowledge of ancient Chinese, which can decrease the information missing in the translation.

Conclusion

Culture is receiving increasing attention from people of the world who focus on its distinctions and varieties. Many countries and governments have participated in all kinds of cultural activities to protect national cultural inheritance. The Chinese government's support for culture "going abroad" cannot compete with the technological and economical one. The One Belt and One Road Initiative has brought great opportunity and challenge for it. Under such context, innumerable Chinese classics were brought forth with more and more active translational practice. More scholars joined classics English translation study, both in practice and theory which has bigger space and more objects. This paper provided a reference based on descriptive translation studies aimed at more study with more objective and scientific method on Chinese classics translation.

References

- Holmes, J. (2000). The name and nature of translation studies. In L. Venuti, (Ed.), *The Translation Studies Reader*. London and New York: Routledge.
- Library of Chinese Classics. (1999). *Library of Chinese classics*. Changsha: Human People's Publishing House.
- Ma, Z. (2003). *History of Word's Translations of Chinese Writings*. Wuhan: Hubei Education Press.
- Needham, J. (1990). *The history of Chinese science and technology*. Beijing: Science Press Co. Ltd.
- Nida, E. A. (2002). *The language and culture contexts in translation*. Shanghai: Shanghai Foreign Language Education Press.
- Wang, H. (2002). *Integrated course of Chinese classics English translation*. Da Lian: Liao Ning Normal University Press.
- Wang, N. (2000). Cultural and translation research in globalization. *Chinese Translators Journal*, 10(1), 12-13.
- Wang, R. (2006). *Chinese classics English translation research*. Dalian: Dalian University of Technology Press.
- Wang, R. (2009). *English translation of Chinese classics*. Shanghai: Shanghai Foreign Education Press.
- Wang, R., & Wang, H. (2009). *Chinese classics English translation*. Shanghai: Shanghai Foreign Language Education Press.
- Zhang, Q. (2009). Classics English translational system under translational construction. *Academic Journal of Chi Feng University*.
- Zhao, W. (2006). The discussion of Classics English translation. *Journal of China Geosciences University*.

Textual Metafunction Study of “*Ode to the West Wind*” and Its Chinese Translations

Xiaoying Hu

*Department of Foreign Language Teaching, Inner Mongolia University for the Nationalities,
Tongliao, China*

Email: huxiaoying2323@126.com

[Abstract] *Guided by Halliday’s systemic functional linguistics, this paper attempts to apply functional approach to translation studies by making a comparative and contrastive analysis of Shelley’s “Ode to the West Wind” and its two Chinese versions from the perspective of Textual Metafunction. The purposes of this paper are to certify how a literary text can be interpreted with the assistance of linguistic theories, and also testify the feasibility of applying systemic functional linguistics to translation studies.*

[Keywords] *poetry translation, “Ode to the West Wind”, Chinese translations, Textual Metafunction*

Introduction

Translation has played an indispensable role in the long history of human development. For a long time, numerous translation researchers have been devoted to translation, and a large number of books and articles about translations have been published. The contemporary translation theories throw much light on translation research and translation practices. However, there are still many problems to be solved and various possible approaches that can be applied to translation studies. This paper intends to analyze the phenomena of translation from the perspective of systemic functional linguistics (henceforth SFL), by focusing on the translation of one type of poetry from English into Chinese.

SFL is a general linguist theory, and the main aim of the theory is to apply it to text analysis that would make it possible to say sensible and useful things about any text (Halliday, 1994/2000, p. F41). Since translation is concerned with meaning transferring, it is not surprising that SFL, which regards language as a system of meaning, should offer itself as an available tool for determining the constituent parts of translation study. In recent years, guided by the principle of SFL, many functional linguists have applied it in various genres of discourse analysis, such as poems, news reports, thesis abstracts, novels, and so on. However, the present research of applying SFL to poetry analysis and translation is limited to Chinese ancient poems’ translation into English, which has gained a great achievement in our country. There is rarely any research into analysis and Chinese translation of English poetry from SFL.

Based on previous researches, therefore, this paper chooses a well-known English poem titled “Ode to the West Wind” and its two Chinese translations as the corpus data for the research, the translations of Wang Zuoliang and Jiangfeng. Though more and more scholars have an ever-growing interest in Shelly and “Ode to the West Wind”, there are rarely any articles or works analyzes” Ode to the West Wind” from the perspective of textual metafunctions. This paper, first, gives a review of the previous application of SFL to translation studies. Then, it presents the application of the detailed analysis of the “Ode to the West Wind” and its translation from the perspective of textual metafunctions. The purposes of the paper are to testify and certify the practical applicability of SFL to the translation of literary texts.

The Application of SFL to Translation Studies

SFL has become one of the most influential linguistic theories today, and it is having great impact on various disciplines related to language. It has been widely applied to translation studies for more than thirty years. Halliday's main aim in constructing the theory was to apply it to text analysis that would make it possible to say sensible and useful things about any text. Bell (1991) discusses how three functions in SFL are in relation to logic, grammar, and rhetoric and realized by transitivity, modality, and thematic structure in translation. Baker (1992, 2000) discusses some linguistic theories' enlightenment for translation studies, especially SFL. Hatim and Mason (1997) made an attempt to apply the ideational function, interpersonal function, and textual function as a model for analyzing translation equivalence in source texts and target texts. In China, Hu (1989) was the first to discuss translation problems from the perspective of SFL. Huang (2006) makes great contributions to applying SFL to analyzing poetry translation. Zhang (2001) concentrates on the application of genre and register to deal with the problems in English-Chinese translation. Li (2006) tries to investigate the expressions of the interpersonal meaning of mood in poetry and how poetry is translated into English with equivalence. Xia and Li (2009) analyze two translated texts of *Gone with the Wind*. Actually, there are many more research papers and books on the specific application of context analysis to translation studies. As for the translation of poetry, however, it is found that most of the researches focus on applying SFL to analyze Chinese ancient poems' English translations. There is rarely any research analyzing English poems' Chinese translation from the perspective of SFL. Choosing Percy Bysshe Shelley's poem "Ode to the West Wind" as the target text, this paper tries to apply one of SFL theories, textual metafunction, to study "Ode to the West Wind" and its two Chinese versions so as to testify to the feasibility of applying Halliday's theory to the study of the translation of literary text from English to Chinese.

Textual Metafunctional Study of "Ode to the West Wind and its Two Chinese Translations

Textual metafunction relates to how people use language to construct a message. Halliday (1994/2000, p. 39) states that all languages are organized around two main kinds of meaning, the "ideational" or "reflective," and the "interpersonal," or, active. The textual function weaves the ideational and interpersonal meaning into the organic body. More and more translators propose that the translation unit should be a whole text rather than a single sentence. Therefore, to analyze textual metafunction in a text is an essential part of the translation process and will help to make a translation into a coherent one. Only when the textual metafunction of the source text (ST) is correctly transferred can be the target text (TT) be a proper and complete translation. The following section will emphasize on the Thematic structure in the ST and TTs.

Table 1. Analysis of the Themes in ST and TTs

Stanza I				Stanza IV			
Text	Line	No.	Theme	Text	Line	No.	Theme
ST	1	T1	O, wild West Wind	ST	45	T17	A wave
W's		T1	呵, 狂野的西风	W's		T17	或是一个浪头在你的威力下翻滚
J's		T1	哦, 犷野的西风	J's		T17	我若
ST	5	T2	O thou	ST	48	T18	If even I
W's		T2	呵, 你	W's		T18	但只要
J's		T2	哦, 你	J's		T18	我若
ST	9	T3	Thine azure sister of the Spring	ST	50	T19	As then
W's		T3	你那青色的东风妹妹	W's		T19	那时候
J's		T3	阳春你蔚蓝的姐妹	J's		T19	因为在那时节

Table 1. Analysis of the Themes in ST and TTs (cont.)

Stanza I				Stanza IV			
Text	Line	No.	Theme	Text	Line	No.	Theme
ST	12	T4	Wild sprit	ST	51	T20	I
W's		T4	狂野的精灵	W's		T20	又何至
J's		T4	不羈的精灵	J's		T20	我
ST	14	T5	Destroyer and Preserver	ST	53	T21	Oh
W's		T5	破坏者, 保护者	W's		T21	呵
J's		T5	你	J's		T21	哦
ST	14	T6	(you)	ST	54	T22	I/I
W's		T6	你	W's		T22	我/我
J's				J's		T22	我/我
Stanza II				ST	55	T23	A heavy weight of hours
ST	15	T7	Thou on whose stream	W's		T23	岁月沉重如铁链
W's		T7	你激荡长空	J's		T23	岁月的重负
J's		T7	在你的川流上	ST	T24	Make me thy lyre	
ST	18	T8	there are	W's	57	T24	让我做你的竖琴吧
W's		T8	你把雨和电	J's		T24	象你以森林演奏
J's		T8	在你清虚的波涛表面	ST		T25	What if my leaves
ST	23	T9	thou dirge of the dying year	W's	58	T25	纵然我们都叶落纷纷
W's		T9	你唱着挽歌送别残念	J's		T25	哪怕我的叶片
J's		T9	你啊, 垂死残年的挽歌	ST		T26	The tumult of thy mighty harmonies
ST	28	T10	oh	W's	59	T26	我们身上的秋色斑斓
W's		T10	呵	J's		T26	你那非凡和谐的慷慨激越之情
J's		T10	哦	ST		T27	Be thou
Stanza III				W's	61	T27	给我
ST	29	T11	Thou	J's		T27	但愿凶猛的精灵
W's		T11	你	ST		T28	Be thou me
J's		T11	你	W's	T28	豪迈的精灵	
ST	36	T12	Thou for whose path the Atlantic's leve powers	J's	62	T28	我
W's		T12	你的来临叫大西洋也惊骇	ST		T29	Drive my dead thoughts over the universe
J's		T12	哦, 为了给你让路	W's		T29	把我的腐朽思想扫出宇宙
ST	42	T14	oh	J's	63	T29	请把我枯萎的思绪播送宇宙
W's		T14	呵	ST		T30	And, by the incantation of this verse
J's		T14		W's		T30	凭着我这诗韵做符咒
Stanza IV				J's	65	T30	请凭借我这韵文写就的符咒
ST	43	T15	If even I	ST		T31	Be through my lips to unwakened earth
W's		T15	如果我	W's		T31	对那沉睡的大地
J's		T15	我若	J's	T31	通过我的嘴唇	
ST	44	T16	If I	ST	69	T32	O, Wind
W's		T16	如果我	W's		T32	呵, 西风
J's		T16	我若	J's		T32	哦, 风啊

Note: (ST=Source Text; T followed by number=Theme in the source text or in the target text; W's= Wang Zuoliang's version; J's= Jiang Feng's version; number= line number)

As is clearly shown in the figure, there are 32 themes in the clause complexes in the ST, and all the TTs are equivalent to the number of the themes in their translations. In the previous chapter, it is mentioned that theme consists of simple and multiple, and theme, conflated with subject, is called unmarked theme. A theme that is something other than the subject is called a marked theme. Other elements are frequently

found in the theme position in English clauses, and, in these cases, the theme is marked. Therefore, from the figure, it can be seen that the thematic structure of ST is mainly marked theme. That is because the poet wants to achieve the goal of emphasizing the elements in the clauses, so he chooses other elements, such as theme. The themes in the following lines are the marked theme in the ST: line 14, 18, 28, 42, 43, 44, 48, 50, 53, 57, 61, 61, 63, 65, 68, and 69. The others are unmarked themes. As to the TTs, most of themes are equivalent to the ST, both the marked and unmarked. However, there are many differences between the ST and TTs. In Wang’s version, lines 15, 18, 25, 26, 36, 45, 51, 62, and 68, are inconsistent with the themes in the ST. Concerning Jiang’s translation, lines 14, 18, 24, 27, and 45 are not identical to the themes in the ST. By contrast, the result shows the translation of line 14 and 45 are not equivalent in the two TT. In the ST, line 14, “hear, oh hear” is an imperative clause, and the omitted Subject is “you.” Since different people have different viewpoints of the same thing, the translators convey their meaning differently. The complete clause complex of Line 45, “A wave to pant beneath thy power,” is “If I were a wave to pant beneath thy power,,” so the translations in the TTs are acceptable. From the analysis results, therefore, it can be say that the thematic structure of ST can be reproduced in the TTs.

In SFL, the theme can be categorized into simple theme, multiple theme, and clause theme. The following part will analyze the ST and TTs from the three aspects. While it is possible for a clause to realize only one thematic element (in which case, it must be a topical theme), it is far more common for a clause to contain a sequence of themes with often interpersonal or textual themes occurring before the obligatory topical theme. All these themes together are called a multiple theme. What can come before the topical theme? According to Halliday, “conjunctions, conjunctive and modal adjuncts” can come before the topical theme. The typical ordering is textual theme interpersonal theme, and topical theme; they are also part of theme. If not, they would not be included in the theme. Therefore, multiple themes should also be noted in the ST and TTs. The textual themes can be found in the ST, such as “and,” “as then”, “oh”, and “if”. The most frequent textual theme is “oh”, which belongs to continuative themes (textual theme), such as T1, T2, T10, T14, T21, and T32, and the structural theme (textual theme) “if” is applied in the T15, T16, and T18. “Even”, “what if”, and “whose” are the interpersonal theme, but “whose” and “what if” functioned simultaneously as Topical Themes. With respect to the TTs, they keep the original thematic structure with the ST.

At last, the paper will focus on the clausal theme. This kind of theme is typical in those complex clauses, which the paper has seen from the analysis of the interpersonal metafunction in the previous part, that of a dominant clause plus a dependent clause. Since the reverse order is possible between the dominant clause and dependent clause, they can be either the theme or rheme considering which is put first, yet no matter what is in the clause, it is regarded as a marked theme, for it is not the subject in the clause as the whole, although these clauses can have their own theme and rheme if analyzed deeply. Such clausal themes can also be found in the ST and TTs. Due to the limited space, the paper will choose some representative examples of clause complexes to analyze, to demonstrate how a thematic structure exists in each of the two constituent clauses.

ST: Line 70 – If the Winter comes, can Spring be far behind?

If	Winter	comes	can	Spring	be far behind
Theme₁			Rheme₁		
structural	topical	Rheme₂	finite	topical	Rheme₃
Theme₂			Theme₃		

TTs: Wang's – 如果冬天已到，难道春天还用久等？

如果	冬天	已到	难道	春天	还用久等
Theme₁			Rheme₁		
structural	topical	Rheme₂		topical	Rheme₃
Theme₂			Theme₃		

Jiang's – 如果冬天来了，春天还会远吗？

如果	冬天	来了	春天	还会	远吗
Theme₁			Rheme₁		
structural	topical	Rheme₂	topical		Rheme₃
Theme₂			Theme₃		

From the above analysis, it can see that the clausal themes in TTs are not exactly equivalent to those in the ST. Some adaptation is necessary due to the linguistic differences between two languages and, also, the different understanding of different people. For example, in Lines 5 to 8, the two translators have different understandings of “where they lie cold and low.” In Wang’s translation, “cold” is used to modify “土壤”, and he neglects the word “low” in the ST. While Jiang adds clauses to his translation and translates as “他们将分别蛰伏，冷落而又凄凉”, it seems that “cold and low” are used to describe the dead leaves’ state. However, the TTs also convey the meaning of the ST to readers anyway because the theme in the dominant clause is identical to the ST. The last line of the ST is well known to the world. From the above analysis of this line, it is easy to know theme in the complex clause, and the TTs are corresponding translations of the original clausal themes in the ST.

Conclusion

This paper has studied the problem of translation from the perspective of textual metafunction, having made a comparative analysis between STs and TTs. The basic syntactic structures of English and Chinese are similar: both languages have the same word order concerning the main sentence elements. For example, the SV structure in English is equal with the “主谓” form in Chinese, and the SVOC structure in English is parallel with the “主谓宾补” form in Chinese. Therefore, just as the comparative results show, the thematic structure of ST can be reproduced in the TTs. On the other hand, it is difficult to achieve a fully equivalent thematic structure because the different syntactic systems in English and Chinese. For this reason, it is necessary to get some thematic revision so as to pursue a more equivalent translation.

References

- Backer, M. (1992/2000). *In other words: A coursebook on translation*. London: Routledge; Beijing: Foreign Language Teaching and Research Press.
- Bell, R. T. (1991). *Translation and translating: Theory and practice*. Essex: Longman.
- Du, C. N., & Luo, Y. Y. (1990). *A selection of English and American poems (English and Chinese)*. Chongqing: Chongqing Publishing House.
- Friedrich, R. H. (1984). The apocalyptic mode and Shelley’s “Ode to the West Wind”, *Renascence Spring*, 36(3), 161-170.
- Gu, Z. X. (1997). *English poems 300: English-Chinese*. Beijing: China International Culture Press.
- Halliday, M. A. K. (1978/2001). *Language as social semiotic: The social interpretation of language and meaning*. London: Arnold; Beijing: Foreign Language Teaching and Research Press.
- Halliday, M. A. K. (1994). *An introduction to functional grammar*. London: Edward Arnold Limited.

- Halliday, M. A. K., & Hassan, R. (1976). *Cohesion in English*. London: Longman.
- Hatim, B., & Masion, I. (1997). *Translator as communicator*. London & New York: Routledge.
- Hu, Z. L. (1989). *A Survey of systemic functional grammar*. Changsha: Hunan Education Publishing House.
- Huang, G. W. (2006). *Linguistic explorations in translation studies: Analyses of English translations of ancient Chinese poems and lyrics*. Shanghai: Shanghai Foreign Language Education Press.
- Huang, G. X. (2007). *Studies on Chinese translation of English verse*. Shanghai: Shanghai Foreign Language Education Press.
- Jiang, F. (1980). *Selected poems of Percy Shelley*. Changsha: Hunan People's Publishing House.
- Jing, X., & Liu, W. (2009). Analyzing Obama's victory speech in 2008 presidential election by language's meta-functions. *Journal of Northeastern University*, 11(4), 31-36.
- Li, F. G. (2006). Equivalent translation between process transitivity and semantic function. *Journal of Xi'an International Studies University*, 4, 28-31.
- Thompson, G. (2008). *Introducing functional grammar*. Beijing: Foreign Language Teaching and Research Press.
- Wang, Z. L. (1980). *The selected translation of English poems and essays*. Beijing: Foreign Language Teaching and Research Press.
- Wen, J., & Lin, F. (2006). The impact of ideology and poetics on translation – A case study of “Ode to the West Wind” and its three Chinese Versions. *Foreign Language Education*, (5), 74-77.
- Yang, Q. S. (2006). *Selected readings in English literature*. Shanghai: Shanghai Publishing House.
- Zhao, D. Q. (2006). *Transferring metafunctions between English and Chinese – A functional linguistic approach to translation studies*. Unpublished PhD thesis. Shanghai International Studies University.

Journey to the West: The Translation and Canonization of *Xixiangji*

Min Liao, and Dong Pei

University of Electronic Science and Technology of China, Chengdu, China

University for Science and Technology of Sichuan, Chengdu, China

Email: agile.liao@163.com

[Abstract] *Xixiang ji*, a shining star in Yuan Drama, has successfully been canonized in the English-speaking world via its translated versions. The translating modes and their contribution to the canonization of the work itself are of great significance and worth further discussion. Translating modes depend on how the translator takes the mainstream cultural ideology and translation targets into consideration, involving the setting of translating purposes, the selecting of translating objects, and the spreading and accepting of the translated versions. This essay analyzes the translating modes and canonizing process of *Xixiang ji* in the linguistic, cultural, social and cognitive context. It aims at summarizing proper translating modes for the “Going-out” of more Yuan Drama from the perspective of “to whom”, “by whom”, “how to translate”, and “how to disseminate.”

[Key words] *Xixiang ji*; translating modes; canonization

Introduction

Yuan drama, the cornucopia of Chinese traditional culture, turns out to be an inexhaustible resource for cultural communication between China and the Western world, both in ancient and modern times. As a shining star in the Yuan Drama family, *Xixiang ji* has long been canonized in the West. The previous research on the English translation of *Xixiang ji* mainly focuses on tracing the history of its translation, comparing different translated versions, and interpreting them from various perspectives. The translated literature can only be canonized in the world through transmission and acceptance in heterogenous cultures. The translating modes of *Xixiang ji* and their contribution to the canonization of the work itself are of great significance and worth deeper discussion. This paper dates the translating facts and the construction of its status as part of the canon, analyzing the linguistic, cultural, social, and cognitive context of the translation and its canonization. Proper translating modes are summarized to facilitate the dialogue and communication between the East and the West.

The Translating Modes of Representative English Versions of *Xixiang ji*

The translating history of *Xixiang ji* in the English-speaking world has witnessed the emerging of different translating modes. In terms of translating receptors, popular and academic versions co-existed while targeting different readers. In terms of translators, there are single translators and co-translators, covering overseas sinologists, writers, professors, Hong Kong scholars, and translators in mainland China. In terms of translating strategies, foreignization and domestication are both used; the former mainly adopts literal translation and rhymed translation, and the latter mainly adopts free translation and prose style.

The poetic language, rich images, and cultural allusions in Chinese ancient literature may pose huge challenges to translators. The many sources of an original text and its abundant annotations hinder some translators, as well. No wonder Hsiung (1968) marveled at the difficulty in translating “a series of five plays containing stanza after stanza of dramatic verse which retains the elusive weightiness of Chinese

lyric poetry” (p. xxxii). Besides those linguistic factors, translating modes are highly related to the translator’s awareness of the mainstream cultural ideology and translation receptors, which involve the setting of translating purposes, the selecting of translating objects, and the spreading and accepting of the translated versions in the guest culture. Controversies exist among those famous translators, and the translating mode even varies from person to person. Henry H. Hart (1936) depreciated the keeping of rhymes in drama translation as “an effort which more often than not distorts the sense of the original” (p. ix). Yet, over three decades later, Henry W. Wells retranslated Hart’s version by devoting himself to reproducing the rhymes of *Xixiang ji* in the belief that the poetic lyrics are exactly the great charm of Yuan drama. To probe the mutual impact between translating modes and the linguistic, cultural, social, and cognitive context, two most influential English versions of *Xixiang ji*, the version contributed by S. I. Hsiung and the version by Stephen H. West and Wilt L. Idema, are chosen as typical cases for discussion in this paper.

S. I. Hsiung, with a solid command of both English and Chinese, came to Britain in 1933. He could not only translate two languages, but he also took up creative writing in English freely. Hsiung firmly holds “faithfulness” as his translating strategy; fidelity was his primary principle. In the translator’s introduction of his new edition, he admitted it was a line-for-line and, sometimes word-for-word translation, and he tried to justify himself by saying rhyming would make it necessarily different from the original. As to the idioms, proverbs, and allusions containing Chinese culture and some archaic, yet not so important, images, he resorted to a way of simplifying translation to make sure the readers could follow the dialogue and the plot. For example, “jin lian” (金莲), was not translated literally as “golden lotus” or annotated with detailed cultural background, but simply put as “her small feet.” Hsiung (1968) claimed these strategies “provide a highly readable version without resorting to a single footnote,” yet “burden his lines with explanatory matter that dilutes the poetry of the original” (p. xxx). When Hsiung’s version of *Xixiang ji* was put on stage on December 6, 1938, it was not as sensational as his *Lady Precious Stream*¹ and even turned out to be a commercial failure. Too much emphasis was placed on the equivalence at the lexical and syntactical level at the expense of the beauty of the original poetic rhymes. In spite of the cold welcome from the audience and negative comments from the critics, S. I. Hsiung insisted on his own mode of translating to pay his homage to Chinese classical literature.

Stephen West, from UC Berkeley, and Wilt Idema, from Harvard University, contributed a new English version of *Xixiang ji* in 1991. The great virtue of the new version first was in its choosing of the 1498 edition as the original text instead of the popular Chin Sheng-t’an edition, which had already been transposed and edited a lot. Basically, they adopted the translating strategy of literal translation with annotation to achieve both faithfulness to the original and to keep Western readers informed with the latest research. Exhaustive background knowledge was added to give the readers a full picture of Chinese drama and culture in the Yuan dynasty. West and Idema (1995) claimed that their translation’s purpose was “to provide the Western reader with a rendition that is as close to the original as a literary translation will allow” (p. Introduction, 15). The long introduction before the translation itself contains an extensive literature review and insight from their intensive research. Their translation stands out as a milestone by dating the translation history of *Xixiang ji* in the context of the latest literary criticism, and it expands the literary research of *Xixiang ji* to cultural research. Cyril Birch spoke highly of the translated version in

¹It is a spoken drama adaptation of a Chinese opera, *Lady Precious Bracelet* (Wang Bao Chuan). S. I. Hsiung achieves his fame with this play.

terms of “the careful gradation of their English style between the often-crude dialogue and certain poetic flights in climactic arias”, “the generous notes informed by a wealth of period detail”, “the exhaustive critical study of the play (including a searching elucidation of dominant patterns of imagery)”, and “a most comprehensive introduction” (West & Idema, 1995, p. xii).

The Cannonization of *Xixiang ji*

Wang Shih-fu was acclaimed as the most successful playwright whether in describing a natural scene to evoke a particular atmosphere or mood or in delineating human sentiments (Nienhauser, 1986). S. I. Hsiung (1968) states that his translated version in 1935 “has stood well for over thirty years” before being reprinted in 1968 (p. xxxii). Being adapted to more readers and researchers naturally promotes the canonization process of *Xixiang ji* in the English-speaking world via the translated versions. With 1300 pages covering over 400 translated versions from more than 100 translators, *The Columbia History of Chinese Literature* (1994), is recognized as the most comprehensive contour of Chinese classical literature. Wilt L. Idema, the contributor of the major part of Chinese classical drama, claims *Xixiang ji* is “the most famous play” (Mair, 2001, p. 813). The authoritative confirmation lays a solid foundation for the canonical status of *Xixiang ji*.

The translated version, which is preceded by the selecting of translation strategies and followed by the disseminating and accepting of them, is merely the starting point of the canonizing process. The translating modes of *Xixiang ji*, involving the translating receptor (to whom), the translating subject (by whom), the translating strategy (how to translate) and the transmitting channel (how to transmit), are expected to shed light on the canonizing of it.

To Whom

The translating receptor or target falls into various categories, such as general readers, bilingual readers, and professional critics. They may be influenced by some obvious differences, such as the nationality, ethnicity, gender, age, or occupation or by certain implicit factors, such as the experience, mentality, outlook, and aesthetic value, etc. They read with various prejudice and expectation and, thus, interpret the translated versions for diverse purposes. Before the birth of the complete English version of *Xixiang ji* in 1935, *Lady Precious Stream* was directly written in English by S. I. Hsiung and had been put on stage in London nine hundred times within three years. The hit of *Lady Precious Stream* aroused the interest of London audiences for more Chinese drama. The English version of *Xixiang ji* from S. I. Hsiung turned out to be something so poetic and unfamiliar to them that they felt too frustrated to accept it. They were not ready for any Chinese drama different from *Lady Precious Stream*, which was commercial and entertaining. Thorpe (2016) explains the situation: they “preferred to consume Chinese opera as amusement and chinoiserie, rather than as a serious alternative to Western dramaturgy” (p. 135). With the development of sinology and the emerging of new English versions of *Xixiang ji*, it is the right time for the readers in the English-speaking world to have a real comprehensive and deep understanding of Chinese drama classics. The English version of *Xixiang ji*, by Stephen West and Wilt Idema, academic and professional as it is, is warmly greeted by the English-speaking world. The translated works can be accepted more easily by the receptors only when the works conform to their horizon of expectations, aesthetic values, psychological cognition, and linguistics convention.

By Whom

One Chinese national initiative named the *Library of Chinese Classics* aims at translating 100 Chinese classics in culture, history, philosophy, economics, and science, etc. to introduce the Chinese culture systematically to the English-speaking world. Only some of the already-published 80 works have been translated by Western scholars. However, even today, the influence of those translated works has not achieved the desired results. Some Chinese and Western scholars believe that there is no exception to the rule that better translation comes from using one's mother tongue as the target language instead of the source language (Graham, 1965). If that is the case, both the translating range and scope will largely depend on the number and the preference of sinologists. Such dependence naturally hinders a systematic and objective introduction of Chinese culture to the rest of the world. In the long history of the translating of *Xixiang ji*, sinologists and overseas scholars are in the absolute majority who contribute a lot to its canonization. Yet, Chinese scholars have a relatively stronger literature base and deeper understanding of Chinese culture. Considering the large number of Yuan dramas, a wiser choice is to encourage cooperation between sinologists and Chinese scholars to make best use of the advantages of both sides.

How to Translate

The English version of *Xixiang ji* by famous Chinese translator Xu Yuanchong has great aesthetic value in its embodiment of both the beauty of sound and form of the original. However, to keep the poetic style, there are almost no notes throughout the whole translation. The Chinese cultural information in the original work is generalized, reduced, simplified, or omitted; for example, "Sima Xiangru" (司马相如)² is simply rendered as "an ancient scholar". This kind of unduly catering to the Western readers loses the "Chinese flavor" and the essence of drama to a large degree. This mode of excessive domestication is quite different in the mainstream translating pattern of the English-speaking cultural system. It is no wonder Xu Yuanchong's English version of *Xixiang ji* enjoys a high reputation in China and is hotly discussed in Chinese academia, yet is not quite popular in the English-speaking world, and it is even marginalized. What is traditional is exactly what is universal; the reserving of national flavor is so much more important in the translation of classics. The unique artistic charm, aesthetic connotation, and cultural features of *Xixiang ji* are in accordance with the Western cultural spirit of certain historical periods, which is the main reason for its canonization in the English-speaking cultural system. Based on the fact that the translating of Chinese culture is still a transmission from a weak culture into a stronger one, flexible modes of translating are supposed to be integrated. Translation is the carrier of the translator's cultural attitude and ideology. The binary barrier of domestication and foreignization should be broken down. According to the acceptance and influence of certain Chinese texts in the English-speaking cultural system, abridged versions, adapted versions, and complete versions are welcomed as a means for introducing a gradual interpretation and reproduction of the cultural connotations and aesthetic values of the original.

²Sima Xiangru (179-117 BC) was an ancient Chinese poet, writer, musician, and official who lived during the Western Han Dynasty. Sima was a significant figure in the history of classical Chinese poetry, and was generally regarded as the inventor of Chinese *fu*, a new literary genre combining poetry and prose.

How to Transmit

Sinology research and the translation of classic texts nurture reciprocal interaction: the research lays a solid academic foundation for the transmission of the translation; the popularizing of the translated versions promotes deeper research, which goes a long way towards translation and transmission. Meanwhile, famous presses like Columbia University Press and University of California Press add credibility to the translated versions. Being selected into anthologies, collections, and textbooks by universities and UNESCO confirms the status of *Xixiang ji* as cannon material. The canonization of *Xixiang ji* highlights the importance of transmitting channels in the process. Especially in modern society, timely and proper planning, organizing, and marketing before the publishing is of vital necessity. Mutual on-line interaction between the publisher and the reader gives real-time feedback and broadens the channels. The internet makes diversified and personalized transmission both possible and effective.

Conclusion

With the canonizing of translated versions, the representative translating modes of the translated versions also get canonized. The canonized translating modes shape the norm of translation for a certain period. Catering to the norm means a smoother transmission and acceptance; otherwise, all kinds of setbacks hinder the process. On one hand, canonized translation paves the way for the production and transmission of more translated versions; on the other hand, the translating modes and transmitting patterns rigidified by the canonization pose a huge challenge to the translation that follows.

The canonization of *Xixiang ji* makes it clear that the most effective translation mode is the cooperation between Western sinologists and Chinese scholars. Taking the target market and receptors into consideration, the translator is supposed to break down the binary barrier of domestication and foreignization. Based on the analysis of the translation status quo of certain Chinese classics, practical translating modes in the form of transediting, selected translating, or complete translating can all be used flexibly. Traditional promoting ways by celebrity recommendations, authoritative publishing, the anthology, collections, and textbook compiling, together with new transmitting channels in the context of the information age will facilitate the process of “going-out” for more Yuan drama.

Acknowledgements

The author wishes to acknowledge support from the The National Humanities and Social Sciences Fund for the project she takes part in “Research on the Translation of Overseas Taoism” (Project Code: 15XZJ012), and the Fundamental Research Fund for the Central Universities of China for the project she undertakes “Research on the Translating Modes of Yuan Drama” (Project Code: ZYGX2015J165) in the writing up of this paper.

References

- Benjamin, W. (1992). *The task of the translator*. In R. Schutle, and J. Biguenet, (Eds.), *Theories of Translation: An Anthology of Essays from Dryden to Derrida*. Chicago: The University of Chicago Press.
- Graham, A. (1965). *Poems of the late T'ang*. Middlesex: Penguin Books.
- Hart, H. H. (1936). *The west chamber: A medieval drama*. Stanford: Stanford University Press.

- Hermans, T. (1996). Norms and the determination of translation: A theoretical framework. In R. Alvarez & M. Carmen-Africa Vidal, (Eds.), *Translation, Power, Subversion*. Clevedon/Philadelphia: Multilingual Matters Ltd.
- Hsiung, S. I. (1935). *The romance of the western chamber: A Chinese play written in the thirteenth century*. London: Methuen.
- Hsiung, S. I. (1968). *The romance of the western chamber: A Chinese play written in the thirteenth century*. New York & London: Columbia University Press.
- Mair, V. H. (2001). *The Columbia history of Chinese literature*. New York: Columbia University Press.
- Nienhauser, W. H. (1986). *Indiana companion to traditional Chinese literature*. Bloomington: Indiana University Press.
- Thorpe, A. (2016). *Performing China on the London stage 2016: Chinese opera and global power, 1759-2008*. London: Palgrave MacMillan.
- West, S. H., & Idema, W. L. (1990). *The moon and the zither: The story of the western wing*. Berkeley: University of California Press.
- West, S. H., & Idema, W. L. (1995). *The story of the western wing*. Berkeley: University of California Press.

Norms on Ethnic Legal Translation: The English Version of the *Law of the People's Republic of China on Regional Ethnic Autonomy* as a Case Study

Jinyu Liu, and Wang Yan

Inner Mongolia University, Urumchi, China

Email: jinyuliu2008@163.com

[Abstract] Taking the *Law of the People's Republic of China on Regional Ethnic Autonomy* (2001) as a case study, this paper discusses translation norms in translating ethnic legal documents with an aim of normalizing and improving the English translation quality and acceptability. The choice of ST-TT pairs is ad hoc in Toury's model. The paper argues that in the initial norms and preliminary norms, the TT is full translation of the ST in ethnic cultural specific context with no major additions, omissions or footnotes and TT is subjected to the target culture norms. The paper also holds that in operational norms, translators adopt amplification, omission and readjustment of sentence orders in the matricial level, and they focus on cultural specific words, nominalization, transformation of voices and stylistic features in the textual-linguistic level.

[Keywords] ethnic legal documents; translation norms; *Law of the PRC on Regional Ethnic Autonomy*; translation quality assessment

Introduction

The *Law of People's Republic of China on Regional Ethnic Autonomy* (hereinafter referred to as "*Law on Regional Ethnic Autonomy*, 2001) is a national basic law and plays a significant role in ethnic minority regions, which covers almost all aspects, including politics, economy, culture and society. The English version of *Law on Regional Ethnic Autonomy* is becoming particularly important in transmitting Chinese legal system to the outside world. The Chinese government successively issued a series of public documents in recent years, including *Regional Autonomy for Ethnic Minorities in China* issued in 2005, *Tibet's Path of Development is Driven by an Irresistible Historical Tide* issued in 2015, and *Successful Practice of Regional Ethnic Autonomy in Tibet* issued in 2015. All of these documents prove that the government is paying more attention to the ethnic minority regions. The politics, economy, society, legal system, and ecological environment of ethnic minority regions have a tremendous influence on the stability and development of the entire nation. Unfortunately, there are still misunderstandings in other countries because of knowing little about Chinese policies in ethnic minority regions. An increasing number of scholars and specialists are putting their eyes on legal translation. They have made thorough and comprehensive studies on some important laws, like the Constitution, Criminal Law and Civil Law at the linguistic level, principles and theories. This paper aims at finding out whether the English version of the *Law on Regional Ethnic Autonomy* follows the translational norms, and how Toury's theory from the matricial level to the textual level could be used to explain the translating process and the methods of normalizing and improving the quality of ethnic legal translation.

Matricial Norms and Law on Regional Ethnic Autonomy

Looking from the micro perspective, operational norms emphasize the act of translation itself, including the matrix of the text and the textual-linguistic level. The first one refers to the addition or omission of textual segmentation and changes of locations; the second one focuses on lexical items, phases and stylistic features (Munday, 2001, p. 114). As one of the inseparable parts of operational norms, matricial norms take

the fullness of the target text as the main consideration. Through analyzing the legal text under matricial norms, three aspects which cover addition, omission and sentences order will be elaborated one by one as following:

Amplification is a common tool in two languages communication. In the *Law on Regional Ethnic Autonomy*, large amounts of words need amplification to reach good communication, even the same legal effect. This part will illustrate this translation skill in lexical level and syntactical level. In Chinese and English legal languages, the equivalence between object meaning and conceptual meaning can be achieved in many places. Concerning the *Law on Regional Ethnic Autonomy*, most can reach complete correspondence and partial correspondence. However, there are still plenty of legal words with Chinese characteristics. They can't reach correspondence, and then this leads to lexical vacancy. It is an obligation to explain these words in other ways for acceptability, like literal translation, transliteration, and footnotes, etc. Combining two ways among them is also a common way. Thus, it can be seen clearly that lexical vacancy easily caused addition. Examples take on as following:

Example 1. *ST 1: 第三十七条 开设汉文课程, 推广全国通用的普通话 (1984 版)。*

TT: Classes for the teaching of Chinese (the Han language) shall be opened to popularize Putonghua, the common speech based on Beijing pronunciation (1984 amendment).

ST 2: 第三十七条 开设汉语文课程, 推广全国通用的普通话和规范汉字 (2001 修改决定/2001 版/2005 白皮书)。

TT 1: Classes for the teaching of Chinese (the Han language) shall be opened to popularize Putonghua, the common speech based on Beijing pronunciation, and standard Chinese characters (2001 revision).

TT 2: Classes for the teaching of Chinese (the Han language) shall, where possible, be opened to popularize Putonghua (the common speech based on Beijing pronunciation) and standard Chinese characters (2001 amendment).

TT 3: Chinese language courses shall be offered at different times of the primary school period depending on the particular situation, to propagate the use of Putonghua (standard Chinese) and standard Chinese characters (2005 White Paper).

ST 3: 第二十二条 推广使用全国通用的普通话和规范汉字 (2005 若干规定)。

TT: The State popularizes the use of national standard spoken language of China and standard Chinese characters (2005 Several Provisions).

“Chinese” in here refers in particular to the Han language. China is a multi-ethnic country with fifty-five minorities and the Han nationality. Many ethnic minorities have their own spoken languages and written languages. The precious three translations adopt an explanation translation, while the 2005 White Paper has not made additional explanation. “Putonghua” is the transliteration of the Chinese “普通话”. It is an accent which is based on Beijing pronunciation that has been promoted throughout the whole nation. It is the same as Standard English in English-speaking countries. The former four translations all combine transliteration and explanation, and the 2005 several provisions only adopt explanation. In the early phase, English speaking world is not quite familiar with Chinese situation. It is necessary to make additional explanations to enhance communication. Later, foreigners have some knowledge of these terms. It is also feasible to simplify. The phrases with extra explanations not only retain the adequacy of the source text, but also play an important role in publicizing the Chinese culture. All of these translations have good communication.

Example 2. ST: 第四十七条 对于不通晓当地通用的语言文字的诉讼参与人, 应当为他们翻译 (1984 版/2001 修改决定/2001 版)。

TT 1: Translation should be provided for any party to the court proceedings who is not familiar with the spoken or written languages commonly used in the locality (1984 Amendment).

TT 2: Translation should be provided for any party to the court proceedings who is not familiar with the spoken or written languages commonly used in the locality (2001 Revision).

TT 3: Translation and interpretation should be provided for any party to the court proceedings who is not familiar with the spoken or written languages commonly used in the locality (2001 Amendment).

This example is another form of addition. The previous example made a further explanation following the headword. This example uses subordinate/specific words to explain. According to an interview with Huang Youyi by Yin (2016, p. 79), the Chinese are inclined to generalizing and English is more specific, i.e. *He is very nice*. In Chinese, it is unnecessary to point out which place can show it. While in English, it is common to say which aspect can present *he is nice*, like “he cooks very well”. Specific to this example, it is known to us that “翻译” can be understood as translation and interpretation. In Chinese, using super ordinate/general word “翻译” covers two types. While in English, subordinate words are used to illustrate it, which make it more accurate and complete. In the 1984 amendment and 2001 revision, both use general word – “translation”. In the 2001 amendment, “翻译” is specified in “translation and interpretation”. The latter one gives more consideration to the target readers’ habits.

In order to acquire fine acceptance, apart from adding necessary explanations for solving lexical vacancy, amplifying conjunctions in the syntactical level is also a common skill. One major feature of Chinese sentences is setting semantic meaning on the dominant position, which governs the sentence patterns. Therefore, the syntactic characteristic of the Chinese is parataxis which focuses on semantic relation and logic relation (Chen, & Li, 2010, reprinted 2012, p. 39). In English, sentences stress form cohesion, so the syntactic feature is hypotaxis in which formal signs should be marked between sentences (Chen, & Li, 2010, reprinted 2012, p. 39). In Chinese, omitting these logic connectives cannot impede readers’ understanding, while translators have a responsibility to show explicit terms to English readers. Thus, in C-E translation, one thing should be remembered, that adding logic connectives is a requirement for respecting target readers’ habits. Amplification is not only a valid translation skill for good understanding, but also an excellent means to transmit one culture to another. As the “One Belt, One Road” initiative is put forward, China is bent on cultural exportation to seek cultural identity in different countries and nationalities, to finally reach mutual understanding and trust. In legal language, amplification makes articles clear and accurate. Meanwhile, words with Chinese characteristics can transmit its unique culture. In the English version of *Law on Regional Ethnic Autonomy*, there are many examples like the above ones, which we will not list one by one. After a rough counting, almost thirteen places adopt amplification, which makes the entire legal text easy to understand and accept.

Concerning dissimilarities between Chinese and English legal languages, like mode of thinking, legal culture and legal systems, it is improbable to realize complete equivalence. Amplifying is one way to solve this dilemma. Omission is another option. According to Sarcevic (1997), the main target of legal translation is to realize legal equivalence; that is, target texts have the same legal effects as the source targets.

Therefore, some places are omitted so as to express the same meaning and legal effects. Looking at the following examples:

Example 3. ST: 第三十七条 办学经费和助学金由当地财政解决, 当地财政困难的, 上级财政应当给予补助 (2001 修改决定/2001 版)。

TT 1: Funds for running schools and subsidies shall be defrayed by local finance, the financial department at a higher level shall give financial help if local economy is under developed (2001 Revision).

TT 2: The expenses for running schools and for subsidies shall be handled by the local governments. If it is difficult for the local governments to do so, the governments as a higher level shall give them allowance (2001 Amendment).

In English, the main idea of the article has been given, and the following references are always shortened. In the first sentence, it has already illustrated the main situation. The local government has an obligation to solve the expenditure. The second sentence is a special situation. According to Pinkham (2000, p. 116), if the idea is on the basis of a verb, the second reference might be replaced with an expression like “do so”, “do the same”, “do likewise”, or “do this”. In this example, translators used “to do so” to refer to “handle expenses for running schools and subsidies”, which makes the statement more succinct. In Translation 1, using “under developed” directly interprets “if it is difficult to do so” and is also feasible.

Example 4. ST: 第十四条 民族自治地方的区域界线一经确立, 不得轻易变动 (1984 版 2001 修改决定/2001 版/2005 白皮书)。

TT 1: Once defined, the boundaries of a national autonomous area may not be altered (1984 Amendment).

TT 2: Once defined, no boundaries of a national autonomous may be altered (2001 revision).

TT 3: Once defined, the boundaries of a national autonomous area may not be altered (2001Amendment).

TT 4: Once the boundary lines of ethnic autonomous areas are determined, they shall not be altered (2005 White Paper).

In adverbial clause of condition, the subject of subordinate clauses should remain consistent with the main clause. Specific to “once + adverbial clause of condition”, owing to the consistency of the subject, “the boundaries of...” in the subordinate clause is omitted. All translations adopt omission, except the translation in the 2005 White Paper, which use “it” to replace the subject. This is also a common way in English. In the English version of *Law on Regional Ethnic Autonomy*, there are numerous examples like “who + attributive clause”, and “when + adverbial clause of condition”, etc., which make the whole sentence briefer.

The above two examples have introduced two common ways of omission: one uses “so”, “this”, and “the same” to replace the same components, and the other omits the subject if the subject of the subordinate clause is in line with the main clause, which makes the whole sentence logic, succinct and idiomatic.

As known, at first, the Bible translation was a one-to-one translation. The translation rigidly follows the source text in order to retain its authority and holiness. Then, for religious need, various versions of the Bible appeared. Thus, one-to-one translation is rare. The chief function of translation is to convey meaning.

In C-E translation, adjusting sentence order is a common means for better understanding. Here are two examples:

Example 5. ST: 第六条 民族自治地方的自治机关根据本地方的情况, 在不违背宪法和法律的原则下, 有权采取特殊政策和灵活措施, 加速民族自治地方经济、文化建设和事业的发展 (1984 版/2001 版)。

TT: *On the principle of not contravening the Constitution and the laws, the organs of self-government of national autonomous areas shall have the power to adopt special policies and flexible measures in the light of local conditions to speed up the economic and cultural development of these areas (1984 Amendment/2001 Amendment).*

The adverbial modifier is anchored in the subject and the predicate, which is a common form in Chinese, and presents “subject-adverbial-predicate-object”. In English, two adverbials are put in different places. One is in the initial position and the other is behind the object. Readjusted sentence order is more acceptable by English readers. In English, the position of adverbial clause is often flexible, while in Chinese, adverbial clauses are relatively fixed, especially in legal documents, and government documents.

Example 6. ST: 第十条 民族自治地方的自治机关保障本地方各民族都有使用和发展自己的语言文字的自由, 都有保持或者改革自己的风俗习惯的自由 (1984 版/2001 版)。

TT: *The organs of self-government of national autonomous areas shall guarantee the freedom of the nationalities in these areas to use and develop their own spoken and written languages and their freedom to preserve or reform their own folkways and customs (1984 Amendment/2001 Amendment).*

The attributive part is usually put on the central word in Chinese. In this example, the attribute “使用...的” and “保持...的” is before the central word “自由”. In Chinese, the position of attribute is relatively stable, while in English, they are flexible. When the attributes are words, generally they are put in front of the central word; when the attribute are phrases, they are always placed behind the central word. In this example, two attributes are all behind the central word “freedom”. Using infinitives represent attributive parts and put the central word in the prior position, which make the central word prominent. The adjustment of sentence order is adaptable to target readers.

Sentence order demonstrates the relationship between phrases and sentence components, and reflects different logic thinking and psychological structure mode of different language users. There are commonalities in Chinese and English, like both have a basic sentence order of “subject + verb + object”. Distinctions between the two languages are the flexibility of inner sentence and inter sentence order, and the position of attributive components, and adverbial components, etc. Due to these differences, it is essential to readjust sentence order according various situations in C-E Translation.

Textual-Linguistic Norms

In this section, this thesis will inquire into the selection of materials to formulate the target text. Four main parts will be illustrated, namely, words with Chinese characteristics, normalization, voice and text style. Sarcevic stated that legal translation is a cross cultural and cross linguistic communication act (1997). The word is the basic unit in English just like the character in Chinese. Words themselves contain rich cultural information. Words with cultural information play an important role in culture transmission. In the *Law of*

Regional Ethnic Autonomy, words with information culture demonstrate rich Chinese culture so that English readers can acquire good comprehension.

Example 7. ST: 第二条 民族自治地方分为自治区、自治州、自治县 (1984 版/2001 版)。

TT: *National autonomous areas shall be classified into autonomous regions, autonomous prefectures and autonomous counties* (1984 amendment/2001 amendment).

Through analyzing the implied meaning of the article which is a prescriptive rule which everyone should follow, both of the previous two sentences use “shall”. Here, “shall” means must do something. The definition of “shall” is formal or old fashioned used in official documents to show a law, command, obligation, and compulsion. Hence, in C-E translation, “shall” represents obligation and can’t be replaced by “must”, “should” or other words. Thus, in this article, “practicing minority nationalities and classifying administrative units” is an order which can’t be violated.

Based on *Oxford Advanced Learners Dictionary* (7th edition), the distinction of “shall” and “will” has almost disappeared from modern English. However, “shall” can still be found in English legal texts everywhere. “Shall” is endowed with too many meanings, which leads to improper or abusive usage. Though legal linguists and lawmakers have realized the importance of standardizing the usage of “shall”, it can not be solved in a short time. Hence, many scholars suggest that the subject of the sentence should be animate, such as institutions, and organizations, etc.; the semantic meaning must be “必须” (Chen, X. Q., 2016, p. 117). “Shall” can be used when meeting these two requirements. “Shall” refers to have a duty to do something, more broadly, required to do something according to *Black’s Law Dictionary* (9th edition), which is the standard usage and embodies legal binding. In English versions of legal text, “shall” is used in more than fifty places, which fully demonstrates the authority of the law. At the same time, as an important sign in legal texts, “shall” should be used properly. This is just one of features of stylistic feature in legal text.

Redundancy in the English Version of Law on Regional Ethnic Autonomy Issued in 2001

When translating legal texts and governmental documents, words can not be omitted impulsively for the sake of ensuring authority and accuracy. Absolutely, the conservative means can make legal text authoritative. But over pursuing accuracy easily leads to redundancy. In legal text, numerous redundancies can be found. Pinkham (2000) lists various types of redundancies, including unnecessary nouns and verbs, unnecessary modifiers, redundant twins and so on. In this section, redundant category words and redundant modifiers will be mainly discussed:

Category words often can be found in legal texts and governmental documents. Category words mean that classification of similar things and the general words which reflect the denotation of an object. It is a set with similar characteristic molecules in various denotations (Zeng, 2005, p. 7). For example, mood covers happiness, sadness, depression and so on. Common category words include phenomena, situations, factors, attitudes, processes, and problems, etc. In Chinese, it is an expressing style with which readers have been accustomed. However, for English readers, it is unnecessary words which make the reading wired and annoying. Sometimes, these category words have no substantive significance, so it can be omitted in translation. In legal text, there are many category words which have made the text redundant. Some problematic examples and revisions are listed in following:

Example 8. ST: 第四十四条 民族自治地方实行计划生育和优生优育, 提高各民族人口素质。

TT: The policy of family planning and good prenatal and postnatal care shall be carried out in national autonomous areas in order to enhance the population quality of all the nationalities.

Family planning is an important policy pointed out in the 1980s in China. It is not needful to add the category word – “policy” for the further explanation. Obviously, “the policy of” in this article is a redundant expression. Cutting it will not undermine the semantic meaning of the article. What’s more, “family planning” is the main phrase which should be put into the initial position directly. Deleting “the policy of” not only makes the article brief, but also makes the topic prominent. In the preface of the legal text, “the policy of reform and opening to the outside world” can also be shortened into “reform and opening to the outside world”.

Example 9. *ST: 第六十条 上级国家机关对民族自治地方的商业、供销和医药企业, 从投资、金融、税收等方面给予扶持。*

TT: State organs at higher levels shall support the commercial, supply and marketing, and medical and pharmaceutical enterprises in national autonomous areas in the fields of investment, finance and taxation.

This is another typical example of redundancy in category word. State organs are responsible for the development in various aspects. “方面” is common in Chinese. It is often used after many specific examples as a function for ellipsis and summary. In the opposite, the specific examples express the meaning sufficiently in English. It is unnecessary to use a category word to demonstrate the property.

The mood of Chinese is relatively strong. It is rather common in using strong mood phrases, especially adverbs, adjectives, or rhetorical devices, like exaggeration, and emphasis. On the contrary, understatements are often adopted in English articles. In English, overusing adjectives is not accepted. Some people even say “adjectives are the enemy of nouns. For example, “大减价” is generally translated into “sale” in English and without other modified words. By contrast, in Chinese shops, such as “跳楼价”, “大出血”, and “自杀价”, etc. strong mood phrases often appear. In Chinese, adjectives and adverbs are always translated into English without hesitation. In fact, their sense is already contained in the word they modify. Some of them are redundant which should be left out and some are overemphasized which is not acceptable by target readers. All in all, overusing modifiers has led to serious consequences. Many redundant modifiers can be found in the legal text.

Example 10. *ST: 第二十六条根据法律规定和本地方经济发展的特点, 合理调整生产关系和经济结构。*

TT: In accordance with legal stipulations and in the light of the characteristics of local economic development, rationally readjust the relations of production and the economic structure.

Pinkham states that self-evident modifiers are not strictly redundant with another word (2000, p. 30). They are superfluous because the information they offer can be taken for granted. In terms of this article, “rationally” is an adverb that modifies “readjust”. “Readjust” refers to change or move slightly. “Rationally” means think clearly and make reasonable decisions. From the meaning of the entire sentence, it can be seen that readjusting under local characteristics and legal regulation is certainly rationally. “Rationally” here is a redundant modifier. Hence, “rationally” had better be deleted.

Conclusion

The paper attempts to study the norms in the English version of the *Law on Regional Ethnic Autonomy*. Translational norms actually play a great role in affecting legal translators' strategies, from the choice of text types to translation strategies at the macro level before translating, and then to translation skills at the micro level in translating, all of which are governed by socio-cultural factors. Ordinary foreigners are not familiar with the Chinese legal system and culture. In order to get a good understanding, a reader-oriented translation is the best choice. When talking about translation policy, translators have transmitted national policies in ethnic minority regions. In terms of the matricial level and textual-linguistic level, translators use effective translation strategies and make the legal text clear and fluent. The English translation of *Law on Regional Ethnic Autonomy* follows norms in the overall view and make good results. Notwithstanding, there still are plenty of inappropriate places in legal text. Redundant category words and redundant modifiers do not have good communication among nations. The principle cause of these phenomena can be summarized into two aspects. Legal translators are not proficient in Chinese and English; and they do not have enough knowledge about background information in two languages, such as the legal culture, and the legal system, etc.; in one aspect, legal translators do not realize their great responsibility and do not take the correct attitude. In the other aspect, the relevant departments do not pay much attention to the quality of legal translation documents.

References

- Chen, H. W. (2010). *New Chinese-English translation textbook*. Shanghai: Shanghai Foreign Languages Publishing House.
- Chen, X. Q. (2016). On the domestication and foreignization of legal translation. *Chinese Translators Journal*, (5), 116-119.
- . (2001). Law on regional autonomy for ethnic minorities (White Paper). Retrieved from http://www.seac.gov.cn/gjmw/zwgk/M15020102index_1.htm_
- Munday, J. (2001). *Introducing translation studies: Theory and application*. London: Routledge.
- Pinkham, J. (2000). *The translator's guide to Chinglish*. Beijing: Foreign Language Teaching and Research Press.
- Sarcevic, S. (1997). *New approach to legal translation*. Hague: Kluwer Law International.
- Toury, G. (2001). *Descriptive translation studies-and beyond*. Shanghai: Shanghai Foreign Language Education Press.
- Yin, J. (2016). On readership in publicizing translation from the readers' acceptance theory: A dialogue with Huang Youyi and Xu Mingqiang. *Chinese Translators Journal*, (5), 76-80.
- Zeng, L. S. (2005). An analysis on the English translation of white paper of China's military defense: On the principle of economy in publicizing translation. *The Journal of Guangdong University of Foreign Studies*, (2), 5-9.

A Corpus-Based Contrastive Study on Brown a & b and WECCL

Hu Yuanyuan

School of Foreign Languages, Yan'an University, Yan'an, China

Email: hongseyanan@126.com

[Abstract] English writing and translation take their significance in universities and schools, but many students are unable to write well or translate appropriately. On the basis of qualitative studies of previous studies, this paper aims to improve English writings and translations on Chinese students by analyzing quantitatively the differences between the Brown a & b Corpus and Written English Corpus of Chinese Learners.

[Keywords] English writing; translation; differences; corpus

Introduction

Although at least ninety percent of the fundamental structures of all languages are quite similar and language universals far outweigh the divergences because of different cultures, Chinese and Western countries have different thinking models. The differences are mainly caused by different pragmatic principles (Eugene, 2016). Many linguists and translators have studied the two languages reflecting the two different cultures. However, they only explored this problem qualitatively, not quantitatively. To my knowledge, the quantitative and contrastive study of English writings by Chinese learners of English (CLE) and native speakers of English (NSE) remains relatively unexplored, especially of high-level English writers. Thus, the current proficiency level of CLE in English writings is not clear as compared to that of NSE. Consequently, to find out the differences in English writings, if there are any, between CLE and NSE is crucial in order to improve English writings and translating qualities.

The Brown Corpus was built by Americans. The structure of the Brown Corpus consists of 500 samples, each about 2,000 words of continuous written English. The resulting corpus contains approximately 1,014,300 words. The samples in the Brown Corpus were taken from a large number of text categories from both informative and imaginative prose but excluding verse and drama (Yang, H., 2002). The present author uses press reportage (A) and editorial (B), which are included in the informative prose in the Brown Corpus and in the narration part of the Written English Corpus of Chinese learners (WECCL) as her research objects.

The present author conducts analysis of English writings from semantic, grammatical and pragmatic aspects to explore the differences of the two different corpora. This paper reports on a contrastive analysis of items like voices, sentence lengths, word lengths, and the use of nouns, verbs, pronouns, and prepositions in English writings by CLE and NES in Brown a & b and WECCL corpora.

Two separate corpora with 331,240 words altogether are established based on English writings by CLE and NES. WECCL has 173,668 words. Brown a & b has 157,572 words. Wordsmith, a corpus-searching software is adopted to search all these items for further comparison and analysis. Tags are inserted by using Brille, and then quantitative analysis is conducted by detailed examination.

In doing so, the present author shows how corpus data reveal language patterns that are not necessarily identifiable through intuition alone. Thus, it helps our CLE to improve their awareness of

English writings, such as helping them notice the importance of converting verbs and adjectives into nouns, thus making a contribution to CLE's improvement in English writings and translations.

Literature Review

Definitions of Thinking Model

Chinese and Western people have different cultural backgrounds, such as their economic systems and living environments. In ancient times, China was an agricultural country, and for many years the Chinese people lived inside their country by self-production. They seldom thought of the world outside their country. The idea that man and nature are one was deeply rooted in their minds. However, the Western countries mainly depended on industrialization. Living in an oceanic environment, they developed very good navigation. They restlessly expanded their territory and pursued more money. So, they developed a habit of combatting nature. Their thinking is very open-minded. Thus, the thinking models of Chinese and Westerners are very different; in some cases, they are contrary to each other. When Chinese students translate Chinese into English or use English to write, they frequently make use of the Chinese pragmatic rules. Therefore, their works somehow look very Chinglish. To better convert the Chinese thinking model into the Western thinking model, the author compared voices, sentence lengths, word lengths, and the use of nouns, verbs, pronouns, and prepositions in English writing by Chinese students and native speakers.

Previous Works on English Writings

Recent years have seen increased attention being given to English writings and translations. Because it is not easy for many CLE, there are enormous guide books for English writings that cover everything from the mechanics of writing to format and techniques; these books enable the students to acquire an overall knowledge of English writings and translations, which can be used to cultivate their writing abilities (Ding, W., 2009).

Besides guide books, many other studies have investigated difficulties about English writings and translations. There are many articles about the differences of the two languages by such authors as Lian Shuneng (2010), Jia Yuxin (2012), Guan Shijie (1995), Wang Zuoliang (2001), and so on.

Methodology

Data Collection

Average sentence length. The present study employs a corpus-based approach to investigate English writings. The data is drawn from two corpora of WECCL and Brown a&b written by CLE and NSE. Since the purpose here is to compare English writings by CLE and NSE, it is not thought likely that the difference in styles will affect the results of the study unduly. The English writings the present author has chosen as her research objects are narratives or prose.

The word counts for the two corpora in the study are shown in Table 1.1. The two corpora are approximately the length. The average sentences length of WECCL is 10.60 words, while that of Brown a&b is 23.70 words. There are 9,662 sentences in WECCL and 5,300 sentences in Brown a&b.

Table 1. Word Counts

Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	1658.045 ^b	1	.000		
Continuity Correction ^a	1657.364	1	.000		
Likelihood Ratio	1675.029	1	.000		
Fisher's Exact Test				.000	.000
Linear-by-Linear Association	1658.040	1	.000		
N of Valid Cases	346202				

a. Computed only for a 2x2 table

b. 0 cells (.0%) have expected count less than 5. The minimum expected count is 7227.44.

Table 2. Chi-Square

VAR00002 * VAR00003 Crosstabulation

Count

		VAR00003		Total
		1.00	2.00	
VAR00002	1.00	157572	173668	331240
	2.00	9662	5300	14962
Total		167234	178968	346202

The Chi-Square tests in Table 2 show that the sentence lengths of the two corpora are significantly different. Chinese students use shorter sentences than native English speakers. This coincides with the pragmatic rule that Chinese is a paratactic language, while English is a hypotactic language. Both hypotactic and paratactic are ways of organizing texts. Hypotactic means words and sentences are connected through the changes of language, including words, syntactic and discourse forms and instruments that show structural relationships and ideas, whereas paratactic indicates the use of logical meaning and contextuality to realize the connection between words and sentences. The former emphasizes the cohesion of language forms; the latter emphasizes the coherence of the meaning. English often uses logical conjunctions, such as *and*, *but*, *so*, *however*, etc.; relatives such as *that*, *which*, *who*, *what*, *how*, etc.; and prepositions, such as *of*, *to*, *with*, *on*, *about*, etc. to emphasize the relationship of subordination, decoration, parallelism, and comparison. However, Chinese grammar mainly depends on word order. So, what happens is that the native writers always use longer English sentences than Chinese students.

Word length. Chinese students like to use simple words, while native speakers use more complicated words. The following tables and pie charts are run by SPSS.

Table 3. Tables and Pie Charts of Brown

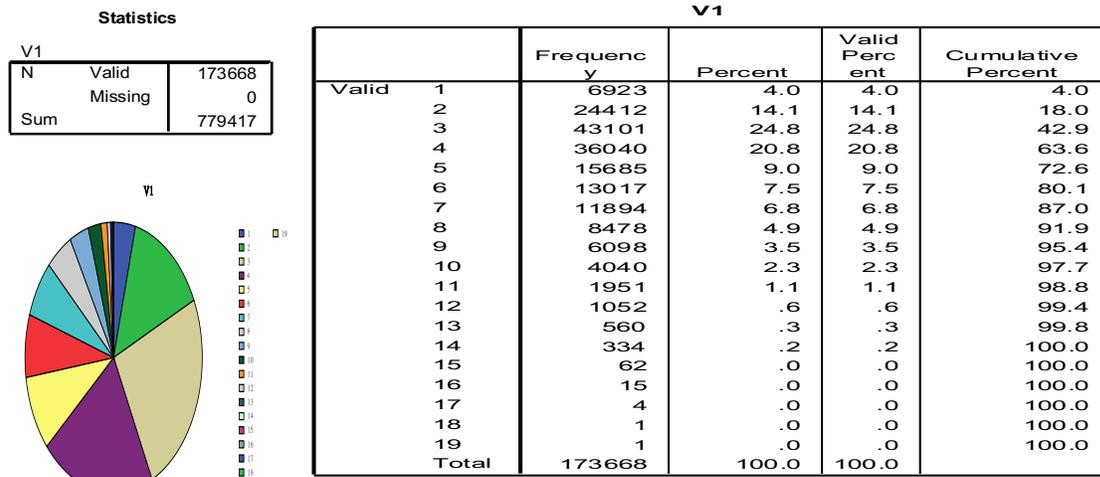
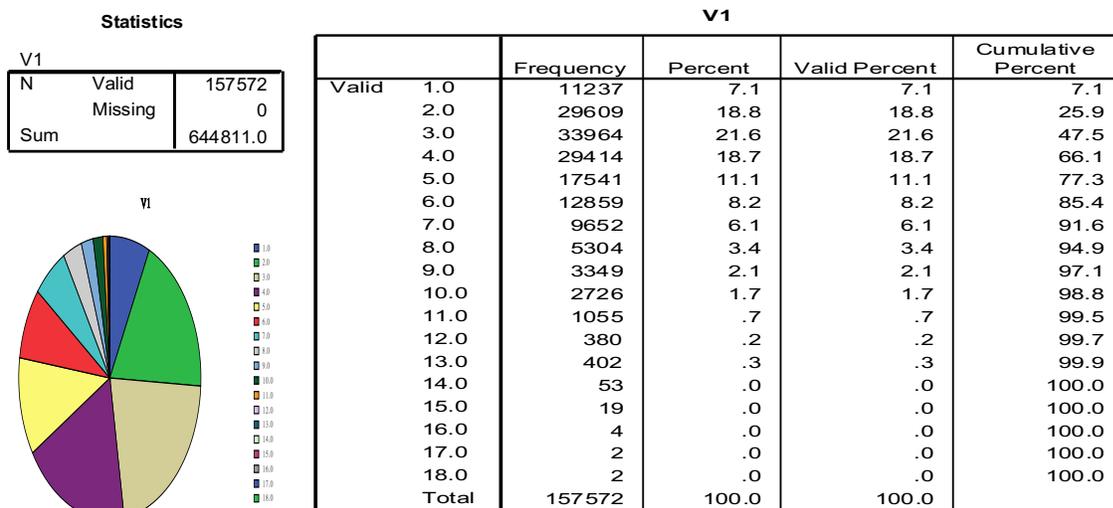


Table 4. Table and Pie Chart of WECCL



The pie charts show that Chinese students use more 1-letter words and 2-letter words, while native speakers use more 3-letter words and 4-letter words.

Comparison of parts of speech in the two corpora. Chinese takes man as the center of the world, so the subjects of Chinese sentences are always personal or animated. They usually state the impact of man on the world and on themselves. Westerners take the objective world as their observing objects; the subjects of English sentences are always impersonal or unanimated. They usually reveal the logical order of the world. So, English writers use more passive voice than the Chinese. However, when Chinese students write in English, they are seldom aware that they use the Chinese thinking model to write English compositions.

The output in SPSS 3.1 shows the following. The Chi-Square shows there is significant difference between the two corpora in the use of passive voices. Native speakers use more passive voices than Chinese students.

Table 5. Passive Voices

VAR00002 * VAR00003 Crosstabulation				Chi-Square Tests						
Count										
		VAR00003								
		1.00	2.00	Total	Value	df	Asymp. Sig. (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)	
VAR00002	1.00	157572	173668	331240	338.061 ^b	1	.000			
	2.00	3751	2583	6334	337.594	1	.000			
Total		161323	176251	337574	338.730	1	.000	.000	.000	
					Fisher's Exact Test					
					Linear-by-Linear Association	1	.000			
					N of Valid Cases	337574				

a. Computed only for a 2x2 table
b. 0 cells (.0%) have expected count less than 5. The minimum expected count is 3026.95.

The English language attaches much importance to reason, so there are many adjectives to state their logic. The Chinese language pays much attention to the emotional function, which usually attempts to move people by empathy. So, there are many verbs in Chinese students' compositions. English has a tendency to use nouns more than verbs. English developed from an integrated part to the many analyzed parts. In this process, because the use of verbs is limited by affix and other changes of form, English writers like to use nouns derived from verbs. The nouns cannot only express the meanings of verbs but also can get rid of the restriction of the verbs; thus, they are more convenient. On the contrary, Chinese verbs are very dynamic, having no morphological changes; thus, they are very flexible. Chinese is a dynamic language full of image-bearing words, especially verbs, while English is a static language emphasizing reasonable thinking. So, there are many abstract nouns and prepositions. Chinese students are not good at using the advantages of prepositions to clearly and statically express their ideas. The following tables show this clearly.

Table 6. Nouns

VAR00002 * VAR00003 Crosstabulation				Chi-Square Tests						
Count										
		VAR00003								
		1.00	2.00	Total	Value	df	Asymp. Sig. (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)	
VAR00002	1.00	157572	173668	331240	3123.802 ^b	1	.000			
	2.00	51552	37122	88674	3123.379	1	.000			
Total		209124	210790	419914	3134.536	1	.000	.000	.000	
					Fisher's Exact Test					
					Linear-by-Linear Association	1	.000			
					N of Valid Cases	419914				

a. Computed only for a 2x2 table
b. 0 cells (.0%) have expected count less than 5. The minimum expected count is 44161.09.

The Chi-Square shows there is significant difference between the two corpora in using nouns. Native speakers use more nouns than Chinese students.

Table 7. Prepositions

VAR00002 * VAR00003 Crosstabulation				Chi-Square Tests						
Count										
		VAR00003								
		1.00	2.00	Total	Value	df	Asymp. Sig. (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)	
VAR00002	1.00	157572	173668	331240	737.009 ^b	1	.000			
	2.00	21914	18112	40026	736.722	1	.000			
Total		179486	191780	371266	736.980	1	.000	.000	.000	
					Fisher's Exact Test					
					Linear-by-Linear Association	1	.000			
					N of Valid Cases	371266				

a. Computed only for a 2x2 table
b. 0 cells (.0%) have expected count less than 5. The minimum expected count is 19350.30.

The Chi-Square shows there is significant difference between the two corpora in using prepositions. Native speakers use more nouns than Chinese students.

Table 8. Adjectives

VAR00002* VAR00003 Crosstabulation

Count		VAR00003		Total
		1.00	2.00	
VAR00002	1.00	157572	173668	331240
	2.00	9841	10101	19942
Total		167413	183769	351182

Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	23.830 ^b	1	.000		
Continuity Correction ^a	23.759	1	.000		
Likelihood Ratio	23.811	1	.000		
Fisher's Exact Test				.000	.000
Linear-by-Linear Association	23.830	1	.000		
N of Valid Cases	351182				

a. Computed only for a 2x2 table

b. 0 cells (.0%) have expected count less than 5. The minimum expected count is 9506.61.

The Chi-Square shows there is significant difference between the two corpora in using adjectives. Native speakers use more adjectives than Chinese students.

Table 9. Verbs

VAR00002* VAR00003 Crosstabulation

Count		VAR00003		Total
		1.00	2.00	
VAR00002	1.00	157572	173668	331240
	2.00	22597	31239	53836
Total		180169	204907	385076

Chi-Square Tests

	Value	df	Asymp. Sig. (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	582.598 ^b	1	.000		
Continuity Correction ^a	582.373	1	.000		
Likelihood Ratio	585.427	1	.000		
Fisher's Exact Test				.000	.000
Linear-by-Linear Association	582.596	1	.000		
N of Valid Cases	385076				

a. Computed only for a 2x2 table

b. 0 cells (.0%) have expected count less than 5. The minimum expected count is 25188.74.

The Chi-Square shows there is significant difference between the two corpora in using adverbs. Chinese students use more verbs than native speakers.

The following table shows clearly the comparison.

Table 10. Comparison Between the Brown a & b and WECCL Frequency

Number	Part of speech	Brown a & b Frequency	%	WECCL Frequency	%
1	NN	24,866	7.23	27,396	8.9
2	NNS	6,009	1.75	3,898	1.27
3	NNP	20,677	6.01	5,828	1.89
4	IN	21,914	6.37	18,112	5.89
5	JJ	9,841	2.86	10,101	3.28
6	VB	5,289	1.54	7,470	2.43
7	VBD	4,784	1.39	10,887	3.54
8	VBN	3,751	1.09	2,583	0.84
9	VBG	3,777	1.10	4,441	1.44
10	VBZ	2,990	0.87	2,410	0.78
11	VBP	2,006	0.58	3,448	1.12

By comparison, the author draws the conclusion that Chinese students like to use verbs, while native speakers like to use pronouns, nouns, and prepositions.

Data Analysis

The data shown above use either Microsoft Word or the concordance software, WordSmith Tools. Writing and translating are very complex. This thesis limits the analysis of English writing to a particular context and doesn't make a disciplinary contrast. It is found that it is indeed a successful way to reduce complexity without sacrificing accuracy to study linguistic devices in a narrowly defined context. Delimiting the problem to a specific domain does not necessarily mean simplifying its solution. On the contrary, the solution for English writing of CLE presented here spans from the lexical semantics to syntax structures. Where most previous studies of English writings and translations have tended to focus on a qualitative study, the present study uses a quantitative study to analyze English writings for the purpose of giving guidance to Chinese students' English writings and translations.

Conclusion

Major Findings

The research finds that there are a considerable number of similarities of usage and remarkable differences in English writings of the CLE's and NSE's corpora, specifically in sentence length and lexical semantics. CLE prefer shorter sentences and active voices, while NSE prefer longer sentences and passive voices. Talking about the words, CLE prefer verbs, while NSE prefer nouns and adjectives and prepositions, which indicates CLE pay more attention to the men, while NSE concentrate on nature and reason. The quantitative study on functions of words also finds that some words are overused or used with inappropriateness in CLE's English writings, such as *the, I, to, and, a, my, in, was, of, it, that, is, we, you, me, for, but, he, on, with*, and so on, and some CLE cannot make full use of pronouns and prepositions. These differences could result from mastery of the language itself, awareness of writing skills, transference of Chinese in the second language learning, different thinking patterns, or cultural factors.

Pedagogical Implications

This paper provides references, as well as guidance, for deciding how to write English well and how to translate appropriately. This thesis also helps teachers know where to put their focus. It is expected that the resource will be of particular benefit to teachers in charge of English writing. The markedly different ways reflect the current level of accomplishments in English writings by CLE. It tells us which are the weak points, as well as the strong points, in English writings. This variation needs to be reflected clearly in the teaching of English writing, as well as doing translation. For example, the results show that the CLE often use personal subjects and active voices, and we suggest that teaching should focus on guiding students in the use of more impersonal subjects and passive voices.

References

- Ding, W. (2009). *A handbook of writing*. Beijing. Foreign Language Teaching and Research Press.
- Nida, E. A. (2016). *Language and culture – Contexts in translating*, Shanghai. Shanghai Foreign Language Education Press.
- Guan, S. (1995). *Intercultural communication*. Beijing. Peking University Press.
- Jia, Y. (2012). *Intercultural communication research*. Beijing. Higher Education Press.

- Lian, S. (2010). *Contrastive studies of English and Chinese*. Beijing. Higher Education Press.
- Wang, Z. (2001). *Introduction to English stylistics*. Beijing. Foreign Language Teaching and Research Press.
- Yang, H. (2002). *An introduction to corpus linguistics*, Shanghai. Shanghai Foreign Language Education Press.

CEFR Integrating China: On English Written Output Descriptors and Ranking Interface

Youqin Yuan, Cuijie Tian, Baole Cheng, Xinyi Chen, and Yunfei Ma

Foreign Language Department of Tianjin Agricultural University, Tianjin, China

Email: cfxyy@126.com

[Abstract] *The key to researching language scales in China is to select the proper descriptors and ranking interface points. This paper first reviews English language output ability evaluation theory of scholars at home and overseas. Second, it extracts the main output assessment system of the Common European Framework of Reference for Languages: Learning, Teaching, Assessment, CEFR (Council of Europe 2001/2010). Borrowing the experiences or mold of DIALAN and, the CEFR Grids for Writing of Association of Language Testers in Europe (ALTE), the team has made an integrating experiment of “grafting” the CEFR descriptors into China’s, including the items of objectives, requirements, contents, and text. After validating data, we found the following: (1) the degree of loading reached 0.966; (2) according to degree of load rating, the objective rank was established. This research integrates the CEFR-related descriptors into China’s English exam ones, establishes a “target ranking descriptors pool” and then performs scaling later.*

[Keywords] *CEFR integrating; English writing output proficiency; The English Exam Syllabus; Interface*

Introduction

In recent years, the research methods of China’s foreign language scales, including the theoretical basis, the indicator system of refining, and the way of semantic presentation method, are mostly based on CEFR. Most research uses the Bachman communication theory as a theory model (Yang, 2012). Most of the methods used by scholars follow the CEFR’s process, such as from description repertoire of establishing a descriptor pool to the reliability and validity testing in stages (the last stage is scaling); even the semantic description way basically uses the “can do” model (Zhu, 2015). In that case, the author can infer that, at present, integrating the CEFR routines, theoretical systems, and specifications into our country scale research is reasonable.

In addition, the CEFR scale itself covers almost the wholesome language ability indicators that the language learners should have. CEFR, since 2001, has undergone nearly 15 years of practice all over the world. One of the examples is North’s Swiss research projection language competency assessment mechanism, hosted by the European Language Test Center (ALTE). The DIALANG assessment system is, also, directly applied the CEFR technique (Liu, & Fu, 2008). Europe, America, and many countries are also referenced in the basic framework of CEFR ideas. By far, CEFR is the most representative language ability test scale, and it comprehensively describes language learners who learn a language and who master the knowledge necessary for effective communication skills and cultural background; it can be used to evaluate learners at every stage, even different grades, including “comprehensive ability” (including the declarative knowledge, skill, and ability, and the ability to learn four factors) and language communicative competence (including language knowledge, language skills, and pragmatic competence). These measurements conforms to China’s foreign language since the implementation of quality education, and the basic course system covers the main content of foreign language colleges, which is basically suitable to China’s foreign language education situation. Thus, this paper answers the second and third assumptions of the research: The second hypothesis is that European CEFR scale ranking description may be higher than domestic

language learners' ability level. The third hypothesis is that CEFR, after 3-5 years of “grafting” or “integrating” experiments, and kneaded into the Chinese elements, can form a revised learners' English ability rating scale in China.

Theory Basis

The theory of communicative language ability and practice (Bachman,1990) and Bachman & Palmer (1996), North (2000), the DIALANG language assessment scale, and the European association of language test center (ALTE) language assessment mechanism, to some extent, have developed the theory. As CEFR, the Canada Language ability standard CLB (the Canadian Language Benchmarks), Japan's English description are affected directly by it. In China, the English spoken and reading scales research books are published in China at present. This theory has been referenced (Yang, 2012). Therefore, in view of the quality education in China for many years, the research references on the CEFR model directs integrating (grafting) into China, tries to find the best standard junctions, and speeds up the scale development in China.

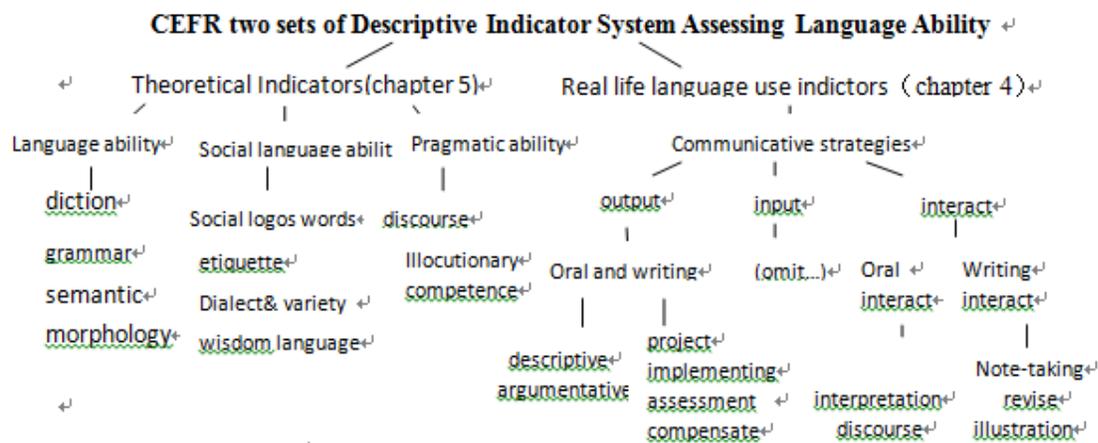


Figure 1. source: summary from CEFR (Chinese version) P45-124

CEFR Output Indicator System

Figure 1 (Liu, & Fu, 2008) shows two sets of language ability indicator systems: a set of hierarchical description is an essential element of ability; the other is a hierarchical description language behavior against real life. The former is based on the communicative language ability model, which is based on the communicative task and strategy as an indicator of description, consisting of classification.

A manual (Council of Europe, 2009), a set of experience collection, was developed by European and American countries in order to verify evaluation criteria of their own countries based on CEFR standards. The DIALANG project and the ALTE language assessment mechanism, two of Europe's leading typical integrating cases based on the framework of CEFR testing by its own countries' standard, perfected, supplemented, and, finally, achieved success. DIALANG is a language assessment system designed to help language learners' “diagnosis” of their language proficiency evaluation. Its overall design and ability details standards mainly coming from CEFR, part of the supplement, and modification done by the DIALANG team.

Integrating Case

It is composed of language reading comprehension, listening comprehension, and a writing self-assessment standards scale. The corresponding rate is as high as 0.83 between standard value of DIALANG, and the

one of North (2000) under different conditions. The ALTE language assessment mechanism mainly focuses on the language application ability and functional aspects of language learning as a breakthrough point for research and development, but CEFR explores the internal relation. The ALTE language assessment item mainly borrows the standard indicator of “fluency” from CEFR. The difference of the indicator coefficient between North and ALTE is only 0.97 (Liu, & Fu, 2008). Therefore, this study references the European Union “Writing sample” as integrating technology.

The Writing Grid (The CEFR Grids for Writing) Operating Experiences

The CEFR Grids for Writing is a set of operable standards manually developed by ALTE (Council of Europe 2001) on the basis of CEFR. Then, it was followed by many integrating scales research efforts, such as CEFP1 (French Primary Certificate Test Level 1), that integrate to CEFR scale’s A2 level. Referencing a series of joint research and development experiences, this study attempts to draw lessons from the common output (composition part) and compares the CEFR written output scale system in order to find the integrating correlation, and then it makes a unified China written output scale, anchored to the CEFR “target” level; it realizes the English service idea of “Cars on the same rail, weight on the same scale” (Liu,2015).

Integrating Research Status in China

The Test of English Major Four (TEM 4) and the Eight (TEM 8) in China have been carried out for more than 20 years. Along with the growth of the test, the researchers have been studying and offering advice on the fairness, test theory, content construction and form design, the evaluation reliability and validity of the exam, and its scientificity and effectiveness. In view of the scientificity of the Test for English Majors, the English professional committee has sent out some questionnaire surveys to universities across the country (Zou, 1995; Zou, et al., 2011). But the domestic study achievements referenced on CEFR experience are only on the listening and reading comprehension of the content. From the perspective of language output, such as writing contents, criteria, and scoring by the users themselves, i.e. “self-test degree” anchor into the CEFR’s at some level, the author could not find the latest research result in the data base.

The Research Method

Research Sample

1. Quantitative sample: The research test subject group was composed of 275 college students using 7 secondary CEFR written expression indicator scales (grids), covering 16 three-level scale modified test tables. After the test, 275 questionnaires, 182 item descriptors, were collected.
2. The tool was the CEFR Grids for Writing developed by DIALANG and ALTE.

Integrating method

1. The theoretical system: comparison of the content of “Standard”, “Required”, and “Syllabus” goals and demands with CEFR’s probes of the space about the integrating point and modification of the descriptors;
2. Through pragmatic competence factor analysis, functional ability and social linguistics, such as the representation of theme, the coordination of language, such as accuracy of written expression, and interface analysis, etc.;
3. Ability item analysis.

The Theory of Interface Indicator Comparison Analysis

The Goal's Alignment

Rank classification of scales is done according to language abilities (high or low); the only differences are numbers of levels. Semantic description is to follow the “can do” mode. For specific alignment (partial), see Table 1 below:

Table1. The Comparison of China English Requirements with CEFR's

General Requirements	CEFR	<i>Standard</i> primary, middle and High school	<i>Requirement</i> (public English)	<i>Syllabus</i> (English major)
Goal	On English comprehensive proficiency	English comprehensive proficiency: common writing task and data usage	English comprehensive proficiency	elementary stage: practical language usage Advance stage; communicate
Significance	Syllabus and curriculum design and textbook compile	On wholesome design for English course from primary level to higher level	Reference basis by making syllabus and teaching	Syllabus, curriculum design, textbook compile & assessment
Grading	3 level 6 grades (A(A1, A2), B(B1, B2), C(C1, C2)	9 levels: 2nd, 5 th , & 8 th for primary, junior and high school graduate level	CET4 & CET6	TEM4 and TEM 8
Semantic expression	“can do” affirmative sent.	“be able to do things” plus specific requirement	“can do” affirmative sent.	“can...” affirmative sentence
Scope	Listening, speaking, reading, writing and translation	Listening, speaking, reading, writing and translation	Listening, speaking, reading, writing and translation	Listening, speaking, reading, writing and translation

Table 2. Requirement Compare English Syllabus of China &CEFR (The Advanced Level as an Example)

Indicator	Requirement	CEFR (C2)		<i>Standard</i> (Level 9)	<i>Requirement</i> (CET6)	<i>Syllabus</i> (TEM8)
Writing Strategy	Expression	Compose	Fascinating story	Abstract, report,	Paper natural	Paper smooth
		Paper report	Complex paper, easy or comments	review other people's ideas with data reference	Words exposition and argumentation within half hour	Can write 3-5 thousand graduate paper
Interacting strategies	Interact in writing	Communication	Formal, euphemism	Settings, attitude	-	-
		Message, forms	Can note questions	Forms, resume, appropriately	-	-
	Interact strategy	Transitions	Union of idea	-	-	-
		Cooperation	Take care front ideas skillfully	Language rules	-	-
Mediation	Writing mediation	Accurate translation	Contract, clause, scientific articles	Can do non-professional translation	Translation accurately	Mutual translation
		Literature translation	Novel, drama	-	-	Common literature translation
	Genre proficiency	Taking notes	Self-contained	Thoughts and comment	Climatic order with rich content	Genre 300-400 words/30 minute
		Texting	Summarizing	Develop smooth text and format		

From Table 1 and 2 comparisons, the following is determined: 1) Regarding the three framework documents of English education in China, the general objectives may integrate with the CEFR's, but the grading design is still too general and needs more subdivision. Only the *standard* grading is meticulous,

and incremental description and difficult topic classification are very close to CEFR. So, this study determined that the integration with CEFR has great possibility.

Indicators Corresponding Degrees with CEFR

Items and corresponding ratio with CEFR as shown in Table 3:

Table 3. Chinese Indicators and CEFR Ratio

Indicator	CEFR (Item)	Standard		Requirement		Syllabus	
		Item	Ratio (%)	Item	Ratio (%)	Item	Ratio (%)
1st layer	5	5	100	0	0	0	0
2nd layer	11	5	45	1	9	1	9
3rd layer	35	21	60	6	17	10	29

Source: Based on CEFR (Chapter 4, 5) & China documents

From the corresponding ratio, the English examination standard in our country, in general, can integrate with the CEFR, but it still needs further study for subdividing the standard.

Text

Text genre (genre): The CEFR Grid analyzed 10 text items of the writing task from life to work report, short composition to long report, descriptive story to theoretical academic report, basically reflects on the TEM exam of China. The author's examination of statistics from 2007 to 2016, show conclusions about the 10-year exam writing styles in Table 4 as follows:

Table 4. Comparison of 2007-2016 TEM4 and TEM8 Genre

Test	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016
TEM4	argumentation	exposition	argumentation	argumentation	argumentation	description	exposition	argumentation	exposition	argumentation
TEM8	argumentation	exposition	argumentation	exposition	argumentation	argumentation	argumentation	exposition	exposition	exposition

After nearly a decade of English TEM eight essay genre frequency (as shown in Figure 2 and Figure 3) are respectively designed: exposition (50%), the argument is occupied 50%. TEM Four: exposition at 30%, 60% argument, description (2012) accounted for 10%. Statistical results show that

- The learners' written descriptor load value is as high as 0.966 and predicted the English written output capacity of Chinese learners being close to the CEFR level (CEFR Chinese edition, 2008);
- Among 16 pieces of 3rd-level indicator, the 81-descriptors load completely fits with the rail; if 16 is designed to be 100%, which means the first-time indicator integrating rate is 50%, and the second is 86%;
- As for China's three stake exams' standard items, like objectives, significance, and basic semantic description, Standard, the integration rate is 60%, and Requirements is 17%.

This shows that our country's exam standards need detailed development from primary to secondary or even more advanced ranking, step by step. The TEM 4 and 8 writing part scoring standard indicator corresponding rate is 98% with CEFR, and the 90% genre is close to the CEFR.

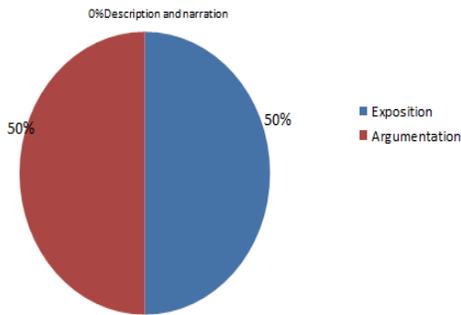


Figure 2. Four Writing Styles for TEM 8 of 2007-2016;

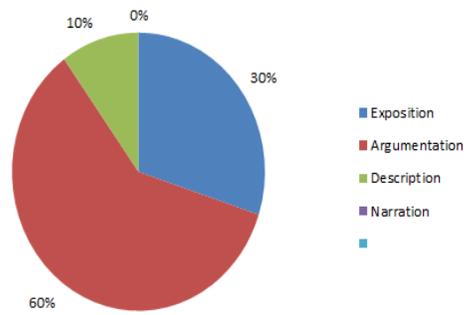


Figure 3. Four Writing Styles of 2007-2016 China TEM Test

Conclusion

Through the main dimension interface data and theory analysis, the first phase of the basic hypothesis of this study was verified in China: “CEFR descriptors can be used after being revised by modeling experiments.” The difficulty coefficient of CEFR descriptors is higher than China’s; therefore, according to China’s national conditions, CEFR descriptors may degrade through correction; the reliability and validity experiment, can then be integrated into an English written output scale in China.

Acknowledgement

This paper is the research result of MOE key project in 2014 entitled *The Research on National English Competence Rank Assessment Scales* (Project code: DIA140304). This paper is also the research result of *Guide Development Project of Tianjin Agricultural University Teachers Education Reform and Innovation* (Project code: 20170208); and the result of Tianjin Agricultural University Post Graduate Student Training Quality Improvement (Project code: 2017YKC002).

References

- College Foreign Language Teaching Steering Committee. (2000). *The high school English teaching outline*. Beijing: Foreign Language Education and Research Press.
- Council of Europe. (2001/2010). Common European framework of reference for languages: Learning, teaching assessment (CEFR). Retrieved October 8, 2016, from http://www.coe.int/t/dg4/linguistic/Source/Framework__EN.pdf. 10-17.
- Council of Europe. (2009/2010). Reference supplement to the manual for relating language examinations to the CEFR. Retrieved October 8, 2016, from http://www.coe.int/t/dg4/linguistic/Manuel1_EN.asp#Contents10-17.
- Council of Europe. (2001/2010). Samples of writing grids: For English, French, German, Italian and Portuguese. Retrieved October 8, 2016, from http://www.coe.int/t/dg4/education/elp/elp-reg/cefr_reading_writing_EN.asp10-17.
- Hua, Y. J. (2014). English writing test reliability guarantee mechanism to construct study. *Journal of Chifeng Institute of Natural Science*, 30(3), 183-185
- Liu, J., & Fu, R. (2008). [trans.]. *European languages common frame of reference: Learning, teaching, assessment (Chinese edition)*. Beijing: Foreign Language Teaching and Research Press.
- Liu, J. D. (2015). The basic ideas of English ability rating scale development in China. *Chinese Exam*, (1), 7-8.

- Ren, F. (2007). TEM - 4 test reform and its backwash effect on English teaching. *Nanchang Institute of Education*, 22(1), 30-31.
- Wang, S. H. (2012). *The construction of Chinese students' English understanding ability questionnaire and validation studies*. Beijing: Intellectual Property Press.
- The Basic Education Ministry. (2001). *English course standard (experiment draft)*. Beijing: Beijing Normal University Press.
- The Ministry of Higher Education Department. (2004). *The ministry of education College English curriculum requirements (trial)*. Shanghai: Shanghai Foreign Language Education Press.
- Yang, H. Z. (2012). *The China language ability scale research: Theory, method and empirical research*. Shanghai: Shanghai Foreign Language Education Press.
- Zhu, Z. C. (2015). Some problems of English ability rating scale construction descriptors in China. *Chinese Examination*, (4), 11-12.
- Zou, S. (1995). Partial college English test 4 and 8 survey report. *Foreign Language World*, 75(1), 20-23.
- Zou S. (2011). Improving test fairness (TEM4 and 8 as an example). *Foreign Language Testing and Teaching*, (1), 42-49.

Western Media's Double Standards in News Reports – A Corpus Analysis of “Kunming Terrorist Attack”

Deng Lijing

Ningbo Institute of Technology, Zhejiang University, Ningbo, China

Email: denglijing@nit.net.cn

[Abstract] The paper adopts the perspective of critical discourse analysis to analyze the Western media's report on the Kunming terrorist attack and finds that Western media's control methods and double standards are present in new reports, especially in its vocabulary selection and discursive strategies.

[Keywords] Western media; double standards; critical discourse analysis

Introduction

On March 1st, 2014, more than ten terrorists clothed in black attacked people with long knives at the Kunming railway station, which resulted in 29 deaths and 143 injured. Xinjiang separatists were condemned for this inhuman and brutal incident. On March 3rd, 2014, Fu Ying (2014, March 3), the spokesperson at the second session of China's 12th National People's Congress (NPC), called for international support for China's fight against terrorism. Pu (2014, March 5) pointed out that the Western media, like CNN and AP, displayed double standards in reporting this brutal and blood attack. For example, Fox news described it as a “tragedy between Uygur-Han conflicts.”

The criteria and values defined as ideology are “a system of thinking, social practice, and communication,” which either bring a particular group social power, or “legitimate their position of social power” (Scollon & Scollon, 2001).

Van Dijk notes that in terms of Marxists' perspectives, ideology has the meaning of “false consciousness” and “mislead beliefs” (2000, p. 7), so with this negative connotation, ideology presupposes the idea that “*WE* have true knowledge, *THEY* have ideology” (ibid). The corresponding linguistic strategies are “emphasis of Our ‘good’ actions or properties, or Their ‘bad’ ones” by “selecting positive words for US and negative words for Them” (Van Dijk, 2008, p. 227).

In the last three decades, due to its open-door policy, China has achieved astonishing economic success. China's communist ideology and ever-increasing economic and military strength will construct the potential to replace American's dominant position in the world (Broomfield, 2003; Cries, 2005). Due to their political and ideological bias, Western media were criticized for disobeying press ethics in reporting the Kunming terroristic attack. However, one anonymous Western journalists explained China's opinion on Western media's “double standards” actually arose from mutual misunderstanding that “Chinese media tend to preconceive the Western ones as not objective, while the Western media tend to believe that Chinese ones are all the government's mouthpiece” (Pu, 2014, March 5). So, this study aims to examine the Western and Chinese media's respective attitudes based on the analysis of linguistic features in reporting the Kunming-terrorist-attack.

Corpus based critical discourse analysis

As one of important approaches of discourse analysis, CDA “is a type of discourse analytical research that primarily study the way of social power abuse, dominance and inequality are enacted, reproduced and resisted by text and talk in the social and political context” (van Dijk, 2008, p. 85). CDA's approach has

one distinct character, which is “without compromising its social scientific objectivity and rigor, it openly and explicitly positions itself on the side of dominated and oppressed groups and dominating groups” (Fairclough, et al., 2011, p. 369).

CDA’s substantial qualitative research approach may, probably, result in material selection problems; that is, it may select small samples without representation or even purposely select material in favor of hypothesis. However, corpus linguistics can remedy this shortcoming with large quantitative data.

Much of corpus-assisted or corpus-informed research has been done under the CDA perspective. All findings have revealed that public media have never kept objective or neutral stances in news reports. For example, Kim (2014) examines three US media outlets in dealing with collocations between “North Korea” and countries’ names, and finds that American media evaluates the world in accordance with “OUR good actions, THEIR bad ones.”

The theoretical foundation for this study is Fairclough’s social and cultural approach, more specifically, on his three-dimensional concept of text, discursive practices and social practices. The first dimension is the description of text; the second one is the “interpretation of the relationship between text and interaction” (Fairclough, 2001, p. 91); the third one is “explanation of the relationship between interaction and social context” (Fairclough, 2001, p. 91).

The Present Study

The study aims to compare the Western and Chinese media’s discourses on the Kunming attack, ranging from March 1st to 8th, 2014 (news reports stopping on this topic were partly influenced by Malaysia’s missing flight, MH370, on March 8th). There are two main corpora in this study, the Chinese Media Corpus (CMC) and the Western Media Corpus (WMC). The Chinese Media corpus comprises 29 reports in *China Daily*, 24 in *Global Time*, 19 in *Shanghai Daily*, and 16 in *Shenzhen Daily*. Word tokens and types in CMC are 26,600 and 4234. WMC contains newspaper articles retrieved from one database, Newspaper Source (EBSCO host, 2017), which includes 25 national (U.S.) and international newspapers, like *USA Today*, *The Washington Post*, *The Washington Times*, *The Times* (London), etc. WMC comprises 6 reports in the *Los Angeles Times*, 7 reports in the *New York Times*, 9 reports in *The Washington Times*, 3 reports in the *Toronto Star* (Canada), 9 in *The Guardian* (UK), and 5 in *The Daily Telegraph* (UK). WMC includes 34,666 word tokens and 4,180 word types.

The research questions are: (1) In what ways is Kunming attack linguistically defined or constructed in CMC and WMC? and (2) What kinds of attitudes are reflected in CMC and WMC, respectively, towards Kunming attack?

This study will use ConcGram 1.0 to study word frequencies in the corpora of CMC and WMC. ConcGram 1.0 can find words that “co-occur regardless of constituency variation (e.g. AB and A*B), positional variation (e.g. AB and BA), or both” (Cheng, et al., 2009, p. 236). Wmatrix can investigate key semantic categories when comparing them with other corpus sources (Rayson, 2008).

ConcGram Collocation Analysis

The findings through ConcGram analysis in Table 1 show that both Chinese and Western media are concerned with the Kunming attack, which happened in the Kunming railway station and was regarded as a terroristic attack; more than 100 people were injured. However, even for the same 2-word ConcGram “terrorist/attack” in Table 2, different collocates in WMC and CMC show different evaluation or judgement criteria. For example, in WMC, expressions of “a terrorist attack” and “violent terrorist attack” made up of

more than half (58.4%) of the collocates of “terrorist/attack,” and these expressions are all in citation forms, which could demonstrate Western media’s objective or neutral stance in news reporting, while, in fact, how could Western media claim their universal humanitarian principles or neutral and objective press ethics when Western media refused to make direct judgements on the 29 deaths and 143 injured in the Kunming attack? Instead, in CMC’s expressions of “terrorist attack” are shown in various declarative sentences in an authoritative voice. The subjects in the declarative sentence are “giver of information” and in a position of power (Fairclough, 1989, p. 125). Western media purposely avoided evaluation or judgement even on the apparent terroristic characteristics of the Kunming attack.

Table 1. The Top Ten Most Occurring Two-Word ConcGrams in CMC and WMC

CMC		WMC	
<i>2-word ConcGrams</i>	<i>Frequency</i>	<i>2-word ConcGrams</i>	<i>Frequency</i>
attack/terrorist	84	station/train	69
attack/Kunming	79	China/China's	68
Kunming/Station	57	Kunming/Kunming,	66
Railway/Station	55	Kunming/Station	66
more/than	48	more/than	62
Kunming/Railway	45	attack/terrorist	60
Kunming/Kunming,	41	Agency/News	54
Kunming/terrorist	39	attack/said	53
Global/Times	38	attack/Kunming	52
province/Yunnan	38	Railway/Station	51

	<i>2-word ConcGrams in CMC</i>
	<i>2-word ConcGram in WMC</i>
	<i>2-word ConcGram in two corpora</i>

Table 2. Top 2 Collocates with “Terrorist/Attack” in CMC and WMC

	Collocates	Occurrence(percentage)	Example
WMC	terrorist attack	19 (31.7%)	The attackers identities... showed that “it was a terrorist attack carried out by Xinjiang separatist forces” Xinhua News Agency said.
	violent terrorist attack	16(26.7%)	Xinhua..., but said authorities considered it to be “”.
CMC	the terrorist attack	21(25.0%)	The terrorist attack in Kunming on Saturday
	violent terrorist attack	16(20%)	This serious/violent violent terrorist attack in Kunming

Table 3 provides evidence to support the above opinion. For example, when Western media reported the Kunming attack, they resorted to many different “other’s” voices, as voices of Chinese authorities by “state media said (in line 2),” “ministry of public security said (in line 2),” “state media said (in line 6),” “Xinhua Agency said (in line 12),” or personal opinions such as “Tom Philips said (in line 8),” “resident said (in line 9),” or “professor said (in line 10),” and, even, “video said (in line 14).”

Table 3. ConcGram “Attack/Said” in WMC

1	more than 62 attack terrorist 60 Agency News 54 attack said 53 attack Kunming 52 Railway Station 51
2	Section: 2 attack support 2 attack Services 2 attack said, 2 attack STABBING 2 attack strategies 2
3	2 outbreaks Xinjiang 2 outbreaks year 2 outlets attack 2 outlets said 2 outlets those 2 outside area, 2
4	China station 47 Xinjiang Xinjiang, 46 attack attack, 42 Kunming said 42 attackers said 41 said
5	China 2 httpwww.latimes.comworldasiala-fg-china-attack more 2 human said 2 human them 2 human Uighurs 2
6	3 ordered President 3 ordered Xi 3 organised attack” 3 organised said 3 organised violent 3
7	state 35 Uighurs Uighurs, 35 China China ‘s 34 attack Chinese 33 China said 33 people said 33 attack
8	Sutirtho 2 attack Section: 2 attack support 2 attack Services 2 attack said, 2 attack STABBING 2
9	authorities 32 attack CHINA 32 attack out 32 attack Xinjiang 31 Chinese said 31 injured people 31
10	Railway 40 province Yunnan 40 attack as 39 attack Station 39 carried out 39 said who 39 News Xinhua
11	3 stormed wielding 3 straight start 3 strongest attack” 3 strongest train 3 Student said 3 Student told
12	scared 2 attack Sutirtho 2 attack Section: 2 attack support 2 attack Services 2 attack said, 2
13	Kunming, 66 Kunming Station 66 more than 62 attack terrorist 60 Agency News 54 attack said 53 attack
14	Xinhua 41 Kunming Railway 40 province Yunnan 40 attack as 39 attack Station 39 carried out 39 said who

With respect to the fifth key semantic domain as “places,” the top word in CMC is “province,” and all the collocates show in Table 4 that the attack happened in “Yunnan Province.”

Table 4. ConcGram “Yunnan/Province” in CMC

1	attack early this month in Kunming, capital of Yunnan province, have recovered and the local
2	Kunming, the capital city of Southern China ‘s Yunnan province. According to a statement on Monday,
3	in Kunming, the capital of Southwest China ‘s Yunnan province on Saturday, killing 29 people and
4	more than 140 at Kunming Railway Station in Yunnan province. Four male suspects were shot dead and
5	railway station in Kunming in southwest China ‘s Yunnan Province on Saturday, killing 29 people and
6	terrorist attack at Kunming Railway Station in Yunnan province rose to 29 and the number of injured
7	at Kunming train station in Southwest China ‘s Yunnan province where a deadly terrorist attack on
8	the railway station in Kunming, the capital of Yunnan province. Panchen Lama condemns Kunming terrorist
9	sent to seven hospitals in Kunming, capital of Yunnan province. Wang Xianlong, a 61-year-old victim,
10	attack at the railway station in Kunming, Yunnan Province on Sunday night. Twenty-nine people were
11	at the railway station of Kunming, capital of Yunnan province. The terrorist attack was planned and
12	in Kunming, capital of Southwest China ‘s Yunnan province on Saturday and voiced support for
13	in Kunming, capital of Southwest China ‘s Yunnan Province, is around 10 minutes drive east of the
14	in Kunming, capital of Southwest China ‘s Yunnan Province, where a deadly terrorist attack
15	the ICU. Shi Youwu, 28, from Chuxiong, Yunnan Province, was crouched against the wall,
16	surnamed Wu at the No.3 Peoples Hospital of Yunnan Province said that even though he was

However, the top word in WMC is “region”; ConcGram “Region/Xinjiang” in WMC in Table 5 show the Western media’s attitude purposely selected the words’ collocation. In order to understand media’s semantic preference of word selection, that is, whether in favorable, neutral, or unfavorable expressions of writers’ attitudes or beliefs, this study compares “region” with “province” in COCA (Corpus of Contemporary American English, which has 450 million words).

Table 5. ConcGram “Region/Xinjiang” in WMC

1	likely 2 beyond more 2 beyond militant 2 beyond region 2 beyond raised 2 beyond when 2 beyond Xinjiang,
2	slashing 9 rebellion some 9 rebellion Xinjiang 9 region China ‘s 9 region rebellion 9 region said
3	2 despite integrate 2 despite people 2 despite region 2 despite seem 2 despite Xinjiang 2 destination
4	3 regardless underlined 3 region China ‘s 3 region forces” 3 region some 3 region Xinjiang,
5	knife 2 heavy Ma 2 heavy plainclothes 2 heavy region 2 heavy state 2 heavy Xinjiang, 2 heavy-handed
6	2 instrument Han 2 instrument One 2 instrument region 2 instrument used 2 instrument Xinjiang
7	3 out Xinjiang, 3 outbreaks Last 3 outbreaks region 3 outlets state 3 outside premeditated,
8	some 9 rebellion Xinjiang 9 region China ‘s 9 region rebellion 9 region said 9 region simmering
9	Xinjiang 9 region China ‘s 9 region rebellion 9 region said 9 region simmering 9 region separatists
10	underlined 3 region China ‘s 3 region forces” 3 region some 3 region Xinjiang, 3 reiterated attack”
11	said 53 attack Kunming 52 Railway Station 51 region Xinjiang 50 people station 48 police said 48
12	Xinjiang people, 3 Xinjiang problems 3 Xinjiang region, 3 Xinjiang rule 3 Xinjiang spread 3 Xinjiang
13	China ‘s 3 region forces” 3 region some 3 region Xinjiang, 3 reiterated attack” 3 reiterated

Conclusion

With the corpus-assisted critical discourse analysis, this study finds significant differences in linguistic features, especially in finding what the writer subconsciously tries to express through textual analysis. This study finds different emphasis is placed on vocabulary selections between the Western media and the Chinese media. The Western media not only neglects either China’s government’s positive measures in

rescuing attack victims or China's calling for help in international anti-terroristic cooperation; instead, it shifts their attention from analyzing possible reasons to cause this accident, such as , problems of China's ethnic minority policies or a long history tension between the Han majority and Uighur minority. The Western media have put great emphasis on the racism of the Uighur minority and even attributed this tragedy to "Uighur-Han conflicts."

Western media have purposely chosen different topics because topics are usually "determined and controlled" by the more powerful side (Fairclough, 2001, p. 112). So, when this study compares Western media with Chinese media , the findings have revealed that Western media kept great interest in "Uighur" or "Xinjiang" and chose topics as topics as clash/conflicts between Uighurs and Chinese, human rights of ethnic minorities, etc. News reporting is "is necessarily selective and partial, both in what is selected as worth reporting, and in how it is presented" (Delin, 2000, p. 14). News reporting will influence people subconsciously, so critical reading can, at least to a certain extent, avoid misleading or biased opinions

Acknowledgments

This paper was supported by a research grant from the Department of Education of Zhejiang Province (Grant No. jg2015215), entitled "The Non-English Majors' Cultivation Model Based on Chinese College English 4EPS Concept". (2015 年浙江省教育厅高等教育教学改革项目; 项目号: jg2015215; 项目名称: 基于大学英语 "4EPS" 理念的非英语专业人才培养模式)

References

- Broomfield, E. V. (2003). Perceptions of danger: The China threat theory. *Journal of Contemporary China, 12*(35), 265-284.
- Cries, P. H. (2005). Social psychology and the identity-conflict debate: Is a 'China threat' inevitable? *European Journal of International Relations, 11*(2), 235-265.
- Cheng, W., Greaves, C., Sinclair, J., & Warren, M. (2009). Uncovering the extent of the phraseological tendency: Towards a systematic analysis of Congrams. *Applied Linguistics, 30*(2), 236-252.
- Delin, J. (2000). The language of written news reporting. In *Theory, Culture & Society: The Language of Everyday Life: An Introduction*, (pp. 11-38). London: SAGE Publications Ltd.
- EBSCO Host. (2017). <https://www.ebsco.com/products/ebscohost-research-interface>.
- Fairclough, N. (1989, 2001). *Language and power* (1st, 2nd edition). London: Longman.
- Fu, Y. (2014, March 3). China calls for int'l understanding, support to its fight against terrorism. Retrieved http://www.npc.gov.cn/englishnpc/Special_12_2/2014-03/04/content_1836988.htm
- Kim, K. H. (2014). Examining US news media discourses about North Korea: A corpus-based critical discourse analysis. *Discourse and Society, 25*(2), 221-244.
- Pu, Z. (2014, March 5). Journalists see bias in Western coverage. Retrieved http://www.chinadaily.com.cn/china/2014-03/05/content_17322633.htm.
- Rayson, P. (2008). From key words to key semantic domains. *International Journal of Corpus Linguistics, 13*(4), 519-549.
- Scollon, R., & Scollon, S.W. (2001). Intercultural communication: A discourse approach. In *Language in Society*, (2nd ed.). Oxford: Blackwell.
- Van Dijk, T. A. (2000). Ideology and discourse: A multidisciplinary introduction. English version of an internet course for the Universitat Oberta de Catalunya. New version of the Spanish version published by Ariel, Barcelona, 2003.
- Van Dijk, T. A. (2008). *Discourse and power*. New York: Palgrave Macmillan.

Social Identity Negotiation in Cultural Conflicts

– The Analysis of “Zhou Yang’s Thanking Door”

Hu Haipeng

Ningbo Institute of Technology, Zhejiang University, Ningbo, China

Email: huhaipeng@nit.net.cn

[Abstract] *This study aims to study “Zhou Yang’s Thanking Door” with identity negotiation theory. The application of Ting-Toomey’s Identity Negotiation Theory in this study finds and reveals how Zhou Yang has constructed her identity within personal or group-based circumstances. Zhou Yang’s example has shown how the process of interpersonal relationships is constructed and maintained.*

[Keywords] *identity negotiation, thanking door, primary and situational identity*

Introduction

There are abundant identity theories, like *Contextual Theory of Interethnic Communication* (Kim, 2005), *Identity Management Theory* (Imahori & Cupach, 2005), *Cultural Contracts Theory* (Jackson, 2002), and *Identity Negotiation Theory* (Ting-Toomey, 2005). However, most China-related identity studies have focused on ethical problems, such as either studies in second-generation of Chinese immigrants (Kibria, 2000) or studies in geographical differences, like identity negotiation in the US (Shi, 2008). Researchers have paid relatively little attention to Mainland China, especially in terms of an emic perspective.

This study aims to study “Zhou Yang’s Thanking Door” with identity negotiation theory. Zhou Yang was a famous Chinese speed skater champion both in the 2012 Vancouver and 2014 Sochi Olympic Winter Games. However, during an interview by CCTV after winning on Feb 21st 2012, Zhou Yang just said she thanked her parents and wanted to improve their lives. This acceptance speech was obviously different from traditional ones in which athletes conventionally give their thanks first either to their government, motherland, or leaders. In a national meeting on March 7th, 2012, Yu Zaiqing, a deputy director of the National Sports Administration, mentioned that winning athletes should thank the motherland first in their acceptance speeches. The next day after Yu’s remarks, Zhou Yang in another TV interview, first expressed her thanks to the country, then to leaders in the sports bureau, and then, last, to her parents.

Yu’s opinion on “thanking motherland first” was overwhelmingly criticized by Chinese netizens, and aroused heated discussion on who should be thanked first, *mother* or *motherland*. This is the “Zhou Yang’s Thanking Door”. Several days later, Gao Qing, a former Chinese sports official and colleague of Yu Zaiqing said that they did not mean to criticize Zhou Yang; they just wanted to emphasize an athlete’s moral education at that time.

It is interesting to observe that, on Feb 15th during the 2014 Sochi Olympic Games, in Zhou’s second interview with CCTV after winning, she thanked President Xi Jinping first for his kindness and concern about athletes’ developments (Lei, 2010; Deng, 2010), and fewer news reports made comment on this thanking occasion.

In this “Thanking Door”, different voices have appeared, and this study adopts Identity Negotiation Theory to investigate how Zhou Yang has constructed her identity within personal or group-based circumstances.

The Analysis of Zhou Yang’s Thanking Door

Ting-Toomey (1999, p. 40) defines identity negotiation as “a mutual communication activity in which the communicators attempt to evoke their own desired identities in the interaction and also attempt to challenge or support the others’ identities”. Her two great contributions are (1) operationalization of IN (Identity Negotiation) theory into two measurable domains; and (2) putting forward a new model: “a mindful intercultural communication model” (Ting-Toomey, 1999, p. 49). Her theory emphasizes the interactions between the self’s and other’s identities, and aims to “enhance identity understanding, respect and mutual affirmative valuation of the other” (Ting-Toomey, 2005, p. 217). One of her ten assumptions, “all human beings desire person-based and group-based identity in communicative situations” (Ting-Toomey, 1999, p. 40), has underpinned this study’s research basis.

This research will adopt a qualitative way to analyze this cultural communication event based on related news reports. News reports were collected within a week’s period from March 7th to 15th through the *Wiseneews* (a database of Chinese newspapers), and *EBSCOhost* (a database of Western newspapers). Six English articles were found in *Wiseneews* (*China Daily*, *Shengzhen Daily*, and *Shanghai Daily*), and only 2 were in *EBSCOhost*, but this research did find 285 related articles written in Chinese, which can be explained in that this cultural phenomenon was concerned domestically rather than internationally.

Two kinds of Ting-Toomey’s identity domains are presented in Figure 1 as (1) primary identity – about self- and personal-recognition, and (2) situational identity – refers to our “situational dependent” (Ting-Toomey, 1999, p. 29) reflection, which is “changeable from one situation to next” (Ting-Toomey, 1999, p. 29).

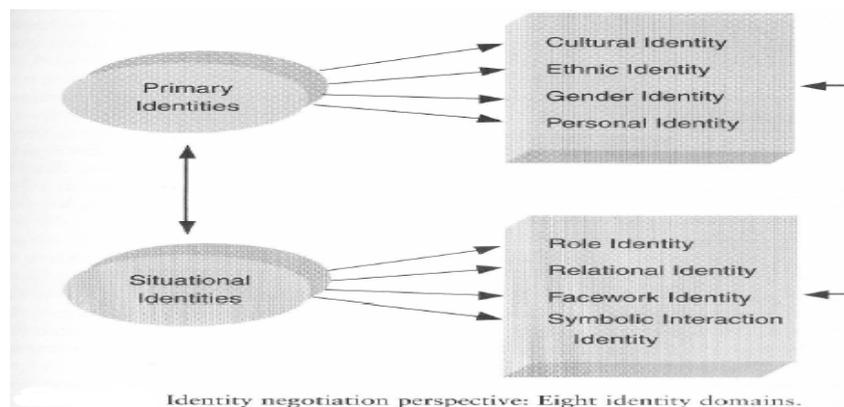


Figure 1. Ting-Toomey’s eight identity domains (Ting-Toomey, 1999, p. 29)

Primary Identity

Cultural identity is “the emotional significance that we attach to our sense of belonging or affiliation with the larger culture” (Ting-Toomey, 1999, p. 30). The concept is further illustrated with two sub-concepts of content (value dimensions) and salience (strength of affiliation with larger culture) (Ting-Toomey, 1999, p. 30), among which individualism and collectivism are described in detail in intercultural communication.

China is a typical collectivistic oriented country (Hofstede, 1984; 1991). However, with the rapid economic growth and influence of globalization, Chinese people, especially in urban cities, have opportunities to access the outside world through various advanced information technologies, so people’s awareness of human rights, private space, and freedom have increased tremendously – more than ever before. China’s cultural shifts from collectivism to individualism are obvious in daily lives. For example,

China's young generation, or *Ku* generation (Chinese slang term for "cool"), have refused to obey the older generation's traditional culture, like collectivism. The *Ku* generation in China have expressed their individualistic characteristics by either fashionable clothing, "grooming styles", or "rebellious or independent" personalities (Moore, 2005, p.3 60).

Zhou Yang, just an eighteen-year-old girl in 2012, could not be separated from the great influence of China's broader social context of individualization. According to the characteristics of salience of cultural identity, Ting-Toomey (1999, p. 31) notes that "the weaker of our self-image is influenced by our cultural identity salience, the more we are likely to practice norms or scripts of our own inventions," so Zhou Yang was likely to express her real thoughts in her post-win interview: her first priority was to improve her parents' living standards.

In addition, China's government has gradually loosened its mental control on people, and weaker constraints of individualism in contemporary Chinese society will also easily lead to people's natural acceptance of Zhou's first thanking priority of her parents, rather than thanking the motherland or leaders first.

Another important and influential attribute of Chinese traditional Confucian culture is filiality, which "surpasses all other cultural ethics in Chinese culture with respect to its historical continuity, the portion of humanity under its governance, and the encompassing and imperative nature of its precepts" (Ho, 1996, p. 155). Zhou Yang came from a poor family; her parents have not had permanent jobs, so when Zhou Yang tried to fulfill her responsibilities to her parents and told this idea in a public speech, people were, naturally, touched or moved by her filiality. For example, Ma Jing, a journalist of *China Youth Daily*, supported Zhou Yang's speech by commenting that "How could someone claim to love his or her country if they even do not love their parents?" (March 09, 2010).

As for ethnic and gender identity in Ting-Toomey's IN theory, they seem irrelevant to this study. In terms of personal identity, it includes actual and desired personal identity, that is, image observed by others and self-preferred image (Ting-Toomey, 1999, p. 35). When someone's desired personal identity is accepted, she or he will feel "being understood, respected, and supported" (Ting-Toomey, 1999, p. 35), and vice versa. In Zhou Yang's case, she felt annoyed at being criticized by a high-ranking official for her desired personal identity, but, at the same time, she also felt relieved to see her desired personal identity overwhelmingly supported by China's netizens.

Situational Identity

As the first attribute of situational identity, role identity highlights "expected norms within a particular situation in particular society" (Ting-Toomey, 1999, p. 36). Traditionally, as a hierarchical and collectivistic-oriented country, China frequently neglects people's personal interests in society, so Zhou Yang's speech is expected to follow the unwritten rule, which usually claims that national interests are always higher than personal ones, and one owes appreciation to the country all through one's life. So, the high-ruling class does not understand why Zhou presents her appreciation to her parents first rather than the motherland first.

Relational identity emphasizes network connection (ibid), so when Zhou Yang's unexpected speech was delivered, related organizers in the sports system would clearly show their identities after evaluation of Zhou's inappropriate speech. But Yu Zaiqing, as a deputy director of China's sports bureau, did not expect that his comments were severely blamed by the public. In order to save his Facework Identity, "saving self and/or others' face" (Ting-Toomey, 1999, p. 36), one of his colleagues, in another public

meeting, clarified that Yu's original intention tried to stress the importance of Chinese athletes' moral education, not purposely criticize Zhou Yang. In the process, Zhou has not only strengthened her hierarchical authority, but also saved the ruling class's face.

Conclusion

By adopting Ting-Toomey's identity domains, his paper investigates Zhou Yang's and China's sports officials' identity construction through a mutual negotiation process. With possible great pressure from her coach, Zhou Yang has changed her initial individualistic personal identity to be current with a collectivistic one. In addition, four years later, in the 2014 Sochi Olympic Winter Games, in her post-win interview, as a way to show her new and mature identity, she thanked President Xi Jinping first. The lesson or crisis of four years earlier, as a typical way of learning personal socialization and identity negotiation, has already taught Zhou Yang how to satisfy social expectations in a more appropriate way.

With regard to Zhou's most recent winning-acceptance interview, no comments were found on Zhou's thanking president Xi this time. Zhou Yang positioned her self-image in a very clever way because apparently it seems to be a personal thank you, but it also presents her thanks to the country due to Xi Jinping's special social identity as China's top leader.

Zhou Yang's cultural crisis in her identity construction has clearly revealed that everyone will possibly face similar multidirectional and multidimensional identity recognition or reception. Due to the complexities of social interaction, being aware of identity negotiation theories and applications in life may help promote our work efficiencies, or smooth our interpersonal relationships.

Acknowledgments

This paper was supported by a research grant from the Department of Education of Zhejiang Province (Grant No. jg2015215), entitled "The Non-English Majors' Cultivation Model Based on Chinese College English 4EPS Concept". (2015 年浙江省教育厅高等教育教学改革项目; 项目编号: jg2015215; 项目名称: 基于大学英语 "4EPS" 理念的非英语专业人才培养模式).

References

- Ho, D. Y. F. (1996). *The handbook of Chinese psychology*, (pp. pp. 155–165). Hong Kong: Oxford University Press.
- Hofstede, G. (1984). Hofstede's culture dimensions: An independent validation using Rokeach's value survey. *Journal of Cross-Cultural Psychology*, 15(4), 417-433.
- Hofstede, G. (1991). *Cultures and organizations: Software of the mind*. New York: McGraw-Hill.
- Imahori, T. T., & Cupach, W. (2005). Identity management theory: Facework in intercultural relationships. In W. B. Gudykunst, (Ed.), *Theorizing About Intercultural Communication*, (pp. 195-210). Thousand Oaks, CA: Sage.
- Jackson, R. L. (2002). Cultural contracts theory. *Communication Quarterly*, 50(34), 359-367.
- Kibria, N. (2000). Race, ethnic options, and ethnic binds: Identity negotiations of second-generation Chinese and Korean Americans. *Sociological Perspectives*, 43(1), 77-95.
- Kim, K. K. (2005). A conceptual theory of intercultural communication. In W.B. Gudykunst, (Ed.), *Theorizing About Intercultural Communication*, (pp. 323-349). Thousand Oaks, CA: Sage.

- Moore, R. L. (2005). Generation Ku: Individualism and China's millennial youth. *Ethnology*, 44(4), 357-376.
- Shi, Y. (2008). Chinese immigrant women workers' mediated negotiations with constraints on their cultural identities. *Feminist Media Studies*, 8(2), 143-161.
- Ting-Toomey, S. (1999). Mindful intercultural communication: An identity negotiation perspective. In S. Ting-Toomey, *Communicating Across Cultures*, (pp. 25-54). New York: The Guilford Press.
- Ting-Toomey, S. (2005). Identity negotiation theory: Crossing cultural boundaries. In W. B. Gudykunst, (Ed.), *Theorizing About Intercultural Communication*, (pp.211-256). Thousand Oaks, CA: Sage.

The Analysis on Public Service Advertisements Based on Appraisal Theory

Hao Yu

College of Foreign Languages, Jilin Agricultural University, Changchun, China

Email: 407018120@qq.com, olinehy0566@163.com

[Abstract] *The public service advertisement (PSA) is a sort of advertising which arouses the public awareness of social problems and seeks their solutions. Appraisal resources are widely applied in the language of PSAs. This paper analyzes the advertising language in public service advertisements from the aspect of Appraisal Theory. Three main appraisal resources in PSAs are discussed: Attitude, Engagement, and Graduation. In this paper, all three appraisal resources are analyzed individually.*

[Keywords] *public service advertisements; Appraisal Theory; Attitude; Engagement; Graduation*

Introduction

The public service advertisement (PSA) is one type of advertisement. In modern society, PSAs play an essential role in serving the public interest and public welfare (Vestergard & Schroder, 1985, p. 4). PSAs originated in the days when social development triggered a large number of social problems. The non-profit PSAs aim to arouse awareness of problems and motivate the audience to solve them (Gao, 1999, p. 23). To achieve this purpose, the advertisers will use emotion tools and conduct relations with readers, both of which are in the domain of Appraisal Theory. Thus, in PSAs, appraisal resources are widely used.

The Appraisal Theory, which derived from interpersonal meaning within Halliday's Systemic Grammar, was proposed by Martin and his associates in the 1990s, and was developed many times. In 2005, Martin and White grouped the Appraisal resources into three aspects: Attitude, Engagement, and Graduation (2005, p. 7). *Attitude* refers to people's feelings; *Engagement* is concerned with the degree of speakers' engagement in verbal activity; *Graduation* involves resources of scaling by which meaning of attitude and engagement can be graded (Martin & White, 2005, p. 10).

The System of Attitude

Attitude is a key part of the Appraisal system. It deals with our feelings and has something to do with different personal experiences or beliefs and cultures, so it can be influenced by the diversity of ideological contexts and cultures. Attitude contains affect resources, judgment resources and appreciation resource, all of which can be positive and negative (Martin & White, 2005, p. 35). They are also expressed in direct and indirect way.

Affect

Affect resources construct the speaker's emotional reactions, and speakers can dispose their emotions when dealing with affairs, happenings, people and things. Advertisers are clear that a harmonious relationship with the readers is essential to achieve the goal of the PSA. Thus, Affect resources are commonly used to establish the sympathy and understanding of the public to persuade them to donate or sacrifice. Affect resource can be realized through verbs of emotions (such as hate/love), affective adverbs (such as sadly/happily), affective adjectives (such as sad/happy) and nominalization (such as despair/joy).

Martin and White classified Affect into three major sets: un/happiness, in/security, and dis/satisfaction in the following tables (Martin & White, 2005, p. 35). See Tables 1, 2 and 3.

Table 1. *Affect-Un/Happiness* (Martin & White, 2005, p. 49)

Un/Happiness	Surge (of behavior)	Disposition
unhappiness: misery (mood “in me”)	cry, wail, whimper...	miserable, sad, down
unhappiness: antipathy (directed feeling: “at you”)	abuse, revile, rubbish	dislike, hate, abhor
happiness: cheer	laugh, chuckle, rejoice	cheerful, jubilant, buoyant
happiness: affection	hug, shake hands, embrace	love, be fond of, adore

Table 2. *Affect-In/Security* (Martin & White, 2005, p. 50)

In/Security	Surge (of behavior)	Disposition
insecurity: disquiet	shaking, twitching, restless	uneasy, anxious, freaked out
insecurity: surprise	cry out, start, faint	jolted, startled, staggered
security: confidence	assert, declare, proclaim	confident, together, assured
security: trust	entrust, commit, delegate	confident, comfortable with...

Table 3. *Affect-Dis/Satisfaction* (Martin & White, 2005, p. 51)

Dis/Satisfaction	Surge (of behavior)	Disposition
dissatisfaction: ennui	yawn, fidget, tune out	stale, flat, jaded
dissatisfaction: displeasure	scold, caution, castigate	angry, cross, furious, ...
satisfaction: interest	busy, attentive, industrious	absorbed, involved, engrossed
satisfaction: pleasure	reward, compliment	impressed, satisfied, pleased, ...

In the following PSA, the attitude resource is used.

“...Now she can smile [attitude, affect] and laugh [attitude, affect] like any happy [attitude, affect] little girls...you donate...you spend now will change a child’s life forever Operationsmile.org.uk/smile08004081838” (Pan, 2001, p. 27).

This advertisement uses the Happiness category of the Attitude system, which provides a positive advertising effect to show the happiness and change of the girls’ living standards and psychology after the operation for a cleft lip. This vivid scene can easily move the readers and stimulate them to donate money for these children. By adopting the attitudinal resources, the PSA can arouse readers’ emotions to sympathize with the situation of the children and offer their love.

Judgment

This category of the Attitude system is concerned with resources to assess human behaviors and characters. People’s actions can be judged negatively or positively by reference to social conventions, rules, and values etc. (Martin & White, 2005, p. 53). In PSAs, Judgment resources are used to judge the behaviors and character of organizations and the public. The advertisers intend to indicate the competence they have to accomplish something. Judgment can be realized by adverbials (such as justly and honestly), adjectives (such as important and clever), nouns (such as liar and hero) and verbs (such as cheat and criticize). Generally speaking, Judgment is divided into two types: Social Esteem and Social Sanction. The former involves admiration and criticism regarding Esteem without legality issues, while the latter relies on moral or legal implications. Social Esteem is related to normality, capacity and tenacity while

Social Sanction is about veracity and propriety. These five categories are explained in the following tables.

Table 4. Judgment-Social Esteem (Martin & White, 2005, p. 53)

Social Esteem	Positive (admire)	Negative (criticize)
Normality (how special)	normal, lucky, cool, stable...	odd, unlucky, pitiful, obscure...
Capacity (how capable)	successful, competent, clever...	weak, helpless, slow, childish...
Tenacity (how dependable)	loyal, brave, patient, constant...	unfaithful, unreliable, timid...

Table 5. Judgment-Social Sanction (Martin & White, 2005, p. 53)

Social Sanction	Positive (praise)	Negative (condemn)
Veracity	honest, real, direct, frank...	dishonest, deceptive, fake...
Propriety	moral, good, just, fair, polite...	immoral, evil, unjust, corrupt

In the following PSA, the Judgment resource is provided to achieve the goal of persuading people to donate.

...winter can be a tough time... we can help [Judgment: + Capacity] ...you might be able to [Judgment: +Capacity] get extra money for winter bills...on how to stay warm and healthy [Judgment: +Capacity] ... (The Times, 2012).

The advertisement calls on an activity, “Spread the Warmth”, aiming to help the old helpless people who suffer coldness in the bitter winter. The advertiser uses “help” to express the capacity of the organizer to offer help to old people, thus the audience can be persuaded to trust the organization and are willing to donate money. “Be able to” is to express the capacity of the audience to get money and also to hint that the organization has the ability to persuade more people to donate money for old people. The word of capacity “warmth” illustrates the situation of old people after accepting help. This word can also help readers to compare their happy lives to these miserable people, which can arouse their motivation to help others through this organization.

Appreciation

Appreciation is about the evaluation of construction, appearance, objects, states of affairs, and individuals, etc. Appreciation is identified by aesthetics so it can be positive or negative. It is divided into three regions: reaction, composition, and valuation. Reaction refers to the definition of pleasing or displeasing activities (such as moving and boring). Composition refers to the standard of the entity to evaluate whether it is well organized (such as harmonious and misbalanced). Valuation is concerned with the value of the objects with the reference to social criteria (such as landmark and useless). The Appreciation system will be illustrated in the Table 6:

Table 6. Types of Appreciation (Martin & White, 2005, p. 56)

	Positive	Negative
Reaction: impact	engaging, captivating, lively...	dull, unremarkable, boring...
Reaction: quality	fine, splendid, appealing...	bad, pain, ugly, nasty...
Composition: balance	harmonious, logical, shapely...	unbalanced, discordant,
Composition: complexity	simple, precise, pure, lucid...	ornate, simplistic, unclear...
Valuation	profound, creative, unique...	shallow, dated, common...

The Valuation system is concerned about the estimated importance and value. So, it is widely applied in PSAs, in which Valuation resources try to arouse the attention of the public by emphasizing the importance and value of the entity, issue or phenomenon. For example,

MJHS was founded in 1907...is one of the most innovative [Appreciation: +Valuation] health systems...providing pioneering [Appreciation: +Valuation] hospice...affordable [Appreciation: +Valuation] health plans for People... (New York Times, 2011)

This advertisement is for an organization named MJHS which has offered health care for citizens for many years. The advertiser applies several Appreciation resources to describe the importance and uniqueness of this organization. “Innovative” and “pioneering” emphasize the specific characteristic of the health service showing that this organization provides the newest service with high technology. “Affordable” describes the characteristic of low charge for citizens. By using these resources, an image of credibility, good heart, and responsibility has been set up in the mind of the audience. With this good impression, the audience is more likely to donate to MJHS, which achieves the goal of the public service advertisement.

The System of Engagement

Engagement is the resource which speakers use to show their attitudes and positions. Monoglossic and heteroglossic are the two main groups (Cai, 2005).

Monogloss

Monoglossic resources do not make reference to other views or voices, which indicates the factuality and subjectivity of PSAs. For example,

...continuing education and learning over a lifetime are key traits of successful citizens.
(Wang, 2004, p. 32)

The example of monoglossic resources recognizes no alternative views showing the factual and objective matters and showing the real situations. Such assertions express the viewpoint directly to persuade and influence the audience.

Heterogloss

Heteroglossic resources show the recognition of the alternative views and positions. The system can be illustrated in the following Figure 1.

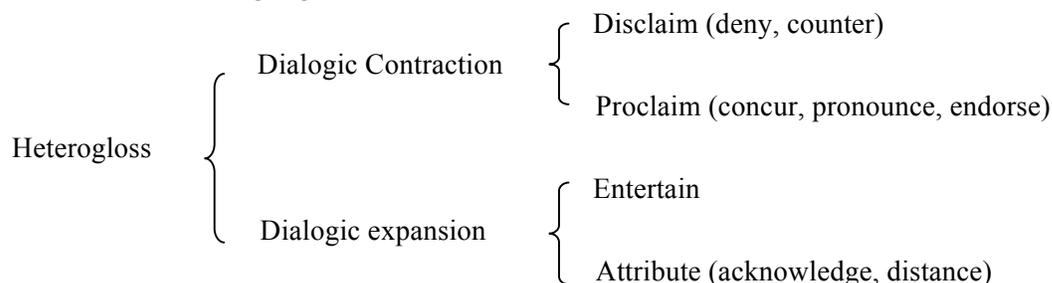


Figure 1. The Heterogloss System

Dialogic contraction is about the resources to close down the space of alternative voices or views (Martin & White, 2005, p. 117). It consists of Disclaim and Proclaim. The former refers to the prior or alternative voices to be replaced or rejected by using Deny (such as: not, nothing) and Counter (such as: however, although). Advertisers use Disclaim to indicate their opinions and values are right. The latter is

concerned about the alternative voices to be restricted by Concur which shows the agreement and having the same knowledge (such as naturally, of course, not surprisingly), by Pronounce which involves authorial interventions and emphases (such as the phrases: I contend..., We can conclude..., You must agree that...), by Endorse which indicates external sources are valid and correct (such as: show, prove, demonstrated).

Dialogic expansion refers to opening up the space for alternative views and voice. There are two branches: Entertain and Attribute. The former is concerned with resources which invoke or entertain the dialogical alternatives (such as: perhaps, may, it's possible that ..., I suppose that..., in one's opinion, it seems...). In PSAs, the employment of Entertain is to provide a contingent possibility. The latter is about the resources which show the non-authorial sources. It is divided into Acknowledge (such as: report, state, declare...) and Distance (such as the phrases: X claims that, it's rumored that...). But Attribute is seldom employed in PSAs, so in this paper, it will not be explained further. There are some examples illustrating the use of Engagement in PSAs.

...at least one in four business affected by a disaster never [Disclaim: Deny] reopen...it is never [Disclaim: Deny] too late to protect your business until it is (Wu, & Hu,1999, p. 39).

You can't end homelessness [Disclaim: Counter]. But you can end his (The Times, 2011).

The example of Deny rejects the belief that readers assume about disaster and emphasizes the danger of disasters. In the second example, the expectation "can't end homeless" is countered by "but", and the adviser offers contrast to raise the awareness of the audience. We can conclude that the employment of Disclaim gives a contrary voice to communicate with audience intending to convince readers to have the same view with advertisers.

All these studies demonstrate [Proclaim: endorse] ...investments in avoidable blindness (Zhang, Jiang, & Zhu, 2005, p. 42).

The word "demonstrate" conveys the assertions of the organization, and the indication of ability would influence the donation of audience.

The System of Graduation

The Graduation System refers to the scaling of meaning (Martin & White, 2005, p. 137). It is not restricted within subsystem of Appraisal Theory, but it can be regarded as the property covering both the Attitude system and the Engagement system. For example, in the Affect resource, words: "like", "love", "adore" can express different degrees of meaning. In the Entertain resource, "suspect", "believe", "be convinced" also show degrees of meaning. The Graduation System consists of Force and Focus. The former deals with the degree of amount and intensity, thus it can be divided into quantification dealing with amount and intensification covering assessment of intensity. PSAs prefer to use Force to scale the appraisal resources. Focus is concerned with category boundaries which comprises two subtypes: sharpen and soften. In PSAs, Sharpen usually expresses a positive value attitude. The employment of the Graduation system in the following PSAs will be analyzed.

We help the most [Force: intensification] vulnerable children to feel safe...we run the UK's most [Force: intensification] successful service...to help over [Force: quantification] 800,000 children... (The Times, 2011).

Intensification “most” is used here to emphasize the children who need help, and the second “most” stresses the power and capability of the organization. Quantification “over” expresses the large number of children who have accepted the charity. The Force resources used in this PSA can impress upon the audience the situation of children and the effective activity done by the organization, thus, the audience is more likely to donate for the children.

They are in real [Focus: Sharpen] trouble...over [Force: quantification] 1.4 billion fishing hooks...catch sea turtles... (Forbes, 2011).

“Real” scales the “trouble” and emphasizes the tough situation of the sea turtles. “Over” stresses the number of sea turtles in danger that need help. The advertisement employs resources to make an impressive explanation of the situation of the animals, which maximizes the danger to seize the audience’s attention and makes the advertisement more persuasive.

Conclusion

In conclusion, Appraisal resources are widely used in public service advertisements. Advertisers use Attitude resources to express emotions and feelings which may create a link with the audience. Engagement will offer a hint to show the speakers’ positions and attitudes. The Graduation System shows the degree of the previous systems. These resources can enhance the effectiveness of the persuasion in PSAs, so they can be used exclusively or predominately, but most of the time, they are blended in one advertisement to achieve the persuasion goal. Due to the length of this article, not every branch of appraisal resources has been illustrated by examples.

References

- Cai, H. (2005). A study of commentary pragmatic markers in English advertising discourse – An appraisal approach. *Journal of PLA University of Foreign Languages*, (2), 6-11.
- Gao, P. (1999). *Investigations into public service advertising*. Beijing: China Commercial Press.
- Martin, J. R., & White, P. R. R. (2005). *The language of evaluation: Appraisal in English*. Beijing: Foreign Language Teaching and Research Press & Palgrave Macmillan (publishers) Limited.
- Pan, Z. (2001). *An introduction to public service advertisements*. Beijing: China Radio Film & TV Press.
- Vestergard, T., & Schroder, K. (1985). *The language of advertising*. Oxford: Blackwell.
- Forbes. (2011). *Danger, sea turtles*. September 28, 2011.
- New York Times. (2011). *MJHS health care*. November 2, 2011.
- The Times. (2011). *End his homeless*. December 24, 2011.
- The Times. (2011). *Coram organization*. December 24, 2011.
- The Times. (2012). *Spread the warmth*. January 7, 2012.
- Wang, Y. (2004). *Advertising English all-in-one*. Beijing: University of International Business and Economic Press.
- Wu, K., & Hu, Z. (1999). *Excellent English advertising*. Beijing: Peking University Press.
- Zhang, Z., Jiang, Z., & Zhu, H. (2005). *Advertising English course*. Shanghai: Fudan University Press.

Interpretation of Orthography Reform of French 2016 by the Principle of Least Effort

Hui Yin

School of Foreign Languages, North-East Normal University, Changchun, China

Email: 1747035724@qq.com

[Abstract] *The Principle of Least Effort reveals the natural pursuit of “dynamic minimum” in people’s cognitive and behavioral patterns, and has been repeatedly tested and recognized in many social domains, including some high-tech fields. The Orthography Reform of French 2016, with its two main values (pursuit of “phonetic and morphological convergence” and “morphological simplicity”) is a perfect illustration of this principle for the evolution of human language.*

[Keywords] *the Principle of Least Effort; Orthography Reform of French 2016; phonetic and morphological convergence; morphological simplicity*

Background Information

Orthography Reform of French 2016

It is accurate to say that orthography reform, which began in France in September 2016, dated back to 1990 with the establishment of its content at the national policy level (Li Junkai, 2014). In that year, the French Academy reviewed and approved the report of reform drafted by the Superior Council of French Language, and the report was made public in the form of the executive document, *The French Republic Bulletin*, which was signed by Prime Minister, Michel Rocard, and published on December 6 of the same year. As a result, some researchers have called the reform “the Orthography Reform of French 1990” (Li, X., 1991; Li, J., 2014). But the reform program has been rejected by almost every social class since its launch, leading to miscarriage of the only legally binding document *National Education Notification*, and the authorities had to delay its implementation until 26 years later, in 2016. This reform involves the forming of 10 broad categories (about 2,400 words), which are detailed in the following Tables 1 and 2.

The Principle of Least Effort

The Principle of Least Effort, also known as “the Economy Principle”, was first proposed by George Kingsley Zipf. In his masterpiece, *Human Behavior and the Principle of Least Effort – An Introduction to Human Ecology* (1949), the American linguist proposed his famous Zipf’s Law: $r \times f = c$, starting with the balance of words in human speech. In this formula, *r* stands for **ranking** according to word frequency in a discourse, *f* represents its **frequency**, while *c* is a **constant** (Zipf, G. K., 1949). The popular explanation for this law is, “a limited number of words appear at high frequency, but the majority has a low frequency” (Jiang, W., 2005). Zipf demonstrated that, in human speech, we tend to repeat the words with fewer syllables for the pursuit of “dynamic minimum”. He then spread the evidence of the linguistic field to psychology, economics and sociology and finally, put forward his eminent principle, which was summed up as “every individual will consume his or her smallest average power in the course of action”. Today, this principle has been repeatedly tested and recognized in many aspects of social life and its popular interpretation is “the greatest gain at the lowest cost” (Jiang, W., 2005).

Main Pursuits of Orthography Reform of French 2016

In 1539, the enactment of the *Villers-Cotterêts Ordonnance* marked a formal French substitution of Latin and from then on French became the official language of France; in 1635, the Prime Minister of Louis XIII, Richelieu, led the establishment of the French Academy, responsible for rule-making for French, in order to ensure its purity and understandability, so French orthography had an administrative guarantee since then; and in the 17th century, modern French national orthography eventually formed (Li, X., 1991).

Past orthography reform mainly aimed at making spelling conform with etymology; for example, one of the two major changes in the reform 1835 was that the plural form with termination **-nt** was changed from **-ns** to **-nts**; another example, in the reform 1935, the hyphen (-) replaced the apostrophe (') in some words such as “grand-mère” in the eighth edition of the *French Academy Dictionnaire*, in order to demonstrate their etymology characteristics – grandis (“grand” in French) has no feminine form in Latin.

While the most important feature of this reform is the pursuit of phonetic and morphological convergence; in other words, simplicity is its main value orientation. In fact, French spelling rules are stricter and more stable than English, and the former shows a higher degree in phonetic and morphological conformance on the whole. But languages are always in an uninterrupted evolution, and over the last 800 years since the 12th century, which was known as the “Golden Age for phonetic and morphological conformance” (Li, X., 1991), a considerable proportion of French vocabulary has evolved into inconsistent forms with their pronunciations. This is partly a hindrance to the teaching, use and dissemination of French.

Just against such a background, on Feb. 7, 1989, ten linguists, headed up by Nina Catach and Bernard Cerquiglini, co-wrote the article *Modernize French writing* in *le Monde*, on the basis of a large number of public opinion surveys and arguments, claiming “orthography is one of the virtues of French” and “this modernization is the inevitability of history.” The “inevitability of history” means the phonetic and morphological convergence in order to reduce irregular spelling (Li, X., 1991).

The 10 major aspects of Orthography Reform of French 2016 can be divided into two sides according to the value orientation: pursuit of phonetic and morphological convergence and pursuit of morphological simplicity (also called “pursuit of fault-tolerant capability”). They are shown in the following two tables, which are based on the article “*Study on the lexis of French*” (Cao, H., 2017):

Table 1. Pursuit of Phonetic and Morphological Convergence

No	Aspects	Analysis of Value Orientation
1	Cancel the circumflex accent (ˆ) on the letter i and u in some words	The circumflex accent (ˆ) on the letter i and u has no effect on the pronunciation of letters in words, but a representation of the etymology value (representing s in its etymology), such as coûter (cost) whose Latin origin is “constare”; goût (taste) whose Latin origin is “gustus”; and paraître (appear) whose Latin origin is “parescere”, etc. So, the cancellation of circumflex accent is an illustration of the transcendence of “pursuit of phonetic and morphological convergence” towards the past pursuit of etymological demonstration.
2	é to è in the closed syllable	The letter e is generally pronounced [ɛ] only in closed syllable, which is just the pronunciation of è . For example, révènement (event) is the spelling before the Reform 2016, and this noun has three syllables: é-véne-ment [e-vɛn-mā]. Obviously, the second syllable is a closed one, so the form é is unreasonable, which represents the pronunciation [e]. In fact, the word used to be pronounced as [e-vɛn-mā] before the reform, and after 2016, this spelling will be officially replaced by another one which demonstrates a pursuit of phonetic and morphological convergence: évènement .
3	Simplify the double	In French, the consonant letters written in pairs usually only have one sound (except

	consonant letters for the terminations – <i>olle</i> and <i>-otter</i>	the <i>cc/gg</i> combination), so <i>ll</i> should be replaced by <i>l</i> and <i>tt</i> by <i>t</i> from the perspective of phoneme. This modification reflects a kind of “one-to-one correspondence” between sound and form.
4	Partially cancel the hyphen	Hyphen is null in pronunciation, and its cancellation demonstrates the pursuit of phonetic and morphological convergence of this reform.

Table 2. Pursuit of Morphological Simplicity (Also called “Pursuit of Fault-Tolerant Capability”)

No.	Aspects	Analysis of value orientation
1	Add a hyphen for combination number	In French, there were three strict ways in which digits are connected: 1) No connection; 2) <i>et</i> as connection; 3) Hyphen as a connection. But from now on, we should connect every digit with a hyphen, which undoubtedly provides a unified convenient way and will greatly reduce the spelling mistakes.
2	Use <i>è</i> as a unified form for the conjugation of the verbs with termination – <i>eler</i> or – <i>eter</i>	There were two incompatible conjugations for this kind of verb: double the consonant letters or use <i>è</i> . These two approaches are in fact referred to the same purpose: make the letter <i>e</i> correspond with the vowel [E] in a more explicit way. In a closed syllable, however, the choice of conjugation was not random, but depended on historical reasons that meant linguistic evolution, eg. <i>compléter</i> -> <i>je complète</i> , but <i>épousseter</i> -> <i>j’époussette</i> . The reform has eliminated one of the two options, which will reduce the error rate by 50%.
3	Shift forward the tréma (¨), such as – <i>guë</i> to <i>güe</i> and – <i>guï</i> to – <i>güi</i>	The original pronunciation isn’t changed in spite of the shift of tréma, however its spelling is more conform with universal writing rule of French.
4	Cancel the accord (feminine/masculine; singular/plural) of the past participle <i>laissé</i> in the phrase <i>laisser +inf.</i>	If in this structure, we cancel the accord of the past participle <i>laissé</i> , this structure will be formally closer to another structure <i>faire inf.</i> , therefore the grammar entries will be simplified, which will lead to a drop in error rates
5	Modify some words of foreign origin according to the French orthography	This modification marks the formal integration of the words into French, but also will reinforce the uniqueness of the French spelling.
6	Modification in some plural/singular forms	The three changes reflect the trend from “diversity on the etymological basis” to “unitarity of spelling rules”.
7	Simplify the double consonant letters for the terminations – <i>olle</i> and <i>-otter</i>	It used to be difficult to remember whether to double the letters <i>l</i> and <i>t</i> because of the same pronunciation, and the proposal of unified rule will solve this problem.
8	Partially cancel the hyphen	It used to be difficult to remember the existence of hyphen because of its phonetic nullity; and most of words of this kind involved in the reform usually have a high frequency in French and their meanings are generally accepted. Therefore, we will improve writing efficiency and accuracy by cancelling hyphen.

It is not hard to see that there are overlapping entries in the two tables: Items 3 and 4 in Table 2 correspond to Items 7 and 8 in Table 3, thus these two aspects prove to be doubly valuable.

Interpretation of Orthography Reform of French 2016 by the Principle of Least Effort

Phonetic and Morphological Convergence Demonstrates the Dynamic Minimum

In Chapter I of his book, Zipf raised the *Dynamic Minimum* hypothesis, pointing out that the whole behavior of each individual is motivated by the impulse to minimize power. And a direct cause of the Reform 2016 is that the phonetic and morphological inconsistency and complexity of spelling rules used to

be a time and energy cost in learning and using the language, which is a violation of the natural pursuit of minimization of power. We can take the survey (in November 1988) conducted by the National Primary School Teacher Union (le SNI) as an example. More than 90% of the 1,200 respondents advocated the gradual and reasonable simplification of French spelling. Teachers, as intellectuals, have done so, not to mention other social classes.

The pursuit shown in Table 1 is based on this theory: if a language reaches a high level of morphological-phonetic convergence, learners only need to master the spelling rules and the pronunciation of specific words, which can lead to a great accuracy and reduce the time and physical cost of word memorization, namely dynamic minimization in language learning.

In addition, the widespread promotion of the principle (*phonetic and morphological convergence*) is also conducive to the improvement of the vocabulary system itself. In line with Zipf's Law, there is a tendency in human speech behavior to unconsciously use less syllabic words that are easy to speak and remember. And this repetition of language practice will inevitably squeeze the polysyllabic words out of the circle of core vocabulary, which has two main endings: be modified or be abandoned. In modern French, the words of three syllables account for 37% of the total, and the two syllable words for 36%, while the four syllables for 13%, and more than four syllables for only 4%. French is generally a language of high phonetic-morphological convergence, and most items concerned in Table 1, which demonstrate a phonetic and morphological inconsistency, are commonly used words at present. (There are about 1,1000 common words in French.). Therefore, the modification of these kinds of words, according to Zipf's Law, is an inexorable outcome that can be considered as a kind of "lexical rescue".

Improvement of Fault-Tolerant Capacity Reflects Dynamic Minimization

As a senior teacher in French for more than a decade, I have a profound experience of the disturbance caused by the items in Table 2 to French learners before the Reform 2016. Take Item 1 as an example. The link between digits is a result of linguistic evolution, whose motivation is very weak. Thus, learners had to memorize mechanically and that's why in digital writing tests, the misuse of link was always the second factor for point loss. After consulting the test papers of five classes at the same learning stage for three consecutive years (2014-2016), in the numeral spelling section, the loss of points caused by misuse of digital link represented 34.8%-47.3% of the total point loss! (Calculating formula: $DLL \text{ Proportion} = \frac{DLL \text{ Points}}{TDL \text{ Points}}$; $DLL = \text{Digital Link Loss}$; $TDL = \text{Total Digital Loss}$). Such a great ratio proves the disunity of cohesion is, in the context of weak motivation, one of the important disorders for writing and memorization of French numbers. And a great contribution of this reform, namely the hyphen, as a common mode of digital link, will inevitably reduce the error rate and meet the learners' need of dynamic minimum.

In brief, the simplicity, a symbol of a more uniformed system, is sure to improve the fault-tolerant capability of the whole langue, which is conducive to standardization and concision for French, and also to the international promotion of this language.

The Principle of Least Effort in Opposite Voice

It's worth mentioning that in France, a country where everyone is pleased to think and express themselves, although the reform had originated from the initiative of folk power headed by intellectuals in the educational and literary circles, it met with a surge of resistance from all social strata, as soon as recognized and empowered by the state organizations.

The consequence of the boycott in 1990 was, although the aspects of reform were roughly finalized, that its implementation was delayed until 26 years later; and the consequence in 2016 is that reformers have to implement a “soft -landing” in a more cautious way, claiming that the old and new spelling principles can be chosen based on the speaker’s will (Deborde, 2016). In fact, the opponents of reform, in addition to their desire to maintain the language, don’t they intend to uphold the rules that they are familiar with? The new spelling rules demonstrate the Principle of Least Effort for a non-linguistic base, such as a pupil; but for those who have mastered the old rules, however, new rules mean a kind of abandonment and reconstruction of personal knowledge, and maintaining the status quo is the best way to minimize their power. So, their resistance also reflects precisely the impulse generated from the Principle of Least Effort.

Conclusion

Zipf’s Principle of Least Effort is a universal code of conduct in human society, and the pursuit of dynamic minimum is deeply rooted in people’s cognitive and behavior patterns. All the aspects of the Orthography Reform of French 1990/2016, genesis, origin, delay, content, execution mode and social response, reflect and prove the role of this principle in language culture and social psychology. Based on the approval of the principle, we can predict that the new rules, which are more consistent with the principle, are sure to gradually eliminate the old rules and become mainstream in spite of great resistance, especially after the current pupils will have started their careers in the future.

Acknowledgement

This research was supported by two projects: 2015-Youth Fund Project of Humanities and Social Sciences, the Ministry of Education “A Cognitive Study on Phonological and Semantic Activation in Oral English” and a Research Subject Project of Educational program of Jilin Province “Research and Teaching Reflection on Marguerite Duras’ Indian series of works”.

References

- Cao, H. (2017). *Study on the lexis of French*, (p. 7). Shanghai: Donghua University Press.
- Deborde, J. (2016). Réforme de l’orthographe: Ce qui change vraiment. Retrieved on Jan. 3, 2017 from http://www.liberation.fr/france/2016/02/04/reforme-de-l-orthographe-ce-qui-change-vraiment_1431009.
- Jiang, W. (2005). Zipf and the principle of least effort. *Tongji University Journal Social Science Section*, 16(1), 87-94.
- Li, J. (2014). The course of modern French orthography and the interpretation of Orthography Reform of French 1990. *Journal of HuBei TV University*, 2014(2), 108-109.
- Li, X. (1991). Orthography reform of French – A wicked problem of France. *Linguistics Abroad*, 1991(3), 36-44.
- Zipf, G. K. (1949). *Human behavior and the principle of least effort – An introduction to human ecology*, (p. 4). Cambridge Mass: Addison-Wesley Press Inc.

Contrastive Studies on Tense and Aspect in English and Chinese

Hongjuan Zhao

Foreign Languages School, Qingdao University of Science and Technology, Qingdao China
Email: zhjnn666@163.com

[Abstract] On the basis of English-Chinese and Chinese-English parallel corpora, this study tries to achieve a combination between theory and data. Compared with the intuition-based approach, the corpus-based one, which is facilitated by software and statistical procedures, is more reliable and convenient for this study. In this thesis, Smith's two-component aspect model, situation aspect and viewpoint aspect, is chosen as the basic theoretical framework to make a contrastive study on tense and aspect in Chinese. The findings of the study will contribute to the study of tense-aspect in Chinese.

[Keywords] tense; aspect; English; Chinese

Introduction

Time is a basic notion that stands independently of human language. Temporal information is encoded in human languages by two related, yet distinct, linguistic categories: tense and aspect, which are both temporal notions but different in nature. Nevertheless, in many linguistic remarks, especially traditional grammar, the term “tense” is rather confusing to refer to both tense and aspect though the two do sometimes impinge on each other. Since the present study is mainly about the tense-aspect meaning, function and translation of verbal words, it is indispensable to state clearly their concepts and meanings. The focus of this part is to review the theories about tense and aspect.

Methodology

With the intuition-based method, researchers could come up with examples for their studies immediately, as intuition is readily available and casts off the influences existing in natural-occurring language. At any rate, intuition should be used carefully and circumspectly. However, in recent years, the large-scale machine-readable corpus has gained popularity and become much more prominent and influential in the linguistic field. In this study, the English-Chinese parallel corpora aligned at the sentence level are taken as the data for analysis. The data we chose are suitable for the purpose of this thesis and flexibility in manipulation; besides, frequency of the words in question is also an important criterion for the selection of the data.

In this study, bilingual texts are chosen as the data in view of the characteristics of their linguistic features and their position in literature, which provide a sound basis for contrastive studies of Chinese and English. First and foremost, prominent characteristics of our data are representativeness, authoritativeness and width of material.

Studies on Tense

The study of temporal reference in natural language has been one of the hot debates in linguistic research. For tense, as one of the temporal categories, different linguists have come up with different definitions. From Bhat's point of view (1999, p. 43), we see that tense indicates the temporal location of an event by relating it either with the event of uttering the sentence that denotes the event or with some other event which is specified in the sentence itself. According to Comrie (1985, pp. 1-2), “tense relates the time of situation referred to some other time, usually to the moment of speaking”. Aside from that, he also proposed

the concepts of absolute tense and relative tense. Absolute tenses regard the speech time (the time of situation described to the present moment) as the reference time, while relative tenses regard the time of some other situations but not the time located relative to the present time as the reference. At home, however, some scholars, such as Chen (1988, p. 147) and Li (1999, p. 1) suggest that tenses refer to the relationship between event time (ET), speech time (ST) and reference time (RT). In spite of different definitions, there is a common idea that tense is close to time and reflects the division of time. Apart from tense in English, we also want to expound upon it in Mandarin Chinese.

For decades, there has been controversy on whether Chinese has a tense system or not. Wang Li (1985, p. 151), an early researcher who studied tense, suggested that Chinese language emphasizes the length of duration of time of an event but does not care much about when the event occurs, and proposes a view that Chinese only has aspect but no tense, which is echoed by Gao (1986, pp. 186-188) and Gong (1991). Whereas, some other linguists have challenged this view and put forward the view that Chinese has both an aspect category and a tense category (Zhang, 1957).

Even after decades of debate, there is still no consensus on this issue, because different researchers understand tense from different aspects without a common notion about it. According to Li (1990, pp. 10-30), tense can be divided into semantic tense and grammatical tense. Semantic tense, a universal notion that every natural language has, refers to the temporal location of a situation with respect to some other reference time, such as speech time. Any sentence describing a situation must take up some location in time and have a semantic tense. As for the grammatical tense, it refers to the grammatical markings that indicate a certain temporal relation between the speech time and the situation time or between the speech time and the reference time, such as the marking “-ed” in English. From this point, we think many languages, including Chinese, which has no tense markings, lack tenses, i.e., no grammatical time reference, though perhaps all languages can lexicalize time reference by means of temporal adverbials that locate situation in time. Some scholars have regarded *-le* as a tense marker. However, we disagree on the view that *-le* should be treated as an aspect marker rather than a tense marker, since we believe it has the function of indicating time.

Studies on Aspect

While aspect has been the subject of many researches, it's relatively difficult to give it a sound definition, as Holisky once commented, “There are almost as many definitions for aspect as there are linguistics who have used it” (1981, p. 128).

In the book *A Comprehensive Grammar of the English Language*, the term “aspect” refers to a grammatical category that reflects the way in which the verb action is regarded or experienced with respect to time (Quirk, et al., 1985, p. 188). For Palmer, aspects refer to completion, duration and similar concepts (1971, p. 93). However, in the view of Freed, aspect is understood as a notion of time, distinct from tense, which refers to the internal temporal structure of events and activities named by various linguistic forms (1979, p. 10), which inosculates with Jacobson's view that aspects refer to the internal structures of situations (1971, p. 130-147).

Besides, Comrie (1976, p. 3) gives aspect a heavily quoted definition, “aspects are different ways of viewing the internal temporal constituency of a situation”, and this definition shows the different perspectives of presenting situations. While both Comrie and Jacobson present their explicit definitions for aspect, Smith, considering the two definitions are partial, gives a much more complete definition, one that is inclusive of both: “aspect is the semantic domain of the temporal structure of situations and their presentations” (1991, p. 3; 1997, p. 1). According to Smith, aspect is related to the temporal properties of

linguistically described situations in the world – situation aspect; and how these situations are presented – viewpoint aspect. However, situation aspect and viewpoint aspect are two independent, but intertwined, components of aspect. In this thesis, the two-component aspect model held by Smith is the basic theoretical framework. Here, we want to supplement the explanation of Smith’s definition of aspect. For one thing, aspect is composed of situation aspect at the semantic level and viewpoint aspect at the grammatical level. For another, situation aspect is modeled as “verb classes” at the lexical level and as “situation types” at the sentential level.

Situation Aspect at the Lexical Level

Previous studies on aspect in Chinese are largely limited to the viewpoint aspect, i.e., aspect marker (Xiao, 2004, p. 34). Existing models of the situation aspect in Chinese are based on models in English (Tai, 1984). Vendler (1967, p. 60), who proposed a four-way aspectual classification, based on the verb classes “STATE” (STA), “ACTIVITY” (ACT), “ACCOMPLISHMENT” (ACC) and “ACHIEVEMENT” (ACH), is regarded as the pioneer in marking aspectual classification. Vendler’s four verb classes can be differentiated using three binary features [\pm dynamic], [\pm durative], and [\pm telic] as shown in Table 1.

Table 1. Vendler’s Verb Classes (Shirai, 2002, p. 456)

Class	[\pm dynamic]	[\pm durative]	[\pm telic]	Examples
STA	–	+	–	trust, know, hate
ACT	+	+	–	play, walk, pull
ACC	+	+	+	run a mile, walk to school
ACH	+	–	+	find, lose, win

From the table above we know Vendler’s analysis basically works well at the lexical level. Furthermore, it concerns predicates rather than just verbs alone.

In contrast to Vendler, Smith makes her own aspectual classification directly on idealized situation at the sentential level. In Smith’s own terms, the situation aspect is related to “verb constellations”. Here, Table 2 show Smith’s situation types with her own examples.

Table 2. Smith’s Situation Types (1997, p. 17)

Situation	[\pm dynamic]	[\pm durative]	[\pm telic]	Examples
STA	–	+	–	know the answer, love mary
ACT	+	+	–	stroll in the park, laugh
ACC	+	+	+	build a house, walk to school
SEM	+	–	–	tap, knock, jump
ACH	+	–	+	win the race, reach the top

Combining Vendler’s four verb classes with Smith’s five situation types, we proposed a five-way aspectual classification of verbs: “STATE” (STA), “ACTIVITY” (ACT), “ACCOMPLISHMENT” (ACC), “ACHIEVEMENT” (ACH) and “SEMELFACTIVITY” (SEM) to seek the similarities between Chinese and English, as shown in Table 3.

Table 3. The Features of Verb Classes

Situation	[\pm dynamic]	[\pm durative]	[\pm telic]	Examples
STA	–	+	–	possess, love, believe, know
ACT	+	+	–	run, walk, swim, pull a cart
ACC	+	+	+	paint a picture, run a mile
ACH	+	–	+	tap, knock, chop
SEM	+	–	–	lose, recognize, spot, find

Our class of “activity verbs” is also dynamic and durative in nature, involving no final spatial or temporal endpoint and indicating no result, such as 跑 *pao* “run”, 游泳 *youyong* “swim” and 走 *zou* “walk”. Differing from activity verbs, “semelfactive verbs” intrinsically involve a final temporal endpoint, for instance, 砍 *kan* “chop” and 敲 *qiao* “knock”. As for “accomplishment verbs” and “achievement verbs”, we can find their distinctive points both from the [\pm durative] feature and from the viewpoint whether the verbs denote a result. Supposing the process is emphasized but the result is or is not encoded, it can be concluded to the features of accomplishment, whereas, achievement verbs encode a result themselves and are [-durative] in nature. As for its process, it can either be ignored or only function adverbially. In Chinese, resultative verb complements (RVC), expressing both a process and a result, illustrate this point perfectly. For example, 撕碎衣服 *sisuiyifu* “tear up the clothes” not only indicates the result of the event having been completed, but also supplies messages that the result is achieved. In our model, we distinguish state verbs into two categories, ownership and relationship verbs, such as 是 *shi* “be”, 姓 *xing* “surname”, and sense verbs, such as 怕 *pa* “fear” and 高兴 *gaoxing* “delight”, which refers to the ways of former studies by Carlson who proposed a six-way taxonomy of aspectual classes and split state into two subcategories (1989: p. 39). Xiao (2004, p. 57) put forward his view that states should be divided into individuals-level and stage-level states.

In summary, compared with Vendler’s classification, we add the semelfactive verbs to it, marking a more integral and accurate classification. The classification of verbs will lay a sound basis for the studies on the translation of functional words whose meaning is tightly connected with verbs.

Situation Aspect at the Sentential Level

Aside from the classification of situation at lexical level, it should also be set by the sentential level since the situation aspect belongs to both verbs and sentences. The situation at the sentential level, similar to the lexical level, can be distinguished into four-way aspectual types, which are “state”, “activity”, “accomplishment” and “achievement”. State sentences interpret the state of the situations but not the activities and changes, such as 害怕 *haipa* “fear” and 盼望 *panwang* “wish”.

Activity sentential situations indicate the process of action involving no final spatial or temporal endpoint, and the result is also not essential. Thus, the activity and location verbs, for instance, 挂 *gua* “hang”, and 吊 *diao* “dangle”, etc., occur in this type of sentence, such as 每个人都在读书 “Everyone is reading” and 汤姆拿着一本书 “Tom carries a book”. Accomplishment sentential situations suggest an action which has an inherent ending point, and, it is collocated with activity verbs, locations verbs and posture verbs, for example, 站 *zhan* “stand”, 坐 *zuo* “sit”, and 蹲 *dun* “squat”. Contrasting with accomplishment sentential situations, the achievement situation means a change which is either realized instantly or is a persistent result, for example, 小王病了 “Xiao Wang gets ill” or 他长胖了 “He grows fatter”.

To judge the situation types of sentences, the class of verbs is the first factor to ponder over. Besides, other components of the sentence should not be ignored which may affect the meaning of the sentence in some measure. Furthermore, the effects of tense and aspect are also essential to the ownership of sentential situation.

Viewpoint Aspect

Contrasting with the situation aspect that is about the aspectual classification of verbs and sentences with reference to temporal structure, the viewpoint aspect is viewed as the sentential representation that presents a situation from a particular temporal perspective. English has two viewpoint aspects: progressive aspect

and perfective aspect. The former looks at the situation from the inside and as such primarily is concerned with the internal structure of the situation, whereas the perfective aspect views the situation from the outside, without necessarily distinguishing any of the internal structure of the situation. In English, the progressive aspect is shown by some form of auxiliary “be” and the “-ing” form of the main verb, whereas in Chinese, the progressive aspect is marked by 在 *zai*, 着 *-zhe*, 起来 *-qilai* and 下去 *-xiaqu* (Xiao, 2004, p. 181).

The perfective aspect, whose structure is “have” plus “-en”, past participle, expresses a relation between two time-points. One is the time of the state resulting from a prior situation, and the other is the prior situation. Therefore, the perfective aspect has relevance to the present and the past.

In contemporary English grammar, the perfective aspect includes present perfect, past aspect (pluperfect) and future perfect. From the point of Comrie (1976, p. 56), the present perfective aspect can be manifested in four ways: the perfect of result, the perfect of experience, the perfect of persistent situation and the perfect of recent past.

Perfect of result. The perfect of result means a present state which directs to the result of past situation and is compatible with telic situation. Thus, the difference between “He has gone to Beijing” and “He went to Beijing” is obvious.

Perfect of experience. Experiential perfect, without any restrictions on the temporal features of a situation, can occur in all situation types. According to Comrie (1976, p. 58), experiential perfect can be defined as: “a given situation has held at least once during some time in the past leading up to the present”. The examples that “He has gone to Beijing” and “He has been to Beijing” illustrate the difference between perfect of result and the perfect of experience evidently.

Perfect of persistent situation. Comrie (1985, p. 60) holds that “the perfect of persistent situation describes a situation that started in the past but continues into the present”. This type of perfect is the characteristic of English. However, the perfect of persistent situation is imperfect in nature.

Perfect of recent past. Perfect of recent past refers to the past situation that is very recent. To be concrete, the perfect of recent past, indicating the nearness of past situation, differs from the perfect of result in syntax and semantics for the adverbs such as “recently” or “just”, in most occasions, are the symbols of the perfect of recent past.

However, as Comrie (1985, pp. 53-55) noted, not every form labeled “perfect” expresses perfect meaning. For instance, the nonfinite verb construction with “having” plus “-en” indicates relative anteriority for the distinctions between perfect meaning and relative past time reference is unclear, for example, “Having eaten a three-course dinner, Bill is no longer hungry”. Furthermore, perfect forms taking modals such as *would*, *could* and *may* do not suggest perfect meaning. Apart from these, the conditional clause, beginning with *if*, *unless*, or conjunctions with similar meaning, are occasionally collocated with the structures of “have” plus “-en” which merely describes an imaginary or hypothetical situation or event and can't be treated as present perfective aspect.

Conclusion

From the discussion above, we can see that “tense” denotes the temporal location of a situation. Regarding Chinese temporal reference, we should not judge whether Chinese has tense or not arbitrarily and should probe further into the issue from various aspects. In contrast to English, Chinese does not have the perfect constructions. Although the sentence-final *le* denotes current relevance state, it is not restricted to the present as it can indicate the current relevance related to a past, present or future time reference. When a

sentence carries both verbal *-le* and sentence-final *le*, it should be translated into perfect, for the combination of two *le*'s suggests a previous situation continuing into the present. In line with the view of Dai (1997, p. 35) and Xiao (2004, p. 89), perfective aspect, in Chinese, is marked by *-le* 了, *-guo* 过, verb reduplication and resultative verb complement. Namely, verbal *-le* itself cannot present the whole meaning of Chinese perfective aspect.

References

- Bhat, D., & Shankara, N. (1999). *The prominence of tense, aspect and mood*. Amsterdam: John Benjamins.
- Calson, G. N. (1989). *Aspect and quantification. Syntax and semantics*. New York: Academic Press.
- Comrie, B. (1976). *Aspect*. Cambridge: Cambridge University Press.
- Comrie, B. (1985). *Aspect*. Cambridge: Cambridge University Press.
- Chen, P. (1988). On the ternary structure of modern Chinese time system. *Chinese Language*, 6, 147.
- Dai, Y. (1997). *Research on the time system of modern Chinese*. Zhejiang: Zhejiang Education Press.
- Freed, A. F. (1997). *The semantics of English aspectual complementation*. Dordrecht: D. Reidel Publish Company.
- Gao, M. (1986). *Chinese grammar*. Beijing: Commercial Press.
- Gong, Q. (1991). On the time system expression and temporal expression system in modern Chinese. *Chinese Language*, 4, 251-261.
- Holisky, D. A. (1981). *Aspect theory and Georgian aspect*. New York: Academic Press.
- Jacobson, R. (1971). *Shifters, verbal categories, and the Russian verb*. The Hague and Paris: Mouton.
- Li, T. (1999). *Modern Chinese time system research*. Shenyang: Liaoning University Press.
- Li, L. (1990). *Modern Chinese verbs*. Beijing: China Social Science Press.
- Quirk, R., et al. (1985). *A comprehensive grammar of the English language*. New York: Longman, Inc.
- Shirai, Y. (2002). *The prototype hypothesis of tense-aspect acquisition in second language*. Amsterdam: John Benjamins.
- Smith, C. S. (1991). *The parameter of aspect*. Dordrecht: Kluwer.
- Tai, J. H. (1984). Verbs and times in Chinese: Vendler's four categories. *Lexical semantics. Chicago Linguistics Society*, 20, 289-296.
- Vendler, Z. (1967). *Linguistics in philosophy*. New York: Cornell University Press.
- Wang, L. (1985). *Chinese modern grammar*. Beijing: Commercial Press.
- Xiao, R., & Mcenery, T. (2004). *Aspect in Chinese*. Philadelphia: John Benjamins Company.
- Zhang, X. (1957). *Chinese verbs "body" and "time system" system*. Beijing: Chinese Language Magazine.

Discourse Analysis on Textbook Conversation in an Institutional Context

Jie Sun

College of Foreign languages, Shanxi Datong University, Datong, China

Email: 179419478@qq.com

[Abstract] *The current practice in language teaching reveals a tendency to use textbooks written or edited by native English speakers with an aim to promote the real use of the language. One distinct advantage of these kinds of textbooks for listening or speaking is that they greatly reflect the features of natural speech. This article analyzes the sample discourse which belongs to institutional talk in two books – one, published by Cambridge University Press, recommended for students preparing to enter college; the other, published by the Higher Education Press in China, which is a prescribed textbook by many college teachers for business English majors. By interpreting and comparing the features of textbook conversation with authentic encounters, we may generalize some useful ideas on how to select and employ teaching materials for our students.*

[Keywords] *discourse analysis; textbook conversation; institutional context*

Introduction

For many years, we have been using foreign language teaching materials that deal with spoken discourse, especially institutional talk, too seriously. Dialogues in a textbook often differ greatly from authentic interactions in terms of various discourse features. This may have a negative effect on learners, since they scarcely have the opportunity to apply what they have learned from the textbook directly to real life communication. It is for this reason many recently published textbooks of spoken English are beginning to incorporate more natural speech acts, which promote the readers' ability to use the target language in authentic contexts.

The focus of this analysis is the book entitled *Academic Listening Encounters: Listening, Note Taking, and Discussion* (Espeseth, 2001) published by Cambridge University Press. As its title implies, this textbook is designed for students who wish to study in a tertiary educational institute. The main purpose is to prepare students for success in academic settings – listening to lectures and scholarly talks on a special topic, taking notes for understanding and overview, giving presentations, and so on. The book adopts a task-based approach by providing a variety of listening tasks, as well as oral activities that are highly communicative, such as pair work and group discussions. Some exercises like making inferences and synthesizing information highlight the importance of critical thinking. Although it assumes the culture of Northern American society, some space is provided for students to compare their home cultures with that of English. Sample analysis on transcript of an interview in this book may elicit some implications on how to exploit it for teaching purposes.

The second book, however, involves more oral tasks for group conversation, with an aim of enhancing six skill areas for business: socializing, telephoning, presentations, meetings, negotiations and employment. As a prescribed textbook for majors of business English in the university where this author works, it is recommended by the Higher Education Press and Department of Higher Education of the Chinese Ministry of Education. The conversation analyzed here appears in one task about ending negotiation as a demonstration of the steps involved. The purpose is not for querying the authenticity of the interaction, but for exploring better use for classroom activity.

Theoretical Base

Researchers working in the field of applied linguistics and language teaching have shown an increasing interest in exploring the features of spoken discourse. As Halliday (1985) pointed out, spoken language is actually no less structured or highly organized than written language. First, it is 'grammatically intricate'. Conversational discourse involves intricate constructions of clauses, as a speaker's meaning is in constant movement. Second, compared with written discourse, it has less lexical density, which further contributes to this intricacy. Spoken language relies less on content words to convey meaning. The dynamic and context dependant nature may make it more difficult to understand.

There are several aspects of social relatedness in spoken language, which are worthy of analysis. Power and politeness are two prominent ones. According to Johnstone (2002), power distribution suggests that the relationships among participants are asymmetrical, with one person being able to control another. Politeness refers to the ways speakers adapt (or decide not to adapt) to the fact that their interlocutors, actual or imagined, have human needs like their own. That is why people always talk indirectly to avoid a 'face threatening act'. Paltridge (2000, p. 49) summarized the view of Brown and Levinson as politeness is based on the notions of positive face ('a person's need to be accepted or liked'), and negative face ('a person's need to be independent and not be imposed on by others'). There are corresponding strategies to show closeness, intimacy, rapport and solidarity that are known to be positive politeness, and strategies to show negative politeness, such as giving the other person choices, or allowing them to maintain their freedom.

Textbook conversation is a kind of scripted dialogue which varies a lot from an unscripted one. Burns, Joyce, and Gollin (1996, p. 48) generalized the obvious features of an authentic or unscripted dialogue as below

- The utterances are fragmented and difficult to set out as sentences
- There is a range of structural choices which vary according to the speaker's need to negotiate meaning.
- There are overlappings and interruptions, rather than distinct turns.
- Utterance vary greatly in length.
- Hesitations and backchannelling are relatively frequent.
- Informal and idiomatic language is used by the speakers.
- The context of the interaction is implied and there is reference to shared knowledge and understandings of locations and processes.

Scripted dialogues in various teaching materials, however, are more or less different than real life interactions in terms of the above features. As Burns, Joyce and Gollin commented, spoken discourse represented in textbooks "tends to remove language and language use from real purposes and from actual instances of communication" (1996). Moreover, the significance of context in language interactions tends to be reduced. Textbook users might hope to see interactions that closely resemble authentic discourse, of which some key features are often absent in contrived dialogues. Nevertheless, the absence is not always considered to be negative. Just as Widdowson (1998, p. 714) argued, "The whole point of language learning tasks is that they are specially contrived for learning. They do not have to replicate or even simulate what goes on in normal uses of language. Indeed, the more they seem to do so, the less effective they are likely to be."

Some features of natural interactions such as frequent hesitation affect the fluency of speech, and therefore, should not be promoted in foreign language teaching. Learners will hesitate unconsciously when they are not sure about their next words. They should be aware of hesitation devices in a language, but avoid using them too often.

Analysis of the Samples

Sample 1 (see Appendix 1) of this analysis is an interview that took place in the United States under the topic of stress. Although it is a piece of listening material in the textbook, it involves a real-life individual. Nancy, the interviewee, is an elementary school teacher. She was asked to answer a series of questions about stress caused by her job. It seems that the interviewer works on behalf of the designers of the course book, since she attempts to regulate the content of their interview on a scope that she has been familiar with. If taking a glance at another book under the same main title as this one but with a focus on reading skills, we can find that the ideas represented in the reading material in Chapter One are quite similar with those of the speakers during the interview. Therefore, the dialogue is probably a planned discourse, in which the interviewer had some topical information in advance.

This interview can be classified as ‘institutional discourse’, which was defined by Linell (1998, p. 240) as “task-oriented discourse designed to deal with some specific activity, often involving professionals, or one professional and one or several lay persons”. The hidden purpose is to provide students something to listen to and to talk about with their fellow students, and some background knowledge of stress – what are the symptoms caused by stress in the work places? How does the American woman feel about stress and how does she react to it? These questions can be answered by listening to the conversation between two-educated people, and perhaps, both working in the teaching profession. The style of their interaction is informal, and is more like casual conversation. In this sense, their interaction belongs to the kind of mixed genres. It is common for such institutional exchanges to be carried out under the guise of casual conversation.

Cameron (2001, p. 132) pointed out that “institutional encounters tend to differ from ordinary conversation between acquainted persons, because the participants’ talk is designed to accomplish institutional goals rather than to carry on a personal relationship between individuals. However, she also pointed out that there is a tendency for institutional talk to borrow features of ordinary conversation as a positive politeness strategy used by speakers with the aim of ‘personalizing interaction’. In the sample dialogue, the interviewer uses this strategy frequently with an effect of minimizing the psychological distance between the interviewee and herself. For instance, she often calls the interviewee’s first name and employs the second person pronoun ‘you’ when asking questions. Actually, both parties tend to be skilled at positive politeness strategies. They react to each other by laughing, by stressing the key words uttered by their counterpart, or by changing their intonation, pitch, and so on. It seems that they really enjoy talking with each other. The interviewer shows a great interest to the interviewee’s experience and the interviewee is cooperating excitedly. Both use negative politeness strategies at the same time. For example, the interviewer avoids forcing the interviewee to reply by asking a question like ‘could you think of, uh, an example of something stressful that happens at school?’ On the other hand, when answering the question ‘do you ever lose your temper?’ the interviewee gives an indirect answer, ‘Well, I have to keep my temper in the classroom.’ This is a strategy of saving her own negative face.

During the conversation, the interviewer takes the role of information receiver, whereas the interviewee takes the role of information giver. Their relationship is not complicated by other factors.

Obviously, the interviewer has the most power to control the conversation and their roles never change as the conversation goes on. However, since they are equal in social status, the interlocutor uses her power in a polite way to avoid the feeling of imposition. One interesting aspect of their interaction is demonstration of some features of women's language, such as using rising intonation on declaratives, adding more intensifiers and 'emphatic stress' into their speech (Holmes, 2001).

The author has mentioned that no matter how authentic contrived dialogues in textbooks might look like, they have different discourse features than that of real-life conversations. This interview, of course, is not an exception. It shares many features with authentic interaction, but it's not sufficient. Firstly, it does not include the normal opening and closing stages that a typical interview has. Speakers just enter the topic directly and alternate their turns consistently. Secondly, the language is fairly smooth and the ideas of the interviewee flow easily and quickly. Her thinking process is amazingly in accordance with the logical order in the reading material in its series book. There are a lot of pauses during their talk, but shorter than those of real conversation, where the speaker must pause to think about their following words. Thirdly, the turns taken by the information giver are over twice as long as those taken by the information receiver. This may be the same with a natural interview. What made it different is the relatively high lexical density. The reason lies in the task design of the textbook. This piece of listening material serves the function of providing necessary content vocabulary for the tasks that follow. Finally, there are traces that resemble authentic discourse, such as overlapping and interruptions, backchannels, and one or two times of hesitation. Nonetheless, the speakers make no false starts or repetitions representing performance errors.

The transcript resembles authentic conversation in a number of ways, but it is less messy than a realistic interview. Unlike the traditional textbook discourse that deprives students of exposure to natural language, this material has included an appropriate amount of discourse features as that of authentic spoken discourse. Since the unpredictable nature of natural conversation may confuse students and obstructs the acquisition of the target language, it chooses not to reveal some of its features.

Sample 2 (see Appendix 2), though only a short extract from a successful negotiation, shares most of the discourse features with Sample 1. It would be less meaningful if the author repeats the procedure of analysis as that of the first sample, but what needs to be commented on is the well-distributed roles of the interlocutors. Obviously, the conversation is not balanced because Interlocutor A takes absolute control of the speech act, the one who summarizes the fruit and pushes the actions to resolve those dubious items of the negotiation. Interlocutor B, as the representative from the other party, seems a little too passive by merely responding to A's prompts: A asks for clarification, while B immediately shoots the point; A gives a suggestion to settle the dispute, while B appraises without hesitation. The negotiation ends on an ideal basis of conversation where everybody is polite and happy with the discussed result. The purpose for using this conversation is to demonstrate part of the procedure of negotiation. Students are supposed to find the actual words spoken for each step in ending a negotiation according to the listening material on the previous page that provides the guidelines for ending negotiation - reaching an agreement, taking follow-up action and ending on a positive note. Perhaps students can have a better understanding of the procedure after completing the task. Competent students may voluntarily imitate A's way of talking, thereby mastering the essentials of controlling the direction of negotiation. Other students may doubt the usefulness of doing this task, for they are not sure whether or not the conversation will lead to a pleasant result in real practice.

Implications for Teaching

The fact that textbook discourse has not accurately reflected authentic equivalence is understandable if we use dialogues and other forms of interaction as a medium to reinforce particular grammar points or to present vocabulary of functional language. Most recently published textbooks in language communication, like the one that includes the second sample conversation have incorporated more of the discourse features found in authentic interaction, for material writers have realized that as long as our learners need to operate independently in L2 outside the classroom, they have to be shown the true nature of spoken language.

As the substantial pedagogic goal for teaching language is to elicit students' conscious use of the comprehensive communication skills, we must provide them with effective course materials that have access to the language competence written in the syllabus. Teachers should adapt or even modify some of the activities in the textbook to make it more appropriate to a specific teaching context. For instance, students could be supplied with additional listening materials recorded from real-life conversations such as radio programs, meetings, or negotiations to enhance their abilities of participating actively in business interactions. Meanwhile, if the student's goal is to handle different types of conversations in English, we should adopt the genre-based approach in addition to the task-based approach promoted by the material writers.

Another suggestion for utilizing a scripted conversation in the textbook is to make it culturally appropriate for the student. It is true that a book of oral English often assumes the culture of its native speakers. However, it can be applied to all the students who wish to learn necessary communication skills to deal with English-speaking people. In our classroom, in particular, teachers should notice all the time that the students' home culture is different from that of English or American. We may get students to do more activities to compare cultures, but not oppose one culture over another.

Conclusion

The author's intention of analyzing the sample interactions in this article is to explore the similarities, as well as differences between authentic discourse and the scripted dialogue in institutional context. The chosen samples reveal the typical features of textbook conversation: both of them are formal spoken discourses, both have interlocutors with appropriate politeness, and both involve an interaction controller who leads the conversation to a purposeful direction. On the basis of the theories relating to spoken discourse analysis, we can conclude that the inclusion and absence of the features of authentic conversation in course books should be decided by various pedagogic aims. While teaching spoken language, teachers should adapt course materials to suit learner's needs, the specific context and cultural climate in the classroom.

References

- Burns, A., Joyce, H., & Gollin, S. (1996). 'I see what you mean' (Using spoken discourse in the classroom: A handbook for teachers). Australia: National Centre for English Language Teaching and Research (Macquarie University).
- Cameron, D. (2001). *Working with spoken discourse*. New York: Sage Publications.
- Espeseth, M. (2001). *Academic listening encounters: Listening, note taking, and discussion*. Cambridge, UK: Cambridge University Press.
- Halliday, M. A. K. (1985). *Spoken and written language*. Victoria: Deakin University.

- Holmes, J. (2001). *An introduction to sociolinguistics*. England: Pearson Education Limited.
- Johnstone, B. (2002). *Discourse analysis*. Oxford: Blackwell.
- Linell, P. (1998). *Approaching dialogue: Talk, interaction and contexts in dialogical perspectives*. Amsterdam: John Benjamins Publishing Company.
- Paltridge, B. (2000). *Making sense of discourse analysis*. NSW: Gerd Stabler.
- Widdowson, H. G. (1998). Context, community. and authentic language. *TESOL Quarterly*, 32(4), 705-716.
- Xu, X. Z. (2009). *International business communication*. Beijing, China: Higher Education Press.

Appendix 1

Extracted Transcript of interview with Nancy, an elementary school teacher

Interviewer: Nancy, how long have you been teaching?

Nancy: Mmm, let's see, I've been teaching for twenty years now.

Interviewer: Twenty years!

Nancy: Yeah.

Interviewer: And have you always taught first grade?

Nancy: No, actually I've taught a variety of ages of children. Uh, I taught fifth, fourth, and first grade at the elementary level.

Interviewer: So, always children.

Nancy: That's right.

Interviewer: And what is stressful about it?

Nancy: Well, the children bring a lot of problems into the classroom - problems from home, and then there are developmental things going on with each age, too-emotional and social, uh-

Interviewer: Could you think of, uh, an example of something stressful that happens at school? Y'know, something typical.

Nancy: Well, I guess when I'm trying to teach something new to a class of five-and six-year-olds, and that's about thirty-two students now, and you're trying to teach a new concept, and there's one disruptive child, and a lot of times lately there's been more than one disruptive child at a time who can't pay attention and is disturbing the children around him. So, it pulls everyone off track.

Appendix 2

Extracted transcript from a negotiation:

A: So, I think we can call it a day. Unfortunately, we didn't get as we would have liked to, but we've taken a step in the right direction. Now, can I just go through the main areas of agreement and those that are still left open? Firstly, we've agreed to the purchase of 500 machines YT102 at the unit price of RMB 5, 000 for this year. Is that right?

B: Yes, but this price can only be given when the order is 500 or more.

A: Of course. Now the other item we were able to agree on was the payment terms and we have written those down for inclusion in a draft contract. Carol, can you draft that and circulate it before the next meeting?

C: No problem.

A: Now, that leaves two outstanding issues: firstly, delivery costs, and secondly, a penalty clause. I suggest we go away and put together a written proposal on these. We'll aim to let you have our ideas on next Monday. Is that acceptable?

B: Absolutely. I think that would be very helpful.

A: Good. So, it only remains for me to thank you for coming over. It's been a very productive meeting. We'll look forward to seeing you here again on the tenth. And let's hope we can reach agreement on everything else.

Note: Appendix 1 is an excerpted dialogue from *Academic Listening Encounters: Listening, Note Taking, and Discussion* (Espeseth, 2001). Appendix 2 is from *International Business Communication* (Xu, 2009).

A Brief Contrastive Analysis of English and Chinese Syntactic Structure

Guan Lili

School of Foreign Language, Heihe University, Heihe, China

Email: 982244634@qq.com

[Abstract] The faster the global economy grows; the more intimate cross-cultural exchange becomes. For the sake of a smooth exchange of information between China and other countries, there are more demands for English-Chinese translators. This paper centers upon the contrastive analysis of English and Chinese syntactic structure. Contrast is an important way for human to perceive the world and is also one of the basic ways to learn language. The comparative analysis of different languages is helpful not only for language learning and translation, but also for intercultural communication. From the contrastive analysis, learners can know more about the characteristics of their native languages and foreign languages. When exchanging information with foreign friends, learners can consciously pay attention to the different ways of expression between different languages. When learning, they can meet a lot of problems caused by the differences between English and Chinese. And the differences between syntactic structure are one of the largest problems in translation. This paper makes a detailed contrast of the English and Chinese syntactic structure and helps translators have a clear understanding of the characteristics of these two languages. This thesis is divided into three parts – the first part primarily talks about the purpose, significance and related research review. The second part mainly contrasts the English and Chinese basic sentence patterns. The third part is a contrast of constituents of sentence of English and Chinese.

[Keywords] contrastive analysis; syntactic structure; English-Chinese translation

Introduction

Purpose and Significance

Along with foreign exchange gradually expanding, English learning has reached a heyday. At the same time, it has caused an upsurge in learning English around the world. So, in this case, since the 1990s the domestic rise of contrastive linguistics research has developed at an unprecedented speed. Carrying out the contrastive analysis on the English and Chinese syntactic structure is the most effective way to promote the quality of foreign language teaching and learning (Cater, 2003). This paper focuses on the contrastive analysis of the English and Chinese syntactic structure. It presents the similarities and differences between English and Chinese, namely sentence patterns and constituents. It is hoped that the contrastive analysis will help learners to use their native language and foreign language correctly. In spite of practice of E-C translation, sometimes the translator can intuitively understand primitives and convert them into the target language with English-Chinese bilingual experience. However, when there are large discrepancies between English and Chinese sentences, it is often not just because of a rational understanding of the differences and choosing the appropriate translation method to handle the differences. It can improve the ability to dominate language for learners. By the research, it can be employed in theory or practice. Therefore, the contrastive analysis of English and Chinese syntactic structure is very vital for English-Chinese translation practice.

Related Research Review

Since the 1990s, domestic linguists have risen an upsurge in English-Chinese contrastive analysis. There are many people engaged in this work from different research angles. Comparative analysis of English and Chinese in our country was probably the earliest work of Mr. Yan Fu's *English-Chinese Translation*. Later, Mr. Li Jinxi through the study of the English Syntax, wrote the *New Chinese Syntax*. Mr. Shu Xiang wrote *Syntax in China* (Wang, 2006). In 1977, he published the famous speech "Through the comparative study of syntax", calling on all language comparison research. And Wang Li, in addition to researching Jespersen's syntax, also studied Bloomfield's Theory of Language, and wrote the *Modern Chinese Syntax and the Chinese Theory of Syntax* (Chao, Y. R., 2001). After entering the 1990s, contrastive analysis created waves. Mr. Xu Yulong published *Introduction of Contrastive Linguistics* in 1992, which was China's first introduction to contrastive linguistics of monographs (Horrocks, G., 2001). In 1993, Mrs. Li Shulian published *Comparative Study on the English and Chinese Language*, in which she focused on English and Chinese syntactic and rhetoric comparison (Labo, 2001). Now in the 21st century, He Shanfen's *The Contrastive Study in English and Chinese Language*, mainly studies the features of English and Chinese (Quirk, R., 2002). These scholars and experts are open-minded to learn the essence in contrastive analysis about the English and Chinese languages, and have announced their own opinions. Through related research review, it is shown that studying the English and Chinese syntactic structure is very limited. So, more extensive researches are needed on the basis of foregoers.

Contrastive Analysis of English and Chinese Sentence Patterns

Contrast of Simple Sentences in English and Chinese

The first aspect is simple sentence patterns in Chinese. The principle of syntactic structure in Chinese is to follow a logical structure of thinking, and its core is the topic. The first form is the sentence with a noun as predicate. For example, 昨天星期五。(Yesterday is Friday.) In the example, the sentence pattern is really simple in Chinese. "昨天" (Yesterday) is used as the subject, while "星期五" (Friday) is a noun but is used as the predicate. It shows the feature of a Chinese sentence structure with simple syntactic according to Chinese logical structure, and it can express complete meaning as a correct and effective sentence. The second form is the sentences with subject-predicate as the predicate. This means that the structure of subject-predicate is the predicate. This is a very particular sentence in Chinese. For example, 这部电影我看过。(I have seen this film.) In this sentence, the Chinese character "这部电影" (this film) is the subject, while "我看过" (I have seen) is the predicate. However, in the predicate "我看过" (I have seen) also includes one subject "我" (I) and one predicate "看过" (have seen). It means the sentence is subject + subject-predicate. It is a unique feature of Chinese sentence structure.

The second aspect is a simple sentence pattern in English. The English sentence is centered upon the verb. The predicate of a sentence is a verbal predicate in English, which is made up of verbs or verbs + complement. The simple sentence pattern in English is: sentence = noun phrase + verb phrase. According to English grammar regulations, the constituents of the sentence, namely the subject, predicate, object, complement and so on constitute a complete sentence. There are five sentence patterns in English, combining sentence elements and the characteristic of verbs. They are: subject + intransitive verb (It drops.); subject + transitive verb + object (The teacher appreciated our performance.); subject + link verb + subject complement (She kept smile to other people.); subject + transitive verb + indirect object + direct

object (He paid me a surprise visit.); and subject + transitive verb + object+ object complement (We consider him a great teacher.)

The third aspect is the contrast of simple sentences in English and Chinese. The sentence pattern in Chinese is much more complicated than English, and the subject-predicate sentences in Chinese are reversely similar to the five basic sentence patterns in English. So, the author will make a comparison of the basic sentence patterns in Chinese and English. The first, compared with English, the predicate of Chinese is multiple, which could be a verb, a noun or an adjective. It can be a verb or multiple verbs, even without a verb. And it can be a phrase or many phrases. Meanwhile, the subject of the Chinese sentence is not only diverse, but also optional. In other words, in Chinese, a sentence doesn't have to have a subject, or subject can be omitted. The subject-predicate structure in Chinese has great variety, complexity and flexibility.

The author thinks that the classification of the modern Chinese neither analyzes specifically the compositions of subject, predicate, and object, but divides it into two parts (T+R). This shows that the sentence structure in Chinese is influenced by semantics, but not logic. "A sentence must have a subject and a predicate, but several special situations are existed". † It can find that an "English sentence revolves about the verbs", † and English sentences can't be a complete sentence without a verb. And it is often partitioned into three parts. So, there is no way of using nouns, adjectives, or subject-predicate structures to serve as a predicate. The Chinese sentence is partitioned into two parts, which constitutes a sentence around a topic. The subject and rheme can be used as a noun, adjective, verb, or any kind of subordinate clause. It possesses randomness. The discrepancy between the two sentence patterns is obvious. For example,

1. 她身材||很矮小。 She is very short.
主 述 S V P
2. 每天弹吉他||是极好的。 Playing the guitar every day is wonderful.
主 述 S V P

From the above, it shows that Chinese complex sentences focus on "Parataxis", but English complex sentences center upon "Hypotaxis". At the same time, the sentences should have conjunction words and pronouns to clearly express relationship in English. The word order of English clauses is flexible, and Chinese sentence usually arranges its location according to the sequence of events.

Contrastive Analysis of the Constituents of a Sentence

Subject and Predicate

In the subject-predicate structure, English emphasizes the form, and the expression is in strict accordance with the demands of "subject + verb" (hereinafter referred to as "SV"). In addition to imperative sentences and elliptical sentences, any English sentence must have a subject. There are some mutually restricted relations between the subject and predicate. Different from English, Chinese pays attention to emphasis on the theme. In Chinese, the comment is generally in the latter, but the topic is in the front of the comment. One point is the topic in Chinese sentences. Although the topic and subject can be in Chinese sentences, the topic is before the subject. And Chinese sentences emphasize the topic. For example:

3. 《茶花女》那本书我们已经看过了。(We have seen the book *La Traviata*.)
4. 凳子上躺着一个男孩。(A boy is laying on the desk.)

From Example 3, the Chinese sentence adopts the “topic+SV” structure, but the English sentence uses the “SV” structure. The topic in Chinese is the object in English. From Example 4, the Chinese sentence adopts the “topic+VS”, while the English sentences uses “SV+other elements”. It can be seen that the topic is before the subject in Chinese, and it is in the general order of expression in English.

Another point is the topic in English sentences. English sentences emphasize the subject. The subject of the English expression must exist, but the subject of Chinese can be omitted. For Example:

5. Someone is cleaned the windows. (玻璃擦干净了。)

6. The windows have been cleaned. (玻璃擦干净了。)

From the above, in Example 5, the Chinese uses the “topic+V” structure, however, the English sentence uses the “SV” structure. “Windows” is used as a topic in Chinese in Example 6, but it is used as an object in English. In other words, English sentences center upon the subject.

Object

Usually, there are two kinds of objects – direct object and indirect object in English and Chinese. The direct object in English is a personal pronoun, or the direct object is shorter than the indirect object. When it stresses the direct object, it can be placed before the indirect object. In addition to “送, 还” etc. in Chinese, usually the direct object of most verbs cannot be put directly before the indirect object. In the example, 你把它寄给他。 (You should send it to him.), when a noun or a pronoun is the direct object, it can add “把” before the predicate verb in Chinese, but usually modern English can’t do that. For example, 昨天就该给他衣服的 / 昨天就该把衣服给他的。 (You should give the dress to him tomorrow.) In Chinese, a sentence can begin with a direct object. The direct object cannot be put at the beginning of the sentence in English unless the active voice of the sentence is changed to the passive voice. For example, 他给了我一个袋子。 / 他把一个袋子给了我。 (He gave me a bag. / A bag was given to me.)

Usually the indirect object in the English sentence can be put directly after the direct object, but the preposition “to, for” should be put before the indirect object. The indirect object in the Chinese sentence cannot be put directly after the direct object, but there are some verbs that can be used the same as the usage of the English, such as: 送, 分, and 介绍, etc. And the verb “给” should be put before the indirect object. For example, 她给我买了双鞋子。 / 她买了双鞋子给我。 (She bought me a pair of shoes. / She bought a pair of shoes to me.) To stress the indirect object, the Chinese and English language can put it in the first part of sentence, and the preposition should be put before it. For example: use “to, for” in English, and use “关于, 对” in Chinese. For example, 我对他讲了这件事。 (To him I told the story.)

Adverbial

The position of adverbial is more complex and unfixed in both Chinese and English. Therefore, only an in-depth understanding of the differences in adverbial word order between Chinese and English during translation can change positions correctly. It includes three points: single adverbial word order, multiple adverbials word order and negative adverbs.

In Chinese, common adverbials are put between the subject and predicate including frequency adverbs, place adverbial, temporal adverbial and so on. But in English, adverbials are usually placed at the end of the sentence except frequency adverbs which are between subject and predicate. For example, 我昨天在家写作业。 (I did my homework at home yesterday.)

In English sentences, when the predicate comes with both adverbial of place and temporal adverbial, the order of these two adverbials should be arranged as follows: temporal adverbials are in the back and place adverbials are in the front. But Chinese is different. For example, 他 2010 年死于日本。(He died in Japan in 2010.) In addition, when two or more adverbials appear in a sentence, usually the adverbials of the smaller unit will be put before other adverbials in English. In contrast, the usage is different from that of Chinese. For example, 王教授的家住在中国南京市和平区海兰南路 36 号。

In the English language, negative adverbs are usually placed behind the verb and modal verb. The Chinese word order is different from English. There are still many common negative adverbs besides “not” and “no”. For example, 你不必立刻回复。(You need not answer at once.)

Attribute

The front-weight principle is the structure principle which has a major impact on linear array of word order in modern Chinese. On this principle's foundation, the position of attribute in Chinese is generally before the head noun and this usage will not change because of the number or length of the attribute. In English, there are two kinds of cases: the first case is a word as the attribute which is before the noun; the second case is that the language units as an attribute are bigger than words, it will be put after the noun. It divides two parts, word as an attribute and phrase as an attribute.

The similarities between Chinese and English are how words are used as per-attribute. But there is also a sort of difference in some places. For example, in Chinese the attributes are arranged in sequential order from important to secondary, from proper to general and from large to small when multiple linking attributes are used. English is different. For example, 一位日本的黑发中年妇女。(A middle aged black haired Japanese woman.) There is a word that expresses the basic properties of things as an attribute. Chinese puts the words that can best show the nature of things in the front, so they are far from the modified nouns. Although English is the opposite, the more the nature of things, the closer to the modified noun. For example, 一张木制大方床 (a big quadrate wooden bed) When the phrase is employed as an attribute, it is still positioned before the noun in Chinese, while place behind in English. Usually, the phrase which can be used to modify nouns as the attribute in English includes the adjective phrase, prepositional phrase, participial phrase and infinitive phrase. For example, 她是个值得爱的女孩。(She is a girl deserving of love.)

Complement

In English, the complement can be split into two types, namely the subjective complement and object complement. From the word order point of view, when an object complement appears in the English expression, it is most often the “SV+C” structure. But Chinese is more flexible. It can put the complement before the object and after the verb. It may be that the object is in front, or it can be put the middle between the subject and predicate (omit the complement structure of the “把”). There is also an omission of the complement structure of the “被” in Chinese. For example, 错误的答案被她找到了。(She found the answer incorrect.)

Conclusion

There are many obstacles for learning, teaching, translating and discrepancies in the intercultural communication between English and Chinese syntactic structure. This paper centers mainly upon the contrastive analysis of English and Chinese syntactic structure. It highlights English and Chinese in the basic sentence on their similarities and differences, as well as their constituents of the sentence and so on.

In terms of sentence patterns, the author analyzes simple sentences and complex sentences between these two languages, and compares the subject-predicate structure of Chinese to the basic sentence patterns of English. In terms of constituents of sentence, the author contrasts the subject, object, predicate, attribute, adverbial and complement in Chinese and English sentences. Based on the syntactic characteristics of these two languages, it is wished that an effective contrastive analysis can help learners get a good understanding of syntactic structure in the process of learning. On the other hand, the differences between them are especially noticed by learners. Meanwhile, when using a second language, learners are used to employing native speakers' expression habits. But through the contrastive analysis, learners may gain a certain understanding of English and Chinese syntactic structure, and avoid lots of grammar mistakes, making the successful exchanges. There is a big discrepancy of English and Chinese syntactic structure, and from this angle, a contrastive analysis is helpful to understand and use English and Chinese better. Also, the author expects learners to use this knowledge in other fields of English and Chinese learning. For example, mastering the differences between English and Chinese syntactic structures can make the translations become more accurate in English and Chinese.

This paper only covers a small part of English. Contrastive analysis is a massive field in linguistic theory, and it is also a very complex and difficult area that requires a strong ability in theory and practice. Through domestic and foreign reference, it is shown that studying English and Chinese syntactic structure is very limited. However, it is hoped that this key corner will help learners overcome the difficulties of language differences, and enable them to make full use of the differences to facilitate language learning. This paper not only has a further process to study, but also needs every learner to work seriously in the future. A deep exploration of the field can be started from here.

Acknowledgement

This paper was funded by the Study on the Cultural Translation and Dissemination of Ethnic Minorities in the Border Area of Sino-Russian, Scientific Research Fee of Education Department of Heilongjiang Province about Research and Innovation Project from 2018, No. 18KYYWFCXY10; and The Integration of translation teaching based on Internet and Parallel Corpus, Heilongjiang Education Science Planning Office from 2016, No. GJB1316062

References

- Carter, R. (2003). Language awareness. *English Language Teaching*, 57(1), 64-65.
- Chao, Y. R. (2003). *A grammar of Mandarin in Chinese*. New York: Peter Lang Publishing.
- Horrocks, G. (2001). *Generative grammar*. New York: Longman.
- Labo, R. (2001). *Linguistics across culture*. Michigan: The University of Michigan Press.
- Quirk, R. (2002). *A comprehensive grammar of the English language*. New York: Longman.
- Radford, A. (2002). *Transformational grammar*. Cambridge: Cambridge University Press.

A Contrastive Study of Paired Words between English and Chinese

Gaoyuan Zhang

School of Foreign Languages, Nanjing University of Finance and Economics, Nanjing, China

Email: zhanggaoyuan2000@126.com

[Abstract] Paired words, as a common linguistic phenomenon, have not been thoroughly discussed from the English-Chinese contrastive point of view. This contrastive study concludes that there are differences and commonalities in the form, inner elements, and structural relations of paired words in both the languages, and that the major differences are in structure. In terms of structural form, English paired words are normally structured as “word¹+and+word²”, while their Chinese counterparts behave as “word¹+word²” (Type I) or “A₁+word¹+A₂+word²” (Type II). The constituents of the paired words can be words for associated ideas, or synonyms, or antonyms or even the same words repeated. The structural relations of the components constituting the Chinese paired words normally appear as coordinate compounds, while the English paired words are represented as coordinate compounds, or even as structure of modification. The inner structure of English paired words is comparatively more complicated than that of their Chinese counterparts.

[Keywords] paired words; coordinate compounds; constituents; differences; commonalities

Introduction

There is one type of phrases popular in English, which, characterized structurally, are formulated as “word¹+and+word²”, and known as “words in pairs” (Wang, 2000, p. 137), or “Siamese twins” (Burchfield, 1998, p. 712), exemplified by *aches and pains*, *kith and kin*, *chop and change*, *again and again*, *over and done with*, etc. The *and*¹ is structurally significant, as it links two elements representing a holistic idea (Wang, 2000, p. 137).

Such a similar phenomenon can also be found in Chinese, for example, *jinqian meinü*, *gongzi ger*, *zuosi youxiang*, and *qipin bacou*. Sharing the same characteristics as the English words in pairs such as *aches and pains*, *kith and kin*, and *chop and change*, each of these Chinese expressions has a holistic meaning which, rather than resulting from the mechanical combination of the components, is a new one that neither of the two components can represent. For example, *jinqian meinü* (literally *money and beauty*) represents a low ideal in life, while *zuosi youxiang* (literally *left meditation and right thinking*) means the mental process of repeated consideration. These are the Chinese counterparts to their English words in pairs (hereinafter briefly referred to as “[the] English paired words” and “[the] Chinese paired words” respectively, or simply as “paired words” in general). This paper discusses commonalities and differences of paired words between English and Chinese in terms of structural forms, structural components, structural relations, the ways of meaning formation, and the origins of the paired words, with focus more on their dissimilarities. It has been taken granted, at least by some scholars (Zhang, 2000; Ge, 2017), that English paired words are comparable to their Chinese counterparts, i.e. the Chinese coordinate compounds. In order to find out the true picture, it is necessary to make a contrastive study between English paired words and their Chinese counterparts, to provide a reference for Chinese learners of English to appreciate and analyze this linguistic phenomenon and similar kinds. It should be pointed out that this paper discusses the “*W and W*” type (including the repetitive sub-type) of paired words in

¹According to Burchfield (1998, p. 712), in addition to the *and* which normally functions as a tie, English paired words can also use *or* as their link.

English, alongside with the patterns of “word¹+and+word²” (Type I) and “A₁+word¹+A₂+word²” (Type II²) in Chinese, trying to reveal the similarities and differences in terms of the structure, semantics, and stylistic features.

A Brief Review of Paired Words Studies

Fowler, a British scholar, metaphorically described the “Word¹ and Word²” pattern of words in pairs as “Siamese twins”. Wang Rongpei and Gu Yayun summarized the phenomenon of English paired words, focusing on the formation, the semantic relations, and the stylistic features (1988, pp. 3-46). Since then, multi-perspective approaches to paired words have been witnessed, such as the contrastive perspective on paired words between English and Chinese in terms of formation and semantics (e.g. Zhang, 2000; Cao, 2004), the translation perspective (e.g., Wang, 2006), or the cognitive perspective on them in terms of word order (e.g. Zhang, Zhao, et al. 2006). All of these studies have contributed insights into the phenomenon of paired words. However, most of the existent studies have been concerned with only the formation and functions of paired words, or, if cognitively, the word order (e.g. Wang, 2006), with few truly cognitive studies, especially at home, on their semantics. The cognitive mechanism (cf. Fauconnier, 1985, 1997; Fauconnier & Turner, 2002) behind paired words, however, cries urgently for revelation. Besides, most of the studies seem to take it for granted that paired words are absolutely comparable between English and Chinese, which also requires empirical investigation.

The Major Similarities and Differences between English and Chinese Paired Words

Structural Features of Paired Words

Conjunction-based and non-conjunction-based: The first major structural difference. In English, two words (normally, but occasionally more than two) linked by means of the conjunction *and* expressing a holistic concept are known as “words in pairs” (Wang, 2000, p. 137), which belong to a type of idiom, for example, *goals and aims*, *back and forth*, and *neck and neck*, among others. However, besides this type being characterized by the linking device *and*, English paired words can also be linked by another conjunction, i.e., *or* and prepositions such as *to*, *for*, and *after*.

Expressing a holistic idea, English paired words are idiomatic in nature, for example, *body and soul*, *fair and square*, *bow and scrape*, and *hard and fast*. They are structurally characterized by the coordination of two words, i.e. Word¹ and Word². For the sake of emphasis, English also resorts to the repetitive type of paired words, i.e. Word¹ and Word¹.

In Chinese, compounds formed by juxtaposing two root morphemes, which are semantically identical, or close, or opposite, or relevant, are known as “coordinate compounds” (Huang & Liao, 2004, pp. 258-259; Xing, 1991, cited in Zhang, 2000, p. 83). They are further divided into “bisyllabic coordinate compounds” and “four-character coordinate idioms”, with the former exemplified by *penyou* (friend), *yuyan* (speech and language), *gurou* (bone and flesh), *guojia* (country; literally, country and home), *weida* (great), and *genben* (basis, fundament); and the latter, structurally more extended and componentially more complex, by *tufeimengjin* (leaps and bounds), and *rixinyueyi* (change for the better day by day and month by month), etc. To sum up, English paired words are conjunction-based, with *and* as the normal linking element, which is a hypotactic manifestation, while Chinese paired words are not

²The capital letter *A* in Type II stands for the linking elements which are often represented by two neighboring numbers or antonymous locative words in Chinese.

conjunction-based, which is in conformity with its macroscopically paratactic characteristics, and which is particularly true of Type I of the Chinese paired words.

Non-frame-based and frame-based: The second major structural difference. Chinese paired words can be divided into two subtypes: “non-frame-based” and “frame-based”, with the former being a direct superimposition of two words, which, true only of cases of coordination, e.g., *Zhangsan Lisi*, *guangming zhengda*, is not found in English, except for such compounds made up of two similar semantic components as *hustle-bustle*, or *helter-skelter*, etc., which, structurally different from paired words, belong to the area of word-formation, rather than the area of idioms. The latter, frame-based type (Type II), refers to paired words formed by means of certain frames. Specifically, it is characteristic of Chinese to resort to antonyms or neighboring numerals to constitute frame-based paired words, such as *zuosi youxiang*, *shangcuan xiatiao*, and *sifen wulie*, among others. Similar to this subtype, but not categorized as paired words are the English prepositional phrases, such as *from morning till night*, or *from bad to worse*, etc.

In addition to “and” as the basic linking device, English also uses *or*, *for*, *to*, and *after* as linking elements to form symmetrical expressions, such as *rain or shine*, *word for word*, *sweet after sweat*, *cheek to cheek*, *face to face*, and *door to door*, among others, all of which can be regarded, at the most, as non-typical paired words. As they are a simple and direct superimposition of two words with “and” as the indispensable linking device, the English paired words are linking-device-based, i.e., conjunction-based, but are not frame-based, which is a term specifically reserved for the description of the Chinese counterparts of paired words, i.e., the coordinate compounds.

Degrees of structural openness: The third major structural difference. It is believed that a certain degree of similarity exists between English paired words and Chinese coordinate phrases (externally being the same as the non-frame-based Type I of Chinese coordinate compounds). However, a closer look will reveal a significant difference: Specifically, in terms of the structural openness, the Chinese coordinate phrases are open and free for extension or substitution. For example, *meinü jinqian* (beauties and money) can be alternatively extended as *meinü he jinqian* (beauties plus money), and *Nanjing Shanghai* can be re-ordered and extended or otherwise expressed as *Beijing he Shanghai* or *Shanghai he Beijing* (conjunction *he*, meaning “and”), while *shengdong huopo* can be changed into *jinzhang huopo*. Similarly, *renzhen fuze* can become *renzhen xiaoxin*, while *youshuo youxiao* can be turned into *youchang youxiao*. All of such changes and substitutions are pragmatically determined.

In contrast, the English paired words differ obviously in this point from the Chinese coordinate compounds or phrases, as they, as with other types of English idioms, are structurally fixed and inflexible, which has revealed that paired words between Chinese and English are not to be mentioned in the same breath, due to that difference.

English Repetitive Type of Paired Words and Chinese Duplicative Compounds

Particularly noteworthy among the different types of the English paired words is the repetitive pattern characterized by the form “Word¹ and Word¹”, i.e., the two identical tokens linked by *and*. For example, *again and again*, *hot and hot*, *leg and leg*, *neck and neck*, *worse and worse*, and *lots and lots*, among others.

A similar phenomenon is found in Chinese, e.g., *mangmang*, *yuyu*, *youyou*, *niaoniao*, *xiongxiong*, *tongtong*, *toutou*, *jinjin*, and *mingming* (Zhang, 2000, p. 85). The difference between the English repetitive paired words and the Chinese duplicative compounds lies in whether there exists a linking

device, which English uses for all of its paired words and, which is the external or hypotactic feature and thus is an indirect repetition. In comparison, the Chinese duplicative compounds do not use any linking device, which is a direct superimposition known as paratactic coordination characteristic of Chinese as a paratactic language. What needs to be pointed out is that Chinese lexicology normally does not classify the duplicative type of compounds as coordinate compounds, but isolates them as duplicative instead. Thus seen, there does not exist the foundation for a contrastive study of the English repetitive paired words and the Chinese duplicative compounds.

Different Degrees of Freedom in Combination between English and Chinese Antonymous Paired Words

English paired words formed by antonyms with the linking element “and” in between are more often seen, for example, *far and near*, *first and last*, *give and take*, *right and left*, *long and short*, *up and down*, *back and forth*, *right and wrong*, *here and there*. In contrast, the Chinese antonymously paired words have to be formed by means of a sort of introductory antonyms or neighboring numerals, represented by A₁ and A₂ respectively, i.e., in the pattern of “A₁+word¹+A₂+word²”. For example, *qishang baxia*, *sanchang liangduan*, and *qianyang houhe*, among which are found the neighboring numerals “*qi...ba...*” (seven...eight...) and the introductory antonyms “*qian...hou...*”, meaning *front and back*.

Motivations for the Formation of Paired Words

English paired words and Chinese coordinate compounds have their respective motivations, despite the fact that they share obvious commonalities in terms of semantic and logical relations. For Anglophones, they use two synonyms or near synonyms just for the sake of emphasis or clarity, and by and by, this kind of expressions came into existence as a result of entrenchment, while the Chinese synonymously coordinate compounds have mostly resulted from bi-syllabification of lexical items. Each of the two components of modern Chinese compounds, including those of coordinate compounds, used to be mono-syllabic, and they often were used for mutual exegesis in ancient Chinese. For example, in *Erya* (《尔雅》), for the characters “*ge*” (歌) and “*yong*” (咏), we find such statements as follows: “*Ge*, singing; *yong*, chanting”. And in *Origin of Chinese Characters* (《说文解字》), we find the explanation of the compound *chuixu* (吹嘘) as follows: “*chui*, blowing; *xu*, blowing or breathing out slowly”, and thus, the synonymously coordinate compound *chuixu*, which came to mean “bragging, puffing”, were brought into being.

There are various complicated motivations and reasons for the Chinese lexical bi-syllabification, but the major motivations lie in the restriction of the complicated change in sounds, or in that of the information load of the mono-syllabic words, or in the stabilization and the differentiation of the parts of speech of specific words, or in semantically mutual complementation and constraining (Xu, 1995; cited in Zhang, 2000, p. 85; Sun, 1996, pp. 68-72).

Componential Elements of Paired Words

Difference in the number of constituent morphemes of paired words. Paired words, classified as a type of idioms (Wang & Li, 1983; Wang & Gu, 1988), correspond seemingly to the Chinese coordinate four-character idioms, but actually do not. The Chinese coordinate four-character idioms fall into four subcategories, i.e., coordinate nominals (e.g., *nanyuan beizhe*), coordinate verbals (e.g., *tufei mengjin*), coordinate “subject+verb” pattern (e.g., *shouwu zudao*), and coordinate “verb+object” pattern (e.g., *fahao siling*) (Encyclopedia of China. Language, 1988). Each of the two coordinate parts within the above four

subcategories of the Chinese four-character idioms contain two morphemes, with each of the subtypes patterning respectively as adj./n. + n., adv. + v., n. + v. and v. + n.

In comparison, the overwhelming majority of the English paired words pattern as two free morphemes linked by and, a pattern which makes itself essentially incomparable to the Chinese coordinate four-character idioms.

Difference in the number of word classes involved in the formation of paired words. The number of word classes involved in the formation of English paired words is almost the same as that involved in that of Chinese coordinate compounds, with both represented by content words such as the noun (e.g., wit and wisdom; *daolu*), the verb (e.g., huff and puff; *bawo*), the adjective (e.g., vague and woolly; *benzhuo*), the adverb (e.g., really and truly; *gangcai*), and the pronoun (e.g., this and that; *bici*) as well as by such functional words as the preposition (e.g., over and above; *zicong*) and the conjunction (e.g., unless and until; *ruruo*). What needs to be emphasized is that classifiers are involved in the formation of Chinese coordinate compounds, despite the fact that classifiers normally require a numeral to go with. Examples are such expression as *zhengjin lunliang*, *cunchang chiduan*, and *sanfan wuci*, etc. This is unique to Chinese, as it is a classifier language.

Productivity of Certain Types of English and Chinese Paired Words

The pattern of paired words with a specific element repeated is very productive in Chinese. To be specific, many of the mono-syllabic verbs can appear in the “A₁...A₂” frames, such as “zuo...you...”, “dong...xi...”, and “qi...ba...”. For example, *zuoguai youguai*, *zuoxiang youxiang*, *dongkan xikan*, *dongzou xizou*, *qinong banong*, and *qizhao bazhao*, among others. However, what should be pointed out is that such cases are applicable only mono-syllabic verbs.

In comparison with Chinese, the same-word-repeated type of paired words in English is not so frequently found as the afore-mentioned three types (i.e., the semantically relevant, the synonymous, and the antonymous; cf. Cao, 2004, p. 33), and they are constituted mostly by adverbs, e.g., again and again, over and over, out and out, round and round, through and through), while the pattern of V.¹ and V.¹ or that of Adj.¹ and Adj.¹ (e.g., hot and hot) are rarely seen.

Structural Relations: Coordination and Subordination of Constituents

Among the English paired words there exists the semantically subordinate sub-type, which is not found among the Chinese coordinate-compound paired words. Specifically, there is a small part of the English paired words between whose components the semantic relation is subordinate, with either the former constituent modifying the latter or just the other way around. For example, grace and favor meaning “gracious favor”, cups and gold meaning “golden cups”. This is the effect of the traditional hendiadys. This type of paired words seems peculiar even in English just because of their semantic subordination underlying their surface structural coordination, which is to similar to the Chinese subordinate combinations, exemplified by such expressions as *tielu*, *zhaoxia*, and *huohong*, etc., which, different from coordinate compounds, are known as endocentric compounds in Chinese. What should be mentioned is that, first of all, between the two constituent parts of Chinese coordinate compounds, whether frame-based or not (i.e., in the pattern of “word¹+word²” or “A₁+word¹+A₂+word²”), the relation is either synonymous, antonymous or semantically relevant, with the grammatical status of the two parts being equal, and the internal structure of this type of compounds being neat and simple; and that, secondly, the semantically subordinate type of paired words is not found in Chinese at all.

Sources and Styles of Paired Words

In terms of their origins, there are great differences between English and Chinese paired words. Wang and others (Wang & Gu, 1988, pp. 10-12; Wang, 2000, pp. 114-146) classified English paired words into four sources: classics and literary works, legal terms, religious terms, and other conventionalized expressions. Thus seen, the English paired words originated mainly from written works, and are accordingly bookish more or less.

In comparison, not many of the Chinese paired words originated from classics and literary works, let alone from legal sources, or from religious sources, as legal concepts were popularized in China fairly late, and the majority of the Chinese are atheists, and, naturally, it is not easy for legal and religious terms to be circulated among the whole society. Chinese coordinate-compound paired words, which originated mostly from daily speech, are an important part of people's daily communication, rather than written language. For that reason, the majority of them are colloquial, and thus are not suitable to be used on solemn and grand occasions. Examples are, as previously mentioned, *jinqian meinü*, *yangfang meichao*, *baoma benchi*, *qingren xiaomi*, *gongzi ger*, *bingxiang caidian*, *zhangsan Lisi*, *zuosi youxiang*, *dongkan xikan*, *shangcuan xiatiao*, *haoshuo daishuo*, *zuoguai youguai*, and *qizhao bazhao*, among others, all of which are generally avoided in formal written language.

Conclusion

Despite the fact that Chinese and English belong to totally different language families, there are internal similarities between Chinese coordinate compounds and English paired words in terms of structure and semantics. It is concluded that the emergence of Chinese coordinate compounds and English paired words must have been similarly motivated, behind which the cross-linguistic generality in human cognition could be found; on the other hand, they have their respective conditions for their characteristic formation, which could have resulted from the differences between English and Chinese. The commonality of English and Chinese paired words lies in three aspects: First, the principle of linguistic economy and association; second, the need for semantic clarification; third, the need for rhetorical effects. In contrast, the particularity of Chinese coordinate-compound paired words lies in the bi-syllabification of Chinese words and the practice of exegesis, which is a different topic that claims an elaborate paper.

References

- Burchfield, R. W. (1998). *The new Fowler's modern English usage* (Revised 3rd ed.). New York: Oxford University Press.
- Cao, W. (2004). A comparative study of words in pairs between Chinese and English. *Foreign Languages and Their Teaching*, 1, 32-34.
- Fauconnier, G. (1985). *Mental spaces*. Cambridge: MIT Press.
- Fauconnier, G. (1997). *Mappings in thought and language*. Cambridge: CUP.
- Fauconnier, G. & Turner, M. (2002). *The way we think*. New York: Basic Books.
- Fowler, H. W. (1983). *A dictionary of modern English usage*, (2nd ed.). Oxford: OUP.
- Ge, Y. (2017). A contrastive study of Chinese coordinate compounds and English words in pairs. *Modern Chinese*, 1, 133-136.
- Huang, B., & Liao, X. (2004). *Modern Chinese*. Beijing: Higher Education Press.
- Sun, Y. (1996). Motivations and functions of Chinese lexical bi-syllabification. *Journal of Zhaowuda Mongolian Teachers College (Soc. Sci.)*, 2, 68-74.

- Wang, R., & Gu, Y. (1988). *English words in pairs*, (pp. 3-36). Shanghai: Shanghai Foreign Language Education Press.
- Wang, R. (2000). *Studies in English lexicology*. Shanghai: Shanghai Foreign Language Education Press.
- Wang, X. (2006). The linguistic characteristics of English words in pairs and their application in Chinese-English translation. *Journal of Harbin University*, 8, 111-15.
- Wang, Y. (2006). An investigation of iconicity in English words in pairs. Diss. Yantai: Ludong University.
- Xing, F. (1991). *Modern Chinese*. Beijing: Higher Education Press.
- Xu, W. (1995). *Studies on Chinese*. Guangzhou: Guangdong Education Press.
- Zhang, P. (2000). A comparative study of English words in pairs and Chinese coordinate compounds. *Foreign Language Education*, 1, 83-88.
- Zhang, Y., Zhao, D., & Liu, X. (2006). Motivations for the word order of English and Chinese paired words. *Journal of Ocean University of China (Social Sciences Edition)*, 1, 53-56.
- Zhu, L., & Shen, L. (2009). Internal semantic relation and cognitive interpretation of English words in pairs. *Journal of Ningbo University (Education Edition)*, 8, 121-126.

Business Negotiation Skills Based on Politeness Principle

Li Da-peng

School of International Exchange, Jilin Animation Institute, Changchun, China

Email: jackjiayou@163.com

Wang Jing-hong

School of International Exchange, Jilin Animation Institute, Changchun, China

Email: 327645863@qq.com

[Abstract] *Negotiation, as a significant skill, is a tool in dealing with human relationships and resolving conflicts. Meanwhile, negotiation, as a product of social competition, has gotten its different meanings and content with the development of the times. The politeness principle is frequently referred to in negotiation not only in western countries, but also in China. This paper, hereby, is aimed to introduce some business principles and skills in business negotiations based on the politeness principle. It also attempts to exceed the limitation of different cultures, thus making the negotiations successful in the end.*

[Keywords] *business negotiation; international trade; politeness principle; negotiation skills*

Introduction

Negotiation refers to the process during which at least two parties with common or conflicting interests try to reach an agreement which can bring about mutual benefit to both sides. This definition indicates that negotiations take place within the context of the four Cs: common interests, conflicting interests, compromise, and criteria (Moran, & Stripp, 1991).

Leech put forward the principle of politeness and divided this principle into six maxims, among which he felt the core was the tact maxim (1983). As a matter of fact, the tact maxim is the most influential aspect whenever we mention politeness principle. By using language in a polite way, we mean using language according to the tact maxim.

In order to reach agreement after a business negotiation, both parties involved in the negotiation process try as hard as possible to apply multiple strategies and skills of all kinds to achieve their goals and maximize their profits and benefits. Negotiating with the guidance of the politeness principle can greatly increase the possibility of a successful business negotiation.

Development of the Politeness Principle

The Politeness Principle in Western Countries

In the process of business negotiation, the parties involved have to follow a certain amount of principles to make it easier to communicate with each other, make themselves understood, and gain more mutual benefit. The world-famous linguist Leech put forward six specific rules which make up the Politeness Principle in speech communication. This was also worldly recognized as the beginning of the politeness principle as we know it.

Thus, the politeness principle in western countries can be listed as the following six rules in detail. There are also researchers that conducted studies about the principles for constructing polite speeches and realizations of politeness strategies in language (Brown, & Levinson, 1987).

The first rule is the tact maxim, which means to achieve the highest profit for others while reducing their losses to a minimum. This doesn't sound easy, but all business negotiation groups, no matter who they work for, try as hard as possible to maximize their output with minimized input.

The second rule is the generosity maxim, which means to gain minimum profit for the speaker while leaving maximum profit for others. This sounds controversial, but in order to make a business negotiation negotiable, each party shall have to sacrifice something to please the other party, so they can win the case, and eventually gain profits in the long term.

The third rule is the approbation maxim, which means the speaker tries as much as they can to appreciate others and criticize little. During the process of business negotiation, it is sometimes not the case itself, but the attitude of the speakers that really matters.

The fourth rule is the modesty maxim, which means to exaggerate the process of self-criticism as much as possible, and meanwhile, belittle the process of the praise the speaker receives. It works similarly to the previous maxim.

The fifth rule is the agreement maxim, which means to try as much as possible to minimize the conflicts and disputes between the two parties, and meanwhile, try to find more opportunities to obtain as much mutual benefit as possible between the two parties involved in the process of negotiation. Only when the two parties decide to move on through the agreement, can they both find opportunities to gain profits as they work deeply on the case.

The last rule, also the sixth, is the sympathy maxim, which means to consider more of the sympathy for the other party in the negotiation process while reducing any disrespect for the other party. Being respectful to the other party while negotiating gives the other party psychological satisfaction, which can be considered as a great beginning for the negotiation to carry on,

The Politeness Principle in Eastern Countries

Alaoui examined the realization of the politeness principle in English and Moroccan Arabic in the speech acts of requests, offers and thanks (Alaoui, 2011). Her study revealed that while politeness is realized mainly through lexical downgraders in Moroccan Arabic, it is displayed in English by the use of syntactic downgraders.

The first time when Chinese linguists and researchers put forward the concept of the politeness principle compared to that of the western countries was in the year 1992. Gu Yueguo (1992) delivered the politeness principle with Chinese characteristics by stating five main points as follows:

The first point is to respect others while belittling their own party. This means that during the process of business negotiations, a negotiator shall try as hard as possible to respect and appreciate the strengths and even other relevant aspects of the other party when negotiating. At the same time, the negotiator shall be modest about anything that is related to his own information and never exaggerate his strong points or any other advantages. According to eastern culture, one should always treat others the way they want to be treated in return. This shall be seriously considered before the negotiation takes place to make sure both parties negotiate in a harmonious way.

The second aspect of the politeness principle in China has to do with the order of greetings, which means when communicating with others, a speaker should greet others from the perspective of traditional Chinese culture, following the order from the upper class to lower class, from senior speakers to junior speakers. This not only shows the politeness and manners of the speakers themselves, but also makes a

good impression on the other party, thus greatly increasing the possibility of a win-win business negotiation.

The third aspect of the politeness principle in China refers to elegance and politeness. When speaking to others, we should use elegant words in a polite way to show the fact that we are educated and polite to others. Besides, we should choose indirect words instead of direct ones and try as hard as possible to avoid impolite or ambiguous words. An appropriate choice of words for the same expression can, to a large degree, lead to a successful business negotiation. Thus, the wording choices during a business negotiation has a lot to do with the final result of the negotiation.

The fourth aspect of politeness in China focuses on the concept of “not losing face”. By this, it means we should fully consider other speakers’ social status and position before speaking to them. In this way, we can keep the atmosphere of talking harmonious and smooth and meet the needs of others as much as possible. The culture of keeping others from losing face is deeply rooted in eastern countries. This applies to not only China, and Japan, but also to many other countries. This actually shows respect for the other party during negotiation.

The fifth and last point concerning the politeness principle in China pays attention to the maintenance of virtue and credibility. This refers to the quality of a speaker to maximize the benefit of others and minimize the loss of others during the course of communicative activities. Meanwhile, we should pay more attention to the profit made from other speakers and mention less about our own sacrifices. It is commonly recognized that speakers during business negotiation do not tell all the truth while communicating. Instead, they tell only part of the truth that can bring themselves the most profits.

All five of these aspects function together and influence each other during the process of communicating. They also limit each other during the process of business negotiation. Obviously, the politeness principle with Chinese characteristics work as a symbol of typical traditional Chinese culture, showing the core concept of respecting others.

Difference in the Politeness Principle between Western and Eastern Countries

The difference between politeness principle in western and eastern countries shows the great difference between western and eastern cultures, especially the difference when communicating with others. For westerners, the concept of being decent and appropriate comes first during communicative activities. When it comes to a Chinese speaker or an eastern speaker, he will pay most attention to the concept of being respectful to others every time he speaks to other people. Furthermore, this kind of modesty differs greatly from that of Leech’s. This attitude functions in two ways. Not only should the speaker be modest about his own advantages and try not to mention his own profits, but he should be respectful for other people’s advantages and strong points, attempting to make the other party aware of the potential profits that he can make out of the case. While according to Leech, a speaker should in the first place avoid appreciating and praising himself. That is, the politeness principle in China means more than that in western countries.

Business Negotiation Skills Based on the Politeness Principle

Negotiation is a complicated process with many aspects that have only partially been described with the formal rigidity needed to build support systems (De Moor, & Weigand, 2004). The politeness principle can be widely applied to business negotiation and greatly increase the possibility of a profitable business case. Business negotiation, by its nature, is also a process of two parties communicating with each other.

This process involves not just verbal communication activities, but also involves a lot of non-verbal communication activities. Business negotiation skills based on the politeness principle can be of great importance for both parties involved in the negotiation. These skills include, but are not limited to, the following:

Avoiding Improper Words

While negotiating with the other party, speakers should consider carefully each word he or she is going to say before speaking. It is always better to avoid making a mistake than to make up for one. Appropriate words show the professionalism and respect of the speaker, and can always give the other party a positive impression behind the words and sentences. This will also save some negotiation time, bringing more possibility to both parties.

Once a speaker makes any mistake in the wording process, it will be more difficult for his or her team members to make up for it. Words and sentences during business negotiation need to be properly and accurately chosen in order to bring the negotiation a success and bring profits for both parties involved.

Applying Proper Postures

Posturing is the manner in which you project the image you wish to be perceived and your negotiation position, prior to and during the negotiation. Posturing before and during a negotiation will determine, to a great degree, the outcome of the whole negotiation. In a face-to-face negotiation, posturing occurs in the manner by which you respond to requests for concessions, additional information, and/or insight into the goal you have for the negotiation. In essence, you can use your body language to transmit an image you have in your mind. In addition, you can detect the direction your negotiation partner has for the negotiation by accurately interpreting her body language.

When using posturing as a strategy, be sure to project a consistent image, that is to say, an image, that is aligned with the goals you seek from the negotiation and the way in which you wish to be perceived. If you alter your persona during the negotiation process in a moderate manner, as long as it is in line with the plans you established for the negotiation, you should still be able to maintain your virtue.

Catching any Non-Verbal Clues

It is universally believed with no doubt that any clue in a business negotiation has to do with the final result of this communicative activity, no matter if it is left on purpose or unconsciously. To make the process of a business negotiation a success, a negotiator from any party of the negotiation should pay special attention to the clues as follows:

Facial expressions. Facial expressions are an obvious means considered for nonverbal communication. While negotiating with others, it might be a tiny movement on his face that sells him out. If you can recognize it, keep it in mind and make full use of what you see, you are bound to win this negotiation. Facial expressions can show a person's emotions and feelings, no matter how tiny they are. By paying attention to a speaker's face, a negotiator can get a lot of useful information that he needs, thus making it more likely to successfully finish a business negotiation.

Eye contact. Studies show that an individual tends to make eye contact with another more when they approve of him or her than when they disapprove. In general, during conversations people look at each other between 30 and 60 percent of the time. If their eye contact is more than 60 percent, they are probably more interested in each other than what is being said – for instance, a person who looks away a

lot while listening to you is indicating dissatisfaction with either you or what you are saying. Also, short glances are usually a sign of dislike or even hatred. Although a person looking at you too much while he or she is talking can make you uncomfortable, it is even more significant in the cases when someone looks at you too little while talking to you.

Avoiding Detrimental Body Language

Many body gestures obviously signal your anxiety, tension and even a lack of confidence. The best way to relax and feel good is to force yourself to believe you are superior, and believe the other person or the group of people you are talking to is indebted to you. Imagine the group has assembled to beg you for an extension of credit. You will find that you actually feel more confident, and pretence will change to reality because a person becomes fearless when practicing fearlessness. If you feel your hands making nervous movements, put them behind your back or in your pockets.

In short, by forcing your mind to be confident, you will simultaneously display an attitude of calm and deliberation and convey the impression of authority, knowledge, courtesy and cooperation. Since you are confident and have faith in yourself, you will unconsciously show others that you are capable, and they usually tend to trust you more not only in business negotiations but also in any other communicative activities. Comparatively, if you leave others an impression that you are not confident even in yourself, how do you expect others to trust you and have faith in you?

Conclusion

Generally speaking, the politeness principle is of great importance in communicative activities in English. The principle of politeness in English business correspondence should be upheld (Guineng, 2004). Linguists and scholars have talked about the politeness principle in western and eastern countries. There is an overarching framework for studying linguistic politeness phenomena in communication: a common principle of politeness and a grand strategy of politeness, which is evident in common linguistic behavior patterns in the performance of polite speech acts such as requests, offers, compliments, apologies, thanks, and responses to these (Leech, 2005). What's more, it has to be clearly kept in mind that the words and phrases that can be considered appropriate in one situation might not apply to another one. We not only need to talk politely during a business negotiation, but also need to express ourselves in an appropriate way.

In addition, as a qualified negotiator, he or she should take cultural differences into consideration. Cultural factors affect the outcome of business negotiations a lot (Graham, 1985). The ability to communicate with people from different cultural backgrounds means a lot in everyone's daily communication. People from different countries share different values and have different opinions towards things, and they also tend to think about problems from different aspects or angles. In order to achieve the goal of conducting business negotiations successfully, a negotiator shall overcome or at least reduce cultural barriers while negotiating with the other party.

References

- Alaoui, S. M. (2011). Politeness principle: A comparative study of English and Moroccan Arabic requests, offers and thanks. *European Journal of Social Sciences*, 20(1), 7-15.
- Brown, P., & Levinson, S. C. (1987). *Politeness: Some universals in language usage*, (vol. 4). Cambridge: Cambridge University Press.

- De Moor, A., & Weigand, H. (2004). Business negotiation support: Theory and practice. *International Negotiation*, 9(1), 31-57.
- Graham, J. L. (1985). The influence of culture on the process of business negotiations: An exploratory study. *Journal of International Business Studies*, 16, 81-96.
- Guineng, M. (2004). The politeness principle in contemporary English business correspondences. *Chinese Science & Technology Translators Journal*, 1, 008.
- Gu, Y. (1992). Politeness, pragmatics and culture. *Foreign Language Teaching and Research*, (4), 10-17.
- Leech, G. (1983). *Principles of politeness*. London, & New York: Longman.
- Leech, G. (2005). Politeness: Is there an East-West divide? *Journal of Foreign Languages*, 6(3).
- Moran, R. T., & Stripp, W. G. (1991). *Dynamics of successful international business negotiations*. Houston, TX: Gulf Professional Publishing.

A Brief Study of the Euphemism in Business English

Ge Xiulan

School of Foreign Languages, Heihe University, Heihe, China

Email: gexiulan1@126.com

[Abstract] *With the rapid development of the social economy, as a tool of communication in commercial activities, English is used more and more frequently, and the communicative function of the English language is also more and more important. In various commercial activities, in order to achieve the desired objectives, complete a commercial purpose and to respect the listener, businessmen often use euphemisms to gently express their ideas and opinions. The euphemism is an important rhetorical skill, and it is flexible and varied in commercial English communication. Having an in-depth study and research of the euphemism and using it to express views and opinions at the right moment can smoothly promote commercial activities. Therefore, it is valuable and significant to study and research the usage of the euphemism in commercial activities. This paper mainly discusses the research background and the significance, reviews the related research, discusses the functions of the English euphemism and its characteristics and the commonly used methods of English euphemism in business English. Finally, suggestions and comments are put forward.*

[Keywords] *business English; euphemism; business communication*

Introduction

Background and Significance of the Euphemism

As an international communication tool, English is the most common language in international business activities. With the rapid development of global economic integration, international business activities are gaining an increasingly prominent status in economic activities, thus the emergence of international business English is not only an inevitable result of social development, but also an inevitable developing trend of the English language itself. Business English involves language, communication skills, business knowledge, and cultural background factors such as the characteristics of modern English. In international business activities, in order to maximize the trust and satisfaction of customers, people engaged in business communication of international business activities are often helped by euphemisms; they implicitly state their views and desires to create a good atmosphere and reach the purposes and expectations of both trade parties. For euphemisms and euphemistic expressions in business English, they are widely involved in all areas of business activities and transaction processes of every link.

The euphemism is a kind of common language phenomenon in human society, and people use them to adjust interpersonal relationships. The euphemism is a zigzag and tactful way to express the ideas of the speaker. It is a special kind of language form, a kind of language strategy and a means of communication in interpersonal communication, especially its role in business contacts cannot be ignored (Old Snow, 2011). The study of modern linguistics indicates that the language of euphemisms can be formed as voice and statements. From a social pragmatic perspective, as one of the means of the user, to pursue the maximization of economic utility, the euphemism plays an important role. Euphemistic words have the functions of taboo, culture, politeness and self-protection. As the euphemism is closely related to the communication skills of economic life, the smart use of a euphemism promotes interpersonal harmony and makes both sides of communication achieve a win-win.

Related Research Review

“Euphemism is a good or favorable interpretation of a bad word.” The euphemism is a kind of harmless or sweet word which replaces those more direct and abrupt words, like decorating with a kind of word which covers up the truth. “Informally, euphemism is favorable or may be uncomfortable and embarrassing things with flexible or indirect expression.” It is a widespread language phenomenon in human society; its function is to reduce impolite words and also to use language to adjust interpersonal relationships. Leech published *Pragmatics* in 1983, and pointed out that “euphemism belongs to the category of social pragmatics.” Social pragmatics is a kind of language which is closely related to society and the social culture (Li, X., 2011). With the development of the international economy, business contacts between countries are increasingly frequent, and social pragmatics are directly affected by the economic environment. Social terms are widely used in real life, which are mostly related to the economic life, meanwhile, they also have some kinds of social interaction tasks, so the language also has certain economic utility.

The famous linguist Grice thought, “both sides of verbal communication want mutual cooperation to achieve a win-win.” (Grice, 1967). Therefore, people should abide by certain principles. But out of respect for society, language communication will coordinate with each other and influence each other in the process of communication. Chinese scholar Ziran pointed out that “from a pragmatic point of view, the economic utility of language embodies in how people use language to achieve the expected economic effect.” During business communication, if people can make others happy, if words can impress others, then the economic utility of natural language will improve (He, Z., 1999).

The Characteristics and Functions of Euphemism

The Definitions of Euphemism

People want to find a suitable way of expression in communication, which can enable the two sides to successfully complete communication and make both sides feel happy. In order to achieve the ideal communicative task, a euphemism is the proper way to realize this ideal communication. It is a use of more subtle language to express a variety of strong and hard words. It is a respectful and vague expression which can make people be pleasant and can replace some unpleasant statements, and it is also a polite word or expression that you use to replace a more direct one to avoid shocking or upsetting someone. In this way, it enriches the expression of language, realizes the unique rhetoric meaning, and produces the unique language effect.

The Characteristics of the Euphemism

Regarding the characteristics of the euphemism, from our previous learning of linguistics, we know that there are four basic characteristics of the euphemism, which are epochal character, geographical distinction, register variation, and fuzziness. Having a better understanding of the characteristic of the euphemism can help us fully use it.

With the changing of times, language is constantly changing. During the process of the change of times and language, new words appear constantly while old words gradually disappear, so do euphemisms. Some euphemisms are temporary in some cases; with the range of use becoming wider, they become fixed euphemisms when acknowledged by others, which of course is a “relatively fixed” euphemism because as times goes on, the euphemism will gradually lose its characteristics. For example, with the development of the American Civil Rights movement, the name for “黑人” by American people

changed from “Negros” to “black people” and then to “African Americans” now, which is the stigma of the changing times.

The history and culture of regions are different, as well as their customs and taboos. The differences which are reflected in language are regional disparities in language. For example, Englishmen call a “condom” a French letter, but the French call it a caoptegloise. Something avoided by one society is different in different regions (Foster, 1981).

“Register refers to a special variety used by a particular group of people, usually sharing the same occupation or the same interests.” Whether in different or the same context, people of different ages, personalities, status or educational levels use different euphemisms. For example, for “上厕所”, women may say “to powder one’s nose”, men may say “to go to the toilet” or “nature is urgent” while children say “make number one” or “go to the pot”.

There are a lot of vague elements in euphemisms, and they take advantage of this fuzziness to enlarge the meanings of some words. Usually people use some words such as “it” or “that” to refer to something that people don’t want to talk about, such as sorrow and illness. So, the fuzziness of a euphemism can cover up the cultural reality. Even some linguists have pointed out that the euphemism is the use of replacing some certain words by relatively uncertain and fuzzy words.

The Functions of the Euphemism

In two non-English speaking countries, when both sides conduct business exchanges, in order to avoid the misunderstanding of their own mother tongue, they will use English as the medium of communication. Therefore, in order to win in the fierce business competition, apart from products, personal communication skills, we must also pay attention to the clever usage of euphemism in expressions and techniques.

According to the definition of *English Dictionary*, a euphemism is a kind of rhetoric means to cover up a fact with good words. The previous study of the euphemism was mainly focused on the level of the words of euphemisms. In fact, the meaning of the euphemism can be expressed by means of usages and grammar, and this method is widely used in Business English communication. People often use euphemisms to make requests or suggestions to create a good business environment or to achieve a win-win goal. In order to establish a good business environment to make customers satisfied with their products and to achieve the desired purpose of both sides of the trade, the use of an appropriate euphemism is particularly important.

Whether in business English negotiations or business letters, without doubt, euphemisms play an important role in easing the tension. As we all know, business activity brings us tension, and if we can appropriately use the lubricant of a euphemism at this time, then the probability of conflict from psychological pressure will reduce enormously. In this way, both sides can do business in a harmonious atmosphere and have pleasant cooperation.

During the business negotiation, it is inevitable to encounter conflict, and when both sides of cooperation try to persuade the other to accept their request or suggestion, they will adopt a direct way which will may hurt the face of the other party and stop the negotiation and the cooperation will not go on smoothly. At this time, you can use euphemistic sentences such as “I was wondering...”, “I am afraid...”, “Could you possibly...” to replace some direct sentences such as “I want...”, “I am wandering...”, “We want you to.” So, using euphemisms can make them gain a sense of respect from each other.

As we all know, in the process of business negotiations, the most fundamental factors which will affect the act of negotiators are the economic benefits and the mood of the negotiations. Economic interest is the purpose of negotiations, and mood is the key factor to determine whether this goal can be reached. The role of euphemisms is to make negotiators maintain a good mood and to leave space for each other. Euphemisms are beneficial to establish long-term friendly business relationships; if one only thinks about his own interests and ignores the other's feelings, there will be a deadlock in their relationship, which can affect long-term cooperation.

Commonly Used Methods of Euphemisms in Business Communications

In international business activities, in order to win customers or to give customers satisfaction and confidence, business people often use euphemisms. Taking advantage of these important figures of speech will establish a good business environment and achieve the expectations of both parties. In business English, establishing trade relations from the inquiry, offer, counter-offer, pricing and shipping, insurance, credit investigation, loan payments and claims will use a lot of euphemistic expressions, and they often use the following expressions:

The Use of Euphemisms in Grammar

Regarding the use of euphemisms in grammar, in general, we often use two ways to make our conversation euphemistic, which are subjunctive mood and passive voice. In our studying of *Linguistics* in college, we know that the two methods not only can express our ideas, but also can show our politeness. In business communication, it is inevitable to encounter partners with tough attitudes. For such a partner, if you try to use the subjunctive mood, you can make the other side gradually lose their spirit and have harmonious exchanges. Using the subjunctive mood in a timely manner can avoid excessive use of the imperative sentence, which will bring better results. For example: A. You must quote us FOB prices. B. I would rather you quote us FOB prices. From these two sentences, it can be seen that the subjunctive mood of sentence B is more polite than the assertive sentence A. The communication between the two sides involves sensitive and controversial issues such as price problems. Vocal language will appear to be stiff, so that they are not negotiable, but the subjunctive mood is polite, which is conducive to the smooth progress of the negotiations. Therefore, using the subjunctive mood will make the expression more polite.

In English, the active voice mainly emphasizes the issuer of action, while the passive voice focuses on the receiver, because the passive voice can weaken or avoid mentioning the issuer, which means the listener cannot determine who will be in charge of things. So, in business communications, although the words are for the listener, the passive voice does not mention the listener from the perspective of psychology, which is easier for the listener to accept. Even if the other party makes a mistake, it will make the other person feel comfortable and avoid embarrassment. For example: A. You have not reserved any goods from me for several years. B. No reservation has been made from me for several years. The passive voice of sentence B is more likely to be accepted than the active voice of sentence A. Even if the other side has deep guilt because of having no contact for a long time, he will not feel particularly uncomfortable. Therefore, using passive voice can avoid embarrassment.

The Use of Euphemisms in Words

Euphemisms are also commonly known as “comfort words” or “cosmetic words”. The use of words in the euphemisms we discuss in this part contains two aspects, which are “weaken negative words” and

“choose words with affinity”. The specific use of these two methods is listed as follows: Regarding the weakening of the negative words, this part takes the negotiation as examples. In international business negotiations, both sides do not like to listen to the other person's negative opinions. To avoid embarrassment or deadlock, negotiators often use positive sentences, or add euphemistic words after the negative sentence, as follows: A: Your proposal sounds reasonable, but we still can't accept your quotation. B: I don't think we could reduce the price to that extent. C: I'm not quite clear about the packing terms. Sentence A gives affirmation of the other party's proposal and puts forward the thought of this party, giving the other person enough space. “I don't think” and “could” in sentence B and “quite” in sentence C weaken the negative intensity and make it more acceptable to the other person. In addition, in international business negotiations, euphemistic expressions such as questions, and modal verbs are used in great quantities, which are conducive to lead negotiations to success.

Words with affinity are especially common in business letters. Every letter of correspondence is a communication between the sender and the receiver. People are emotional, so the sender needs to reflect an emotional side in the letter, but many people have a misunderstanding-thinking that writing business letters should be with a special business chamber, so the letter that should be warm and friendly is dull and lifeless. In fact, correspondence is just a conversation with the other side, so we just put the content of the conversation into the letter. Using a few simple statements can make the letter warm and friendly to read, which is like a conversation between two friends.

The Use of Euphemisms in Sentences

It is possible to avoid the suspicion, rejection, or even disgust of the reader or the customer, and thus to overcome psychological barriers of customers. Due to business needs, to beautify their own product or brand and reduce their adverse publicity, businessmen often use some euphemistic sentences instead of direct speech. The euphemism is a kind of common linguistic phenomenon which exists relative to direct speech. So, we talk about the use of euphemisms in sentences.

In business activities, we often have relative questions about what we talk about, in this case, we can not directly require the other side to explain the problems, so using question sentences is more polite than imperative sentences, and can also make the other side willing to solve our problems. For example: A: I could not catch your question. Could you repeat it, please? B: I could not catch your question. Pardon! From these two sentences, we can imagine how the other side will feel. Absolutely, we can easily get the conclusion. Whether in life or business activities, we would like to listen to the polite expression. So, we should use more question sentences instead of imperative sentences. In this way, people will be more enthusiastic to help.

In business communication, it is inevitable for two sides to have contradictions, differences and conflicts. The speaker should try to reduce the differences, and try to exaggerate the consistency between them to achieve the purpose of getting a more polite environment. However, the language used by the speaker should not be completely pessimistic, which will make people feel uncomfortable and is not conducive to the smooth development of the conversation. We should use more optimistic statements to show our attitude, so the use of ambiguous sentences can put the whole conversation into a harmonious atmosphere. For example: A: Since the quality of your goods is not equivalent to your sample, we must refuse your offer. B: I'm sorry that the quality of your goods is not equivalent to your sample, I am afraid I have to reconsider your offer. Sentence A is completely negative, which sounds particularly uncomfortable, so the conversation is also very difficult. Sentence B, with positive statements, makes the

listener easier to accept. In the actual business communication, we can also use some special sentence patterns to reduce the differences between the two sides on a certain issue, which shows respect for each other. For example: A: I cannot accept your price. B: I understand your situation, but it is impossible to accept the price. The statement of sentence B not only expresses one's attitude, but also avoids refusing the others directly. Therefore, the use of mild, tactful and more conducive expressions is good for the success of business communication. Therefore, using fuzzy and complex sentence can soften the tone.

In international business negotiations, it is inevitable that two parties make suggestions or requests to each other. Negotiators often use the “if” conditional sentence or other phrases or words that represent condition and imagination with subjective assumptions and persuasion to increase the power of communication. For example: A: If you cannot meet the demand at the market sufficiently, my customers have to purchase elsewhere. B: We suggest you make a reasonable reduction in price. The conditional sentence A is a comfortable one, which politely requires the other person to guarantee the quantity of the supply, while Sentence B uses the subjunctive mood to make the suggestion more gentle. We can't directly say “I want you to make a reasonable reduction in price.” This will make the other person feel too uncomfortable, which will bring about disgust. It is difficult to achieve the desired goal and effect.

Conclusion

Euphemisms in business English are a kind of expression in an indirect, polite way to substitute for expressions with disagreeable or less respectful meanings. In fact, it is more than just euphemistic words and phrases that are used in common situations. It's a kind of tactful communication that is applied to achieve satisfactory communicative effects. Whether in life or business activities, people always choose some polite sentences to show their attitudes, and in this way, they can easily reach their goals. Therefore, euphemisms are produced. In international business activities, in order to satisfy customers, businessmen often use euphemisms or euphemistic expressions to state their views. This plays an important role in studying euphemisms in business English. There are certainly some related problems that remain unsolved in this study. It has to be acknowledged that despite what has been discussed in the present thesis, due to the limitations of time and English materials, this author finds it difficult to make a full analysis. Thus, a more detailed and deep research relative to euphemisms in business English is expected to be done in the future. For example, English euphemism is related to cultural factors, so it is necessary to have good knowledge of euphemisms in different cultures. This author believes that much progress will be made in the future study.

References

- Foster, M. (1981). *International handbook of urban education*. Berlin: Springer Netherlands.
- Grice, H. P. (1967). Logic in conversation. *Syntax and Semantics*, 3.
- He, Z. (1999). Methodology of pragmatics. *Journal of PLA University of Foreign Languages*.
- Li, X. (2011). Introduction to application of euphemism in international business negotiation. *Overseas English*.
- Old Snow. (2011). Social function of English euphemism in business activities and application. *Journal of China Commerce and Trade*.

The Historical and Cultural Causes of the Northeast Dialect

Li Xiuwen

School of Foreign Languages, Changchun University of Technology, Changchun, China

Email: 22515409@qq.com

[Abstract] *The Northeast, as one of the birthplaces of Chinese culture, has many historical sites of human activities. The Northeast culture and history originated from the Paleolithic primitive society. Dialect is a manifestation of social progress, but also a social phenomenon. The Northeast dialect is one of the most important parts of the northeast culture with its concise, vivid and dynamic characteristics. It can be said that the Northeast dialect created the Northeast people, and the Northeast people also led to the Northeast dialect. This paper mainly explores the causes of the history and culture of the Northeast dialect, and then explains the phenomenon of polysemy in this dialect.*

[Keywords] *northeast dialect; historical causes; cultural causes; polysemy*

Introduction

The Northeast, as a region that has been written in the classics from the appearance of characters, is rich and remote in its history and culture. The Northeast really owned the name of the local region during the Warring States period. The Northeast dialect is a culture with its own unique characteristics, and was formed by the Northeast history and social natural edification. Having a diversified dialect of Northeast China is the result of the integration of different nationalities (Fang & Hou, 2015). Northeast China is a multi-ethnic area, which formed its unique local customs and features. Because of the rise and settlement of ethnic minorities, the characteristics of their uninhibited and rugged characters also affect the features of simplicity and humor in the dialect. The language is not exquisite and passionate in tone as is Mandarin (Putonghua), which also reflects the features of enthusiasm, disregarding trifles of the Northeast people.

The History and Culture of the Northeast Dialect

The Northeast dialect has a long historical standing, which can be broadly divided into the following stages:

As we know, dialects have different pronunciations and meanings in different regions. According to Yang Xiong, Dialects are usually divided into twelve areas, and the Northeast dialect belongs to the “Yan Dialect” (Hua, 2011). Yan originated in the northeast, attached to “Dongyi”, but after Qin unified six nations, Yi belonged to Huaxia (an ancient name for China). The Yan people had a very wide range of activities, from East Yanshan, Liaodong Peninsula, to the North Korean Peninsula and the South Bank of Songhua River, all of which were regions where the Yan people lived. Language needs to be spread, people are the carriers, and after a long journey, Zhao and Qi entered, the culture combined, and so did the different regional languages, with absorption and output, slowly forming a stable Northeast dialect (Li, 2003), which is the earliest period of the Northeast dialect.

Subsequently, southerners flowed to the northeast in the Wei Jin, Qin and Han Dynasties. The founding of the Qin and the Han Great Wall in the county of Tonghua prove the cultural interaction of the Northeast and the Wei Jin, Sui and Tang Dynasties (Li, 2003), which formed the second period in Northeast dialect.

After thousands of years, particularly since the Ming and Qing Dynasties, a large number of people came to the Northeast with the integration of the Han and Man cultures, further consolidating the formation of the Northeast dialect (Hua, 2011).

After entering the feudal society, China could not continue to maintain a unified developing condition economically, politically, geographically, or even culturally. The problems of the language barrier and common ground in the different regions affected the development of the dialect in Northeast China. However, as a component of the Northeast culture, the Northeast dialect, on the one hand, maintained its own characteristics, but on the other hand, it combined with the Han culture, forming more unique dialect features. Today, the Northeast dialect can be said to be widely spread all over China and has become the closest one to contemporary Mandarin.

The Result of the Fusion of Ethnic Cultures

In the Northeast, there are different ethnic groups. They have lived and developed the Northeast with the Han people together, but at the same time they have struggled for living space. In this process, the languages became the tool of communication and fused with each other. In the Northeast, the ethnic cultures of Manchu, Mongolian, Korean, Hezhe and other ethnic groups, interacted with each other at a certain level, and gradually formed the dialect (Xu, 2001). The Manchu language and culture is deeply imprinted in the Northeast dialect, for example: “Moji” means “speaking too much, the character is slow”; “Sachima” is a kind of Manchu folk food; and “Daolang” means Mantis, etc. These are all Manchu words. In the process of language communication, some words are misread, but are still being used, such as “Xihan” for love, and “Gala” means the place, etc. In addition, the Northeast dialect also absorbed some Russian and other foreign languages, like “Lieba” which refers to Russian bread.

The Characteristics of the Northeast Dialect

Being Vivid

After nearly four thousand years of evolution and development, the Northeast dialect has changed its language form from the static to the dynamic, transforming the abstract language into a more vivid one. For example the words “Bala”, and “Baxia” originated from the working people in the harvest of corn to describe when they encountered immature corn, which were called blind corns, and later people often referred to “Baxia” as a lie. Another example is “八竿子打不着” (Baganzidabuzhao), which in the beginning, people used it to describe hunting without fruit, which is now used to mean “not to the point, alienation”. This kind of expression depicts the meaning of what people want to express and it is easier to be understood.

Being Rich in Content

Since the Northeast dialect was formed by the fusion of different national cultures, the content of the Northeast dialect is also very rich. The polysemy phenomenon is very common. People usually express their opinions in different situations and contexts through the same word. For example, “Zei” (the thief), is not difficult to see from the writing and the calling, the thief is stealing, but in the Northeast dialect, its meaning is “special”, and “Zei hao”, does not mean that the thief is very good, but instead refers to people or things are especially good. Another example is “Jihuang” (famine). The literal meaning that we can understand is a natural disaster for farmers without harvesting, but in the Northeast dialect, “Jihuang” means debt, or money owed, etc. “Bi (毙)” means death in Putonghua, and in Northeastern words, it can be described as a kind of good, and “kubile” means especially cool. The word “bangcui (mallet)” can be translated into a wooden stick for laundry. In the Northeast, it can also be translated as ginseng, such as the big stick (big ginseng). The generation of polysemy is also based on the infiltration of Manchu language,

which also shows that the Northeast dialect is a form of culture which is composed of multi-ethnic languages (Yu, 2014).

Being Humorous

In the northeast, people often make witty remarks and allegorical sayings with humor, such as “嫁鸡随鸡，嫁狗随狗，嫁个毛驴满山走 (Jiajisuiji, jiagousuigou, jiagemao lvman shanzou)”. The meaning is that “no matter which one you marry, either a cock, a dog, even a donkey, you should follow his life, etc.” These sayings are very popular in the Northeast, and originated from the working people, showing that the people there are optimistic to life. In addition, speaking of the humor of the Northeast dialect, everyone will think of the Couple Dance Opera (Errenzhuàn), Sketch (xiaopin), comic shows and movies from the Northeast, which are known to every family. The northeast dialect becomes more humorous and comic due to the expression by the Northeast artists. The artists born in the Northeast have played a very important role in the comic industry of China.

The Cultural Details of the Northeast Dialect

As the saying goes, “Human beings are shaped by the land around them.” Different nationalities, different geographical locations, different climatic conditions and different geographical features, form a different human landscape, and naturally produce a national culture that goes along with it. In the following, the national culture contained in the Northeast dialect will be introduced from the angle of different cultural forms.

The Northeast region is located in the northernmost part of China, where the winter is cold and long, and the climate is bad. Compared to other areas, the desert, forest, wind, snow, rivers, mountains and a large group of beasts are unique forms of the “Northeast plate”. The unique natural environment here not only affects the lifestyle of the Northeast people, but also shapes the overall characteristics of the Northeast culture, including its unique cultural temperament (Su, 2012). The special geographical environment has created the Northeast Dialect’s boldness and the Northeast People’s optimistic self-confidence.

The heroic features of the Northeast dialect are related to the pride of Northeast people’s characters. For example, “how to do” in Mandarin is said “Zazheng” in Northeast, and the collocations with “Zheng” (to do) are extremely wide, such as “Zhengshi (to do something), Zhengmingbai (to understand), Zhengfan (to cook meal), and Zhengchide (to serve food),” etc. The intensity of operations is relatively large, such as “Kandashan” (chatting) in the Beijing dialect, and “Lagua” (chatting) of the Shandong dialect are changed to “Xiabaihu” (nonsense) by the Northeast people. The native people in the Northeast usually speak in a loud and straightforward voice, such as the “what to do” as “Gaha” (a loud voice), “where to go”, is said with “Shangnagadaqu” (the place), and “Enna” (a kind of nasal sound) is the “approval”, meaning “yes”/“okay”.

There are many outlooks on life in the Northeast Dialect, which show the people’s hard working, optimistic, enterprising, and brave attitudes. As a Shepherd says “一只也是赶，两只也是放 (one is driven, two together), or “舍不得孩子套不着狼 (the wolf will be caught if you send a child). During hunting, when faced with challenges, “没有弯弯肚子不敢吃镰刀头，没有金刚钻不揽瓷器活” (No crooked belly, do not eat sickle; no diamond, don’t make porcelain), “没有过不去的火焰山” (all the mountains of flames can be climbed successfully)" are usually expressed.

Northeast dialect is rooted in folk, derived from daily life, full of strong local flavor, so that some idioms are very vivid, exaggerated, amazing, playful and humorous. For example, “五迷三道”

(Wumisandao – five puzzles and three ways) means “daze”, “crying” is usually expressed wittily by “抹眼掉泪 (Moyandiaolei – Wiping the tears), 掉金豆子 (Diaojindouzi – Falling golden peas), and 挤猫尿 (Jimaoniao – Squeezing cat urine).”

The history of human environment in the Northeast is very complicated: from the Dongyi to Bohai, from the immigration of Qin and Han Dynasties to the Khitan and Jurchen in China, and then to the returning migrants in the Ming and Qing Dynasties. The education of enslavement and colonial culture of the refugees of Qi, Lu and Jin during the puppet period, constituted the complexity and uniqueness of cultural structure in Northeast China (Su, 2012). Therefore, it is difficult to define the characteristics of the northeast culture with simple concepts, and the characters and cultural psychological features of the northeast people cannot be summed up in a few typed words.

The people in the Northeast are cute with a little foolishness. There is a widely circulated joke: a migrant worker from the southern part of China sent a telegram to his partner, he only wrote six words to describe the northeast: “more money, more stupid people, come soon.”

The northeast people are rough, nearly inelegant. Some people warned friends, “Do not provoke and quarrel with the Northeast, otherwise, his fist will be on your face.” However, the Northeast people are extremely humorous, thus, a saying is said “out of Shanhaiguan (a border between the Northeast and the inland areas), all are Zhao Benshans (a nationally famous comedy actor).”

Conclusion

Compared with other dialects, the Northeast dialect is closer to modern Putonghua, which is more easily understood than other dialects. This is one of the necessary conditions for the northeast dialect to be widely spread throughout the country in recent years. The characteristics of the dialect are the reflection of the northeast culture features, not only because of the particularity of the source, but the fusion of multi-nationality culture in the long history; not only because of its own characteristics of humanistic language in Northeast China, but also for the language characteristics of the integration of foreign languages and the migration of the population, these specialties cast Chinese Modern Northeast dialect, created the characteristics of contemporary humanism in Northeast China.

Acknowledgments

The present article is financially supported by the Scientific Research Project of Education Department of Jilin Province (JJKH20170581SK).

References

- Fang, Y. & Hou, N. (2015). Research on semantic exploration of northeast dialect. *Journal of Jilin Normal University (Humanities and Social Sciences Edition)*, (2), 113-116.
- Hua, X. C. (2011). *On the collations and interpretations of Yang Xiong's Fangyan*. Higher Education Press.
- Li, S.H. (2003). *The study of Yang Xiong dialect and dialect geography*. Bashu Publishing House.
- Su, J. L. (2012). *From language and culture to view the northeast dialect and culture*. Modern Enterprise Education.
- Xu, T. Q. (2001). *Diachronic linguistics*. Beijing: The Commercial Press.
- Yu, W. (2014). Social scientist. *The Cultural Contact and Cultural Influence of Northeast Dialects*, (11), 142-146.

Images of Conceptual Metaphor and the Meaning Construction in Business Context

Xueyan Yin, and Danwen Zheng

South China Business College, Guangdong University of Foreign Studies, Guangzhou, China
Email: contactalinqueen@163.com

[Abstract] A metaphor is concerned with the transference of meaning from one situation to another and is considered to be the most fundamental form of figurative language. Adopting a corpus-based quantitative approach, the current research aims to explore the prominent features of the conceptual metaphor in a business context and how the meanings would be mentally constructed and operated on the basis of CMT. By cognitive mapping and conceptual blending, we found that abstract business concepts are highly correlated with the delineated images grounded in direct physical experience. Business metaphors share such similarities with poetry as imagery, novelty and conciseness, and their meaning arises from interaction within and across the sentence. Three stages of metaphorical mappings in business are described in considerable detail in this research, in which analogical mappings are emphasized.

[Keywords] conceptual metaphor; prominent features; image; mapping

Introduction

The metaphor, derived from ancient Greek “meta (change) and pherein (to bear)”, is concerned with the transference of meaning from one situation to another. Primarily discussed by Aristotle (1954, chap. 21) in his classic *Rhetoric and Poetics*, the metaphor is considered to be the most fundamental form of figurative language. However, during the following decades, great changes have been witnessed in metaphor research with the increasing integration of global cultures, shifting from the traditional rhetorical device, the language phenomenon and pragmatic approach to more cognitive aspects and multidisciplinary studies. Scholars have come to appreciate in depth the cognitive, motivated and embodied nature of the metaphor while criticisms still abound as it is time to approach metaphor as “social and situated phenomenon, not just a matter of thought” (Zanotto, et al, 2008, pp. 11-43).

As pointed out by Lakoff and Johnson, metaphors as linguistic expressions are possible precisely because there are metaphors in a person’s conceptual system (1980, pp. 5-6), while Cameron argued that the recent emphasis on cognitive aspects has consequently resulted in an “unwarranted lack of interest in the linguistic aspect of metaphor” (2003, p. 8). Regardless of the controversies in the metaphoric study, we will adopt a cognitive perspective for the following two reasons: on the one hand, the Internet plus era has witnessed a dramatic increase in business activities and communications, in which more attention on business service has become a basic necessity. On the other hand, cognitive science has received considerable attention in linguistic study in the last thirty years, while less research in business contexts has been carried out.

Sourcing data from the Corpus of Contemporary American English (COCA), this research aims to examine the prominent features of the conceptual metaphor in business contexts and explore the meaning construction process based on Conceptual Metaphor Theory (CMT). Specifically, we will take business cases from COCA-based magazines and newspapers as examples. After locating and identifying the conceptual metaphors in these texts, we will investigate the characteristics and images they are conveying to the target readers, aiming to find out how should meanings of active conceptual metaphors be negotiated

and constructed in a business context. Therefore, two research questions will be mainly addressed in this research:

1. What are the prominent features of the conceptual metaphor in business contexts which may distinguish them from non-business contexts?
2. How would the meanings of business metaphor be mentally constructed?

This paper may provide a new perspective for business English study in China as well as an insight for metaphoric language study on the bottom-up quantitative basis. As poetic aspects of business metaphor will be discussed as well, it is hoped that it may contribute to reform in ESP teaching and learning.

Conceptual Metaphor Theory

The model that currently dominates metaphor theory was first outlined in Lakoff and Johnson's book (1980, 2003) *Metaphors We Live By*. According to Lakoff and Johnson, metaphor is pervasive in everyday life, not just in language, but also in thought and action. Our ordinary conceptual system is "fundamentally metaphorical in nature". The essence of the metaphor is "a matter of understanding and experiencing one thing in terms of another, and metaphors, which are systematic, partially structure our everyday concepts and this structure is reflected in our systematic language (Lakoff, 2003, pp. 3-7). Lakoff then explained the very different experiential basis and grounding of conceptual metaphors in considerable detail. Fauconnier further explored metaphorical mappings and the key role metaphors play in the synchronic construction of meaning and their diachronic evolution. He pointed out that mappings between domains are "at the heart of the unique human cognitive faculty of producing, transferring and processing meaning". Mappings operate to build and link "mental spaces". As a mapping of "the schematic structure of the source domain onto that of the target domain", metaphorical mapping is "asymmetric in that it is unidirectional". Analogy maps "partial structure" of a source domain onto partial structure of a target domain (Fauconnier, 2010, pp. 1-11).

Hu Zhuanglin examined "a deeper and more important relation between metaphor and cognition", and investigated the "active role" conceptual metaphor plays in language acquisition and better understanding the objective world (1997, p. 21). He defined the poetic metaphor and described its characteristics in considerable detail (2003, pp. 3-8). Shu Dingfang (2000) referred to metaphorical mapping as the transference of the conceptual system, and focused on the systematicity of the system. Chen Min (2010) pointed out that metaphorical mappings are grounded in our direct physical experience in accordance with Lakoff's grounding hypothesis. The typical form of the conceptual metaphor is Target-domain Is Source-domain, or alternatively, Target-domain as Source-domain. He identified four systematic functions of conceptual metaphors: rhetorical function, linguistic function, cognitive function and social function. Zhang Jinqian and Zhou Dan (2013) claimed that with its vivid image, a metaphor evokes readers' infinite imagination and gives a sense of beauty.

To sum up, the previous research has laid a solid foundation on cognitive study of the conceptual metaphor, with more focus on a top-down qualitative description of metaphors, and lacking sufficient quantitative back-up evidence. Furthermore, the sources of the above research are mostly confined to literary and non-business genres taking fewer business contexts into consideration. Adopting a corpus-based quantitative approach, the current research attempts to describe the prominent features of the business metaphor and explore the mapping process in the construction of meaning on the basis of the above CMT model.

Business Metaphor and Its Prominent Features

In this section, we will discuss the conceptual metaphor in business contexts (hereinafter referred to as business metaphor for research convenience) and its prominent features, taking COCA cases for example.

Sources and Data Collection

Sources used in this study were retrieved directly from COCA, a powerful contemporary corpus containing more than 4.6 billion words of data from web-based newspapers and magazines from 2010 to the present time, among which the following four have enjoyed most popularity in China; *Associated Press* (AP), one of the largest and most important sources of independent news gathering, *New York Times* (NT), A sample of THE most widely-read newspaper in America, *Washington Post* (WP), one of the oldest and most widely circulated daily newspapers in the world, and *Newsweek* (NW), the second-largest weekly news magazine in the U.S. These four sources were targeted for data collection of the current research. It is worth mentioning that focus and emphasis of the data were placed on typical cases and extracted in relation to the latest business from 2000 to 2015; in other words, the business or finance sections of these magazines and newspapers were the main sources of our data.

After source targeting and positioning, we found that conceptual metaphors were frequently exploited in such contexts along with 458 representatives, listed in Table 1.

Table 1. Frequency of Business Metaphor from COCA (2010-2015)

Business Metaphors	AP	NT	WP	NW	Total
FINANCE-AS-STORM	65	29	68	12	174
DEBT-AS-BURDEN	23	39	17	11	90
GROWTH-AS-ENGINE	18	33	29	8	88
IMPORTANCE-AS-MAGNITUDE	12	11	11	6	40
CHANGE-AS-LEAP	5	17	16	4	42
HOSTILITY-AS-DEVICE	6	9	6	3	24
Total	129	138	147	44	458

As Lakoff and Johnson stressed the ubiquity of inactive and conventional metaphors, metaphorical expressions are pervasive and fresh in these contexts, and which we rely on heavily, especially when considering abstract targets in business. Another important insight of the finding is that the concrete sources for the abstract targets were not random, but instead fell into patterns or schema which were defined as cognitive or mental structure by which the individual intellectually adapts to and organizes the environment (Huitt & Hummel, 2003). For example, the FINANCE-AS-STORM pattern accounts for 37.99% of the selected 458 metaphors and 76.44% of the 174 metaphors are recurrent in WP and AP. As shown in Table 1, the patterns of GROWTH-AS-ENGINE, DEBT-AS-BURDEN, CHANGE-AS-LEAP, IMPORTANCE-AS-MAGNITUDE and HOSTILITY-AS-DEVICE were also widely and systematically employed to denote different aspects of current business situations.

The Business Metaphor and its Prominent Features

Three prominent features of the business metaphor were identified on the basis of quantitative and qualitative analysis, and are elaborated in detail in the following.

Abstract Business Concepts are Highly Correlated with the Delineated Images Grounded in Direct Physical Experience

According to Lakoff, the themes of the conceptual metaphor are derived from our experiences as infants. Most appropriate metaphors in business successfully find grounds in direct physical experience to link the

source and target. And we conceptualize the less clearly delineated concepts in terms of more clearly delineated.

For instance, in the DEBT-AS-BURDEN metaphor, what image schema can be delineated from *burden* is that debts for debtors, like huge loads, are tightly pressed on people's back. The loads are too heavy to carry on; and they trudge exhausted, silent with backs bent over and face badly twisted. The debtors are suffering and could not be more unhappy or worried (Figure 1).

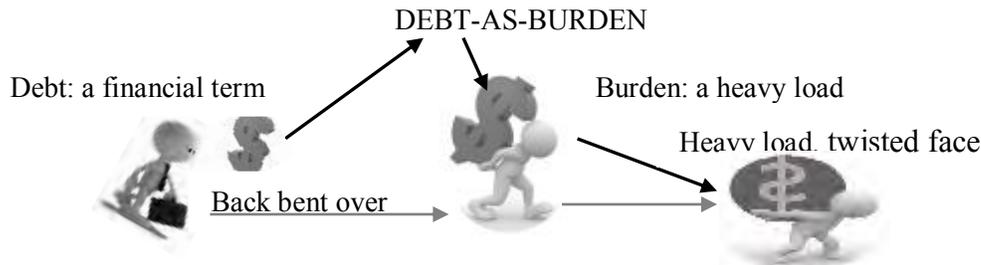


Figure 1. Images of DEBT-AS-BURDEN Metaphor

Consider another example. The violence and catastrophic damage of negative finance is vividly delineated in the FINANCE-AS-STORM metaphor with heavy rains pouring and wild wind howling. Tornadoes, hail, thunder and lightning are images recurrent in this case. As storms surge, people may be injured or killed, like the case when companies are trapped in financial difficulties (Figure 2). The less clearly delineated concepts are conceptualized by such more delineated images thus can be fully experienced and operated.



Figure 2. Images of FINANCE-AS-STORM Metaphor

Some business metaphors are extended when several sources belong to the same semantic field, and when the targets share a distinct semantic field too. In this case, the sources are usually connected to consistent images or schema grounded in direct physical experience. Taking the following example:

*EU strives to contain Greek **debt storm** (AP, Jun.20, 2011)*

*Eurozone governments agreed to reinforce their **bailout funds** to boost confidence in their ability to stop the **crisis** from taking down other countries and to help Ireland and Portugal emerge from their **debt holes**. Greece's financial life support from Europe, ...depends on it taking new **deficit-cutting** measures. After days of political **chaos**, the government in Athens has to **survive** a confidence vote ...Eurozone ministers have delayed crucial new **loans** until after the parliamentary vote. ...the reform **fatigue** is visible in the streets of Athens, ... critical €12 billion installment of Greece's **bailout loans**. Many economists question ...its €340 billion **debt load**....to fix its finances and at convincing voters in*

*countries like Germany, who are skeptical of putting up **money** for others' mistakes, ... With the tentative deal set on the loan **payout**...protect them from the **market panic** afflicting Greece...to get a good **credit** rating and raise **cash**... to share some of the **burden** of a second bailout for Greece.*

We note that the FINANCE-AS-STORM metaphor has been extended and certain image schemas are repeated over and over again. The sources (holes load, burden, & chaos for example) belong to a distinct semantic field of storm, connected to consistent images of debt grounded in bodily experience. The targets (debt, loans, payout, deficit, & cash etc.) share the same semantic field (finance) too. Both share a set of common properties on whose basis both finance and a storm can be clearly distinguished from the non-finance and non-storm items. As clearly defined by Rosch and Mervis (1975, pp. 573-605), each item has at least one, and probably several, elements in common with one or more items, but few or none of the elements are common to all items. In other words, the items in the same semantic field are family resembled in such a way that the less delineated business concept (finance) is clearly expressed and conceptualized with imaginable pictures, postures, sounds and actions of a storm, which can be physically experienced in our daily life.

Interactiveness of Conceptual Metaphor

According to Black, metaphorical meaning arises from an interaction within a single sentence, between the metaphorical word (the focus) and literal words (the frame) that make up the rest of the sentence (1979, p. 39).

In other words, the frame incites the hearer to select some of the focus' properties. The 'associated implications' of the focus invite the hearer to construct a corresponding set of associated implications that can fit the frame, thus making the hearer aware of certain features of the frame. Parallel changes in the focus are reciprocally induced in the sense that what the reader or hearer understands by the word (Black, 1962, pp. 38-45). Taking the HOSTILITY-AS-DEVICE metaphor for example:

Table 2. Lexis for the Conceptual Metaphor HOSTILITY-AS-DEVICE

Lexis	Example & Source
inflare hostility	He contends that ... a Supreme Court ruling in favor of nationwide gay marriage would inflame hostility, even violence, especially in the Southern states. (Keller, 2012, p. 17)
fuse hostility	What they have in common is a capacity to fuse hostility toward the West... (Malik, 2015, p. 9)

In this case, *fuse* (the frame) is a safety device in an electric plug or circuit. It contains a piece of wire which melts when there is a fault so that the flow of electricity stops. When an electric device blows the fuses, it stops working because of a fault. While the main properties of the focus *hostility*, such as unfriendly or aggressive behaviors, would be activated when we notice certain features of *fuse* and construct a corresponding set of associated implications (fault for example) that can fit the frame. Hostility, like the electric device, can be inflamed and blow like a fuse. Thus, it is the interaction between the frame and the focus that creates the metaphorical meaning of hostility.

In business communications, we tend to describe and understand a business concept by way of interaction with terms of a social domain, which are clearly delineated. For instance,

*Schilit said accounting problems typically arise when a previously **healthy company** starts having business problems (Crenshaw, 1999).*

*Jobs departure from the CEO role won't **bruise Apple** in the near term, though, experts say... (Swartz & Martin, 2011, p. 1A).*

In these cases, the meaning of the sentence is metaphorically associated with the frame, state of health and the focus. *Company* is endowed with the properties of a living thing with a state of health. A company thus can be healthy or unhealthy (*bruise*) like a human body. The condition of a business or an economy is seen to improve or worsen in the same way that a person’s health does, and it may need a particular treatment to regain health. Therefore, interaction, within and across sentence levels, is essential for the construction of metaphorical meanings.

Poetic Aspects of a Conceptual Metaphor

Business metaphors share such similarities with poetry as imagery, novelty and dynamic in spite of the existing striking differences. Active metaphors in business stand a greater chance of having the image-evoking quality than their literal counterparts. As time is money, it is very important to express concisely and vividly without any compromise in readability and reliability in business communications. Active business metaphors can be experienced and operated by mappings with the bodily experienced images, which will be discussed in detail in the following part.

Mapping: Image and Meaning Construction of Business Metaphor

Mappings are central to meaning construction, the high-level, complex mental operations that apply within and across domains when we think, act, or communicate (Fauconnier, 2010, pp. 1-13). Metaphorical mappings, grounded in bodily experience and from interactions with the physical environment, inspire resonance of dynamic aesthetics and artistic charm in business communications, thus contributing to a better understanding of the abstract concepts of the target domain. However, how would the meanings of business metaphors be mentally constructed and negotiated by mapping? Take the following cases:

Mappings in DEBT-AS-BURDEN Metaphor

Consider the DEBT-AS-BURDEN metaphor, which is manifested linguistically in expressions in Table 3:

Table 3. Lexis for the Conceptual Metaphor DEBT-AS-BURDEN

Lexis	Example & Source
a crushing tax burden	the law imposes a crushing tax burden on businesses and 1.6 million jobs will be lost by 2014... (Associated Press, Jan. 20, 2011)
burden the finances	...a financial commitment that could burden the Italian finances over the coming years. (Lyall, 2012, p. 10)
the debt burden of	...rejecting calls to create Euro bonds to share the debt burden of the Mediterranean countries (New York Times, Jun. 16, 2012).

We can see that the vocabulary from the domain of social life is being used to talk and reason about the domain of finance and economy. *Burden* literally means (making it) a heavy load that is difficult to carry. Finance (debt for example) in these cases has been metaphorically mapped onto hard, difficult and undesirable situations (loads), which should be dealt with quickly, otherwise they get worse or more dangerous for the future businesses.

The process of the metaphor is cognitively complex and consists of several stages and “evolution from analogy, metaphor, the real world, and other already available mappings and generic frames of our conceptual systems” (Fauconnier, 2010, pp. 18-21).

The first stage is analogical mapping (Figure 3). We can recognize generic level features of a load through bodily experience and relate them to other aspects of our lives, for instance, a load is present but undesirable (heavy); it is put on the human body from the outside; it is difficult to carry, which could be

the last straw that broke the camel’s back; a heavy load is harmful to the human body, and hence, the human body should be protected against it.

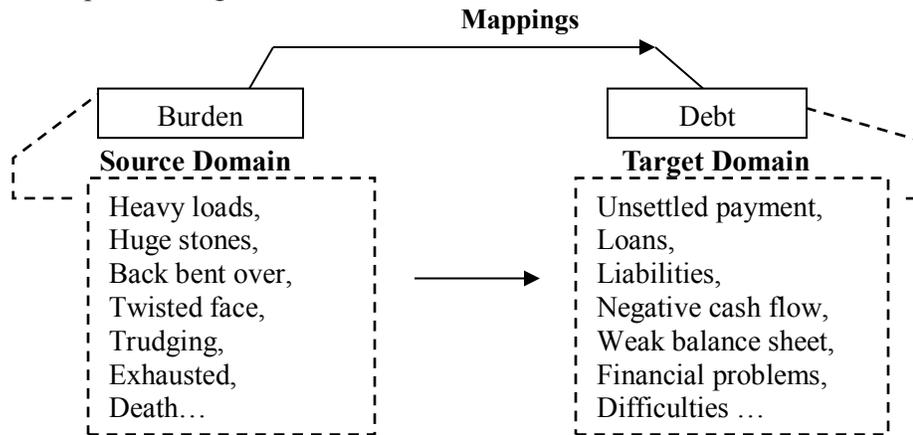


Figure 3. Mappings in DEBT-AS-BURDEN Metaphor

The list of properties of the source domain has formed an integrated schema, supported by elementary image schemas, such as causal schemas, force dynamics (the load tries to get on the back, and the body tries to protect against it) and so on. In Langacker’s terms, among all schemas, it is the “archetype”, the very partial structure of social domain relative to *debt*, that fits the generic aspects of the finance situation, which create a successful analogical mapping (1978, pp. 853-882).

The next stage is the categorization and naming of the target domain. We assign a certain burden to the category “debt” and build a domain that fits the mapping to rely on domain-specific knowledge about finance. As Fauconnier argued, with the mapping in place and the vocabulary transfer operating, the target may find itself named and structured. In other words, we no longer talk about debt “as if” it was a *burden*; we are now using *burden* to speak of negative finance such as debt, tax and so on. This enables us to think directly of debt without consciously activating the source social domain, and yet, to use the relevant conceptual properties of that domain, because they are now projected inherently onto the target and linked to the generic, more abstract, induction schema that motivated the analogy in the first place (2010, pp. 21-22).

The third stage is blending and conceptual integration as introduced in Fauconnier and Turner (1994). It consists of integrating partial structures from two separate domains into a single structure with emergent properties within a third domain. In the DEBT-AS-BURDEN example, it works like this: once the mapping between social life and finance is in place, it is possible to blend the two domains of *burden* (social and financial) into a third integrated domain that incorporates the first two and goes beyond them. Therefore, a third category of burden is created in the blend, which entails two subcategories, that is, the physical burden and financial burden. Members of the new category are not restricted to members of the input domains (social life and finance). Consequently, the blend opens up a possible search for members in other domains and motivates polysemy (Fauconnier, 2010, pp. 22-25). More examples would be analyzed as follows:

Mappings in GROWTH-AS-ENGINE Metaphor

Analogical mappings are essential in meaning construction of business metaphors. Consider the GROWTH-AS-ENGINE metaphor:

Table 4. Lexis for the Conceptual Metaphor GROWTH-AS-ENGINE

Lexis	Example & Source
a critical growth engine	It could also hamper deal-making, a critical growth engine for Zynga, (Rusli, 2011, p. 1).
the engine for growth	...If there is austerity everywhere, where is the engine for growth? (Erlanger, et al., 2011, p. 6).
engine of growth	no company has yet pledged to ...open a sought-after engine of growth (Faiola, 2012, p. A01).

Engine is the part of a vehicle that produces power to make the vehicle move. In the above examples (Table 4), *engine* is metaphorically mapped to describe the growth of economy, either organic or non-organic. Vocabulary of vehicles or machines is directly used to describe and speak of domains in business. The mapped *engine* has vividly delineated the booming and energetic economy with the images described in Figure 4.

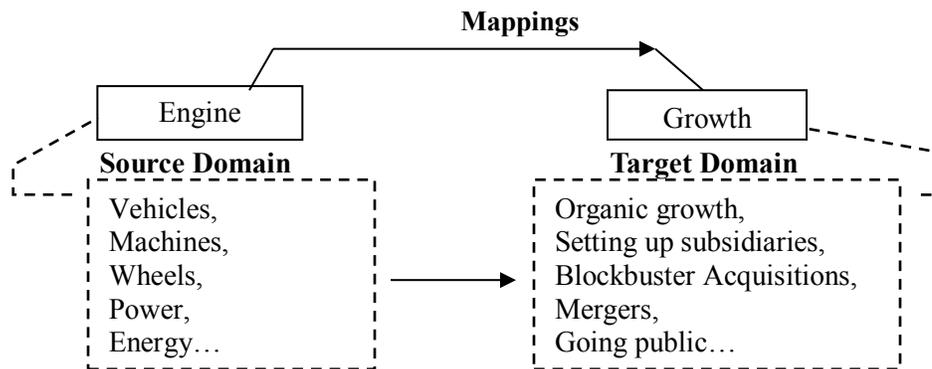


Figure 4. Mappings in GROWTH-AS-ENGINE Metaphor

With such mappings in mind, it is very likely for us to get a clear picture of a company. The perfect images of a sports car filled up with gas and the engine running ready to speed off may be activated immediately in that it is more likely for us to fully understand the boom-and-bust business cycle. Every business is ready to move forward with a growth engine running. An engine, in this case, is successfully mapped, and as a result, the striking images of the abstract concept in business can be physically and mentally delineated. Consequently, the aesthetic satisfaction of business communications would be derived.

Mappings in FINANCE-AS-STORM Metaphor

The literal meaning of a storm is very bad weather, with heavy rain, strong winds, and often thunder and lightning. *Storm* in these examples (Table 5) is a metaphorical expression full of striking imagery.

Table 5. Lexis for the Conceptual Metaphor FINANCE-AS-STORM

Lexis	Example & Source
in the middle of a storm	When you're in the middle of a storm,storm is the transition to nonprofit status (Bruder, 2011, p. 1).
a global economic storm	...stop Europe's debt woes from cascading into a global economic storm (New York Times, Jun. 16, 2012).
the Euro-zone debt storm, the storm gathers	We are not powerless in the face of the Euro-zone debt storm. The government... will not stand on the sidelines and do nothing as the storm gathers (Cha & Goldfarb, 2012, p. A18).

As mapped in Figure 5, dynamic images of heavy rains (pouring), strong winds (hauling), lightning (flashing) and rolling thunder are effectively evoked by the conceptual metaphor as if we were experiencing and trapped in the real disasters at the very moment. At a deep level, the STORM metaphor has innovatively

delineated the impact of the stagnant economy or finance on people's lives, for instance, as in the Great Depression during 1930s. It is evidently more exciting to dig into conceptual metaphors, active ones in particular, to embody abstract business concepts compared with ordinary plain language.

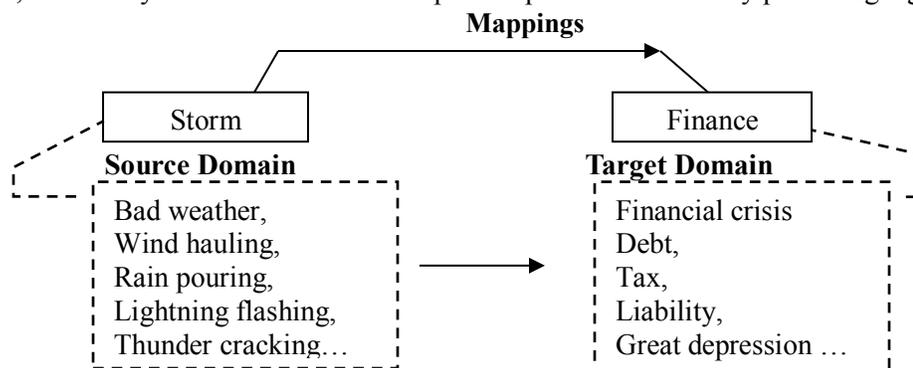


Figure 5. Mappings in FINANCE-AS-STORM Metaphor

Conclusion

The conceptual metaphor is fairly ubiquitous in business contexts, and they can be highly experienced and manipulated through the cognitive mapping process. Based on the quantitative corpus-based research, we have yielded the following findings:

Firstly, abstract business concepts are dynamic and highly correlated with the delineated images grounded in direct physical experiences, with meanings arising from an active interaction between the target domain and the source domain. Family resembled in terms of semantic fields, business metaphors are powerfully endowed with the prominence of imagery, novelty and conciseness, which are similar to poetry.

Secondly, metaphorical mappings are central to meaning construction of business metaphors, which are grounded in bodily experiences and from interactions with the physical environment. Based on Fauconnier's findings, three stages of metaphorical mappings in business are described in considerable detail, in which analogical mappings are emphasized in this research. As the COCA data is updating every minute, it is unlikely to cover all in the current research. We narrowed down the quantitative data to the top 15 of the COCA list. It is hoped that this research will contribute to further study in this field.

References

- Aristotle. (1954). *Rhetoric and poetics*. New York: The Modern Library.
- Associated Press. (2011). *EU strives to contain Greek debt storm*. Retrieved on December 16, 2016 from Corpus of Contemporary American English.
- Associated Press. (2011). *House votes to repeal*. Retrieved on December 16, 2016 from Corpus of Contemporary American English.
- Black, M. (1962). Metaphor. In M. Black, (Ed.), *Models and Metaphors: Studies in Language and Philosophy*. Ithaca: Cornell University Press.
- Black, M. (1979). More about metaphor. In A. Artony, (Ed.), *Metaphor and Thought*. Cambridge: Cambridge University Press.
- Bruder. J. (2011). The changing face of the burning man festival. *New York Times*, 1. Retrieved on December 16, 2016 from Corpus of Contemporary American English.
- Cameron, L. (2003). *Metaphor in educational discourse*. London: Continuum International Publishing Group.

- Cha, A., & Goldfarb, Z. (2012). Britain defends against contagion. *Washington Post*, *A18*. Retrieved on December 18, 2016 from Corpus of Contemporary American English.
- Chen, M. (2010). *Metaphor and ideology in economic discourse*. Sichuan: Sichuan University Press.
- Crenshaw, A. B. (1999). In the red or in the black? *Washington Post*. Retrieved on December 19, 2016 from Corpus of Contemporary American English.
- Erlanger, et al. (2011). Germany set to back a bailout fund many dismiss as inadequate. *New York Times*, *6*. Retrieved on December 22, 2016 from Corpus of Contemporary American English.
- Faiola, A. (2012). London uses Olympics as springboard for poor area. *Washington Post*, *A01*. Retrieved on December 21, 2016 from Corpus of Contemporary American English.
- Fauconnier, G. (2010). *Mappings in thought and language*. Cambridge: Cambridge University Press.
- Fauconnier, G., & Turner, M. (1994). Conceptual projection and middle spaces. *Cognitive Science Technical Report*. UCSD, California: University of California, San Diego.
- Hu, Z. (1997). Language, cognition and metaphor. *Modern Foreign Languages*, (4), 21.
- Hu, Z. (2003). Poetic metaphors. *Shandong Foreign Language Teaching*, (1), 3-8.
- Huitt, W., & Hummel, J. (2003). *Piaget's theory of cognitive development. Educational psychology interactive*. Valdosta, GA: Valdosta State University.
- Keller, B. (2012). A brief for Justice Kennedy. *New York Times*, *17*. Retrieved on December 28, 2016 from Corpus of Contemporary American English.
- Lakoff, G., & Johnson, M. (2003). *Metaphors we live by*. Chicago: The University of Chicago Press.
- Langacker, R. (1978). The form and meaning of the English auxiliary. *Language*, *54*, 853-882.
- Lyll, S. (2012). Of mascots and money. *New York Times*, *10*. Retrieved on December 28, 2016 from Corpus of Contemporary American English.
- Malik, K. (2015). Radical Islam, nihilist rage. *New York Times*, *9*. Retrieved on December 29, 2016 from Corpus of Contemporary American English.
- Rosch, E., & Mervis, C. B. (1975). Family resemblance: Studies in the internal structure of categories. *Cognitive Psychology*, *7*(4), 573-605.
- Rusli, M. E. (2011). ZyngaVilles mean streets. *New York Times*, *1*. Retrieved on December 22, 2016 from Corpus of Contemporary American English.
- Shu, D. (2000). *Studies in metaphor*. Shanghai: Shanghai Foreign Language Education Press.
- Swartz, J., & Martin, S. (2011). It's the end of an era at Apple. *USA Today*, *1A*. Retrieved on December 16, 2016 from Corpus of Contemporary American English.
- Wittgenstein, L. (1953). *Philosophical investigations*. Oxford: Basil Blackwell.
- Zanotto, M. S., Cameron, L., & Cavalcanti, M. (2008). *Confronting metaphor in use: An applied linguistic approach*. Amsterdam: John Benjamins Publishing Company.
- Zhang, J., & Zhou, D. (2013). *An introduction to English rhetoric*. Wuhan: Huazhong University of Science and Technology Press.

Pragmatic Failures and Pragmatic Transfer

Xiao Yu

Changchun University of Chinese Medicine, Changchun, China

Email: 461244990@qq.com

[Abstract] In English teaching, students will make a lot of mistakes; some of them are linguistic mistakes, while most of them are pragmatic mistakes. English-speaking countries people will be tolerant of linguistic mistakes but they think people who make pragmatic mistakes are impolite and rude. Pragmatic failures and the reasons for it need to be focused on. In this paper, pragmatic failures, especially pragmatic transfer, are analyzed in order to improve student's pragmatic competence.

[Keywords] pragmatic failures; pragmatic transfer; pragmatic competence

Introduction

In this author's teaching experience, almost all students make mistakes. Some of them are linguistic failures that can be corrected by the improvement of English grammar or the enlargement of vocabulary, but almost all students will make pragmatic failures – even those students with high linguistic competence. This paper tries to distinguish the pragmatic failures into different types and tries find out the reasons, especially in the way of pragmatic transfers. Many teachers or educators have made similar studies to discuss this problem, but they lack comprehensiveness or they emphasize one of the failures but neglected the others. This paper tries to point out the failures first and then analyzes the transfer, which has a great influence on these mistakes. The first part of the paper introduces the definition and classification of pragmatic failures, and the following section analyzes the reasons for these failures: pragmatic transfer, especially negative pragmatic transfer, and the shortage of cultural awareness. The last part is the conclusion and offers suggestions for improving students' pragmatic competence.

Pragmatic Failure

Definition of Pragmatic Failure

Jenny Thomas (1983, p. 91) defined pragmatic failure as “The inability to understand what is meant by what is said.” Pragmatic failure is more likely to occur in interactions between native and nonnative speakers, and it also occurs between native speakers. Thomas (1983) argued that interference in communication is generally considered as a pragmatic failure, which is not from grammatical mistakes but from different perceptions of what is referred to as appropriate linguistic behavior. She notes that pragmatic failure has occurred on any occasion “in which H (the hearer) perceives the force of S's (the speaker's) utterance as other than S intended she or he should perceive it” (1983, p. 94).

Pragmatic failure can be hardly recognized by non-linguists. If a non-native speaker appears to speak fluently, i.e. is grammatically competent, a native speaker inclines to attribute his/her apparent hospitality or impoliteness, not to any linguistic deficiency, but to rudeness or ill-will.

For example:

A: Where are you going, Lily?

B: I am going to buy some books in the shop. Will you go with me?

The mistake in the example is the expression “Where are you going?” which refers to one’s privacy. People will not ask these kind of questions for being rude and impolite.

Classification of Pragmatic Failure

Pragma-linguistic failure. Pragmalinguistic failure occurs when learners do not express themselves in a linguistically appropriate manner. In intercultural communication, it “arises when the pragmatic force mapped by students onto a given utterance is systematically different from the force most frequently assigned to it by native speakers of the target language, or when speech act strategies are inappropriately transferred from L 1 to L2” (Thomas, 1983, p. 99).

Pragmalinguistic failures can be seen everywhere, and it is very common in Chinese-English. The following two examples are for illustration:

The examples:

A: Thanks a lot. That’s a great help.

B: Never mind.

We say, “Never mind” when someone says, “Sorry” to you but not “Thank you.” The correct expression here is “You’re welcome.”

A: Is it a good restaurant?

B: Of course.

The expression “Of course” is completely equal to the Chinese word “当然”. Because “of course” implies something self-evident and clear enough. Such a kind of response makes people feel insulted.

Socio-pragmatic failure. Sociopragmatic failure refers to that kind of miscommunication resulting from ignorance or negligence of social or cultural differences of the speaker or the listener in intercultural communication. The diversity in culture, social norms and values inevitably caused misunderstanding in mutual communication. Let us look at the following examples:

A: You really did a good job in the final exam.

B: Oh, no. just lucky

Chinese usually will refuse and deny another’s praise for being modest, because direct acceptance of a compliment would imply conceit or a lack of manners. But the sentences such as “Thank you” or “I am glad you think so” are the natural responses in English. Different reactions to praise leads to sociopragmatic failures. Likewise, the way to offer commendation also brings about the failure.

For example:

This sentence is spoken by a president to introduce a foreign teacher to the faculty.

“Ladies and gentlemen, I’m delighted to introduce to you a very pretty girl, Miss Brown.

She is a very good teacher from the U. S. A.”

Most students think that the addressee would be happy about the welcome speech made by the president. But actually it is not the case. The president’s words made the American teacher feel very embarrassed. In our Chinese culture, to be called a girl is considered to be young, pretty and energetic. But in England or in America, such a statement gives the impression that the person is childish and not mature.

Sociopragmatic failures are closely related to culture, and without adequate cultural knowledge, we can’t identify them.

Pragma-behavioral failure. Verbal communication goes side-by-side with nonverbal communication in human communication. They are inseparable and complementary to each other. In an influential study of communications, psychologist Albert Mehrabian (1967) discovered that 7% of any message about our feelings and attitudes comes from the words we use, 38% comes from our voice, and a startling 55% comes

from our facial expressions. In fact, when our facial expressions or tone of our voice conflicts with our words, the listener will usually put more weight on the nonverbal message. Non-verbal communication plays a necessary part in human daily communication. Pragma-behavioral failure refers to any inappropriate non-verbal communication, which usually caused by different customs, or cultures, etc.

Nonverbal behaviors play a crucial role in social interactions. People use nonverbal behaviors to compensate for verbal behaviors when the latter is impossible or unsuitable in communication. For example, when you want to take a taxi, you seldom use verbal behaviors especially when the street is noisy; you can just wave your hand, and this nonverbal behavior can help you more than any words at this time. Li Li & Chen Zhi'an note that nonverbal behaviors are innate and universal, but their uses are bound with the context of situation and the context of culture (1997, p. 207). In most cases, the same nonverbal behaviors mean different things because of different cultures. For example, in the Chinese and English cultures, when people are talking to each other, it is polite to look into the eyes; eye contact is important and necessary in human communication, but in some other countries' cultures, it's considered rude and impolite. Therefore, if students want to improve their intercultural communicative competence, it is also significant to understand nonverbal behaviors of different cultures.

Psycho-pragmatic failure. Now and then, people with a sense of cultural differences may also fail to communicate appropriately if they are judgmental of the differences instead of accepting and respecting them, or if they have misallocated themselves in the role while communicating with the native speaker. Due to different interpretations of the behavior in certain psychological or mental states in different cultures, communicative breakdown may often occur if language users cannot locate themselves properly in the mental world. Most students admit that cultures are different, but they also think that every culture is equal and should be respected. So, when they communicate with their foreign teachers or other foreign friends in China, they still behave just like they are communicating with Chinese. They think that since they are in China, it's natural for foreigners to respect our culture and behave accordingly. The students do not mean to be rude, intrusive or offensive. Such pragmatic failure is not caused by their unawareness of cultural differences, but by their psychological state and judgmental attitude.

For example:

(This is a dialogue between an English taxi driver and a Chinese passenger who wanted to take a taxi to the airport.)

Passenger: Excuses me, I wonder if you mind taking me to the airport?

Driver: Oh, well...(at a loss)

Here, the passenger thought himself to be at a position of disadvantage, because he is not a natural speaker and therefore spoke very deferentially. As a result, it sounded funny. Therefore, in intercultural communication, if we fail to locate the language users' psychological state and cannot adopt an empathetic strategy to interpret what the users intend to mean, communication will often break down. That's why we always complain that a speaker with different intentions, in a bad mood, anxious, in an unusual psychological state, or even in extreme joy, behaves strangely and is easier to be misunderstood in communication.

It is a tough job to study the exact role that psychological states play in intercultural communication, because they are so individualistic and changeable. However, it's obvious that they do have a role in the intercultural pragmatic failure.

Pragmatic Transfer

Definition of Pragmatic Transfer

English and Chinese are two different language systems and belong to different language families. When Chinese study English, it is natural that sometimes we put Chinese customs or usage into English, which is mother tongue interference, or in another word, pragmatic transfer.

Wolfson (1989) called it “the shift which is produced when communicating with speakers of other languages using his own native language rules.” L. M. Beebe (1988) thought pragmatic transfer was “the transfer of social and cultural competence of target language in speech act and discourse of target language.” Zegarac and Pennington (2000) defined it as “the transfer of pragmatic knowledge in communication of different cultural background.”

Classification of Pragmatic Transfer

It is universally believed that second language acquisition is strongly influenced by the learners' L1. Simply speaking, foreign language learning is subconsciously influenced by learners' native language including rules, regularity, and usage etc. Two kinds of pragmatic transfer are usually referred to: positive pragmatic transfer and negative pragmatic transfer.

Positive pragmatic transfer. In 1996, Maeshiba, et al. defined positive pragmatic transfer as the projections of first language-based sociopragmatic and pragmalinguistic knowledge where such projections result in perceptions and behaviors consistent with those of second language users (1996, p. 155). Where the L1 and L2 exhibit similar pragmalinguistic and sociopragmatic features not shared by all languages, and where learners adopt these features appropriately, positive transfer can be postulated.

As Takahashi (1996, p. 190) noted, learners often do not exploit universal knowledge or opportunities of positive transfer, as seen, for example, in a study by Robinson in which subjects were found to prefer direct, seemingly ‘more American’ type of utterances over polite Japanese refusal strategies, despite the fact that pragmatic transfer would have been more appropriate in certain situations. In addition, as Zegarac and Pennington (2000, p. 169) noted, positive transfer may not always lead to communicative success. Native speakers may, for example, view a learner's positive pragmatic transfer as an object of amusement if the learner's overall L2 pragmatic competence reveals a large number of learners' specific elements.

Negative pragmatic transfer. According to Kasper (1992), his description of a negative pragmatic transfer is a learner's interlanguage feature of use reflecting his NL-based sociopragmatic and pragmalinguistic knowledge in understanding, producing and acquiring the TL's pragmatic knowledge, and manifesting differences at the levels of structure, function and distribution, from the normal features of pragmatic perception and behaviors by native speakers in the same context. His definition implies six essentials of a negative pragmatic transfer: pragmatically, differentially, structurally, functionality, distributionality and comparability.

Negative pragmatic transfer refers to the transfer of native language pragmatic strategies and/or linguistic means into the target language, which leads to pragmatic failure in the target language. Because of natural inclination to find out and build relations between native language and target language, L2 learners either consciously or unconsciously draw an analogy between the knowledge of the target language and of their native tongue, on the purpose of constructing some association between two languages. For instance, “when a Korean woman responded to an American's compliment, ‘You did a great job’ with the Korean disagreement strategy, ‘I don't believe you,’ she found her American listener shocked and puzzled” (Beebe & Waring, 2001).

Shortage of Cultural Awareness

Cultural awareness is the cultural knowledge of the target language that the foreign language learners must understand and that can assure the successful communication between people from different cultural backgrounds. Foreigners must study behavior and response in the way of native speakers. Cultural awareness helps people have a new understanding of their own culture and the target language culture, and deepen their sense of the cultural differences, which will be embodied in the usage of language and then finally, help people with different cultural background communicate appropriately and successfully. Oppositely, without cultural awareness, people can't understand the target language culture, and they will not consciously respect or pay attention to the cultural differences between two cultures, and finally, the intercultural communication will become an unhappy experience.

Language and culture are dependent, and influenced by each other. As one part of culture, language can reflect transmit, and develop culture. On the other side, culture affects language by giving it a specific connotation. Culture plays an important role in foreign language teaching and the learning process. Because the same word and behavior may embody different meanings in different cultures and make language learners feel confused, cultural diversity may cause differences in Chinese and English language. In order to study language better, as English teachers, we must realize how significant it is to cultivate students' cultural awareness.

But if we have a look at the current situation of foreign language teaching in China, it is not difficult to find that both our teachers and students have not put enough emphasis on culture, and teachers don't consciously foster cultural awareness in the classroom. At the same time, students don't think that it's quite necessary to grasp the cultural knowledge of the target language. For them, having a comparatively larger vocabulary proves more directly their English proficiency. It is obvious that the shortage of cultural awareness causes direct failures of actual communication and finally, causes low intercultural communicative competence of our students. If we try to find out the very reason why good students in the classroom seem to be awkward, even numb and rude in the intercultural communication, it is not difficult for us to attribute the reason to a shortage of culture knowledge: or in other words, we are lacking culture awareness. This means we don't fully understand our culture, and worse, we almost don't understand the target language culture at all. The shortage of culture awareness prevents our students from going further on the road of language learning.

Conclusion

All of the facts proved that in the course of communication, especially intercultural communication, communicators often make mistakes which result from a lack of knowledge of cultural differences. These mistakes are often more than linguistic ones and tend to create ill feelings in the communication partners. Thus, to teach language without culture is fundamentally flawed.

Above all, pragmatic failures are everywhere; even students with high linguistic competence will make many pragmatic failures here and there. The ultimate goal for students to learn a foreign language is for better understanding and communication. From Kasper (1997), we know that students can not automatically acquire the pragmatic competence of a foreign language and most of them do not have so much pragmatic competence as linguistic competence, which has been proven by many questionnaire investigations and surveys. So, to cultivate students' pragmatic competence inside and outside of the classroom has been a problem we can't avoid, and which has to be given more and more importance.

Acknowledgement

This paper was supported by “One Hundred Young Teachers Training Plan”.

References

- Beebe, L. M. (1988). *Issues in second language acquisition multiple perceptives*. New York: Newbury House.
- Beebe, L. M., & Waning (2001). Sociopragmatic vs. pragmalinguistic failure: How useful is the distinction? Paper presented at the NYSTESOL Applied Linguistics Winter Conference, CIJNY Graduate Center.
- Kasper, G. (1992). Pragmatic transfer. *Studies in Second Language Acquisition*, 8(3), 203-231.
- Kasper, G. (1997). Can pragmatic competence be taught? (Network #6). Honolulu: University of Hawaii. Second Language Teaching & Curriculum Center. Retrieved from <http://www.nflrc.hawaii.edu/NetWords/NW06>.
- Li, L., & Chen, Z. (1997). Language, culture & TEFL, (pp. 49-51, 201). Chongqing: Southwest China Normal University Press.
- Maeshiba, N., Yoshinaga, N., Kasper, G., & Ross, S. (1996). Transfer and proficiency in interlanguage pragmatics. In J. Neu, & S. Gass, (Eds.), *Speech Acts Across Cultures*, (pp. 155~187). Berlin: Mouton de Gruyter.
- Mehrabian, A., & Ferris, S. R. (1967). Inference of attitudes from nonverbal communication in two channels. *Journal of Consulting Psychology*, 31(3), 248-252.
- Takahashi, S. (1996). Pragmatic transferability. *Studies in Second Language Acquisition*, (16), 189-223.
- Thomas, J. (1983). Intercultural pragmatic failure. *Applied Linguistics*, 4(2), 91-112. London: Oxford University Press.
- Wolfson, N. (1989). *Sociolinguistics and TESOL: Perspectives*, (pp. 127-139, 174). Newbury House Publishers.
- Zegarac, V., & Pennington (2000). Pragmatic transfer in intercultural communication. In H. Spencer-Oatey, (Ed.), *Culturally Speaking – Managing Rapport through Talk Across Cultures*, (pp. 165-190). London: Continuum.

Analysis of Rhetorical Appeals in China-India Economic Engagement: Building Mutual Confidence from the Perspective of Metadiscourse

Simin Ma, and Weina Li

Beijing International Studies University, Beijing, China

Email: 704299347@qq.com

[Abstract] *As a tool for human communication, there are two levels of discourse involved in any form of language communication: the primary discourse level and the metadiscourse level. This paper uses metadiscourse to analyze the rhetorical appeals in the book China-India Economic Engagement: Building Mutual Confidence. To insure the accuracy of the data, the author uses AntConc to calculate the frequency of every subcategory of both interactive metadiscourse and interactional metadiscourse, respectively. The results indicate that with the different presentation of metadiscourse used in this book, the authors realize ethical appeals, pathetic appeals and logical appeals.*

[Keywords] *metadiscourse; economic relationship; rhetorical appeals; qualitative research*

Introduction

Studies on metadiscourse are focused on different genres, such as academic papers, advertisements, news, and government statements. This paper uses metadiscourse to analyze the rhetorical appeals in Indian professor, Swaran Singh's book, *China-India Economic Engagement: Building Mutual Confidence* and tries to find the attitude and emotion of the professor reflected from the study. *China-India Economic Engagement: Building Mutual Confidence* reveals that in the new phase of their expanding economic engagement and political rapprochement, both China and India have begun to realize the importance to strengthen their cooperation. This book examines the nature of Sino-Indian economic engagement and it tries to improve the two countries overall relationship. The book also makes some specific propositions like how Sino-Indian border trade can contribute to solve the intricate boundary question between these two countries (Singh, 2005).

Literature Review

The term metadiscourse was originally coined by Harris (1959) and was later developed by Williams (1981). With other scholars' further studies of metadiscourse, people find that it is easy to accept but hard to define its boundaries. Some writers restricted the term to the features of rhetorical organization of the text elements; some others restricted the term as tools to explain illocutionary predicates (Crismore, 1983; Fairclough, 1992). While based on metadiscourse's functional approach, which refers to the text, the writer or the reader, Hyland built an interpersonal model of metadiscourse. In his opinion, metadiscourse is a means of conceptualizing the interpersonal relationship since no matter how the metadiscourse is categorized, it is essentially interpersonal (2001). In Hyland's model, metadiscourse consists of the following two dimensions of interactions, namely, the interactive dimension and the interactional dimension (2001). With reference to the two dimensions, the categorizations of metadiscourse can be modeled, as the following table shows.

Table 1. Hyland's Interpersonal Model of Metadiscourse

Category	Function	Examples
Interactive	Help to guide the reader in the text	Resources
Transitions	express relations between main clauses	also; but; while; thus; and
Frame markers	refer to the speech's sequences or phases	finally; in conclusion;
Endophoric markers	refer to information in other parts of the text	noted above, see next;
Evidential	refer to information from other texts	according to sb.; sb. says
Code glosses	elaborate propositional meanings	namely; for example; such as
Interactional	Involve the reader in the text	Resources
Hedges	withhold commitment and open dialogue	might; maybe; about
Boosters	emphasize certainty or close dialogue	in fact; definitely; it is clear that
Attitude markers	express the writer's attitude to proposition	important; even
Self mention	explicit reference to authors	I; we; my; me; our
Engagement markers	explicitly build relationship with reader	consider; note; find

Three Rhetorical Appeals

Rhetoric refers to the art of effective speaking and writing to persuade or influence people. Aristotle first proposed this concept and in his opinion, there are three means to make the speaking or writing effective, namely ethos, pathos and logos (Cope, 2010, p. 148).

Ethos. The rhetor is perceived by the audience as credible (or not). The use of ethos is called an “ethical appeal”, but different from our usual understanding of the word “ethical”. It includes evidentials, hedges, and boosters which can create a competent, honest and credible image. In addition, they help to indicate writers’ commitment to specific opinions.

Pathos. The rhetor attempts to persuade the audience by making them feel certain emotions. The use of pathos is called a “pathetic appeal”, while it is still different from the word “pathetic” in our conventional concept. “Pathos” is used to describe the rhetor’s attempt to appeal to “an audience’s sense of identity, their self-interest, and their emotions.” With the use of a pathetic appeal, the rhetor can let their audience have a sense of identity. It includes self-mentions, attitude markers and engagement markers; they help to achieve affective appeals through building a good relationship between writers and readers.

Logos. The use of logos is called a “logical appeal”. We use the term logos to describe what kind of rhetorical appeal is being made instead of evaluating whether or not the appeal really makes sense to us. According to Hyland, transitions, frame markers, endophoric markers and code glosses contribute to a text’s rational appeals by explaining, directing and guiding readers through the information, so they help readers understand the information presented (2005).

Through linking ideas and arguments, interactive and interactional metadiscourse can help to make the discourse logical and rational. As a result, writers often use it to realize rational appeals, pathetic appeals and logical appeals.

Methodology

In this study, the authors will use the qualitative method to analyze metadiscourse and how they help to achieve rhetorical appeals. To insure the accuracy of the data, the authors used AntConc to calculate the frequency of every subcategory of both interactive metadiscourse and interactional metadiscourse respectively. The purpose of this research is to calculate the frequencies of each subcategory of metadiscourse respectively, and analyze the linguistic preferences of each subcategory in detail. Since there are too many words in a book, the author has to classify the words according to their corresponding

categories, and check them one-by-one so as to make sure that they are used as metadiscourse. After the identification of metadiscourse markers, the authors classified the metadiscourse markers into types that are most used in the book.

To analyze the qualitative data, the researchers seek meaning from all of the data that is available. The data may be categorized and sorted into patterns. This paper calculates the number of words used in each subcategory of both interactive metadiscourse and interactional metadiscourse and makes a conclusion according to the percentage and distribution results.

After discussing the frequency of each subcategory of both interactive and interactional metadiscourse used in this book, in the next section, the authors will further analyze how the professor uses the metadiscourse to realize the rhetorical appeals.

Results and Analysis

In this chapter, the authors will present the overall frequencies and distributions of each term in according subcategories. The results can be modeled as the following table shows.

Table 2. Summary of All Categories

Category	Total items	Percentage
Interactive	3079	90%
Transitions	2759	80%
Frame markers	263	8%
Code glosses	57	2%
Interactional	341	10%
Hedges	69	2%
Boosters	132	4%
Attitude markers	140	4%
Total	3420	100%

From Table 2, we can see that the interactive metadiscourse has a much higher frequency than the interactional metadiscourse, this is mainly due to the use of a large number of transitions used in interactive dimension. Then, the metadiscourse will be further analyzed to find out how they help writers realize rhetorical appeals.

Metadiscourse in contributing to ethical appeals. Evidentials, hedges and boosters are the key points to realize ethical appeals in this book (Hyland, & Tse, 2004, p. 156). Evidentials are used to refer to information coming from other reliable sources and provide evidence to back up the writer’s opinions. This book quotes numerous materials from newspapers and website articles written by Asian or American scholars who specialize in the Asian issues, especially Chinese subjects. As a result, by using evidentials which are supported by authoritative and reliable resources, the ethical appeals of the text are realized.

Boosters indicate the writers’ certainty in what they say and function to close down alternatives and avoid conflicting ideas. The use of boosters can help to build a confident and trustworthy image and a close relationship between writers and readers. Therefore, the use of boosters in the professor’s book can realize ethical appeals easily and effectively.

Different from boosters, the use of hedges limits the writers’ full commitment to a proposition and allows readers to express their ideas in a different way. They are used to mitigate the directness and

overstatement of an argument. While, the fact that Professor Swaran Singh doesn't use many such kind of words in this book also helps to realize ethical appeals.

Metadiscourse in contributing to pathetic appeals. Attitude markers and engagement markers and self-mentions are the key points to realize pathetic appeal in this book (Hyland, & Tse, 2004, p. 164). Attitude markers indicate writers' attitude to a phenomenon, and to some extent they convey the writer's emotions of surprise, frustration, obligation, and so on. They are signaled by sentence adverbs (importantly, hopefully), attitude verbs (agree, prefer) and adjectives (surprising, remarkable). Here is an example:

Also, even after long years of operations in Hong Kong, only few businessmen of Indian origin have made it really big at the very top of Hong Kong's power elite and business circles.

The term "even" is used most frequently in this book, accounting for 75%. At present, India usually compares itself with China in many aspects and it puts China as the target to catch up with. From this typical example, we can find that the professor uses the term "even" to express his surprise and appreciation toward China's fast economic development.

While, different from attitude markers, the quantitative results show that self-mentions and the engagement markers are seldom used in the Indian professor's whole book. Instead of involving themselves into the discourse and communicating with readers, the professor adopts a direct statement method to express his voice.

Metadiscourse in contributing to logical appeals. Transitions, frame markers, endophoric markers and code glosses can help to realize logical appeals in this book (Hyland, & Tse, 2004, p. 171). The quantitative analysis shows that transitions are the most frequently used metadiscourse in this book. Furthermore, additive transitions have a higher frequency such as "and", "also", which account for about 90% of all the transitions used. They are mainly used to link arguments and show the connections of the ideas presented. The following is an example:

Recent decades have witnessed both China and India becoming more focused on their complementarities as also about the inevitability about the need for them to evolve a stronger partnership.

In this sentence, "and" and "also" are used to show readers the common point of China and India. In the whole book, Dr. Swaran Singh compares many aspects of the two countries and finds a lot of similarities such as their long histories, ancient civilizations, unique cultures, vast landmass, huge population, and significant natural resources, etc. This seems to bring the focus back to their strong and regular cultural and commercial interface which had been the norm since ancient times. And building upon this, Swaran Singh tries to find the potential for their further cooperation and thus build mutual confidence.

Code glosses are used to make the information further understood by readers by explaining, elaborating or rephrasing propositional meanings. Although they are not regularly used here, the professor tends to use the term "for example" in all code glosses, such as the following sentence:

As of 2001, for example, nine of 25 anti-dumping investigations against Chinese goods were launched by Indian authorities.

The use of code glosses can effectively support the professor's opinion and they make the book easier to understand. Since the professor does a lot of research and consult numerous data to support his opinions, he uses many examples to illustrate his talk. The use of code glosses can effectively support the professor's opinions and it makes the book easier to be understood.

Frame markers are used to indicate text boundaries or elements of schematic text structure. They can help readers understand discourse by transitional conjunctions, express the semantic relationship between the main sentences (Hyland, 2005). In this book, the frame markers are used to show sequences of arguments and internally order opinions so as to make readers understand the contents in a logical way, such as “first”, “second”, or “finally”. Besides, terms such as “in brief”, or “in conclusion” can also label stages of arguments and “now”, and “let’s turn to” can help to shift topics. Therefore, frame markers help to make the arguments organized in a reasonable way and guide readers’ attention to the important points.

Endophoric markers are expressions that refer to other parts of the text and connect the present words with the contents of other parts. By referring to the information that has been mentioned or something that will appear in the following chapters, writers can avoid repetition of the same argument and make the text concise. Besides, with the use of endophoric markers, the writer can closely link the discourses and realize the writer’s communicative intention.

In this section, the authors analyzed how metadiscourse contributes to logical appeals. On the basis of the analysis, it comes to the conclusion that transitions, code glosses, frame markers and endophoric markers all play important roles in realizing rational appeals by making the professor’s opinion more coherent and logical, thus it is easier to be accepted and understood.

Conclusion

This paper explores the rhetorical appeals in Indian professor Swaran Singh’s book from the perspective of metadiscourse. Based on Hyland’s model of metadiscourse, first, we presented the frequencies of both interactive and interactional metadiscourse. After that, we further discussed the language preferences of each subcategory of metadiscourse from its interactive and interactional dimension in the book. Finally, we further analyzed how each subcategory of metadiscourse helps to realize the three rhetorical appeals.

The quantitative analysis shows that almost all subcategories of metadiscourse are used in this book, which indicates that the use of metadiscourse is common in the Indian professor’s work. The total interactive terms accounts for 90%, while the interactional terms accounts for only a small part (10%). Transitions account for an absolute dominance, with 80%. This shows that the professor tends to make the content more logical and coherent so as to embody its authenticity and authority. The second most frequently used metadiscourse are frame markers, accounting for 8%. Together with transitions, they help to make the arguments organized in a reasonable way so that it will be easily accepted by readers. The number of boosters and attitude markers used in this book is similar, with 4%. The followings are coded glosses and hedges, accounting for 2%. While, few engagement markers and self-mentions are used in this book and the professor tends to use the real name of other scholars directly.

With the different percent of metadiscourse used in this book, the professor realizes ethical appeals, pathetic appeals and logical appeals. All of these indicate that this book is a relative objective and valuable work and the deduction of the professor is valid and credible. From many aspects of analysis, historical, political and cultural, the economic cooperation will be strengthened and the future of the two countries is promising.

Although the author tries to insure the objectivity as much as possible, there are still some unavoidable errors. On the one hand, the author may fail to exhaust all the data terms in each subcategory. For example, except “also”, “and”, “but”, “while” and “thus”, there must be other terms that belong to transition but not be presented. On the other hand, for simple and clear, the author adopts rounding-off method to calculate the percentage each term accounts for. Although this method has deviation to some extent, it doesn’t have

much impact on the result and the function of the meta-discourse in realizing rhetorical appeals. But to be better, more details of each term should be analyzed, and the calculation of these data need more precision.

References

- Cope, E. M. (2010). *Aristotle: Rhetoric*, (p. 148). Cambridge University Press.
- Crismore, A. (1983). *Metadiscourse: What is it and how is it used in school and non-school social science texts*, (pp. 44-47). Washington, D.C.: ERIC Clearinghouse.
- Fairclough, N. (1992). *Discourse and social change*, (pp. 157-161). Cambridge: Polity Press.
- Hyland, K. (2001). Humble servants of the discipline? Self-mention in research articles. *English for Specific Purposes*, 20(3), 207-226.
- Hyland, K. (2005). Metadiscourse: Exploring writing in interaction. *London: Continuum*, 13-15.
- Hyland, K. (2005). Stance and engagement: A model of interaction in academic discourse. *Discourse Studies*, 173-192.
- Hyland, K., & Tse, P. (2004). Metadiscourse in academic writing: A reappraisal. *Oxford University Press*, 156-171.
- Singh, S. (2005). *China-India economic engagement: Building mutual confidence*. French Research Institutes in India.

Pragmatics Strategies of English Intonation

Xuefeng Liu

Department of Public English Teaching and Study, Bohai University, Jinzhou, China

Email: haoxiangchun2005@163.com

[Abstract] *As the selected language form, English intonation displays communicative value in effective communication and in diversified pragmatics strategies as well. Pragmatics strategies are the means or approaches to producing utterance meaning through selected language forms in a certain context. In terms of picking out specific sentences or conversations as examples, this article illustrates the informational, attitudinal, accentual, contextual, discoursal, and grammatical strategies of English intonation. And also, this article points out that the choice of English intonation is based on a high degree of flexibility of pragmatics strategies and it highlights that these options are the interactive results when people speak and listen.*

[Keywords] *English intonation; pragmatic strategies; form-function mapping; conversational implicature*

Introduction

Language users can purposely use English intonation to convey utterance meaning in communication. English intonation cannot change the lexical meaning and grammatical meaning of utterance, but can be taken as clues to make a judgment about utterance meaning. Pragmatics study on English intonation comes from several aspects: semantic, grammatical, syntactical, discoursal, sociolinguistic and so on. This article attempts to work out pragmatic strategies of English intonation and tries to sum up these commonly acknowledged functions, informational, attitudinal, contextual, accentual, discoursal and grammatical functions. These functions of English intonation are the adoption of pragmatic strategies of English intonation in a broad sense. The form-function mapping between English intonation and its pragmatic functions is arbitrary and this arbitrary mapping must be incorporated into the model of the speaker/hearer's knowledge of English. Intonation can be used to disambiguate between two different sentences structures in certain cases and these strategies of English intonation are mingled sometimes, although it is discussed separately.

Informational Strategies of English Intonation

In spoken discourse, speakers use intonation to express which information is new and which is given. According to Halliday (Halliday & Hasan, 1976, p. 325), the boundaries of given and new information is not decided on phonological evidence alone. It is the context that tells us what is given information and what is new, especially under certain conditions, and information structure overrides syntactic structure in determining unclear placement. The nucleus stands for the new or the most important information. If we change the location of nuclear stress in an utterance, we will alter its interpretation. For information chunking is concerned with tonality and some other prosodic features such as pause phenomenon, it is noticed that the discontinuity indicated by a phrase boundary may serve to favor different interpretations of syntactic attachment ambiguity, for phenomena such as prepositional phrases, relative clauses, adverbial modifiers. In addition, the presence or absence of a phrase boundary and the pause phenomenon can distinguish prepositions from particles and can indicate the scope of modifiers conjoined phrases. Take the following sentences as examples:

- (1) Mike knows a lot you know.
 (Complement: Mike knows a lot that you also know)
 Mike knows a lot | you know.
 (Parenthetical: as you are aware, Mike knows a lot.)
- (2) They visited the woman | with the kid who was sick.
 (the attributive clause modifiers the prep-objective: the kid was sick)
 They visited the woman with the kid | who was sick.
 (the attributive clause modifiers the objective: the woman was sick)
- (3) The animal that usually fights the lion is missing.
 (The lion's normal opponent is missing whatever it might be)
 The animal that usually fights the | lion is missing
 (Appositive: the lion is missing)

In addition, when speaking, people can differentiate the meaning of an utterance judging by prosodic variation other than parsing. For example, when the nucleus falls on certain word, it is included in the scope of negation, while the fall-rise may limit the scope of negation so that it does not apply to the main verb. For example:

- (4) He doesn't lend his books to anybody.
 (He lends his book to nobody.)
- (5) He doesn't lend his books to anybody.
 (He lends his book to some people.)

By handling informational strategies of English intonation through disambiguity, it is true that the same sentence could be interpreted differently and without such kind of specific context, intonation variations need to be employed to disambiguate a potentially ambiguous sentence.

Accental Strategies of English Intonation

According to relevance theory (Sperber, & Wilson, 1995, pp. 7-13), the choice of different English intonation types may exert influence upon on the mutual cognitive environment between the speaker and the hearer. Intonation helps to know the distinction of background information and foreground information. Foreground information is the information to be accented intonationally and is located judging from the intonation contours, especially the placement of tonic syllables. In addition to focusing new information, the tonic syllable placement can also indicate emphasis and contrast. The following is a typical example

- (6) A: Is it raining outside?
- (7) B: Yes. It is `raining `heavily.

B's answer indicates the heaviness of the rain outside by using the tonic syllable. More information is also sent by the information contour.

The accentual strategy of English intonation is elsewhere mentioned as highlighting, focus or tonic prominence. As Daniel Jones stated, when it is desired to give emphasis to a particular word in a sentence, the word has to be said with greater prominence than usual (1989, p. 297). Focus or emphasis is the way a speaker prosodically highlights part of the utterance. Prominence of an utterance indicates what the speaker wishes to and is often realized through the combination of greater length, extra force, and higher pitch on the prominent syllable. For instance, a speaker's key choices will cause certain meanings.

High-key indicates contrastive meanings. Mid-key additive and low-key indicates equative. Here is an example:

- (8) He gambled and lost (using high key)
- (9) He gambled and lost (using mid key)
- (10) He gambled and lost (using low key)

In Sentence (8), *lost* is spoken in high key and thus, the speaker means that the person was expected to win in his gambling but lost by contrast. In Sentence (9), by using mid key, the speaker is simply telling the fact that the person performed both actions with no indication of any expectation of winning or losing. In Sentence (10), the use of low key emphasizes that gambling is believed to lead to losing and there is equivalence between these two concepts.

In summary, sentence stress or accent is a means of realizing information structure of a sentence in spoken discourse, indicating what is new and what is given information expressed by the speaker. Accent placement can mainly produce the following effects: reflecting new information as a focus, indicating contrast, or mark the deaccentuation of an item which signals its relation to the context. Context is important in determining the interpretation of the accent pattern of an utterance and the information structure it conveys. Elements receive no accent or are deaccented, if they express information which is treated as given in either preceding co-text or situational context.

Contextual Strategy of English Intonation

We know that specific context is indispensable to the interpretation of intonational meanings and intonation choices themselves may project a certain context of interaction. English intonation has the contextual affects pragmatically. Firstly, the division of tone units is influenced by the specific performance context. In different communicative environment, the listener can judge what the communicative context is like from length of tone units and number of breaks. Under different situations, even the same sentence will take different tone pattern, for example:

- (11) A: Your son is too young, I'm afraid, to join the army.
B: He'll be seventeen in July.
- (12) A: When'll he be seventeen?
B: He'll be seventeen in July.

According to the conventional rules of intonation usage, the high fall represents new or most important information, while the fall-rise indicates given information or relatively less important information. So, the tone patterns in respective contexts may be transcribed as:

- (13) He'll be seven`teen `in Ju`ly.
- (14) He'll be seven~teen in Ju`ly.

Secondly, the speaker's fundamental choice of a particular intonation depends ultimately on his assessment of the state and extent of the common ground between himself and the hearer. (Youhong, 2004, p. 86). Thus, it is intonation that expresses the information about how the context goes next. And also, intonation works as the indication of foregrounding information. English intonation helps to create and decide what the discourse context really is and thus assist the participant to handle their communication more smoothly and successfully. To illustrate it accurately, the example from Sperber and Wilson (1995) is adopted once more.

- (15) Peter: Would you drive a `Mercedes?
Mary: I wouldn't drive `any expensive car!

Although “expensive car” is a new message in this context and it should have received the nucleus. Mary intentionally shifts the place of nucleus to any because she thinks that the original word Mercedes is just a kind of expensive car and, so it should be treated as background information inferable from the already constructed context. In other words, here, the newly presented information is contextualized in old information. In this way, Mary carries an implied premise that “A Mercedes is an expensive car.” And then Peter draws the implicated conclusion that Mary wouldn’t drive a Mercedes.

For some scholars, other functions of intonation such as informational, accentual, grammatical, illocutionary, and attitudinal functions are regarded as subsumed under its contextual function. English intonation helps to create and decide what the discourse context go next, and make the conversation carry on successfully.

To sum up, English intonation plays a changing role in shaping context as the conversation goes on by conveying new information or background information as well.

Discoursal Strategy of English Intonation

Discoursal strategies of English intonation may function as revealing information structure, controlling interactive structure, achieving coherence, making shared knowledge and prominence or focus, and introducing a new topic or continuing with an established topic, all of which go beyond the sentence level for the purpose of achieving continuity and coherence within a discourse. The fall-rise tone can function as a cohesive factor since it contains a sense of contrast. Similarly, the placement of sentence stress (or accent) on certain elements also produces a contrastive effect. Look at the following examples:

- (16) A: Shall I meet you at the airport?
B: At the ~railway station.
- (17) A: We are afraid she won’t survive.
B: Oh, she ~will.

The *railway station* is in contrast to the *airport*. *Oh, she will* contrasts with *won’t*. Such a sense of contrast is expressed and reinforced through intonation, especially the fall-rise tone.

As we know, coherence is the prominent and essential feature of discourse. Different intonation patterns will complement with mood structure and achieve communication goals, so it has the same cohesive effect as mood structure and is helpful to achieve text coherence. Phonetic pause, one type of English intonation, for example, is the meaningful information unit and the cohesive approach in the spoken discourse.

English intonation also has its role as a cue to topic management and turn taking in conversion and it can be used to signal topic structures and the beginning or ending of turns. We all know that conversation topics are basically organized syntactically and semantically, but here we just emphasize their function of organizing the texture prosodically. Rate, duration of inter-phrase pause, loudness, and pitch range can convey the topic structure of utterances. Speakers always choose certain intonation to achieve the result of emphasizing particular parts, drawing the listener’s attention to new information or expecting comment or confirmation from the listener.

Attitudinal Strategy of English Intonation

Intonation enables us to express feelings and emotions as we speak, and this adds a special kind of meaning to spoken language. Attitudinal function of English intonation concerns every level of the intonation system, such as pre-head, head, nucleus, tonicity and different compound tone patterns.

Here, we just mention two major types of intonations together with their variants which are the common practice and involve the falling tone, the rising tone and their variants. It is often regarded that the rising tone as an amiable or conciliatory frame of mind and the falling tone as a dogmatic or aggressive one. And the following several examples may serve to illustrate how:

(18) He stayed for three \downarrow days.

(19) He stayed for three \downarrow days.

(20) He stayed for three \downarrow days.

(21) He stayed for three \uparrow days.

(22) He stayed for three \uparrow / / days.

(23) He stayed for three \uparrow ' days.

(24) He stayed for three \downarrow days.

(25) He stayed for three \downarrow \uparrow days.

Sentences (18) to (21) are examples with the falling tones and its variants, and Sentences (22) to (25) are with the rising tones and its variants. Sentence (18) may be regarded as neutral, emphatic or unmarked and sometimes gives an impression of coldness or lack of interest. The high fall in Sentence (19) seems to be warm, animated or insistent. The rise-fall in Sentences (20) and (21) seems to involve an element of warmth and excitement, while the emotion in this case is reduced to an undercurrent. The low rise in Sentence (22) seems to be fairly neutral in meaning with the effect of reserved judgment. The high rise in Sentence (23) involves extra emotion and the speaker is animated or upset in proclaiming his dissent. The low fall-rise in Sentence (24) shows a pronounced lack of excitement and the speaker is no way upset. The high fall-rise in Sentence (25) shows the speaker is greatly upset but he is attempting to tone down the expression of his emotion, implying although the hearer does not wish to make an argument, he must insist that three days is reasonably long time.

So, a few generalizations are often made here: the falling intonation is said to be more often associated with completeness and uncertainty or questioning; The falling-rising is said to have feelings of hesitation, contrast, reservation or doubt.

Grammatical Strategy of English Intonation

Grammatical strategies of English intonation are the most basic functions English intonation presents in vocal communication. It is usual to illustrate the grammatical function by inventing sentences which written are ambiguous and whose ambiguity can be removed by using differences of intonation. A typical example is in the sentence that those who sold quickly made a profit. This can be said in at least two different ways:

(26) \downarrow Those who \downarrow sold \uparrow quickly | \downarrow made a \downarrow profit.

(A profit was made by those who sold quickly.)

(27) \downarrow Those who \uparrow sold | \downarrow quickly \downarrow made a \downarrow profit.

(A profit was quickly made by those who sold.)

Usually, the various modes of English intonation are closely related to corresponding types of sentences such as declarative sentences, special interrogative sentences, imperative sentence, interrogative sentences, clauses or other sentences which have fixed the intonation mode. Therefore, it can be through the flout of the “conventional” to change the intonation and mode of sentence. If people say the sentences with the wrong intonation, people will feel that the speech is strange, or baffling and then consider that more may be said.

Conclusion

Pragmatic strategies study the meanings of using languages, while intonation is a key factor in verbal communication when people use languages to express their thoughts and feelings. As an indispensable part of spoken English, English intonation not only functions as informational, attitudinal accentual, contextual strategies, but also conveys semantic functions like grammar and discourse. The intonational form of speech in English is generated on the semantic and pragmatic bases of English intonation. The grammatical structure and semantic features determine the choice of basic intonational pattern, especially nucleus placement, and pragmatic factors further decide the actual intonational form. Thus, choices of intonation under the aid of pragmatic strategies should not be ignored so as to avoid unnecessary pragmatic failure in achieving pragmatic effect. In short, English intonation displays a variety of effective pragmatic strategies for the successful verbal communication and the article also verifies the existence of the dominant or hidden link between language form and language functions by studying the patterns of English intonation and functions of English intonation.

References

- Austin, J. L. (1962). *How to do things with words*. New York: Oxford University Press.
- Sperber, D., & Wilson, D. (1995). *Relevance*, (pp. 7-13). Oxford: Blackwell.
- Halliday, M. A. K., & Hasan, R. (1976). *Cohesion in English*, (p. 325). London: Longman.
- Youhong, P. (2004). *The structure, function and application of English intonation*. Beijing Foreign Language and Teaching Press.
- Jones, D. (1989). *An outline of English phonetics, ninth edition*, (p. 297). Cambridge: Cambridge University Press. p. 297.
- Halliday, M. A. K. (1970). *A course in spoken English: Intonation*. Oxford: Oxford university Press.
- Crystal, D. (1976). *Prosodic systems and intonation in English*, (p. 212). Cambridge: Cambridge University Press.
- Roach, P. (2005). *English phonetics and phonology: A practical course*. Beijing: Foreign Language Teaching and Research Press.

A Contrastive Analysis of English Abstracts for Agricultural Science and Technology by English and Chinese Eriters

Yuanyuan Fan

Jilin Agricultural University, Changchun, China

Email: eastwindyuan@163.com

Yinqiu Song

Jilin Agricultural University, Changchun, China

Email: yinqiusong@qq.com

[Abstract] This corpus-based study aims to compare and contrast the schematic structure of English research article abstracts by native English authors and Chinese authors in the field of agricultural science and technology. Two corpora were established, each consisting of 30 abstracts about empirical research. Findings of the manual move analysis suggest that native English writers prefer an interactive style by constructing abstracts with background information, whereas Chinese writers consider this move as an optional element. This paper will shed light on the teaching of language for academic purposes and help presenters to learn conventions and publish their work.

[Keywords] English abstract; move; agricultural science and technology; English; Chinese

Introduction

Research on academic genres has received much interest from analysts in recent decades. There are a number of publications focusing on their different sections such as titles, abstracts and introductions (Holmes, 1997; Haggan, 2004; et al.). Nevertheless, little attention has been paid to the contrastive analysis of English research article abstracts for Agricultural Science and Technology delivered by native English authors and Chinese authors. To address this need, the aim of this study is to analyze the macro-structure of empirical research abstracts in the field of agriculture in a contrastive approach. The arrangement of moves by English and Chinese writers is explored to examine the features of the genre, which may reflect contextual factors affecting writing conventions.

The rest of this article presents literature review regarding previous studies on the generic structures of abstracts, followed by methodology elaborating the theoretical framework of the analysis. The next part relates results and discussion, then, covers findings with the comparison of abstracts by native English speakers and Chinese speakers.

Literature Review

An abstract is “an abbreviated, accurate representation of the contents of a document, preferably prepared by its authors for publication with it”; this is a well-accepted definition proposed by the American National Standard Institute (ANSI) (1979). As a necessary component of research articles, the abstract is characterized by its special genre, which has been increasingly arousing more interest from the discourse community. The research on abstracts have been conducted from the perspective of rhetorical structure, linguistic features or functions. Graetz (1982) first investigated the language of abstracts, clarifying that the structure follows the “Problem-Method-Results-Conclusion” pattern apart from linguistic features.

However, Swales (1990) was critical of the conclusion that Graetz (1982) drew from his findings stating the structure of abstracts was established on the main body of research paper including introduction, methods, results and discussion. Moreover, many other discourse analysts (Bhatia, 1993; Santos, 1996; Hyland, 2000; Lau, 2004) have further explored the macro-structure of abstracts. Considering variations in the sequence of arrangements, researchers observe that the rhetorical structure of abstracts has a close relation with their linguistic features. The combination of linguistic characteristics may contribute to the division of moves that in turn predetermines how language is used in detail.

A large amount of literature has been published about the comparison and contrast research on abstracts. These studies indicate that culture and language perform an essential role in affecting the writing style. Ju (2004) has made a certain contrast between English and Chinese abstracts, finding that the former is constructed with four moves as a relatively complete structure, while the latter with two moves (Method-Results). Tseng (2011) also proposed that native and non-native speakers use the tense of verbs to develop the structure in a significantly different way. Meanwhile, some Chinese scholars (Ju, 2004) adopted several models to trace cultural differences including Bruce's I-M-R-D (Introduction-Method-Result-Discussion) pattern (1983), Hoey's Problem-Solution pattern (1983), Swales' CARS (Create a Research Space) pattern (1990) and Santos' B-I-M-R-CD (Background-Introduction-Method-Result-Conclusion & Discussion) (1996).

Although much comparison and contrast research on abstracts has been devoted to data collected from journals of linguistics, medicine, biology and economics, rather less attention has been paid to the contrastive analysis of abstracts from other disciplines, especially agriculture. The different disciplines tend to have important influence on the organization of abstracts as Swales (1990) pointed out –focus on a particular type of journal abstract is necessary to draw a justifiable and comprehensive conclusion. The present study, thus, chooses English abstracts for Agricultural Science and Technology by native English authors and Chinese authors as research data and analyzes the move structure in a contrastive way.

Research Methodology

Following contrastive conventions, we established two corpora, the English Author Corpus (EACORP) and the Chinese Author Corpus (CACORP), each containing 30 abstracts related to animal science in the field of Agricultural Science and Technology. The size of the two corpora was similar, each consisting of about 4800 words. The text type was limited to abstracts regarding empirical studies of animal science. We chose abstracts written by native speakers according to their names and affiliations in research articles. Santos' model (1996) was selected to explore the organization of abstracts, using clauses as the minimal unit to divide moves. The contrastive analysis was guided by the following five moves:

- Background (B) refers to the context for research.
- Introduction (I) explains what to study such as research aims and research questions.
- Methods (M) shows how to study.
- Results (R) presents what is found out.
- Conclusion and Discussion (CD) stands for what results mean.

The Santos model was used to analyze data in EACORP and CACORP respectively, followed by the summary of pattern features. Then, the contrastive analysis of data was carried out to figure out how moves were arranged by English and Chinese authors. To ensure the reliability of the analysis, two authors coded

five randomly chosen abstracts from each corpus independently and discussed certain differences of results until the agreement was reached.

Results and Discussion

This study focuses on the global structure rather than the local structure of abstracts, with the top-down approach to compare and contrast the move arrangement by English and Chinese authors. The Santos model was utilized to examine data in EACORP and CACORP. The occurrence frequency and percentage of each move in two corpora are shown in Table 1.

Table 1. Occurrence Frequency and Percentage of Each Move in Santos' Model in Two Corpora

	Background (B)		Introduction (I)		Methods (M)		Results (R)		Conclusion and Discussion (CD)	
	<i>Num</i>	%	<i>Num</i>	%	<i>Num</i>	%	<i>Num</i>	%	<i>Num</i>	%
EACORP	23	76.7%	26	86.7%	25	83.3%	30	100%	24	80%
CACORP	12	40%	27	90%	24	80%	30	100%	22	73.3%

Table 1 exhibits the occurrence comparison of move structure of English abstracts by English and Chinese writers with the analysis of the Santos' pattern. One form of the model was demonstrated in each abstract in two corpora, resulting in the total number (30) due to the awareness of global construction. With respect to CD (Conclusion & Discussion), the appearing frequency of the move in EACORP (80%) is slightly higher than that in CACORP (73.3%), but the difference is not significant. That is, a nearly same percentage of CD was found in two corpora. This result indicates that both English and Chinese authors realize the importance of this move since they intend to draw a conclusion from data analysis and explore further without being inhibited by a particular research. By comparing results, they would like to highlight the significance of the study and guide other researchers to step forward. Furthermore, this move is of great importance for editors who take this move into consideration seriously about whether this paper will be accepted.

As can be seen from Table 1, the percentage reaches 100% in Result (R), with no significant difference in two corpora. The same proportion of the move shows that research articles in the areas of Agricultural Science and Technology are concerned with empirical studies due to the criteria of data collection. Authors' focus on this move is to present their main findings or tasks completed.

The Method move (M) in EACORP has a high frequency (83.3%) close to that in CACORP (80%). In this move, research design and specific procedures are stated in a clear and precise way. Although it's essential to inform readers of what writers do to settle research problems, the occasional absence of this element in data may attribute to the fact that the methodology has been accepted widely by experts in this area so that there is no necessity to restate.

The proportion of the Introduction move (I) in EACORP (86.7%) is similar to that in CACORP (90%). This move serves to illustrate research aim, show present situation and propose research questions, allowing readers to know about authors' motives. Together with the method and result move, these moves seem to be important with the relatively high frequency.

The difference between two corpora lies in the Background move (B), as English writers incline to adopt this move more frequently (76.7%) than Chinese writers (40%). The cause of this variation suggests that native speakers consider the abstracts as the summarization of the whole article, assuming that readers should have a general understanding of research background information before proceeding to authors' research. Another reason may be due to the requirements of journals that have much influence on the

writers' choice of move. Although background information is needed in many international publications, the four-move pattern without background is recommended by Chinese editors to condense the length of the abstract. Thus, English and Chinese authors may follow different conventions to add or omit the background move.

The obligatory move is defined if it has more than 60% occurrence in corpus (Ding, 2007). Therefore, all five moves (with over 60%) in EACORP seem to be obligatory whereas the background move is optional in CACORP. The extent to which a sample approaches a pattern is variable (Hasan, 1989). Writers sometimes omit an obligatory move so that there is little possibility for this element to reach 100% occurrence in an actual structure. In spite of similar distribution of four moves, the two corpora have a significant difference in the background move, which may result from various cultures and community settings.

Conclusion

This exploratory study describes the contrastive analysis of English abstracts for Agricultural Science and Technology by English and Chinese authors. The organizations of abstracts in two corpora has a significant difference in Background move. They differ from each other as background information is obligatory in EACORP but optional in CACORP. The format of an abstract may be affected by a community of academics whose knowledge actually requires them to follow textual claims. Both English and Chinese authors probably observe the conventions and audience expectations to regulate the structure of abstracts.

The finding of this research is significant for ESP experts to develop genre-based writing strategies and teach students in producing abstracts. Scholars may as well refine their knowledge and acquire experience to publish their paper. Additionally, examining the cross-disciplinary comparison and contrast of this genre could be another research direction, which would be helpful to influence how writers from different cultures compose abstracts in the future.

Acknowledgements

This research is supported by Scientific Research Foundation of Jilin Agricultural University. We also would like to express our gratitude to colleagues and friends at Jilin Agricultural University.

References

- Bhatia, V. K. (1993). *Analyzing genre: Language use in professional settings*. Upper Saddle River, NJ: Pearson Education.
- Bruce, N. J. (1983). Rhetorical constraints on information structure in medical research report writing. *ESP in the Arab World Conference*, University of Aston, UK.
- Ding, H. (2007). Genre analysis of personal statements: analysis of moves in application essays to medical and dental schools. *English for Specific Purposes*, 26(3), 368-392.
- Graetz, N. (1982). Teaching EFL students to extract structural information from abstracts. In J. M. Ulijn & A. K. Pugh, (Eds.), *Reading for Professional Purposes*, (pp. 123-135). London: Heinemann Educational Books
- Haggan, M. (2004). Research paper titles in literature, linguistics and science: dimensions of attraction. *Journal of Pragmatics*, 36(2), 293-317.

- Hasan, R. (1989). The structure of a text. In M. K. Halliday, & R. Hasan, (Eds.), *Language, Context and Text: Aspects of Language in a Social Semiotic Perspective*, (pp. 52-59). Oxford, England: Oxford University Press.
- Hoey, M. (1983). *On the surface of discourse*. London, George Allen and Unwin.
- Holmes, R. (1997). Genre analysis, and the social sciences: an investigation of the structure of research article discussion sections in three disciplines. *English for Specific Purposes*, 16(4), 321-337.
- Hyland, K. (2000). *Disciplinary discourses: Social interactions in academic writing*. London: Longman.
- Ju, Y. M. (2004). Genre analysis and abstracts of English and Chinese research articles. *Foreign Language Education*, 25(2), 32-36.
- Lau, H. (2004). The structure of academic journal abstracts written by Taiwanese PhD students. *Taiwan Journal of TESOL*, 1(1), 1-25.
- Materials devices, C. O. D. (1979). American national standards institute/American dental association document no. 41* for recommended standard practices for biological evaluation of dental materials. *Journal of the American Dental Association*, 99(4), 697-698.
- Santos, M. (1996). The textual organization of research paper abstracts in applied linguistics. *Text* 16, 481-499.
- Swales, J. (1990). *Genre analysis: English in academic and research settings*. Cambridge, England: Cambridge University Press.
- Tseng, F. (2011). Analyses of move structure and verb tense of research article abstracts in applied linguistics. *International Journal of English Linguistics*, 1(2), 27-39.

A Comparative Study of the General Contrastive Discourse Markers in English and Chinese

Ning Ying, and Yang Yuchen

The School of Foreign Languages, Northeast Normal University, Changchun, China

Email: ningy219@nenu.edu.cn

[Abstract] This study compares several representative general contrastive discourse markers (CDMs) in English and Chinese in that they are usually taken as synonyms by foreign language learners, however, as a matter of fact, they are not interchangeable on many occasions. It is found that those general CDMs, although similar in sense, they are distinctive in many aspects such as formality, semantic focus, contrastive force and specific functions, etc. Students need to heed those distinctions and apply general CDMs appropriately in contexts.

[Keywords] general contrastive discourse markers, semantic focus, contrastive force

Introduction

A contrastive discourse marker (CDM), as defined by Fraser (2009), is the marker signaling the contrastive relationship between discourse segments. “They do not contribute to the semantic meaning of the discourse segment which hosts them, but signal the speaker’s intended relationship between this segment and the preceding one” (Fraser, 2009, p. 87). That is, the CDM carries procedural meaning indicating the logical relationship between conjuncts rather than offers additional semantic meaning. According to Fraser’s classification system (1996), the CDM is one of the four categories of discourse markers (DM): topic change markers (e.g. *incidentally, speaking of*); elaborative markers (e.g. *in other words, what’s more*); inferential markers (e.g. *after all, so*); and contrastive markers (e.g. *but, however*) (Fraser, 1996, pp. 187-188).

The CDM, as a subcategory of DM, conjoins segments of discourse, provides contextual information, renders guidance for the reader/hearer to arrive at the intended interpretation for successful communication, imposes inferential constraints on the relevance of the discourse units it connects, and serves as an interactional means in establishing the solidarity between the reader and writer or the interlocutors.

Furthermore, Fraser (2013) draws a line between general and specific CDMs:

“CDMs vary greatly. For example, but signals a number of potential different relationships, depending on both the linguistic and cognitive context, while others, for example, on the contrary and conversely, signal a single relationship. In addition, the meaning signaled by some CDMs, for example but, however, and yet, is relatively opaque while the meaning of others, for example, despite that, on the other hand, contrary to expectation, and on the contrary, is relatively transparent” (Fraser, 2013, p. 319).

Therefore, the general CDM is the one signaling more than one potential contrastive relationship and relatively opaque in meaning, not as clear as the specific CDM. Based on the above definition, five English general CDMs, *but, however, yet, still* and *nevertheless*, and five Chinese general CDMs, *danshi, keshi, raner, buguo* and *que*, were chosen for this study. Those CDMs all roughly mean “but” to contrast two discourse segments in meaning. Foreign language learners usually take those CDMs as synonyms for they seem to play the same contrastive function, however, they vary in many aspects. This study clarifies their

similarities and distinctions so as to guide learners to apply general CDMs appropriately both in English and Chinese.

English General CDMs

Fraser has been examining CDMs for years. In his early work (Fraser, & Malamud-Makowski, 1996), he distinguished three general CDMs: *but*, *however* and *yet*, among which *but* is the most general, identifying a matter-of-fact denial of S1 proposition; *however* entails a sense of “concession” and reluctance; while *yet* implies that the follow up information is known to the speaker but possibly not the hearer. What’s more, he pointed out that the use of *yet* presumed the validity of S1 (the former conjunct), while neither *but* nor *however* could. Later, Fraser (2013) drew a chart to exemplify the similarities and differences between the English general CDMs.

Moreover, Fraser (2013) categorized the contrastive relationship into five types: contrast, contradiction & elimination, challenge, change of topic and apologetic use. “Contrast” signals that the meaning of one or more aspects of S2 (the latter conjunct) are different from the meaning of the corresponding aspects of S1 (the former conjunct) (Example 1). “Contradiction & elimination” is a relationship wherein S2 contradicts an implication of S1 and thus, eliminates the implication of S1 from relevance in the conversation (Example 2). “Challenge” indicates a relationship in which S2 message poses a challenge to S1 message or an implication of S1 and S1 is made invalid by S2 message (Example 3). “Change of topic” signals the topic in S2 is new and unrelated to the topic of S1 (Example 4). “Apologetic use” refers to the case in which S1 message conveys an apology for S2 message which follows (Example 5).

Based on this categorization system, we construct the following chart to show how the five English general CDMs resemble and differ from each other in function (Table 1).

Table 1. Contrastive Relations Signaled by English General CDMs

General CDM Function	Contrast	Contradiction & Elimination	Challenge	Change of topic	Apologetic use
but	+	+	+	+	+
however	+	+	-	+	+
yet	-	+	-	-	+
still	-	+	-	-	-
nevertheless	-	+	-	-	+

But

But, as the most general and the least formal general CDM, can signal all the contrastive relations discussed above. Examples are as follows.

1. I like jazz, **but** he prefers rock 'n' roll. (**contrast**)
2. The car was old, **but** it was in good condition. (**contradiction & elimination**)
3. A: Your mother looks really young.
B: **But** she's not my mother. She's my sister. (**challenge**)
4. A: We had a very nice lunch. I had an excellent lobster.
B: **But**, what about the money. (**change of topic**)
5. Excuse me, **but** you are stepping on my feet. (**apologetic use**)

However

However, more formal than *but*, can signal the contrastive relationship of contrast, contradiction & elimination, change of topic and apologetic use.

6. Some of the food crops failed. **However**, the cotton did quite well. (**contrast**)
7. Amanda is a wonderful pianist. **However**, she can't sing on key. (**contradiction & elimination**)
8. Well, this is funny and not having heard from anybody. I thought I'd better checkup. **However**, never mind. Well, we'll see you at eight. (**change of topic**)
9. I am sorry **however** you cut me off when I was trying to press him a little harder. (**apologetic use**)

Yet

Yet can signal the contrastive relations like contradiction & elimination and apologetic use. *Yet* sounds formal in the apologetic use.

10. It was raining heavily. **Yet** they played tennis. (**contradiction & elimination**)
11. It might be rude to say so, **yet** the project is far from my expectation? (**apologetic use**)

Still

Still can signal the contrastive relations of contradiction & elimination.

12. I'm not hungry. **Still**, I manage to find room for dessert. (**contradiction & elimination**)

Nevertheless

Nevertheless signals the contrastive relations of contradiction & elimination and apologetic use.

13. She broke her toe. **Nevertheless**, she went back on stage and danced. (**contradiction & elimination**)
14. I don't intend to be rude. **Nevertheless**, you have a peculiar smell. (**apologetic use**)

Nevertheless is the most formal among the five general CDM. It is acceptable in Example 14 but sounds too formal.

To conclude, the five General CDMs, though similar in meaning, are not interchangeable on some occasions for they perform varied contrastive functions. To be specific, all five general CDMs can signal the contradiction & elimination relationship, whereas only *but* and *however* can signal the relationship of the contrast and change of topic. And only *but* is able to signal the challenge relationship. Moreover, merely *still* cannot be put in the apologetic use.

In addition, apart from the varied functions they perform in a particular context, general CDM application are also determined by their conventional use and collocation restriction. As for some sentence patterns, the choice of general CDM is fixed and cannot be replaced by other CDMs. See Example 15.

15. A: (offering B a drink)
B: **But** I don't drink.

The five general CDMs also differ in contrastive force and formality. *However* sounds a bit weak in force. *But* stays moderate. *Yet*, *still* and *nevertheless* sound stronger in force. In terms of formality, for the most native, *but* is the least formal. *Nevertheless* sounds the most formal among the five.

Chinese General CDMs

Five Chinese general CDMs were chosen for the study, including *danshi* (but), *keshi* (but), *raner* (but), *buguo* (but) and *que* (however), among which *que* (however) is exceptional for it is a conjunctive adverb

restricted to the position between subject and predicate (Example 16b). Roughly speaking, they all mean “but”. They not only differ much in function, but vary in formality, semantic focus, and contrastive force, etc.

In terms of function, all five CDMs are able to signal the contrastive relation of contrast, contradiction & elimination, and challenge. The relation of change of topic can only be signaled by *danshi* (but) and *buguo* (but). And only *que* (however) is not applicable in the apologetic use.

Table 2. Contrastive Relations Signaled by Chinese General CDMs

General CDM Function	Contrast	Contradiction & elimination	Challenge	Change of topic	Apologetic use
danshi (but)	+	+	+	+	+
keshi (but)	+	+	+	-	+
ran er (but)	+	+	+	-	+
buguo (but)	+	+	+	+	+
que (however)	+	+	+	-	-

The following examples show how Chinese general CDMs are applied to signal varied contrastive relations. The slashes in the examples indicate the fact that those general CDMs are interchangeable with one another in that particular context.

Contrast

16. a. Ta hen gao, **danshi / keshi / raner / buguo** ta meimei hen ai.
He is very tall, but her sister is very short.
 b. Ta hen gao, ta meimei**que**zhen de hen ai.
He is very tall. Her sister, however, is very short.

Contradiction & Elimination

17. Wo men chufa de wan, **danshi / keshi / raner / buguo / que**zhengdiandaoda.
We started late, but arrived right on time.

Challenge

18. Ta men tiantianjiang “lianxi”, **danshi / keshi / raner / buguo / que**shijishangshizaijiang “geli”.
They talk about “association” everyday, but in fact they talk about “separation”.

Change of Topic

19. Hengaoxingneng he dajiayiqi jiaoliu, **danshi/ buguo**xianzaijidian le.
It’s so nice talking with you, but what’s the time now.

Apologetic Use

20. Woshizaitaiqueli, meixiaojingnin, **danshi / keshi / buguo**, nashihoulianxindoubutong, bengshuohuiqian le.
I’m not courteous enough for not having sent you money, but it was even difficult to send a letter in those years, let alone send money.
 21. Wozaici zhengzhong di xiang dajiadaoqian, **ranershiyizhici**, wowulihuitian.
I sincerely apologize to all concerned for what I’ve done, but it has occurred. I can’t bring it back.

Apart from functions, the five Chinese general CDMs also vary in formality, contrastive force and semantic focus (Table 3). To be specific, *ran er* (but) is the most formal. *Keshi* (but) is the least formal. Due to its intense formality, *ran er* (but) is inapplicable on many informal occasions such as the case involving change of topic. *Keshi* (but) is colloquial and bears a bit of subjectivity. It doesn't quite fit the topic-change case for the objectivity involved. Likewise, *que* (however), as restrained by its fixed syntactic position, between subject and predicate, it is kept away from many cases with subject right behind the CDM.

As for contrastive force, *ran er* (but) sounds the strongest in force. *Dan shi* (but) sounds less strong. *Keshi* (but) and *que* (however) are moderate, while *buguo* (however) is the weakest in force. Therefore, the speaker needs to consider whether he or she wants to express a strong sense of contrast while using a CDM with a strong contrastive force and vice versa.

Semantic focus is another factor determining the choice of CDM. For most CDMs, the semantic emphasis is usually put on the second conjunct, however, *buguo* (but) is exceptional for equal importance is attached to both S1 and S2 messages. For instance, Example 22a and 22b vary slightly in meaning because the speakers intended to emphasize a different part of the utterance. In Example 22a, the use of *danshi* (but) attaches importance to S2 message, i.e., grammatical mistakes, whereas in Example 22b, the use of *buguo* (however) implies equal emphasis is put on S1 and S2 messages. The speaker intended to maintain that "I have noticed both the merits and faults of the essay."

22. a. Wen zhangxie de bucuo, **danshi**you jichuyufacuowu.
 b. Wen zhangxie de bucuo, **buguo**you jichuyufacuowu.
The essay is fine, but there are some grammatical mistakes.

Table 3. Differences Between the Chinese General CDMs in Aspects of Formality, Contrastive Force and Semantic Focus

CDMs	Formality	Contrastive force	Semantic focus
<i>danshi</i> (but)	formal	strong	S2
<i>keshi</i> (but)	informal	moderate	S2
<i>raner</i> (but)	formal	strong	S2
<i>buguo</i> (but)	informal	weak	S1&S2
<i>que</i> (however)	moderate	moderate	S2

Conclusion

Though there has been considerable research on CDM both in English (Lakoff, 1971; Halliday, & Hasan, 1976; Mann, & Thompson, 1992; van Dijk, 1979; Schiffrin, 1987; Fraser, 2009, 2013) and in Chinese (Yang, 2000; Xing, 1992; Wang, 2005), so far, limited work has been done on the study of general CDMs in a holistic and systematic way. The general CDM plays an important role in conjoining and setting contrast between discourse segments. It carries procedural meaning rather than semantic meaning; that is, it only signals a contrastive relationship between clauses rather than offer additional messages. The purpose of this study is to arouse foreign language learners' attention to the similarities, as well as the distinctions between the general CDMs. Learners of both English and Chinese need to be aware of the differences so that they are able to handle those words appropriately. This study shows that general CDMs differ not only in function but also differ much in formality, contrastive force and semantic focus. Due to those constraints, CDMs are sometimes irreplaceable with each other. What's more, the conventional use and collocation restriction are other factors playing the decisive roles in the choice of CDM in particular context.

References

- Fraser, B. (2009). The English contrastive discourse marker on the contrary. In K. Turner, & B. Fraser (Eds.), *Language in Life and a Life in Language: Jacob Mey – A Festschrift*. West Yorkshire: England: Emerald Group Publishing Limited.
- Fraser, B. (2013). Combinations of contrastive discourse markers in English. *International Review of Pragmatics*, (5), 318-340.
- Fraser, B., & Malamud-Makowski, M. (1996). English and Spanish contrastive discourse markers. *Language Sciences*, 18(3-4), 863-881.
- Halliday, M. A. K., & Hasan, R. (1976). *Cohesion in English*. London: Longman.
- Lakoff, R. (1971). If's, and's and but's about conjunction. In C. Fillmore, & D. T. Langendoen, (Eds.), *Studies in Linguistic Semantics*, (pp. 114-149). New York: Holt.
- Mann, W. C., & Thompson, S. A. (1992). Relational discourse structure: A comparison of approaches to structuring text by 'contrast'. In S. J. Hwang, & W. R. Merrifield, (Eds.), *Language in Context: Essays for Robert E. Longacre*, (pp. 19-45). Dallas, TX: SIL.
- Schiffrin, D. (1987). *Discourse markers*. Cambridge : Cambridge University Press.
- van Dijk, T. A. (1979). Pragmatic connectives. *Journal of Pragmatics*, (3), 447-456.
- Wang, Y.-F. (2005). From lexical to pragmatic meaning: contrastive markers in spoken Chinese discourse. *Text*, 25(4), 469-518.
- Xing, F.-Y. (1992). Adversative structures in contemporary Chinese. *Chinese Teaching in the World*, 20(2), 81-90.
- Yang, Y. (2000). On the compatibility and repulsion of “danshi” (but) and “que” (but) and semantic relationship of contrast sentence. *Chinese in China*, (2), 109-113.

Spatial Narrative in Henry James's Novel *The Ambassadors*

Wei Bao

Public Foreign Language Teaching and Researching Department

Jilin University of Finance and Economics, Changchun, China

Email: ramblerrose7727@163.com

[Abstract] Henry James was one of the famous novelists and critics in both British and American literature. Being one of the three great works in his later phase, *The Ambassadors* has received popular concern since its publication. Whereas, the bulk of the studies on *The Ambassadors* covers its cultural conflicts and stylistic writing, this paper attempts to analyze the novel's spatial narrative and help readers understand Henry James and appreciate the artistic values in his writing.

[Keywords] Henry James; spatial turn; spatial narrative; *The Ambassadors*

Introduction

Time and space are inevitably the most important elements in narration that help the plot develop. However, for some reason, space was ignored for centuries. In *Questions of Geography*, Foucault said that space was treated as something dead, fixed, undialectical and immobile. On the contrary, time was richness, fecundity, life, dialectic (Foucault, 1980, p. 70). For a long period of time, space was viewed as a container upon which embarked something historical and was served for time exclusively.

The investigation of place and space in the latter part of the twentieth century developed a wide range of emphases, and art, as well as science, was present in branches of that research, although it was not initially apparent. The surge of interest in statistical and numerical methods in the 1960s - 1970s resulted in path breaking syntheses (Corrigan, 2015, p. 58). There are many representatives who made efforts, such as David Harvey's *Explanation in Geography*, which was published in 1969, and Doreen Massey's masterpiece, *Spatial Divisions of Labour*, which was published in 1984. Since then, the trend of spatialization prevailed and influenced many fields, especially in the field of literature. It epitomized a mighty explanatory power and soon became a core issue in the field of social science. This change is known as the "spatial turn". Hence, space became a significant dimension to think, explain, create and criticize, and so it has in the field of literary creation and literary criticism. More and more researchers have begun to focus on the presentation and connotation of space in literary works.

Literature Review

Henry James was renowned in both the British and American literary world. His writing career can be roughly divided into three stages. The years before 1890s was the early stage during which Henry James established his social status of being a successful writer. In this period, readers were delighted to read his precise and interesting words in *Roderick Hudson* (1875), *The American* (1877), and the rest. It was *Daisy Miller* (1878) that helped Henry James become well-known. His *Washington Square* attracted more readers as well as researching scholars. However, *The Portrait of a Lady* (1881) was generally considered his masterpiece. In his early years, James kept his writing style simple, and well-structured. His narration proved to be meticulous, wonderful and popular. Many critics who criticized James's later style argued that this early work – "*The Portrait of a Lady*" – was his real masterpiece (Parrington, 1927; Leavis, 1948; Brooks, 1976).

The second writing stage of Henry James was during the 1890s and he created seven plays between 1890 and 1895 which received less response and concern. The theater allowed James to explore the self as performance, and to give himself up to what he called different experiences of consciousness (Wilson: 1998). Henry James's ambition about drama proved to be a failure. Susan Carlson (1993) once said that James's drama posed a potential threat to critics – if we admit that James is a dramatist, it means that we already accepted his laborious and confusing works. Therefore, it is not surprising that Henry James was ignored as being a dramatist.

At the turn of the nineteenth and twentieth century, especially at the beginning of the twentieth century, James began his later writing career, which was called “the major phase” by Matthiessen (1944, p. 1). The well-known works published during this time included three novels: *The Wings of the Dove* (1902), *The Ambassadors* (1903), and *The Golden Bowl* (1904) and two autobiographical books: *A Small Boy and Others* (1913) and *Notes of a Son and Brother* (1914), as well as some travel notes. At this stage, he also made many revisions on his New York version of his *Complete Works* involving some long and short stories. Henry James wrote for his whole life, even leaving some unfinished works.

The study of Henry James's essays and monographs has become a wave of criticism. Many literary theories, such as new criticism, deconstruction, feminism, Marxism and neo-historicism, have tried their best to interpret Henry James with their theoretical framework (Freedman, 1998, p. 1).

However, the combination of a literary trend to Henry James's novels, especially his later novels, to restore the era when the story occurred (time level) is not enough to understand the uniqueness of his writing style and techniques. The change of the spatial pattern (space level), which derived from the process of industrialization and urbanization, also should be put into consideration. It significantly influenced the subjective artistic aesthetic of the writers of this generation. James was concerned more about the urban life and his novels were generally set in one or several cities as the background of his stories. Statistics show that the most frequently-mentioned cities were Paris and London, followed by New York, Rome, Boston, Florence, Venice and Newport in his 59 novels (Harrison, 2011, p. 69). In his later novels, James still depicted a lot about Paris, London, and Venice, which were set up as backgrounds. He focused on the interaction between people and space. The space implication is undoubtedly worthy of mining in depth.

Henry James found a unique channel to help us understand the characters in the novel, that is, the consciousness and values of those characters were reflected in the process of their perception of loneliness, introspection, and the interaction with space.

In the new century, the study of Henry James has continued to advance in depth and width. Some scholars have explored the essence of the writer's creation through his personal privacy and his life trajectory. There are also some other scholars who focus on re-interpreting James's creation from the cultural perspective, gender research, psychoanalysis and other aspects, thus exploring the impact of James's works and their significance. Compared with these perspectives, the spatial narration in his novels has not yet received sufficient attention.

Awareness of Space in Henry James

Under the influence of spatial turn, literary theory brings in new blood. The sociality and producibility of space makes literature theory more energetic and space is no longer the stiff and empty background of narration in many works. Literature is not the mirror of space, but is a reflection of space with creation and reprocessing. Space has a powerful function to narrate, which helps novelists to make up settings and manifest time as well. Spatial narrative facilitates the organization of structure and the evolvement of the

plots. Accordingly, spatial narrative has become a significantly effective technique in modern novels, such as the works of T. S. Eliot and Joyce. By spatial narrative, the idea and organization of being diachronic was replaced by the concept of being synchronic. Makaryk explained that all contemporary writers attempt to lead readers to understand their novels from the spatial logic instead of time (1993, p. 269).

The spatial turn broke through the norm that was constructed by time and brought us a new system of knowledge. It helps us to update our comprehension towards taking in a different world and perceiving society. Henry James was one of the early writers who was aware of the spatial narrative. *Routledge Encyclopaedia of Narrative Theory* (Herman, 2005, pp. 551-555) listed five novelists, who contributed greatly to the spatial turn of narratives, among whom Henry James was ranked first.

What the 20th century has emphasized is the art of juxtaposition which is a technique of setting one thing beside another without a connective (Shattuck, 1968, p. 332). Henry James gradually developed an awareness of space in his writing and critical practice. In his works, James made good use of the spatial narrative by means of adopting the “internal focusing mode” and “center of consciousness”, which broadened the space of psychology and physical sense, thus making a breakthrough of the traditional narrative. Henry James was also good at designing a series of settings, which were still pictures or even flashbacks.

All of these methods based on space subvert the linear logic created by time in traditional novels. Henry James’s novels became the vanguard of modern novels accordingly. Finally, James repeatedly introduced architectural space, landscape, painting, sculpture and other forms of space art and maximized the use of space objects or spatial relations to build his novels.

Spatial Narrative in *The Ambassadors*

Emile Durkheim (1912, p. 11) stated in his book *The Elementary Forms of the Religious Life* that different regions have different emotional values and people in the same civilization may express their understanding of space in the same way. Therefore, from the perspective of social sense, space can be seen as the partition between the national geographic boundaries rather than the ideological division outside of the walls.

The solid doors, walls, windows and favorable terrain for observation were repeatedly adopted by Henry James in his later novels, especially in *The Ambassadors*. When these images serve the international theme, we see that the protagonist of the novel peers through the partition at the exotic lands. The ideological differences contributed the spatial fission. The protagonist Lambert Strether is a typical envoy roaming about Europe and the United States. He always observes and walks in the streets of Paris, watching and contemplating through a certain distance, thus, achieving the aesthetic process of another culture. “...in Paris, on the bright highway, he struck himself at present as having more than once flushed with a suspicion: he couldn’t otherwise at present be feeling so many fears confirmed” (James, 1903, p. 62). This was Strether’s response and feeling while being in the street of a foreign country. The space in the street makes one feel confused for its specific spatial feature. The unease also comes from the confusion of choice between the two cultures. Therefore, Strether walks in the street and observes from a distance, from which he feels safe and easily can see, compare, and decide. The distance of the space also means the distance between he himself and Paris. *Street*, being a space full of confusion, once was depicted by Otto Friedrich Bollnowin with such words that the world surrounding people is based on streets which lead people to every spot in the world. Martin Heidegger also said that people are always strolling in and between all kinds of spaces.

The trend of globalization has made a great change in the spatial pattern of the world. The protagonists in *The Ambassadors* were travelers seeking different life dreams beyond their ideological boundaries. Lambert Strether tries his best to persuade Chad, who was a dandy from a wealthy family, to go back to the United States. However, Chad has become a decent gentleman with the infiltration of European civilization and Lambert Strether abandoned the mission. In other words, the metaphor of space reconstruction was realized by Chad. He himself built a new space which melted the different cultures and ideology. They ambulate in the space created with different consciousness and minds. They brought not only the displacement of geography, cultural shock and friction, but also the great change of cultural consciousness and thought. The conflict and the friction imply the spatial fission and reconstruction.

In the novel, James describes Chad's hometown, his family's factories, the surrounding town, Boulevard Malesherbes in Paris, Chad's house, the theatre rooms, Madame de Vionnet's home, Notre Dame, the restaurants and so on. Each place indicates the psychological change of the characters in the story. The combination between the inner space inside the persons' minds and the space outside makes the novel a cubic work of art. Henry James introduced the constantly built blocks in order to make the architecture complete and chic. But he did not seek any excuse for any imbalance or imbalance between the inner structure and the extra structure. He will make a magnificent building, a dome with a picturesque relief. He will let each block and each piece of land tramped by the readers move towards the base of the extending walls.

The spatial method requires the story narrator standing behind the characters instead of the model of panoramic, through their vision, consciousness of the characters show the events of the story. The spatial narrative focuses on the inner consciousness of characters reflected against the combination of time dimension and space dimension. Therefore, it lacks the traditional events or character actions which present more still pictures to readers.

Conclusion

The spatial issue is closely related to the existence of human beings. Undoubtedly, the concept of space is as complex as human existence. Such complexity ultimately leads to the perplexity of literary space (Fu, 2013, p. 131). In the practice of literary creation and literary criticism, Henry James adopted spatial methods repeatedly and consequently formed his space consciousness, which made his works demonstrate outstanding features. The space in novels was not some specific object or place as those in our daily life, but it was a kind of abstract space, a space of human beings' consciousness, and of course, an unreal space.

Literary text is an organic part of the pluralistic and open space. Literature and space are two kinds of experiences and knowledge that are closely related. Spatial theory and literature theory, under the spatial turn, are mingled in an interactive relationship. The spatial narrative shows the rich connotation of heterogeneity, initiative, inclusiveness and openness. Henry James was one of the initiators who brought novels into modern times and highlighted the functions and effectiveness of space. Being the writer's beloved masterpiece in later years, *The Ambassadors* was an elegant work of art. Henry James polished it and presented it with a three-dimension model with his strong belief of "all for art" (Stone, 1972, p. 187). The spatial narrative endowed the story with a feature of vagueness and sidestepping which left much possibility for readers to involve and guess.

The relationship between the real life and critics was something with double facets, which was both indirect and direct. In other words, the critic is facing and observing other people's life experiences and

puts them into that of their own (James, 1984, p. 99). It was the involvement of spatial logic that made the experience more authentic and effective.

Acknowledgements

This paper was sponsored by the project “A Study of Spatial Narrative in Henry James’s Novels” (Project Serial Number: 2016B324), in which the author Wei Bao is the principal investigator. The project was supported by the Philosophical and Social Science Planning Fund Program of Jilin Province.

References

- Brooks, P. (1976). *The melodramatic imagination: Balzac, Henry James, melodrama, and the mode of excess*. New Haven: Yale University Press.
- Carlson, S. (1993). *Henry James the dramatist*. In D. M. Fogel, (Ed.), *A Companion to Henry James Studies*, (pp. 407-426). Westport: Greenwood Press.
- Corrigan, J. (2015). *Genealogies of emplacement*. In D. J. Bodenhamer, & J. Corrigan, et al., (Eds.), *Deep Maps and the Spatial Humanities*. Bloomington: Indiana University Press.
- Durkheim, E. (1912). *The elementary forms of the religious life*. J. W. Swain, (Trans.). London: George Allen & Unwin Ltd.
- Foucault, M. (1980). *Questions of geography*. In *Power/Knowledge: Selected Interviews and Other Writings, 1972-1977*. New York: Pantheon Books.
- Freedman, J. (1998). *A Cambridge companion to Henry James*. Shanghai: Shanghai Foreign Language Education Press.
- Harrison, L. G. (2011). *The museum, the Flâneur, and the book: The exhibitionary complex in the work of Henry James*. Arizona State University Thesis.
- Herman, D. (Ed.). (2005). *Routledge Encyclopedia of Narrative Theory*. London: Routledge.
- James, H. (1903). *The ambassadors*. Oxford: Oxford World Classics.
- James, H. (1984). *The science of criticism*. In *Henry James: Literary Criticism, Essays on Literature, American Writers, European Writers*. New York: Library of America.
- Leavis, F. R. (1948). *The great tradition: George Eliot, Henry James, Joseph Conrad*. London: Chatto & Windus.
- Makaryk, I. R. (1993). *Encyclopedia of contemporary literary theory*. Toronto: University of Toronto Press.
- Matthiessen, F. O. (1944). *Henry James: The major phase*. London: Oxford University Press.
- Parrington, V. L. (1927). *Main currents in American thought: An interpretation of American literature from the beginnings to 1920*. New York: Harcourt Brace and Company.
- Shuqin, F. (2013). *A study of the narrative space in Henry James’s early fiction*. Shanghai: Shanghai International Studies University.
- Shuttack, R. (1968). *The banquet years*. New York: Vintage Books.
- Stone, D. D. (1972). *Novelists in a changing world: Meredith, James, and the transformation of English fiction in the 1880s*. Cambridge: Harvard University Press.
- Wilson, F. (1998). The James family theatricals: Behind the scenes. In *A Cambridge Companion to Henry James*. Shanghai: Shanghai Foreign Language Education Press.

On Keats's Pursuit of Eternal Beauty and the Perfect Combination of Beauty and Reality in His Later Period

Fang Linlin

School of Foreign Languages, Harbin University of Commerce, Harbin, China

Email: fl11981@163.com

[Abstract] *In his later period, seeing the transitory of natural beauty and life, John Keats tried hard to find something that led to permanency. It is true that Keats longed to shape existence into the permanent form of beauty, but he could never forget the sense of anguish and limitation in social reality. His view about social reality changed his thinking about human beings and human life during this period. Humanistic thoughts have combined with poetic beauty perfectly. So, until this stage, both his concept of beauty and his realistic attitude have been sublimated.*

[Keywords] *Keats; pursuit of eternal beauty; combination of beauty and reality*

Introduction

In Keats's later period, he led a hard life. The loss of his brother made his heart "ache." He was in deep love with Fanny but couldn't marry her. He was seriously ill. He lived in poverty. All these things seemed too heavy to happen to a twenty-four-year-old young man. But, he didn't yield to these difficulties, if anything, he was pressing out a quintessence of beauty from the contemplation of his thwarted destiny.

These frustrations made Keats have the most profound perception of human life and made him meet the culmination of his productive work. The great odes which Keats composed at the end of April and in May 1819 represent the summit of all his poetry. He attained that "top of sovereignty" for which he strove: he could apprehend the "naked truths" of life with calm and temperate blood.

The Pursuit of Eternal Beauty

The idea of permanence, the notion of human joy as a desperately fragile, transient thing, the conviction that happiness, at its very height, must inevitably turn into something else – these often provide the data in Keats's odes. In his famous "To Autumn," he described the "seasons of mists and mellow fruitfulness" with a series of specific, and vivid images. Everything in this season was at the peak of fulfillment and continued the ripening to an almost unbearable intensity:

*To bend with apple the moss'd cottage-trees,
And fill all fruit with ripeness to the core;
To swell a gourd, and plump the hazel shells
With a sweet kernel [...]. (l. 5-8) (qtd. in Bush, 1959)*

After reading these lines, we get the full content of the beauty of autumn. Though beautiful, autumn cannot stay long, John Keats saw this transience and felt regretful: "to set budding more / And still more, later flowers for the bees, / Until they think warm days will never cease" (l. 8-11) (qtd. in Bush, 1959). In these lines, slight implications about the passage of time begin to operate. The flowers were called "later" and the autumn was now seen, not as setting the flowers to bud, the bees were assumed to think that "warm days will never cease," and there was a reference to summer which had already passed. The theme of transience appeared again in "Ode on Melancholy," which carried Keats's best-known statement of the

mingled contrarities of life. The remarkable last stanza, in which Melancholy became a veiled goddess in a mystery religion, implied that beauty, joy, and life itself were all transitory, therefore humans were in a tragic destiny:

*She dwells with Beauty – Beauty that must die;
And Joy, whose hand is ever at her lips
Bidding Adieu; and aching pleasure nigh,
Turning to poison while the bee-mouth sips,
Ay, in the very temple of Delight
Veiled Melancholy has her Sovran shrine,
Though seen of none save him whose strenuous tongue
Can burst Joy's grape against his palate fine,
His soul shall taste the sadness of her might,
And be among her cloudy trophies hung. (III. 21-30) (qtd. in Bush, 1959)*

“Beauty that must die” is also the subject of the poem “Lamia,” which was concerned with the fragility of love and the impermanence of human happiness in general. We can also see in his “Ode to a Nightingale” that earthly pleasures and happiness and beauty were momentary and transient.

Seeing the transitory of natural beauty and life, Keats tried hard to find something that led to permanency. It is true that Keats longed to shape existence into the permanent form of beauty, but he could never forget the sense of anguish and limitation in his individual self. The tension arising from this dualism caused him to search for images which might unite in permanent and meaningful from the play between the transient anguish of life and the world of his imagination. Fortunately, his efforts did not go in vain, he found the way to immortal beauty of art; that is, the image of immortality showed in his “Ode to a Nightingale” and “Ode on a Grecian Urn.” The first was good poetry, while the latter came as perfection. Imagination played an important role in Keats’s pursuit of immortality. Keats had a firm conviction that imagination was a means to discern beauty and to incorporate it with truth in a more inclusive reality. To him, imagination was the core of experience. Nothing was real until it was experienced, and nothing was experienced unless it had been opened by the imagination (Walsh, 1981). First, the nightingale is an image of immortality:

*Thou wast not born for death, immortal Bird
No hungry generations tread thee down;
The voice I hear this passing night was heard
In ancient days by emperor and clown:
Perhaps the self-same song that found a path
Through the sad heart of Ruth, when, sick for home,
She stood in tears amid the alien corn [...]. (I. 61-67) (qtd. in Bush, 1959)*

The nightingale signifies a beauty of art free of self-consciousness and a nature free of tragic necessity. Just as Harold Bloom said, “As a singer she suggests art, and as Dryad she represents an aspect of nature” (Bloom, 1985). Both art and nature are immortal. The song of innumerable nightingales reaching back over the centuries to “ancient days” is a symbol of permanence. Generations passed, like “this passing night,”

yet the song of the nightingale endures from age to age. According to Wordsworth, nature is the will of God, which can never die.

If the “Ode to a Nightingale” is tentative in its offering of a symbol for permanence, “Ode on a Grecian Urn” proposes something far more obviously enduring in a quite ordinary sense: a work of art. At the beginning of *Endymion*, Keats told us that “A thing of beauty is a joy forever,” and in this ode the thing of beauty is a Grecian urn of great antiquity, beautiful not only in its shape but also because of the scenes which the decorations on its surface exquisitely portray. The theme of everlastingness in a thing of beauty was perfectly illustrated in the famous “Ode on a Grecian Urn.” In this poem the mutability of life was contrasted with the immortality of the principle of beauty. The ode ends in the famous lines: “Beauty is truth, truth beauty – that is all, / Ye know on earth and, all ye need to know” (V. 49-50) (qtd. in Bush, 1959). Keats once said, “I never can feel certain of any truth, but from a clear perception of its Beauty” (Hough, 1991). In this context, where transience and permanence are the two poles of the argument, “truth” means that which has lasting value. So here, not “truth” but “forever” is the key word. This poem is one of the best examples in literature for its expression in every image and every stanza of an abstract truth by imaginative suggestion, with no overt assertion. The emotional reaction is also completely integrated with the idea of the poem. In “Ode on a Grecian Urn,” Keats employed many images to show the main theme of eternity and immortality, making his poem subtle, beautiful and thought-provoking.

The urn itself is an image of eternity. Keats chose the urn on purpose as the carrier of his thought of beauty. It is a symbol whose material solidity can stand the test of time. According to the dictionary, an urn is a decorated container, especially one that is used for holding the ashes of a dead body, so the urn is an object connected with death. Death is the very state of eternity, because death is the end of everything; it can surpass the boundaries of time and space. It means identification with nature in the sense of becoming inanimate in an eternity of silence and nothingness. Therefore, the urn is not only an emblem of beauty, but also an emblem of eternity. Besides the urn, Keats’s vivid description of the urn also gives us strong sense of everlastingness and eternity.

In this creative year, the poetry of Keats is throughout that of a mind which has loved beauty, and which seeks permanence amid the ruin of the transitory. The pursuit of eternal beauty reveals deep wisdom purchased at the full price of deep suffering. He overcame these sufferings and difficulties with his strong willpower. A victor in life will unquestionably become the master of art and poetry.

The Perfect Combination of Beauty and Reality

Although Keats was wholeheartedly engrossed in imagination and the pursuit of eternal beauty in this period, he didn’t take an indifferent attitude towards political and social conflict. We can also see his concern about politics in his poem. Take “To Autumn” as an example. The opening lines of the poem go like this:

*Season of mists and mellow fruitfulness,
Close bosom-friend of the maturing sun;
Conspiring with him how to load and bless
With fruit the vines that round the thatch-eves run [...]. (l. 1-4) (qtd. in Bush, 1959)*

The verb “conspire,” from the Latin *conspirare*, literally means “to breathe together” and thus, “to accord, harmonize, agree, combine or unite in a purpose.” So, in “conspiring” together the powers of the season and sun combine to make earth fruitful. Yet this genial conspiracy is shadowed by the contrasting

sense of the word, glossed as to “plot mischief together secretly.” So, here comes the question, why does the poet use this word “conspire” instead of other words such as “combine” or “unite”? It is a better way to find the answer through the understanding of the background at that time.

On 16 August 1819, there occurred the astonishing “Peterloo Massacre.” About eighty thousand Manchester working people gathered together in St. Peter’s Fields for a peaceful demonstration, asking for parliamentary reform and the repeal of Corn Laws. The local magistrates were concerned that such a substantial gathering of reformers might end in a riot. The magistrates, therefore, decided to arrange for a large number of soldiers to be in Manchester on the day of the meeting. At 1:30 p.m., the magistrates came to the conclusion that “the town was in great danger” and they put down the movement at once. At least eleven were killed and as many as five hundred people wounded. The “Orator” Henry Hunt and others on the tribune were arrested and imprisoned, although the immediate charge of “conspiracy and sedition” was soon dropped.

In one reading, “conspiracy” in “To Autumn” is a plot of nature to “fill all fruit with ripeness to the core” – an impersonal process of natural abundance. But that expression of nature’s fruitfulness is modified by the alternative, treasonable discourses of conspiracy that were circulating widely between the government and the media. It is not difficult to infer that Keats used “conspire” on purpose to respond to the frequent occurrence of this word in the political debate.

In the second stanza, autumn is personified as the person working in the fields. Ironically, this kind of harvesting scenery can hardly be seen since the Enclosure Movement which began in the fifteenth century. The Enclosure Movement made the peasants lose their fields and they had to make their living working in the noisy factories. In the Eighteenth Century, gleaning was taken as thievery. So, the poet uses the controversial image of a “gleaner” to show his opposition towards the government, as well as his sympathy with the peasants.

One month after the Peterloo Massacre, when political tension was still acute throughout England, Keats wrote a journal letter during 17-27 September 1819 which can be viewed as a liberal account of history as progressive enlightenment, a continual change for the better. He interpreted English history from the Middle Ages as a “gradual enlightenment” in the relationships between the aristocracy and the people. He touched on matters of justice, tyranny, commonwealth, military power, and taxation.

In the introduction to the essay volume *Keats and History*, Roe said,

Watkin’s essay “History, self, and gender in Ode to Psyche” reads the ode as an expression of Keats’s desire to shape meaning from an age of social instability and transition; he draws out the “bourgeois character of gender relations” in the poem and develops this in terms of a sadistic “need for violence against feminine existence” (1995).

In addition, we can also find Keats’s attitude towards social conflict in other poems of this period. We can see that Keats didn’t cut himself from social and political conflicts, but their description was not obvious and has been integrated with the contemplation of life.

Keats believed that the world was “The vale of Soul-making.” The pain, poverty, hunger, disease, conflict of the world made him upset, and at the same time, they forced him to pursue and consider unceasingly. This point is clearly expressed in the great odes of 1819. “Keats had argued passionately that “troubles” like those catalogued in stanza three are ‘necessary’ to the growth of the human soul” (Sheats, 2001). In the third stanza of “Ode to a Nightingale,” he described a world “where but to think is to be full of sorrow” so he expected to cast off the miseries of life and flew to an untroubled realm of eternal beauty

with the bird. It is not difficult to find out that his eagerness to participate in the bird's happiness is closely related with his spiritual suffering. The contradiction within this poem has been detected by the critics in the fifties.

In 1953, referring to an understanding of poems as "organic wholes," Earl Wasserman found Ode to a Nightingale a "turmoil" of "disintegration," of "patterns flying apart, not coming together," where "forces contend wildly not only without resolution, but without possibility of resolution," leaving "no center of reference," merely "bewildering oscillations" (Wolfson, 2001).

In fact, the contradiction cannot be analyzed without the understanding of the poet's inner conflict. Keats knows that it is only an illusion to be far away from the sufferings in reality. If one wants to forget all the things in reality, he must "never have known" them. However, the poet has fully experienced the turmoil and distress of the human world, the "forgetfulness" can never be attained.

In the opening lines of "Ode to a Nightingale," the poet was in a dejected mood:

*My heart aches, and a drowsy numbness pains
My sense, as though of hemlock I had drunk,
Or emptied some dull opiate to the drains
One minute past, and Lethe-wards had sun
'Tis not through envy of thy happy lot,
But being too happy in thine happiness [...]. (l. 1-6) (qtd. in Bush, 1959)*

The word "ache" has two meanings: one is "pain"; the other is "desire." Keats wants to leave the painful world and goes to his desired world of beauty. But he realized that the imaginative beauty can hardly be realized, because the "drowsy numbness" cannot alleviate the pain; on the contrary, it pained the senses. The poet knew that he could not leave the world, but he still could not help pursuing eternal beauty. So, the poem not only illustrates the contradiction between the actual world and the illusive world, but also vividly depicts the contradiction within the poet's heart. Although he has no method to shake off the sufferings in the human world, yet the reflection of these pains has become the impetus of his poetic pursuit.

Ernest de Selincourt wrote in 1905,

Keats was educated almost exclusively by the English poets. His studies, and he was a deep and earnest student, were concentrated upon their works, and the friendships which encouraged his genius were sealed in a common enthusiasm for them (Roe, 1995).

Conclusion

There is no doubt that Keats was influenced by other poets, however that is not all of his poetic experience. To him, life was a great work. The seeds of poems sprouted and flourished in the well-prepared land in his heart. He became more and more conscious about the relationship between poetic power and reality. When he combined the criticism of life with the pursuit of eternal beauty in poetry, he found out the aesthetic value both in poetry and reality. In "Letter to George and Thomas Keats," Keats said,

Several things dove-tailed in my mind, and at once it struck me what quality went to form a man of achievement, especially in literature, and which Shakespeare possessed so enormously – I mean Negative Capability, that is, when man is capable of being in Uncertainties, Mysteries, doubts, without any irritable reaching after the fact and reason (Mahoney, 1978).

Poetry cannot be written without poetic experience, and poetic experience must come from real life experience. The poet needs to be affected by these experiences and he should also make these experiences communicate with his inner feeling. Then the reality would be transformed to a kind of feeling which is lively and touchable. Moreover, the feeling will go deep into his blood and blend with his poetic thought. Now, his view about social reality has changed into his thinking about human being and human life. Humanistic thoughts have combined with poetic beauty perfectly. So, until this stage, both his concept of beauty and his realistic attitude have been sublimated.

References

- Bloom, H. (1985). Introduction. In H. Bloom, *Modern Critical Views: John Keats*, (pp. 1-11). New York: Chelsea House Publishers.
- Bush, D. (Ed.). (1959). *John Keats: Selected poems and letters*. Boston: The Riverside Press.
- Hough, G. (1991). Keats. In R. V. Young, (Ed.), *The Romantic Poets. 1953: Poetry Criticism*, vol. 1, (pp. 302-304). Detroit: Gale Research, Inc.
- Mahoney, J. L., (Ed.). (1978). John Keats: Letter to George and Thomas Keats. In *The English Romantics: Major Poetry and Critical Theory*, (pp. 637-638). Washington, DC: Heath and Company.
- Roe, N. (1995). Introduction. In *Keats and History*, (pp. 1-15). Cambridge: Cambridge University Press.
- Sheats, P. D. (2001). "Keats and the ode." In S. J. Wolfson, (Ed.), *The Cambridge Companion to Keats*, (pp. 86-101). Cambridge: Cambridge University Press.
- Walsh, W. (1981). *Introduction to Keats*. New York: Methuen.
- Wolfson, S. J. (2001). Late lyrics: Form and discontent. In S. J. Wolfson, (Ed.), *The Cambridge Companion to Keats*, (pp. 102-119). Cambridge: Cambridge University Press.

A Feminist Interpretation of Daisy in *The Great Gatsby*

Liting Wang

School of Foreign Languages, Anshan Normal University, Anshan, China

Email: wangluyizhong@qq.com

[Abstract] Daisy is described as an extreme negative character who becomes the representative of selfishness without responsibility in *The Great Gatsby*. This paper gives a new insight to the work on reinterpretation of Daisy's negative image from the perspective of Feminism. Despite Daisy's moral defect in her character, she is a victim who could gain sympathy and understanding in the cultural environment of a patriarchal society. Her destruction reflects her subordinate status in meeting the needs of men and also her resistance to the male domination of the patriarchal society. This is also embodied in the author's female values and American's attitudes toward the female.

[Keywords] *The Great Gatsby*; Daisy; feminism

Introduction

F. Scott Fitzgerald was a famous American novelist in the 1920s. He was praised as the spokesman of the Jazz Age. His masterpiece has attracted many feminists' interests. *The Great Gatsby* is one of his most famous novels, and there have been numerous studies, both home and abroad. *The Great Gatsby* tells a story of a poor man named Gatsby who wants to step into the upper class through the capture of his lost lover Daisy and the gain of wealth. "However glorious might be his future as Jay Gatsby, he was present a penniless young man without a past, and at any moment the invisible cloak of his uniform might slip from his shoulders" (Fitzgerald, 1993, p. 94). This novel portrays many negative images of new women, and the female characters in the novel have also become the focus of literary criticism. Some scholars have argued that Daisy is the root of Gatsby's disillusionment, from the perspective of the theme of this novel. However, it is necessary now to re-read the novel to discuss what role does Daisy play in Gatsby's broken American dream with the development of feminism theory. At present, many studies have ignored the patriarchal consciousness of the novel in which the female characters in this novel suffered unfair treatment. Thereby, Daisy was also portrayed as the culprit in Gatsby's tragedy. This thesis aims to reveal Daisy's role as a victim in Gatsby's American dream through text analysis and data statistics. By analyzing the background, the narrative technique, the plot, the image and the characters of this novel, this thesis aims to correct the misunderstanding of this novel and deepen the understanding of this work.

Feminist Criticism and the Author's View on Women

Generally speaking, feminism has gone through a long history of development. It has become a substantive power in America and Britain from the nineteenth century to the beginning of the 20th century (Hu, & Liu, 2006, pp. 92-95). Over the past few decades, especially after the rise of the feminist movement in the 1960s, criticism has sprung up in the main schools represented by Britain, France and the United States. The British feminist scholars, led by Woolf, recognize that gender is a kind of social construction, and women always face social and economic obstacles, as well as oppression; French feminism, influenced by psychoanalysis in DeBeauvoir's book *The Second Sex*, carefully analyzed the differences in sex and gender (1972).

Although the expression of feminist criticism was different, they had something in common; that is women have been oppressed and imprisoned. And they expressed the same political demand, which was to attack the patriarchal compulsory. They were committed to achieve freedom from patriarchal ideas and criticism ideas. Paying attention to the female intimate and inner emotional world is actually the reproduction of the political, cultural, and favorable situation of deconstruction criticism (Wu, 2002) Daisy was subjected to unfair treatment from Fitzgerald, Nick and Gatsby's patriarchal consciousness. In fact, Gatsby's American dream of money and women eroded by materialism was doomed to be broken. It was his American dream that lead to Daisy's condemnation: she was condemned because of her betrayal of her first love and her manslaughter of Wilson. In fact, Daisy is forced to leave Gatsby by the principle of a considerate wife and loving mother in the patriarchal society; her inexorability is only a product of the time which should not be separated from the background of this novel. However, her tragedy became Gatsby's tool to cover his success, and her family life and reputation were damaged by his infatuation and involvement.

F. Scott Fitzgerald once attended the Princeton University, but dropped out, and then enlisted in the army. During this time, he met a wealthy lady, Zelda, but he was rejected for being poor. Then he struggled in his writing and finally, in 1920, he published a novel, *Family Hall*, and rose to fame, which ultimately won her heart. After marriage, they lived in Europe for many years. But his wife favored ostentation and wasting money, and also became mentally unbalanced. Later, the author developed a drinking problem and then his will collapsed. He died of a sudden heart attack in 1940. This special life experience results in his special world outlook. Fitzgerald modeled the female characters in his works as "sirens" from the male perspective of patriarchy; he believed they were false, superficial, innocent and boring (Wu, 2002). There were two kinds of images in male's works: angels and sirens. The angel reflects the male's aesthetic expectation, while the siren expresses their misogyny. Fitzgerald depicted the tragic image of a series of women in *The Great Gatsby* – women who were material girls, morally-deficient, and indifferent, or bad women who were arrogant and cynical. There is no doubt that these descriptions show his anxiety and fear toward the emergence of the new woman after the war. His heroine in the novel is just a representative of them.

An Analysis of Daisy's Image from the Perspective of Feminism

Daisy is vulgar in *The Great Gatsby*. She is a notorious modern, material girl of the upper class. It is generally believed that she is the cause of Gatsby's death. Compared with the image of the tragic hero Gatsby, Daisy is a complete negative image suffering people's spit and contempt. However, this is a one-sided interpretation from the perspective of male discourse. From the perspective of a woman's point of view, Daisy is a female image in a tragic situation. A completely different answer will be given.

A Victim in Patriarchal Society

Daisy was born in the upper class. She is beautiful and graceful. "She was the first 'nice girl' he had ever known" (Fitzgerald, 1993, p. 70). Finally, she chooses Gatsby, a young officer, among her many suitors. It excited him, too, that many men had already loved Daisy – it increased her value in his eyes (Fitzgerald, 1993, p. 70). When Daisy and Gatsby wanted to get married, Gatsby was sent abroad. Gatsby was told that Daisy's family had arranged for her to marry the very wealthy Tom. Although Gatsby was unable to give her an ideal life, he still wrote to her on her wedding day. Daisy had no other choice but to still marry Tom. Daisy was born noble, but yet she cannot determine her own happiness. The female

cannot gain freedom no matter how wealthy she is in the patriarchal society. Daisy was not happy after getting married, which highlights the unfairness and oppression females suffered in the patriarchal social culture. Soon, Daisy discovered her husband's infidelity. Tom had sex with the waitress, which was even reported in the newspaper. But Daisy chose to change her house for her husband and more herself. She wanted her husband to come back. The heroine of the novel is the wife of Tom, who is also the first love of Jay Gatsby. Tom disappeared when she did not wake up from the anesthesia after giving birth to their baby. Daisy was his accessory – even a doll. He lacked respect and concern for his wife. Daisy was just a decoration in his house. This reflects the family and social status of the female was not worthy of mention in the patriarchal society.

Gatsby reappeared when Daisy was almost losing hope in her life and her marriage. Gatsby became wealthy through the sales of bootleg liquor and was even richer than Tom, but the money could not meet his spiritual demands. Regaining Daisy was his only spiritual pursuit, which was the way to build his spiritual world. "He wanted nothing less of Daisy than that she should go to Tom and say: I never loved you" (Fitzgerald, 1993, p. 70). Gatsby met Daisy successfully with the help of Nick. He began to pursue her with a strong sense of possession, despite her marriage. Daisy was just his spiritual support and he wanted to regain what he had lost. Daisy was just an object – passive and helpless, which was common behavior in patriarchal society.

The Tool of Realizing the Dream under the Patriarchy

The name "Daisy" means a kind of flower "daisy", which is a kind of materialization. Daisy is a symbol of purity and beauty. In Gatsby's heart, Daisy was always so pure and beautiful. Daisy is usually regarded as the rose which is beautiful and fragrant; even her house is rosy. Daisy is so attractive which deeply attracts Gatsby. Gatsby has been infatuated forever, but he cannot realize his dream. Daisy is not a lover, but a symbol of desire in Gatsby's eyes. Even if she is as precious as gold and silver, she is just a tool. The materialized woman is often regarded as a mark, a symbol or commodity in the male-dominated society. Gatsby used to stare at the opposite side of the lake at night, at the green light, and open his arms to embrace it, waiting for Daisy. The reader is moved by his attachment to love. But the light is actually an expectation for the past and future; he just wants to get the treasure that he has lost and add a symbol to his success in order to have a happy ending for his American dream. Gatsby takes Daisy as the final symbol and means to realize his American dream. He never gives her the respect that an equal person should have. His love for Daisy is full of fraud. He hides his story and makes up a noble family background; after becoming wealthy, he also invents his experience at the University of Oxford; he also conceals his illegal profits in smuggling and gambling; even ignoring Daisy's true feelings, he forces her to show her hatred to her husband to show off his victory in the battle for her love. "He had deliberately given Daisy a sense of security; he let her believe that he was a person from much the same strata as herself" (Fitzgerald, 1993, p. 95).

Beauvoir once said, a woman from her birth to death, all her decisions were dominated by men, first by her father for his decision, and then gave her to her husband's hand, and finally to her son (De Beauvoir, 1972). For Gatsby, Daisy is a kind of expensive good being used to display the success of the competition among men and her emotions are ignored. It is Gatsby's painstaking pursuit that forces Daisy to face a dilemma. If she chooses Gatsby, she will bear the infamy of betraying her marriage. If she chooses Tom, she would suffer the guilt of betraying her first love. When she learns the real background of Gatsby, she returns to her husband, which is the only choice a mother can make to keep her family happy and also the

oppression the male have to cater for the patriarchy. She is the victim of Gatsby's American dream from the beginning to the end and the victim of the patriarchal society. She is worthy of sympathy. In Nick's view, Daisy was Jay's first love and was frivolous, money-loving, ruthless and disloyal. He thinks she destroyed Gatsby's American dream. However, Nick can't understand Daisy's pain when making her choice and cannot see her body emptied by the materialization hiding in her ostentatious and exaggerated body. Even she also measures herself with the masculine standard. She tries to be soft and gentle to make herself look like a "fool", because she thinks to be a beautiful fool is the best choice for the female. Daisy makes concessions to cater to the patriarchal society on her own under the materialized oppression of Gatsby and even the entire society.

The Real Root Leading to Daisy's Tragedy

For the prevailing social phenomenon of money worship, Daisy lived in a rich environment and the community did not provide the opportunity to wake her up. In fact, this relationship is complicated at first. Gatsby has his own thoughts toward the relationship, which is to meet his vanity. But once he really gains Daisy's love, he feels bored and he even wants to end the relationship. "I even hoped for a while that she'd throw me over, but she didn't" (Fitzgerald, 1993, p. 95). Gatsby only takes advantage of Daisy's love to take possession of her and he takes her as the symbol of his dream. This is the real root that leads to Daisy's tragedy that should be considered.

Influence of Social Environment

In the United States during the 1920s, people's values changed so much with the development of the economy. Materialism deeply pinched into their minds and they were spiritually empty. They believe money was everything and wealth could make them happy. On the other side, women began to wake up. They were crazy about money and pleasure. They wanted success by depending on themselves, but they lacked social independence. This contradiction made them rely on men in the hereditary territory of male living. They had to accept gender discrimination. They had to realize their dreams and achieve their values through sexual interaction with men. It was society that made the women twist and decayed their inner values with parasitism, which was looked upon like a female's tragedy, but it was absolutely the society's tragedy. As a male writer, it's needless to say, that Fitzgerald was prejudiced and discriminated against women, and was deeply influenced by the social environment and patriarchy at that time. Fitzgerald's female characters were products of the patriarchal ideology. Women can be angels, but if they want to break the shackles of men, openly confronting the patriarchal society, they will instantly transform into devils. Throughout Fitzgerald's works, it is not difficult to find that women, no matter whether in the main role or a secondary role in the patriarchal culture, are absolutely written as negative roles filled with the characteristics of betrayal and hypocrisy. A woman must pay something for her own pursuit. The angel is the best expression of the man, while the devil is the symbol of their insomnia. The patriarchy cannot be broken and women have to obey the rules, or they are ugly devils with negative thoughts.

In the time of prosperity of the 1920s in the United States, the female's social role and status were still influenced by the patriarchy and male discourse. What determined a lady's social status was her family and marriage. Daisy's sense of security would only come from a decent marriage, but Gatsby was unable to provide that. She could not resist society and its system to make her ideal choice, by depending on her own strength; therefore, she had to compromise and marry Tom. Tom was selfish and cool. He was

also a guard of the patriarchy. This marriage was certainly a nightmare for Daisy. Although she once tried to challenge Tom's male authority, she failed. There was an obvious double standard for woman in the traditional patriarchal society. Successful and rich man could have many lovers without any moral opinions. Their wives must turn a deaf ear on their various relationships, but women have to ensure their virginity, or they bear all kinds of pressures from society for their intimate actions with other men. Divorce was not publicly accepted in society at that time.

Man's Fear of the Appearance of the New Women

The story of *The Great Gatsby* happened during the "Jazz Age" in America, and the rights belonging to women were experiencing large changes, which roused the patriarchal society. Women did not have a sense of politics, let alone political or economic power before the war. Most men went to war, leaving the work to the women. This gradually allowed women to have economic ability. The economy's development would influence the politics. There is no doubt that woman's political status was elevated with the development of their economic capability. Two years after the war, the appearance of the new women aroused many rejections and then man became anxious (Hu, & Liu, 2006, pp. 92-95). They resisted women's autonomy. They didn't like a woman with independent thoughts. They felt women would be uncontrolled when they had their own thoughts and values, and this would lead to the destroyed family and a collapsed social morality. The emergence of the new feminist broke the inherent morality of American society and subverted the traditional values, which also stirred the sensitivities of male writers. They were afraid of women's advanced ideas and exaggerated powers. This kind of fear embodied in literary works depreciated the women (Millett, 1970).

The new woman challenged the traditional role of the male-dominated society. F. Scott Fitzgerald was also influenced by the contemporary ideology in the male-dominated society. It is not hard to explain why Daisy was portrayed as a lover with frivolity and betrayal who ruined Gatsby's American dream. Daisy was, no doubt, a representative of the American new woman. In her mind, she did not want to be a tool to give birth to a baby and be a housewife. She wanted a life different from the traditional life of woman in the patriarchal system. This also speaks of numerous women's thoughts at the time. But Daisy was doomed in that society ignored and misread the woman's voice. Women who pursued equality and freedom had to face dilemmas and unsolved problems alone without any help or assistance. However, many women were not economically independent, and were weak. Their struggle and resistance were not enough. They still have a long way to go to gain equal power and status.

Implications and Conclusion

The female characters in Fitzgerald's works are mostly traditional figures which are defined inherently in the patriarchal ideology. If they want to resist society and male's control, they will be punished as the alien group, and so are the female figures in *The Great Gatsby*. Most female figures in the novel do not have good behavior or moral responsibility. They are cool, indifferent, frivolous and rude, not the kind and considerate lady in tradition.

The original moral standards of the American dream represented by Franklin and Lincoln have been lost, during this time. Gatsby, a chaser of the American dream, does anything in order to change his destiny. He regards Daisy as an object and a tool to achieve success and as a symbol and a prize to measure his wealth, which determines the tragic ending. Daisy never gets the required respect. She is cheated by Gatsby. Finally, she suffers numerous infamies in her desperate choices. There is a long way

to go to change their unfair conditions and to improve their social status. *The Great Gatsby* reveals that women are still in a hovering situation between tradition and modernity in the transitional society. The women represented by Daisy are still dependent on the men. They cannot get rid of the influence of the patriarchal culture. Fitzgerald's view of women is deeply branded with the traces of the times and influenced by the patriarchal ideology. The male dominates the society in the patriarchal culture, men inferring that men are stronger than women. The feminine consciousness begins to wake up with the change of the society. Women challenge the men. A number of modern women represented by Jordan come to people's minds. Their voice of requiring equal rights and status becomes louder and louder. Daisy was never the pure and energetic girl in his imagination, not in the past. Women want to resist the hegemony of men. They pursue independence and freedom, which are not allowed by the patriarchal society. There is still a long way to go for women to truly liberate and to achieve full equality with men.

References

- De Beauvoir, S. (1972). *The second sex*. England: Penguin.
- Fitzgerald, F. S. (1993). *The great Gatsby*. London: Wordsworth Editions Limited.
- Hu, Y. T., & Liu, S. S. (2006). *American journal of semantics*. Tianjin: Nankai University Press.
- Millett, K. (1970). *Sexual politics*. New York: Doubleday.
- Person, L. (1978). *Her story and Daisy Buchanan in American literature*. North Carolina: Duke University Press.
- Ramen, S. (2004). *A reader's guide to contemporary literature theory*. Beijing: Foreign Language Teaching and Research Press.
- Wu, J. G. (2002). *Studies of Fitzgerald*. Shanghai: Shanghai Foreign Language Education Press.

An Interpretation of Anxiety in *Cloudstreet* from the Perspective of Kierkegaard's Existentialism

Pei Zhang, and Hongxia Zhou

School of Foreign Language, Wuhan University of Science and Technology, Wuhan, China
Email: 1763741978@qq.com

[Abstract] *The anxiety in the lives of the characters in Tim Winton's novel Cloudstreet is to be explored from the perspective of Søren Kierkegaard's existentialism, according to the three main Kierkegaardian realms of existence – "The Aesthetic", "The Ethical" and "The Religious". There is some anxiety of existence, communication and faith, respectively, in the characters in Cloudstreet when they suffer from different crises in the three realms of life. The study of the novel provides a different perspective of understanding of Tim Winton's novels.*

[Keywords] *anxiety; Cloudstreet; existentialism; Kierkegaardian realms of existence;*

Introduction

Existentialism is a philosophical movement that developed from the end of the 19th century to the 20th. Originally put forward by French theologian Karl Jaspers (1883-1969) (Salamun, 1988), it still exerts a great influence on today's world due to its philosophical inquiry into the meaning of human beings. Existentialists focus primarily on matters such as individuality, subjectivity, choice, freedom, and the nature of existence. They explore the existence of the human being, emphasizing meaninglessness and purpose of life, and the solitude of human existence.

Accepting the description of the post-war era as an "age of anxiety", the German American Christian existentialist philosopher and theologian Paul Johannes Tillich (1886-1965) described anxiety as fundamentally the "existential awareness of nonbeing", "the awareness that nonbeing is part of one's own being" (Fuller, 1995, p. 609). The first person who probed into anxiety was Søren Kierkegaard (1813-1855), a Danish philosopher; he is commonly regarded as the father of modern existentialism and he contributed to existential psychology in the following two ways. First, he protested vigorously against the popular misunderstanding and abuse of Christian dogma and the so-called "objectivity" of science, holding that truth could ultimately only be discovered subjectively by the individual in action. Second, his thought of anxiety, which came from his work, *The Concept of Anxiety* (1844), in which he identified – long before Freud – anxiety as a deep-seated human state that embodies the endless struggle with our own spiritual identities and the cause of one's anxiety lies in the splitting and decaying of social values, which is led by the development of technology and people's lack of courage to take a leap of faith and live with the commitment from an inward depth of existence.

Fiction is an imitation of life, exploring moral and existential issues. Likewise, Tim Winton's (1960-) fiction is "at the border between fiction and reality"; "The writing poses existentialist questions, placing the characters at the heart of what they are and insisting on them being responsible for their existence" (Ben-Messahel, 2006, p. 23). Tim Winton's *Cloudstreet* (1991), a narrative spanning 20 years in the mid 20th century, portrays two middle-class Australian families in the working-class Perth suburbs who managed to rebuild their lives and gradually reconciled as one after numerous twists and turns. In *Cloudstreet*, it is the existential issues of being, that are pertinent (Ricoeur, 1992, p. 161). It reflects all of the aspects of Kierkegaard's existential realms in *Stages on Life's Way* (1845), respectively: the aesthetic,

the ethical, and the religious to delineate the controlling motivation and orientation that typifies human behavior. The aesthetic existence is characterized by the pursuit of personal satisfaction, the ethical existence by moral commitment and a sense of personal responsibility, and the religious existence by resorting to a personal relationship in faith.

People in the aesthetic realm are limited to a continual search for new, stimulating experiences, and suffer from boredom; ultimately, if an individual continues in this stage recognizing the impossibility of this resolution, boredom will become anxiety. The ethical stage is identified with marriage and responsibility, and is consistent with reflection. Ethical individuals develop a system by which they will make choices and build relationships. The act of making decisions and developing their ethical system brings one closer to self-awareness. In the religious realm, people stake their entire being and future upon their belief in God or spiritual peace though having faith in God is irrational and sometimes even conflicts with the ethical life.

Different critics have different critical standpoints, critiques and reflections of Tim Winton's novel *Cloudstreet*, such as the characters (Fallon, 2000), social-cultural understanding (Murray, 2003), techniques of the mini-drama adaptation (Nimmo, 2004), themes, including religious reading (Rainger, 2013), and so on. Especially in the overdue volume of critical works *Tim Winton: Critical Essays* (2014), Fiona Morrison examines Winton's use of the vernacular and narrating strategies (2014, pp. 49-74) and Michael Griffith's focuses on the absences and historical textual nuances (2014, pp. 75-95). However, there has not yet been any detailed study of the existentialism, which can provide a different perspective to expound upon the theme and characters. The characters in *Cloudstreet's* go from being lost, or fragmented, through a turning point, to a state of wholeness, completion, or being found; this encapsulates all the stages within their lives. Living in a world where absurdity permeates every corner, sooner or later, people awaken to that general phenomenon and are aware of the subsequent anxiety. Peace and sensibility is replaced in the novel by the necessities of understanding the nature of the daily mundane, by the fraught nature of fate and faith, and by an acceptance of a version of family, as well as the community. Based on the depiction of crisis and the main characters' attitudes towards it, the upcoming parts intend to detail the anxious feelings from the characters' different realms of existence, and an analysis will be done from three aspects.

The Aesthetic Realm – Anxiety of Existence

The aesthetic realm defined by Kierkegaard is that state wherein an individual lives a life purely for its acquisitive purposes without spiritual pursuit or ultimate concern, which endows the existence of human beings with meanings, is absent. In this state, the individual may suffer unconscious despair, being unaware of the void in which he/she states, and make few conscious choices in an attitude of detachment (Kierkegaard, 1992, p. 29). In this stage, people may have existential anxiety, an anxiety over emptiness and meaninglessness, which is prevalent in modern society.

The characters in Tim Winton's novels are sometimes described as "dangling man" to some extent. Dangling is exactly the typical state of being of those who suffer from anxiety. In a similar vein, *Cloudstreet* contains central characters confused by the difficulties of their everyday world and are often unable to articulate their position in relation to family or community (Matthews, 1986). The existential anxiety in *Cloudstreet* coincides with Kierkegaard's theory of existential psychology and reveals the values Winton affirms and the enlightenments he imparts on the individuals in their real life.

“Portrayed as lost and confused, Winton’s male working-class characters have to come to terms with their own inner turmoil, their own identity and their relationships with others, namely women, and family” (Zapata, 2008, p. 99). Sam Pickle’s loss of his fingers creates his anxiety of his emasculated masculinity in the working-class. His wife Dolly notes that the injury is Sam’s “bloody working hand” (Winton, 1991, p. 13). Sam finds himself “standing on a lonely beach casting and winding, clumsy as a child” (Winton, 1991, p.19); he is addicted to drinking and gambling, suffocated by the endless emptiness and loneliness. His injury necessarily changes the ways in which he interacts with such a canonically defined realm of the male existence. Lacking desire to exploit, or to dominate, Sam is unable to properly fulfill his role as head of the household; he is effectively castrated by both the loss of his working hand and a philandering wife, “I’m a weak, stupid, useless bastard...” (Winton, 1991, p.169). It seems that his image of himself as a man and a father is lost and he is suffering an identity crisis. He is also alienated in the material world and all of this loss leads to his anxiety.

In Winton’s works, there are many male characters that may be emasculated males just like Sam who may be indulged in their own loneliness and frustration after encountering anxiety of existence. “It seems that male characters in the short stories try to avoid or ignore the passing of time and the consequent responsibilities of growing up and becoming an adult, a husband, a father” (Zapata, 2008, p.100). Besides, Tim Winton himself once said, “Children fascinate me. Most of the time, I’ve been writing and having children. I started very young both as a writer and a father, and they were probably my chief influence. I think I learnt more from being a father than I ever did from being at university. I paid more attention during my second education” (Taylor, 1996, p. 375). Winton’s deep thoughts of his own life experience of being a writer and a father give him some inspiration to overcome his anxiety of ambiguous identity as a male. Winton’s male characters seem to move away from the stereotypical masculine conventions and display new models of masculine identity, being endowed with certain features so far regarded as feminine such as vulnerability, sensitivity and human frailty (Zapata, 2008, p. 97).

Tim Winton’s is concerned for those anxious individuals feeling overwhelming emptiness and loneliness so keenly that his works are full of the anxious atmosphere. Dolly Pickles, a nihilist in *Cloudstreet*, who believes nothing, holds meaning beyond the transitory, and she lives a life of hedonistic self-abuse, which serves a function as it is questioning, not only of herself in relation to others, but also of the underlying personal identity at stake. Dolly’s dalliances with other men provide an escape from her expected role as a mother, but she is, instead, defined as a ‘home-wrecker’, a louche, a wanton woman. Dolly’s unresolved relationship with her sister (mother) makes her sad so she heaps self-hatred and contempt upon her own daughter. Until Dolly has a heart-to-heart conversation with Rose, “The second oldest sister, the one who made me feel like rubbish all my life, that one was my mother” (Winton, 1991, p. 361), the reader gains some clues of Dolly’s anxiety. “You always loved Sam more than me” (Winton, 1991, p. 357). Winton presents Dolly’s behavior as an attempt to overcome the anxiety of existence and she is anxious for communication. The man or woman who lives aesthetically is not really in control, either of their situations; he or she tends to live in the moment, “for whatever the passing instant will bring in the way of entertainment, excitement, interest” (Gardiner, 2002, p. 48). It reveals Winton’s affirmative voice concerning the existential anxiety of middle-aged men and women, especially of those in the middle class.

The sense of rootedness and belongingness and acknowledgement of self and place is also reflected in *Cloudstreet*. As Winton said in an interview, “If I know where I am, I usually know who I am” and “I write about small places; about people in small situations” (Willbanks, 1991, p. 190). In *Cloudstreet*,

Winton inflects the characters with traces of recognizable cultural traits and conceptions of orthodox existential anxiety. Australia is a space where the interrelationships between the individual and the environment is pivotal in outlining identity, and where the key virtues of Anglo-Celtic pioneer capability and knowledge continue to help define the community (Murray, 2003, p. 83). “Quick’s failure as a bushman points to the poverty of assumption that meaningful identity is necessarily informed by an engagement with the land and settler values (Murray, 2003, p. 85). When Quick is anxious of his own fearful self, he often picks up an Aboriginal figure who seems to be an “invisible man”. The black man has also been seen symbolically as an angel figure, the divine emissary who works to bring Quick home. There are three “black” shadows in *Cloudstreet*. One is a nameless character, the “black” narrator who wanders now and then, the shadow ghost of a “black” child who committed suicide and the invisible spirits of “black” children rising from the ground. They are all the traits of Aborigines in Tim Winton’s fiction, who have anxiety of existence and cherish “a place” which may mean inspiration for the white people. Even the house was initially owned by a widow who established it as a mission house for young Aboriginal girls: “She aimed to make ladies of them so they could set a standard for the rest of their sorry” (Winton, 1991, p. 33). The death of one of the girls reflects the Aboriginal people’s anxiety of existence with their national identity, being anxious for the so-called superior identity. The house is a palimpsest of the nation that contains existential struggles. The note from the piano rings haunting the house in an echo of the barbarity of racial prejudice, and the ghosts that inhabit the rooms are finally exorcised when Rose gives birth in the library where the widow died from a heart attack while playing the piano. For Winton, he is concerned about the settlement and existence of the Aboriginal people and the birth of Harry is not only a reconciliation of the Aborigines’ existence in the aesthetic realm, but also encourages Rose and Quick Lamb to return.

The Ethical Realm – Anxiety of Communication

Alienation and loneliness have haunted humans since they were young, while becoming the result of communication barrier. People/characters in the ethical realm usually have experienced a turning point or epiphany of sorts and they are cognizant of conscious despair that there is something missing and of the necessity of rectifying this in some way.

Quick’s life reveals his anxiety of communication with his mother, and the world as well. Quick cannot get rid himself of his guilt concerning his young brother Fish – a retarded boy, who was entangled in the net while Quick and their father, Lester Lamb, were pawning. He “picks up sadness like he’s got radar for it” (Winton, 1991, p. 89) and has plastered the bedroom wall with newspaper pictures of refugees and prisoners of war. Being tortured over the feeling of guilty, he left school and the family and became a kangaroo culler. Winton gives the reader a direct image of Quick’s running away from himself. Winton’s several male figures are endowed with the capacity of being affected by the suffering of others and a special disposition to emotions, feelings and compassion (Arizti, 2006). It reveals, to some extent, that individuals are shaped by past experiences and how, at times, they can be trapped by them. Taking the bush as a place of refuge and escape, but also one of tension, Winton uses Nature and the landscape as the site where characters must confront their internal conflicts and tensions (Zapata, 2008, p. 100). But, most of the suffering endured by humans is shapeless, pointless, absurd, and monstrous; it’s opaque” (Ben-Messahel, 2006, p. 12). The key choice is to overcome the anxiety of communication. Quick confessed to his wife Rose, “I’ve pulled a kid out of the river before, Rose. When I was eleven years old. My own brother. I know how it feels. I know how that poor bastard feels. And I got thinking about my

childhood, my life. I did a lot of feeling sorry for myself, those years. I used to see the saddest thing, think about the saddest, saddest things” (Winton, 1991, p. 408). Ultimately, Quick has freely chosen his anxiety and the responsibility for transcendence when he is in the realm of ethical; a catalyst for Quick’s epiphany is the love and messianic acuity of Fish himself, the Aboriginal man who appears at critical points to dispense existential wisdom to him, and the communication between his father, Lester, who reminds him that “You need some ambitions”, and “Easy to be a good man out here-there’s no one else to think of” (Winton, 1991, p. 308). By such inward understanding and critical self-exploration, “a man comes to recognize, not only what he empirically is, but what he truly aspires to become” (Gardiner, 2002, p. 54). Thus, he is soon after integrated as a useful member in the society, as well as a compassionate family member.

In the ethical stage, Rose, as a daughter and a wife, experienced anxiety in her identities. She undertook almost all the housework since she was young, while her mother Dolly indulged in alcohol and dissolute behaviors. What’s worse, she was forced to drop out of school and lost her sense of security so she began to hate her mother; “You stole from me. My childhood, my innocence, my trust. You were always a hateful bitch. A drunken slut. You beat us and shamed us in public. I hate you for all the reasons you hate yourself, and I wanted to kill you the way you wanted to kill yourself...” (Winton, 1991, p. 356). After Rose’s miscarriage, she seems to understand her mother sorrow for her son Ted’s death. The call of coming back to Cloud Street gives her a chance of reconciliation with Dolly when she sees something of Fish in her mother’s grief: “The old woman lay flat on the bed, bawling silently...she’d seen that ugliness before, the huge wordless grief of babies, in Quick’s brother.” “Oh, Mum. You never told me. You never ever said. Don’t cry, Mum. Please.” (Winton, 1991, p. 361). Rose and Dolly come into a new relationship as mother and daughter. As Rose comforts her mother who has just given a heart-felt conversation, the implication is that had Rose known it, she would have behaved differently. Anxiety of communication is reconciled in the ethical realm as Rose could understand her mother was weak and confused, and needing love.

In *Cloudstreet*, the interplay between plot and characters, essential to the narrative structure, centers on the life of how the Lambs respond to Fish’s accident. Fish was the most vibrant and lovable member of his family, a notorious practical joker before he got “dementia”. The retarded boy liked to spin the knife with family, which was the only occasion that could make him feel like a real normal man. “...he yells as Lester spins the butter knife. Fish claps his hands wide fingered” (Winton, 1991, p. 68). “Do the knife, Quick, said Fish. Quick spun the knife with a grin. This is for the biggest bloke in the family, and remembers, sport, the knife never lies.” (Winton, 1991, p. 260). The spiritual Fish may have a vision just as many of the young characters in Winton’s novel, “Winton’s male characters as embodying unorthodox sorts of masculinity is their constant pursuit of the meaning of life, their search for identity and their ongoing questioning of who they are and where they go” (Zapata, 2008, p. 99). Fish was alienated by family members as they treated him as a special young boy who should be protected from all the normal people’s life experiences. He was anxious for communication just like normal people around him and he even talked with pigs. “The pig talks. I like him” (Winton, 1991, p. 130). As a child, Fish was lonely, which coincided with Winton life experience, “... I can always remember running as a small boy into this shed and seeing a dismembered head start chattering its teeth at me. Obviously, the wind behind me had set this dismembered ventriloquist’s doll into some animated state that didn’t seem so easily explained when I was a child. I think sometimes we spend our adult lives trying to disassociate ourselves and explain away the strange and miraculous experiences that we undergo, live through as children, almost as

though there is a kind of necessary process of distancing” (Taylor Andrew, 1996, p. 376). After many years, when Quick at last marries Rose, Fish insists on joining them on their honeymoon. As they head inland, they pass through one silo town after another, “out to where they are homeless, out to where they have never belonged” (Winton, 1991, p. 421). *Cloudstreet* is a story of extraordinary verbal dexterity, in which only Fish Lamb, its least articulate character, is able to tell. Quick asks him why he feels sad, “Water, said Fish”, “All the water” (Winton, 1991, p. 424). Finally, Fish’s integration into the water gives him the sense of wholeness, “I burst into the moon, sun and stars of who I really am. Being Fish Lamb. Perfectly” (Winton, 1991, p. 430).

The Religious Realm – Anxiety of Faith

After the war, people began to lose their sense of security and lived a lonely, aimless and unstable life. They no longer believed in the political and ethical theories and rules that had been dominating their thinking for centuries. Some people began to seek a new faith by which their present life could be reconciled so as to find the peace in their inner hearts. But, “Australia is such a resolutely irreligious culture. Given our origins, the European origins in this country, it should be no surprise that Australians are pretty doubtful about men in uniform and authority and suspicious of the church. . . Here is no religious life without the central necessity of imagination” (Taylor, 1996, p. 375). Both Kierkegaard and Winton reject the conventional rigidity practiced by much orthodox religion and endorse a personalized connectedness between individuals and God.

Oriel is the novel’s exemplar of the Christian work ethic, but Fish’s dumbness caused trauma in her belief. God’s absence makes her spend the remainder of the novel trying to negate the fact that she is a believer. Fish’s inability to recognize his mother contributes to Oriel’s loss of identity. Oriel cried out to God to bring Fish back, “Blessed, blessed savior, bring him back. Ah, Gawd Jesus Almighty, raise him up!” (Winton, 1991, p. 28). Under the influence of the Judeo-Christian religion, guilt and condemnation makes her feel the loss of a spiritual center for life and the ultimate concern of all fundamental meanings. The anxiety is the threat of nonbeing to the spiritual life, a threat that follows from man’s finitude and estrangement and leads to despair (Fuller, 1995, pp. 609-610). Oriel moves into a tent in the backyard of the house and her recognition is an apprehension of the faith of her value which makes her struggle every day. Winton once said that his grandmother had lived in a tent for years in interview. On one level, a tent has cultural meaning as suggesting a time of being “away”. The tent becomes a symbol of Oriel’s alienation, not only from the house and family, but also from herself. At last, Oriel finds a release from her anxiety of faith instead of being estranged from her family and being tortured by her guilt. Her anxiety of faith was resolved as she took down the tent in which she had been sleeping in the garden and returned to the family; it’s crucial that it takes place after Fish’s integration into the family as a normal child. Oriel no longer has recourse to religious language and this is shown as contributing to her “inner fragmentation” (Ben-Messahel, 2006, p. 21). Characters who suffer from the anxiety of faith tend to think that they are condemned and they lose hope towards life. Lacking a sense of belonging, they are in desperate need of something to justify their existence, and ease their sense of alienation and anxiety. Winton is explicit in suggesting that the faith of the modern people must be retrieved from the orthodox formations of Church and be sensible in walking out of predicament in real life, which also fits Winton’s own descriptions of his characters and lack of “definition” and the spiritual issues in anti-religious society where orthodox religious categories of expression might be resisted (Bustone, 1992, p. 20).

Kierkegaard stressed that faith is not the outcome of any objective reasoning. What he meant is that a man of faith is directly related to a personal God whose demands are absolute and cannot be measured simply using the standards of human reason (Storsletten & Jakobsen, 2015, p. 338). Pursuit for authentic self – Existentialists believes, “Existence precedes essence: that is man first of all exists, encounter himself, surges up in the world – and defined himself afterwards” (Sartre, 1948, p. 30). An existential search for a way of being in the world, seen by many as a spiritual search, is part of religion but is not exclusive to religion...Winton himself identifies as Christian and critics seem to look for what he does with his belief and how it translates into the story (Rainger, 2013, p. 35). Fish’s loss of his sense of self gives rise to the inner conflicts and his sensitivity is continuously pounded by the shadow of trauma. The existence of Fish (the name is redolent of a secret symbol of Christianity in fifth century Rome, based on the *New Testament’s* image of Jesus as the “fisher of men”) as a catalyst and a prophet of sorts, draws others’ attention to the religious realm. His heightened sensibility is manifested in the miraculous and in quiet observations. Fish resembles the characters in biblical narratives wherein those intellectually handicapped are “touched” by God. The constant presence of water in the novel seems to suggest that the spiritual is a “natural” part of life, as natural as breathing. Fish’s fate as a clue framed the novel and his “second drowning”, a rush to embrace the “water” – “all the wonders inside...all the great and the glorious, the sweet and simple. All.” (Winton, 1991, p. 2). For Fish, water conveys rebirth and truths: “Being Fish Lamb. Perfectly. Always. Everyplace. Me.” (Winton, 1991, p. 430). Winton constantly plays with the symbol of water in his stories to associate it with renewal and liberation from the past. In Winton’s stories, rivers or the sea become the site where male characters can regenerate themselves and forge their new identities (Zapata, 2008, p. 102). The reaching of the religious of being is akin in the theistic existentialist worldview, to coming home. Home is defined as that place where individuals are loved and accepted for their authentic selves. It is where there is the possibility of life meaning. “For Winton, the rivers and coast of Western Australia around Perth are both evocative of place and markers of vision and rebirth conveying central tenets of Christian faith” (Murray, 2003, p. 84), and the characters reflect his or her belief in their erratic paths to self-authentication.

Implications and Conclusion

The representation of existential states is achieved through showing the characters’ interactions in responses to events which befall them. *Cloudstreet* seeks to model those questions of self into different stages of life. It expounds the anxiety of existence, communication and faith for individuals in real life. Winton has created a textual world which, even though it is set in Australia’s past, allows the reader to reflect the real world. Moreover, the case of getting over different stages of anxiety in *Cloudstreet* offers some hints for readers in dealing with anxiety in real life. Living in a chaotic world where illusions and consciousness collapse every day, modern man can never escape the sense of anxiety. Overcoming anxiety is not through “powder and pills” but by embracing it with open arms. It is only through our experiences with anxiety that we are able to become truly aware of ourselves and the freedoms and limitations of our own existence. One needs to choose constructive methods and positive attitudes to cope with anxiety: holding firmly to one’s sense of being, never giving up love, will and courage, being confident in the one’s value and pursuing a meaningful life.

References

- Arizti, B. (2006). Fathercare in Tim Winton's fiction. *Hungarian Journal of English and American Studies*, 12(1), 277-286.
- Ben-Messahel, S. (2006). *Mind the country: Tim Winton's fiction*. Crawley, Perth: University of Western Australia Press.
- Ben-Messahel, S. (2012). An interview with Tim Winton. *Antipodes*, 26(1), 12.
- Butstone, D. (1992). Spinning stories: Visions. *Sojourners*, 21(8), 18-21.
- Fuller, B. A. G. (1995). *A history of philosophy*. New York: Holt, Rinehart and Winston.
- Gardiner, P. (2002). *A very short introduction to Kierkegaard*. Oxford: Oxford University Press.
- Griffiths, M. R. (2014). Winton's spectralities, or, what haunts *Cloudstreet*? In L. McCredden & N. O'Reilly, (Eds.), *Tim Winton: Critical Essays*, (pp. 75-95). Western Australia: University of Western Australia.
- Kierkegaard, S. (1846). *Stages on life way*. W. Lowrie. (Trans., 1940). Princeton NJ: Princeton University Press.
- Kierkegaard, S. (1843). *Either/or: A fragment of life*. (1843). A. Hannay (Trans., 1992). Harmondsworth, England: Penguin.
- Fallon, M. K. (2000). A close look at *Cloudstreet*. *Third Text*, 53(14), 69-76.
- Matthews, B. (1986). Burning bright: Impressions of Tim Winton. *Meanjin*, 45(1), 83-93.
- McCredden, L., & O'Reilly, N. (Eds.) (2014). *Tim Winton: Critical essays*. Crawley, Western Australia: University of Western Australia Publishing.
- Morrison, F. (2014). Bursting with voice and doubleness: Vernacular presence and visions of inclusiveness in Tim Winton's *Cloudstreet*. In L. McCredden, & N. O'Reilly, (Eds.), *Tim Winton: Critical Essays, 1st edition*, (pp. 49-74). Nedlands: UWAP.
- Murray, S. (2003). Tim Winton's "new tribalism": *Cloudstreet* and community. *Kunappi*, 25(1), 83-91.
- Nimmo, H. (2004). *Cloudstreet*: The world is holy? Maybe so. *Contemporary Theatre Review*, 14(3), 12-20.
- Rainger, H. (2013). The sense of an ending: Considering a religious reading of *Cloudstreet*. *Metaphor*, (1), 35-40.
- Ricoeur, P. (1992). *Oneself as another*. K. Blamey, (Trans.). Chicago: The University of Chicago Press.
- Salamun, K. (1988). Moral implications of Karl Jaspers' existentialism. *Philosophy & Phenomenological Research*, 49(2), 317-323.
- Sartre, J.-P. (1948). *Existentialism and humanism*. New York: Haskell.
- Storsletten, V. M. L., & Jakobsen, O. D. (2015). Development of leadership theory in the perspective of Kierkegaard's philosophy. *J Bus Ethics*, 12(8), 338-339.
- Taylor, A. (1996). An interview with Tim Winton. *Australian Literary Studies*, 17(4), 373-377.
- Tillich, P. (1952). *The courage to be*. New Haven: Yale University Press.
- Willbanks, R. (1991). *Speaking volumes: Australian writers and their works*. Ringwood, Vic.: Penguin.
- Winton, T. (1991). *Cloudstreet*. London: Picador.
- Zapata, S. (2008). Rethinking masculinity: Changing men and the decline of patriarchy in Tim Winton's short stories. *Atenea*, 28(2), 93-105.

Magic World in *Song of Solomon*

Ping Du

School of Literature & Journalism, Sichuan University, Chengdu, China
School of Foreign Languages, Guangdong University of Finance & Economics,
Guangzhou, China
Email: duping78@163.com

[Abstract] *Magic realism, originated from Latin America, and manifests two artistic principles in Song of Solomon: firstly, confusing the boundary between reality and fantasy to create a magic world, where man and ghost co-exist and co-communicate, to explore the physical and psychological harms caused by slavery. Secondly, employing mythological archetypes to endow reality with fabulous meaning, to show how American black women fight against cultural oppression and keep their cultural heritage and traditional values.*

[Keywords] *Song of Solomon; Magic realism; American black; fantasy*

Introduction

Magic realism is a literary form that combines fantasy with raw physical or social reality in a search for truth beyond the surface of people's daily life. It attempts to create a "new reality" or to treat the existing reality with a different perspective as a way of presenting the mystery inherent in writing. Critic Wendy B. Fairs defines magic realistic novel as "Fiction that does not distinguish between realistic and nonrealistic events, fiction in which the supernatural, the mythical, or the implausible are assimilated to the cognitive structure of reality without a perceptible break in the narrator's or characters' consciousness." (Fair, 1995, p. 101). *Song of Solomon* breaks the boundary of life and death, man and ghost, and blends reality and fantasy, the possible and the impossible, creating a grotesque and gaudy magic world, representing reality in a unique way and leaving a penetrating revelation to the reader.

Magic World: Blending Reality and Fantasy

Although there are some similarities between the two, magic realist works are not equal to the fantastic fictions as Angel Flores says they are in his *Magic Realism in Spanish American Fiction* because the latter usually twists the reality or create a fantastic world. Magic realism is, in Leal's words, "an attitude towards reality" (Flores, 1955, p. 121) and further, "the magic realist does not try to copy the surrounding reality (as the realists did) or to wound it (as the surrealists did), but to seize the mystery that breathes behind things" (Flores, 1955, p. 123). *Song of Solomon*, first of all, is a story about "flying". The whole story cycles around "flying". All these flights in *Song of Solomon* are connected with one another by "Solomon's song", a song which is first sung by Pilate, then by Pilate, Reba and Hagar and finally by the children of Milkman's hometown Shalimar. The song itself tells about many stories about "flying": first the story of Sugarman's flying and then turns out to be the story of Solomon's flying. It is indeed a song about flying. Generally speaking, there are two groups of "flying" stories, whether in the stories of the novel or in the stories of the song. The first group can be called "the reality of flying" which means the events of flying that really happen to characters of the novel. For example, at the beginning of the story, the author depicts a real "flying" event – Mr. Robert Smith's suicidal jump from the roof of No Mercy Hospital. The author gives the real and exact time, place, and even audience of the event to strengthen its sense of truth so as to make the fact – the American black's great sufferings and the brutality of slavery – more convincing. In

African traditions, the bird is an important thing to worship, and it often conveys special implications. When Milkman, with his friend Guitar, spies on Pilate's house to steal the gold, he sees "a white peacock poised on the roof of a long low building that served as headquarters for Nelson Buick" (Morrison, 1987, p. 178). He questions, "How come it can't fly no better than a chicken?" (Morrison, 1987, p. 179). Guitar points out the reason which implies Milkman's weak points and also prepares for Milkman's final flying, "Too much tail. All that jewelry weighs it down. Like vanity. Can't nobody fly with all that shit. Wanna fly. You got to give up the shit that weighs you down" (Morrison, 1987, p. 179).

The other group of "flying" stories can be called "the fantasy of flying". This kind of "flying" is most in most in the form of legendary stories, ancient myths or traditional folktales. Take the song – "Solomon's song" as an example. Through the song, a story about flying is revealed: Solomon (Milkman's great-granddaddy), an African, is sold to America as a slave. In order to escape the oppression of slavery, he flies back to his hometown, leaving his wife Ryna (Milkman's great-grandmother) and his twenty-one children. Ryna cries day and night and finally dies from the heartbreak. The twenty-one children are left to shoulder the great suffering from slavery. The song especially mentions the last son Jake (Milkman's grandfather). Abandoned by his father, he is adopted by red-haired Heddy. After finishing the whole story, his fate is figured out: he is finally killed by a white on his own farm. Whether the story is true or not is uncertain and cannot be investigated. It has just been passed on and on from generation to generation and has lost its real happening time and place. Through the whole text of *Song of Solomon*, the two groups of stories are interwoven together. Reality exists in fantasy, and fantasy lies in reality. Both Pilate's and Milkman's "flying" are the centerpiece of it. Pilate follows Milkman back to the southern hometown. When she reaches Solomon's Leap to bury her dead father's bones with Milkman, she is shot by mistake by Guitar: "Without ever leaving the ground, she could fly" (Morrison, 1987, p. 336). After Pilate's death, Milkman leaps down "without wiping away the tears, taking a deep breath, or even bending his knees" (Morrison, 1987, p. 337) and flies "as fleet and bright as a lodestar" (Morrison, 1987, p. 337), for he finally knows what Shalimar knows: "if you surrendered to the air, you could ride it" (Morrison, 1987, p. 337).

When the two events of "flying" happen, the magic atmosphere is expanded and strengthened. The confusion between "the reality of flying" and "the fantasy of flying" becomes more confused, and the boundary between life and death becomes dimmer. Are Pilate and Milkman really dead, flying away or combine the two? It's hard to tell. In fact, Pilate is killed by Guitar and Milkman makes a suicidal jump from Solomon Leap. They are really dead physically. However, this is not the end of the story, which both Morrison and the reader expect. Is death their fate? No. Morrison gives us some hints by implying something more than or behind death. When Pilate's death is described, two of the birds are mentioned: "Two of the birds circled round them. One dived into the new grave and scooped something shiny in its beak before it fly away" (Morrison, 1987, p. 336). When Milkman sees it, he whispered to her, "There must be another one like you. There's got to be at least one more woman like you" (Morrison, 1987, p. 336). Instead of birds, Milkman's suicidal jump is depicted as a "fleet and bright lodestar". The bird's flying and the lodestar's fast movement both imply the realization of their "flying". Here, "flying" means getting an eternal of life and obtain an absolute freedom of mind. Life is in death, and death is in life. This kind of state reveals the oppressions and tortures black people suffer from the world, and also their desires for freedom and a good future, for which they have shown their extraordinary bravery, perseverance, strong belief and optimistic attitudes towards life. The novel begins with Robert Smith's "flying" and ends with Pilate and Milkman's "flying". Among them, facts and fantasies are interwoven, and it is hard to tell which one is the fact and which one is the fiction. Thus, a magic world is formed and laid before our eyes.

Black People's Desire for Freedom

Flying, as a product of nature worship, is just a kind of collective unconscious manifestation of African people in the eyes of mythological archetypal critics. Archetypal critics put literature as “a kind of recurrent symbolic communicative activity” or “a ritual” (Frye, 1957, p. 56). The folktale of flying has deep roots in African American folk tradition. Black people are sold from their homes to America as slaves where they suffer, are tortured and lead a miserable life. From then on, they are dreaming about a pair of wings that can enable them to fly like birds to their homes, away from different forms of bondages. They desire for their own homes, and they are thirsty for their freedom. Only with the imagination of flying can they live through their damned life and always keep an optimistic attitude towards life. Here, it is clear that the word “flight” Morrison’s fiction has two layers of meaning: flying and escape expressed in a hinted way. Under the eyes of so many slave-watchers, they dare not mention such a mere word as “escape”, “going home” and the like. So instead, they say “come fly away” to express the same meaning. This “come fly away” is the central motif in *Song of Solomon*. Three flights run through the whole story and give it a close cycle. The novel opens with the flight of Mr. Smith, an insurance agent (one of the seven members of the Seven Days) who flies from his unbearable life and business concerning illness and death. He believes that he can be able to fly to freedom, so he makes a decision which is “the most interesting thing he has done” to fly away on his “own wings”.

Among the audience gathered to see Mr. Smith’s flight is a pregnant woman carrying a basket of velvet rose petals. She gives birth the next morning to the protagonist, Macon Dead III nicknamed Milkman that will later learn to fly. Thus, the agent’s flight gives a mysterious connection between Milkman’s birth and the flying tradition which can never be cut off. His flight is also metaphorical for the magic and real flight of Milkman. As a boy of 4, Milkman has found the truth that the insurance agent could never find his whole life: Only birds and planes can fly. Since then he has lost all interest with himself. Whenever he sees anything flying the rest of his life, he feels extremely excited. Milkman is almost suffocated by his family and the surrounding environment. So, he starts to go to the south to search the gold. Although the gold has not been found, he has traced his family history and found his self-identity. He is the descendant of Solomon, a flying African. The archetype of Solomon’s magic flight is a Greek myth about Daedalus’ flight from Crete Island with his son, Icarus. As soon as Daedalus, an Athenian architect finishes designing a labyrinth for the king, he, with Icarus, is imprisoned on a small island by the king in case of letting the secret of the labyrinth out. They fix birds’ wings onto their own shoulders with wax and attempt to fly out of the island to pursue freedom. The father succeeds, but the son indulges in the pleasure of flying, forgetting all of his father’s warnings. When Icarus is close enough to the sun, he falls into the sea and dies because the wax has melted, and the wings fall from his shoulders. Similarly, Solomon flies away from slavery to reach freedom with his beloved son, Jake (Milkman’s grandpa Macon Dead I). However, Jake finally falls from the sky and is left in America while Solomon flies back to Africa. Jake is deserted by his father and becomes an orphan, and then just as the song says “Heddy took him to a red man’s house” (Morrison, 1987, p. 303). Heddy is the grandma of Susan Byrd and also the mother of Jake’s wife, Sing. The red man’s house must be Bryd’. They are Indians. Sing must have the whole or part of Indian’s blood. Since Jake marries Sing, black culture and Indian culture are melted together in the family. The fiction focuses on Milkman’s growing experience which is closely knitted with flying. At the end of the story, he realized his surrealistic flight “for now he knew what Shalimar knew: If you surrendered to the air, you would ride it” (Morrison, 1987, p. 337). His flight symbolizes the spiritual flying of American black people from the bondage of “western civilization” and from the immortal African tradition they get the strength to

fly to freedom. Flying permeates the whole story. It is this desire for adventure, for love, for self-realization, for identity and the acceptance of difference, above all the desire for freedom, that, in old folklores, enable African American people to fly.

Milkman's Journey to the South: A Hero's Hard Spiritual Journey to Search for Family History and Ethnic Identity

As far as the historical experiences and the black tradition are concerned, black people are more willing to travel northward, for the north represents abolition, freedom and unlimited chances to earn big money. However, Milkman has to disobey this traditional and archetypal direction – he goes to the south, to the territory of his ancestors and there he finds his identity, his family and his race. He ends up going to the south twice. The first time was Milkman's growing-up ceremony. Here, Morrison retells the story of the Odyssey from an African perspective. It is a modern version of the story of the famous hero in the Homer epic, *The Odyssey*. The same thing happens in Milkman. During the first part of *Song of Solomon*, he appears as a spoiled child by his mother and an indifferent young man lacking a sense of responsibility. In looking for treasure, he travels to the Shalimar by himself. Through this journey, he finds out the lost family's myth, the lost family's name, his lost self and self-values, and reaches his spiritual maturity. The promotion of Milkman's is due to his experience of the so-called growing-up ceremony which is devoted to the transformation from adolescence to adult. The growing-up ceremony usually consists of the three stages: the ritual of "separation", the ritual of "border" and the ritual of "achievement". "Separation" refers to that the boy should make some sort of sacrifice such as killing an enemy. "Border" includes that the boy is induced to a sacred place or a waste land alone where, under some mysterious guidance, he endures tortures no human can bear, manifests his great bravery and potential power to overcome all the difficulties. In the last ritual he becomes a legendary hero, even a myth and is usually awarded some adult gift or accepted by the community. Danger covers the whole process, and the protagonist may lose his life. This kind of "death" represents the end of the adolescent period and the termination of the Oedipus complex. Later by regaining a new and superior life, he returns back to the community. In *Song of Solomon* the second chapter of Part II describes Milkman's growing-up ceremony. The chapter describes three things about Milkman – a knife-and-broken-bottle fight with Saul, being involved in a hunt with King Walker and other elders of Shalimar, and skinning the bobcat. These all tally with the three-staged growing-up ceremony. Milkman's conflict with Saul is the ritual of "separation" which means his separation from the society he is accustomed to living in. Milkman's main problem is that he is used to leading a middle-class life and feels strange and even dissimilar to those residents living in the land where his ancestors have always lived. Just as they say he is a black with a heart of a white. Therefore, during the course of finding his self-identity, to get closer to the black's life and gain a better understanding of the black traditions and origin he has to abandon all the emblems of the "western civilization", the evils that cause the alienation and isolation. His money, his car, his father's reputation, his suit or his shoes are the things hampering him. Virtually this abandonment has become a rite of purging and been along with his whole journey. His going to Circe's house and entering the cave is such an example. First, his hat is scraped off by a branch. Then when crossing a brook, he has to take off his shoes and socks. His beloved cigarettes and trousers are soaked. Finally, his shirt is sweated. His tie is degraded to a nasty handkerchief and his golden watch his mother gives him is broken. The peeling-off procedure reaches a climax when the hunting Milkman is involved in begins. As the heroes in Greek myths must experience hardships and tribulations, Milkman undergoes the test of hunting in the forest. Danger hangs over the magic forest. It tests Milkman's bravery and perseverance.

Surrendering to the fatigue, he realizes “there was nothing here to help him – not his money, his car, his father’s reputation, his suit or his shoes. In fact, they hampered him” (Morrison, 1987). He is aware of the invalidity of all those things he valued before, his bad attitude towards his family, his evil treatment in Pilate and Hagar, his weakness and incompetence as a man, his indifference and being marble-hearted to the black community and other blacks as a member of them. He totally denies his philosophy: self first and loaves and fishes first. The considerations and meditations signal his coming-to-age. An unknowable power and mysterious edification catalyze his transformation. His human nature begins to revive which endows him with a pair of acute ears. By sinking his fingers into the grass, he can hear the earth’s voice and he knows that danger is approaching. With the same ears he can subsequently comprehend the information Susan Bryd conveys and the meaning of Solomon’s song that Pilate and the children are always singing. This is the second ritual of “separation”. Skinning the bobcat represents the ritual of “achievement”. The hero comes from the chaos and confusions of the previous ritual back to the right and normal society in which both his innermost and social status change. At this stage, the hero is routinely offered some certain awards for the completion of his duty. Skinning the bobcat is one, and making love with Sweet is another. Before the lovemaking is a “baptism”. Sweet bathes Milkman and washes off all the blood, the stain and dirt from his body. Only by such a “baptism” can he be accepted by Shalimar and part from his past and get a rebirth.

Toni Morrison’s *Song of Solomon* follows the pattern of ancient Greek mythology, but it is not simply an imitation. By employing the mythological archetype, Morrison depicts a more complicated world in which the issues of race, class and gender are interwoven with each other. In Roman and Greek mythology, the world is a dichotomy. There exists a clear definition between good and evil. On the contrary, Morrison adopts a dualistic view in her works and she tries to dim the boundary between right and wrong. She attempts to build Milkman as a hero of modern age, and the heroism lies not in correctness. Milkman’s birth and boyhood are full of tricks, mischief and embarrassments, which hold him up to become a hero of the traditional sense. He witnesses his father’s inhuman treatment of his mother and cruel exploitation of his tenants, but never makes a moral judgment or shows any mercy or sympathy to them. The beating of his father is not because of his sense of justice but revealing his potential power to take the place of his father to be the master of the family. Similarly, the collections of rent are not for his father, but obtaining a sense of power and superiority. His love affair with Hagar and the subsequent refusal of her with little sense of guilt and penitence fully expresses his extreme selfishness and brutality. Nothing can touch his heart, not even the slaughter committed by the Seven Days. He is willing to make a compromise with villains if only they would not indirectly hurt him. What is more, he and Guitar conspire to steal a bag from Pilate and Hagar’s house in which they think gold is there. All in all, Milkman’s thoughts and behaviors are divergent from the conventional hero in reader’s minds. He, at age of 30, is still naïve and immature. He is a spoiled flaneur in people’s eyes. Nevertheless, a hero is a hero. He is doomed to suffer torments to complete a sacred mission. His trip driven by his greed is destined to turn out to be a course of self-seeking. A hero of this type reflects the complexity and realism the ancient Greek mythology cannot achieve.

In apocalyptic symbolism man cannot be confined only to his two natural elements of earth and air, and in going from one level to the other, he must pass the ordeals of water and fire. Poetic symbolism usually puts fire just above man’s life in this world, and water just below it. Dante had to pass through a ring of fire and the water of Eden River to go from the mountain of purgatory to Paradise or the apocalyptic world proper. Conventionally, water belongs to the realm of the existent below human life, representing the state of chaos following ordinary death. Souls go across water to sink into it, so comes the so-called “water

of life” which is represented in religion by baptism. Psychologically, this image is often associated with the embryo in the womb, the world of an unborn being considered as liquid. Anthropologically, it is related to the image of seeds of new life buried deep in a dead world of snow. Water-symbolism has its own cycle: from rains to springs, from springs and fountains to creeks and rivers, from river and lakes to the sea and the winter snow, and back again. Often, too, there is water-baptism for Milkman. Milkman parts the brush, walks through the woods and comes to a creek without a bridge of some sort. He takes off his shoes and socks, rolls up his pants and wades in the water that symbols baptism. He falls into the water twice, gets wet and walks out of the water as a rebirth. Milkman decides to trace back to grandfather’s hometown Shalimar, Virginia, following Pilate’s tracks, the journey to re-collect the story of his ancestors facilitates the re-inscription of his own cultural and historical consciousness.

Conclusion

Folklores, myths and legends are the collective property of Latin American people. Images of nature, musical language, songs, riddles and traditional stories compose the main structural elements of the works of magic realism. Myths are frequently adopted by magic realists as a central method to explore the life of their age. Toni Morrison draws from not only traditional African folklores, but also western myths and Latin American legends in her writing of *Song of Solomon*. We can say *Song of Solomon* is a typical recurrence of mythology. Through various mythological archetypes, it perfectly reveals the magic reality, the black culture and the ethnic identity of African Americans.

References

- Fairs, W. B.(1995). *Magic realism*. Columbia: University of South Carolina Press.
- Flores, A. (1955). Magic realism in Spanish American fiction. *Hispania*, 38(2), 187-192.
- Frye, N.(1957). *Anatomy of criticism: Four essays*. Princeton, NJ: Princeton University Press.
- Morrison, T. (1987). *Song of Solomon*. New York: The Penguin Group.

On the Writing Techniques in Hemingway's *The Old Man and the Sea*

Liang Ying

Bei Hua University, Jilin, China

Email: 792271788@qq.com

[Abstract] *The Old Man and the Sea* is an outstanding work in which Hemingway's writing technique reached a very high degree. Hemingway employed his iceberg theory, symbolism and created a code hero in this book. This writing style is special which influenced many writers after him. This paper focuses on the analysis of the artistic techniques used in *The Old Man and Sea*, exploring the skill of Hemingway's "iceberg style", symbolism and "code hero". This writer hopes that this paper can give readers a better understanding of Hemingway's works.

[Keywords] Hemingway; writing techniques; *The Old Man and Sea*

Introduction

As a world-famous writer, Ernest Hemingway's way of living and hobbies were not quite the ones in common people's minds. He pioneered a new style of writing that is almost commonplace today. He did away with all the florid prose of the 19th century Victorian era and replaced it with a lean, clear prose, based on action rather than reflection, which has had a great impact on European and American literature. *The Old Man and Sea* is regarded as one of his most important works and a classic for its literary value. The success of this novel is the reward for Hemingway's efforts and the artistic features reflected in are the epitomes of the modern movement. These techniques help to form the themes of the novel, and realize the profound unity of form and content.

It is a simple story, in which there are only two main characters: the old man and the boy. The story also has a single subject: catching fish. Looking through the entire content of the book, we may easily understand the literary meanings. This is because Hemingway always manages to choose words "concrete, specific, more commonly found, more Anglo-Saxon, casual and conversational" (Chang, 1987, p. 304). This paper focuses on the analysis of the artistic techniques used in *The Old Man and Sea*, and explores the skill of "iceberg style", symbolism and "code hero".

The "Iceberg Theory"

The dignity of movement of the iceberg is due to only one-eighth of it being above water. The writer who omits things because he does not know them only creates hollow places in his writing. Generally speaking, the iceberg principle is the basis of Hemingway's way of looking at art and life. According to Hemingway, the "iceberg principle" can be regarded as the theory of omission (Wikipedia, 2017). He stated that omitting the right thing from a story could actually strengthen it. He compared his theory to the structure of an iceberg where only one eighth could be seen above the water while seven eighths remained under the surface. The concealed part of an iceberg stands for implication in Hemingway's stories. It combines the sensibility and thinking ability of literature together in a subtle way and lets readers dig into the implied meaning from the striking images in the works.

Hemingway's "iceberg principle" contains his profound thought, which was founded upon his years' life experiences and his way of thinking about lives. Strongly opposed to wars and skeptical about society, he set up an attitude towards life: to believe none but personal courage and feelings. Such an attitude had

quite typical meanings at that time. In Hemingway's point of view, wars brought about unprecedented disasters to human beings. Wars contributed to Hemingway's basic views on human society and set a dull and gloomy tone for his early works as well. In his short novel, *The Old Man and the Sea* (1998), Hemingway further explored the masculine theme of man meeting challenges and struggling alone, manifesting extreme determination and fortitude in the face of certain defeats, and living with "grace under pressure" (Wang, 1987, p. 43). The portrayal of Santiago, the old fisherman, reflected the qualities and values that the author admired most: courage, dignity and the power to endure. This paper deals with mainly with the deep meaning and the writing techniques of Hemingway, taking his short story *The Old Man and the Sea* as an example to analyze. This writer hopes that the reader can get a better understanding of Hemingway's works.

Being a reporter laid a good foundation for Hemingway's "iceberg principle". Being a longtime news reporter contributed to his growth in literature. His terseness and accuracy had something in common with the language used in news reporting. Nevertheless, he didn't lose his personality in such a strict regulation of words; on the contrary, he created his own special language style. He emphasized the role of implication, which was, in fact, the basis of his works, in which he would leave out essential information of the story. His sentences may have sometimes been short and abbreviated, but the wording he used still flowed like a river, containing a vibrancy of both beauty and truth.

Symbolism in *The Old Man and the Sea*

Hemingway was a master of using symbolism. Symbolism is the most striking feature in *The Old Man and the Sea*. The sea, the old man, the marlin, and the lion have deep symbolic meanings, respectively. There are many types of understanding and reorganization about them. Through the adoption of symbolism, the novel's content is rich and abstruse. In other words, the readers have to keep a close eye on Hemingway's words and to read between the lines because of his highly symbolic language. Here, we are going to make an all-round analysis about some of the major symbols in *The Old Man and the Sea*, such as the sea, the marlin, Manolin and the lions.

Let's begin with the sea, which is the stage where the story unfolds. Life originates in the sea, which is the birth place of human beings. In the eyes of the Greeks, the broad sea is man's ferocious and mysterious companion. In western literature, the sea has been endowed with colorful symbolic meanings. In *The Old and the Sea*, Hemingway portrayed a hero carrying out the author's lifelong belief in grace under pressure, which is set off on the background of the broad sea (Baker, & Carlos, 1972). There is a close relationship between our society and the sea. Symbolically, the sea stands for our social reality, which is filled with constant change. In the eyes of Santiago, the sea is the objective existence that can never be predicted. There are serious possibilities that lie hidden from common eyes – some are gifts to be treasured and some are problems to be overcome and defeated. Neither will be found unless man embarks on journeys; if man is lucky enough to discover a treasure, he must fight until death to retain it; if a man is unlucky enough to discover an evil lurking underneath the surface of the sea, he must fight bravely and nobly until the end. So, the social reality symbolized by the sea has the upper hand over humans. The fierce broad sea symbolizes the battle field in which man must struggle.

From the beginning of the story, readers are shown a unique relationship between Santiago and Manolin. The relationship parallels that of Christ and his disciples. Manolin, in fact, was Santiago's disciple and Santiago taught him about fishing and life. In the novel, we can see that Hemingway did not describe how Santiago solved his personal need of daily life. In the face of Manolin, it seemed that the old man did

not have any idea about his personal daily life, so Manolin appeared in the novel as another state of Santiago, which symbolized Santiago in another state, who had the basic needs of daily life (Roberts, 1982).

Santiago dreamed his pleasant dream of lions playing on the beaches of Africa three times. The first time was the night before he departed on his three-day fishing expedition, the second occurred when he slept on the boat for a few hours in the middle of his struggle with the marlin, and the third took place at the very end of the book. Through the three dreams of lions, Hemingway endowed them with deep symbolic meanings.

First, in the opening pages of the book, Santiago had gone eighty-four days without catching a fish and had become the laughing stock of his small village. Against this background, the lions lifted him up, and became his source of strength when he faced difficulties. So, dreaming of lions symbolized exploring his spirit, strength and bravery that was always on his mind, which are the most precious things of human spirit. Lions are a representation of power and the symbol of bravery. That Santiago always dreamed of the lion symbolized his sober pursuit of triumph and regeneration. Secondly, in the novel, the narrator said that lions were Santiago's only remaining dream. When he slept, he no longer envisioned storms, women or fish, but only the young eating in the dusk, because the image of lions had stayed with Santiago since his childhood, and the lions connected the end of the old man's life with the beginning, giving his existence a kind of circularity. Thirdly, the lions were hunters at the core of their being. The fact that Santiago dreamed of the lions at play rather than on the hunt indicates that his dream was a break – although a temporary one – from the vicious order of the natural world. Additionally, Santiago imagined the lions, fierce predators, playing, which suggests a kind of harmony between opposing forces – life and death; love and hate; destruction and regeneration – of nature.

The Creation of Hemingway's Code Hero

In Hemingway's works, there are certain common features among the protagonists or the "heroes" he writes about, due to the fact that these characters share identical personalities and life experiences and that they bear similar attitudes towards society (Molesworth, 1987). Their way of life can be defined by the way in which they respond to conflicts, as well as the way in which they are depicted. Critics, in their description of Hemingway's characters have used the term "code hero", quite inaccurately, over-generalizing their common features. As a matter of fact, such a concept seems to have created the illusion that Hemingway's heroes all behave in accordance with certain principles, or that some code rules their behavior, and that certain principles dominate their inner conflicts and control their life orientation (Flora, 1982). Most of the characters in Hemingway's works are quite disillusioned with the traditional values and behavioral conventions of the war. They are inclined to turn away from the old, sacred and abstract morality for an extreme opposite tendency.

The most obvious trademarks of the "code hero" are how the world crushes many people into pieces. Yet many people rise from the pieces to demonstrate their staying power. Experiencing World War, seeing the wild slaughter among people with his own eyes, the "Hemingway Hero" suspected everything. He was puzzled with the future (Philip, 2015). Within society, and his personal life, he cursed the war, and depleted his energy in a series of sufferings. He would be a man not of contemplation, but of action. He would devote himself to love, happiness and the elementary pleasures of life, such as food and drink. Each day would be enjoyed to its fullest, but with no hedonistic philosophy. In the back of his mind was the bitterly learned knowledge that life was a farce and was absurd. He stood for the spirit of the "Lost Generation". When we see the marlin caught by Santiago reduced to nothing but a skeleton, this excites our sympathy as we can

feel his sadness and incompetence when faced with a real-life tragedy. If we disregard the so-called or rules, we can sum up some general features about the protagonists in Hemingway's works.

First of all, the "code hero", if we employ the term here, has great physical potential and courage. Whether this person is a soldier, a bull fighter, a hunter or a fisherman, his physical power is always there. Activated by critical situations, this creates the most life-like beauty. However, this physical power encounters harm from greater forces. The real value, according to Hemingway, lies in the fact that the hero can always rise from destruction (Hurley, 1992). Santiago in *The Old Man and the Sea* was hurt, yet he was not defeated. However, there are some differences in the characterization of Santiago.

Secondly, the "code heroes" have strong will-power. Above and beyond their physical strength, their determination proves to be even more significant. With such will-power, the heroes of Hemingway are able to remain graceful even after being destroyed, and still demonstrate their dignity as human beings. Santiago's physical power greatly reduced by the fact that he is already an old man with his youthful strength whiled away and long faded. Hemingway more than compensated for this physical handicap by endowing his hero with mental strength that is both determined and focused.

Thirdly, another important feature of Hemingway's "code heroes" is their loyalty. They are not without strong passions and faith, and such quality makes their characters life-like and reliable, conveying warmth and love to people around them. However, such quality is implied rather than displayed. It is not spoken of but performed, not told but suggested. Santiago's loyalty and passion to the child Manolin can only be felt through his behavior and specific actions; he never says a word about it. Such a quality creates an integrated and outstanding individual. Yet, the loyalty breaks from common political or religious beliefs and does not stem from some abstract ideology, but comes from a sense of belonging and dependence on certain individual groups, personal circles and friendships or from the love for some specific regions.

Conclusion

In short, *The Old Man and the Sea* is an outstanding work in which Hemingway's writing techniques reached a very high degree. In this book, Hemingway employed his iceberg theory, symbolism and created a code hero: Santiago. The writing style is special and influenced many writers after him. *The Old Man and the Sea* is a work in which plot, locale and treatment were so carefully bound up with each other that Hemingway's writing techniques peaked.

In *The Old Man and the Sea*, the "iceberg style" writing style, code hero and symbolism not only act as narrative techniques, which enrich the characterization and facilitate the development of the theme, but also reflect Hemingway's effort to represent the world, life and human nature. The characters' consciousness, emotions and feelings are endowed with particular symbols and their psychological activities thus become rich and colorful, and Hemingway represents them and the events in more than one perspective.

References

- Baker, C. (1972). *Ernest Hemingway: A life story*, (pp. 15-22). Great Britain: Penguin Books.
- Chang, Y. (1987). *A survey of American literature*, (p. 304). TianJin: Nankai University Press.
- Flora, J. M. (1982). *Hemingway's Nick Adams*, (pp. 55-78). Baton Rouge: Louisiana State University Press.
- Hemingway, E. (1998). *The old man and the sea*. Beijing: World Publishing Corporation.

- Hurley, C. H. (1992). *Hemingway's debt to baseball in The Old Man and the Sea*, (pp. 67-89). New York: The Edwin Mellen.
- Molesworth, C. (1987). Hemingway's code: The Spanish Civil War and world power. *Salamagundi*, (76-77), 84-100.
- Philip, A. (2015). Characteristics of Hemingway's code hero. Retrieved from <https://philipscottwikel.wordpress.com/2015/03/04/characteristics-of-hemingways-code-hero/>.
- Roberts, J. (1982). *Notes on Hemingway's The Old Man and the Sea*. Department of English University of Nebraska.
- Wang, S. (1987). Hemingway's linguistics style and art. *Foreign Languages*, 2(48), 41-45.
- Wikipedia. (2017). Iceberg theory. Retrieved from https://en.wikipedia.org/wiki/Iceberg_Theory
- .

Cross-Temporal Mandalas: Ecocritical Analysis of *Ulysses* and *Life and Death Are Wearing Me Out*

Wang Lan

School of Foreign Languages, BoHai University, Jinzhou, China

Email: Cathyprincess@163.com

[Abstract] *James Joyce and Mo Yan are two of the most loyal sons of the ecological mother. Both their Dublin and Northeast Gaomi Township are epitomes of the world. Chaos is the typical feature of both Ulysses and Life and Death Are Wearing Me Out. Nevertheless, it seems that both Joyce and Mo Yan show a sort of ecological harmony in their works. They sing to each other cross-temporally with harmony in their mandalas. This essay intends to analyze this under the theories of ecological holism and aims at arousing people's interests to find more ecological values in their works.*

[Keywords] *Ulysses; Life and Death Are Wearing Me Out; ecological holism; Yin; Yang; Mandala*

Introduction

Thanks to the publishing of James Joyce's works, the course of English literature took a new direction. Modernism began on the way to its peak (Blamires, 1987). Owing to the works of Mo Yan, world literature is sure to gain new flavors. Postmodernism will inevitably become more flexible and vigorous. Mo Yan says he has gained inspiration from works of modernist writers and he has felt the powerful tension of myth in Joyce's *Ulysses* (Mo, 2012). Joyce and Mo Yan have a lot in common – both have been loyal sons of the ecological mother; they both have been courageous experimentalists; they both have been good at dealing with mankind's psychological worlds with tremendous subtlety and penetration; and they both have are bound to leave their invaluable brightness in the world and make the world cherish it forever.

In *Ulysses*, James Joyce depicts a common day in history, the most cautious and complete so far as men know. This day in Dublin has become a classic epitome of the universe in literature. In *Life and Death Are Wearing Me Out*, Mo Yan shows the world all angles of more than 50 years of China's tumultuous history in his Northeast Gaomi Township, which is also an epitome of the world. Chaos is the typical feature of both *Ulysses* and *Life and Death Are Wearing Me Out*. Nevertheless, it seems that both Joyce and Mo Yan show a sort of ecological harmony in their works. They sing to each other cross-temporally with harmony in their mandalas. This essay intends to analyze this under the theories of ecological holism and aims at arousing people's interests to find more ecological values in their works.

Theories of Ecocriticism and Ecological Holism

Ecocriticism came into being when environmental problems became so serious that mankind had to confront them solemnly. It emerged in the 1970s and flourished in the 1990s and now it is on its way to become a more vigorous and systematic theory. It focuses on the relationship between literature and environment. It advocates that human beings should reestablish moral relationships between man and nature, man and man, and man and him/herself (Zhang, 2007).

Ecological holism was first raised by Leopold who advocated that man should establish a new moral relationship between mankind and the land (1949). Rolston systematized Leopold's ecological holistic

ideas and formed his own ecological moral theories (Zhang, 2007). Naess showed the world his Ecosophy Theory which has become a theoretical base for deep ecology (1995). Deep ecology sees the universe as a holistic ecological system which is always developing in a moving and connected way. Naess reckons that integrity is the most important feature of an ecological system (Lei, 2012).

Ancient oriental ecosophy is a vital part of ecological holism. It is called oriental deep ecology (2012). Lao Tzu said, “Tao gives birth to one. One gives birth to two. Two gives birth to three. Three gives birth to ten thousand beings. Ten thousand beings carry *yin* on their backs and embrace *yang* in their front. Blending these two vital breaths to attain harmony” (1972, p. 157). He also advocated that the everlasting strength of *yin* and *yang* toward each other was the vitality of the universe (Lao, 2002). Chuang Tzu reckons everything goes in the way of *yin* and *yang* which appear increasingly and decreasingly; *yin* and *yang* function together according to Tao in spiral endless cycles (2002). These words perfectly express oriental ecological holism. The wisdom of Taoism and that of western ecological holism harmoniously merge into each other.

Cross Temporal Mandalas

The word “mandala” means “‘circle’... It represents wholeness... a cosmic diagram that reminds us of our relation to the infinite” (Crystalinks.com./mandala). “[H]istory, and life, followed a circular, spiral pattern consisting of long cycles which repeated themselves over and over on different levels” (Zhang, 1998, p. 362). It shows the world operates in mandalas. “Listener [Molly], S. E. by E.; Narrator, N. W. by W. ...Listener: reclined semilaterally, left...Narrator: reclined laterally, left” (Joyce, 1996, p. 870), the posture of Bloom and Molly’s lying together forms a Tai-chi mandala which is “divided into a dark and a light half, and the semicircles that are drawn round them, instead of joining up to form a ring, are turned back to back” (Jung, 1969, p. 110). “My story begins on January 1, 1950” (Mo, 2015, p. 1), “[m]y story begins on January 1, 1950...” (Mo, 2015, p. 540), Mo Yan’s story begins with and ends with the same sentence. Different punctuations, together with the tension of *yin* and *yang* in the story lead readers to a Tai-chi mandala, too. Joyce and Mo Yan’s ecological holistic ideas in their works connect them together.

Yang in the Form of Potential

Both *Ulysses* and *Life and Death Are Wearing Me Out* appear peaceful in their beginnings. *Ulysses* begins with the gentleness of a pastor-like man facing the vast blue sea on a fine morning. Mo Yan’s story begins with Yingchun’s soft touch of this newly-born donkey. In the first few episodes of *Ulysses*, Stephen has his class with lovely children and Bloom cooks his breakfast quietly. In the first chapters of *Life and Death Are Wearing Me Out*, Ximen Lv lives harmoniously with the Lan’s. His masters know to obey Tao and treat everything equally. His love of Huahua makes him understand that female softness will always beat rigidity (Lao, 2002).

However, *yang* is in its bud. Their only son’s death makes Bloom and Molly gradually separate physically and psychologically. They both begin to prey on something comfortable, knowing clearly it will only be temporary and almost useless. His disappointment in Irish art, the unfulfillment of his ideal, his mother’s ghost and his dissatisfaction with his family together make Stephen as miserable as Ximen Lv. Potential *yang* also exists in the international, interracial and religious relationships. As a typical Irishman, Stephen shows his strong dislike for the British Haines. Jewish Bloom cannot help stumbling in trouble everywhere in Dublin. His mother’s Christianity nearly chokes Stephen.

With his fury and hatred toward Lord Yama, Ximen Lv does lots of things crazily. This is accompanied by the heat left of the Land Reform Movement, the movements of the co-ops and the People's Commune, and the tumult during the Great Chinese Famine. Remaining as the only independent farmer in the village, Lan Lian is bound to face great trouble.

“Every good quality has its bad side, and nothing good can come into the world without at once producing a corresponding evil” (Li, 1989, p. 77), *yang* is in the form of potential at the beginnings of those two books. The Bloom's and the Lan's are within the shade of *yang*, the same goes for Dublin and Northeast Gaomi Township.

Yang on its Climax

In *Ulysses*, the duel between *yin* and *yang* first emerges in the contradictions between Bloom and Molly. Bloom is trying to have sexual fantasy of Martha. On the strand, he even imagines passionate physical intercourse with Gerty. Molly is now playing with Boylan. However, they are cheating themselves. Bloom even doesn't want to tell Martha his real name. After his fascinated imagination with Gerty, he leaves her only casual *Cuckoos*. Molly's conclusion to Boylan is “I wouldn't go mad about either or suppose I divorced him [Bloom] Mrs. Boylan” (Joyce, 1996, p. 903). However, their playing with others makes them more anguished. From the moment Bloom gets Boylan's letter to Molly, the name “Boylan” haunts him the whole day. It goes the same for Molly. She suspects “that slut Mary...excites him...when I found the long hair on his coat” (Joyce, 1996, p. 873). Her playing with Boylan is actually her revenge for it. Stephen idles the whole day in Dublin, unwilling to go back to his home and to remind himself of anyone related to it, while he is incapable of forgetting them everywhere. He indulges himself in wasting his talents and making himself a good-for-nothing. Chaos occupies his whole mind. This genius artist is degrading himself deliberately.

The second reincarnation of Ximen Nao is an ox. During its time, China sees the chaos of the People's Commune and the early days of the Cultural Revolution. People are not only boasting, but becoming more and more frenzied. They madly join the People's Commune. During the Cultural Revolution, the Red Guards “[s]truggle against the Party cadres the same way we did against the tyrannical landlord!” (Mo, 2015, p. 162). Public parades and criticism sessions go on every day. Jinlong appoints himself Commander and does everything he can to make Ximen Village his own kingdom. The Cultural Revolution drives the whole nation into immense tumult.

Chuang Tzu says if *yin* and *yang* are operating abnormally, four seasons will go into a mess (Lao, 2002). Lao Tzu advocates not knowing Tao and acting wildly is the source of danger (2002). The crises in those books will inevitably give birth to the climax of chaos. The chaos in *Ulysses* and the extreme tumultuousness in *Life and Death Are Wearing Me Out* make *yin* so marginal. Nonetheless, it is the force of *yin* in the ecological system that checks *yang*. *Yin* is accumulating its strength quietly.

When Stephen comes “down to our mighty mother” (Joyce, 1996, p. 64), hearing the crack of the shells and feeling the softness of the sand, his gloomy mood may be consulted a bit by the mildness of *yin*. On the evening strand, pitiful Bloom is able to relax temporarily. The beautiful twilight, the mild breeze and the evening sea bring reassurance of the ecological system to Bloom. Gerty wants to “make him forget the memory of the past” with her “heartbalm” (Joyce, 1996, p. 465) and her lucky color, blue, with her glance. The strength of *yin* also functions in the tune of blue and night in Mo Yan's story. “[H]alf his face blue, the other red” (Mo, 2015, p. 21); Lan Lian's face is the symbol of a Tai-chi mandala.

“Send us, bright one, light one, Horhorn, quickening and womb-fruit” (Joyce, 1996, p. 499). Bloom and Stephen finally meet face-to-face in this pious and holy *yin* atmosphere. After nine parts of Joyce’s skillful depiction, which symbolize the nine months of gestation, Mrs. Purefoy “reclines there with the mother light in her eyes” (Joyce, 1996, p. 551). After a heavy rain, the “air without is impregnated with raindeew moisture, life essence celestial, glistening on Dublin stone there under starshiny *coelum*” (Joyce, 1996, p. 554). In the blessing of the ecological mother, Stephen was born to his androgyne-like father Bloom.

The affection between Ximen Nao’s reincarnations and Lan Lian is just like that between Bloom and Stephen, “My ox is like my son, more human than animal” (Mo, 2015, p. 141). When man becomes mature, s/he is sure to identify him/herself as one member of all creatures (Naess, 1995). Lan Lian knows best that it is disobeying ecological laws to put a nose ring on an ox (Lao, 2002). In the beautiful moonlight, Lan Lian and his Blackie determine to be the greatest farmer and ox in the world. That night, the moonbeam gives Blackie and his master great courage. In the end, Blackie heroically devotes his life to defending the law of the land and the faith of his and his master’s. Lan Lian is lonely, but he opposes *yang* with the logic of the night and guards his faith to the ecological mother (Mo, 2012).

In the brothel, readers see *yang* go to its climax. The piano begins the tune and various colors dance together. Stephen puts his Cross-like ashplant on the table solemnly. He starts his dance. Then the background colors flicker more flexibly, and the tune becomes more intensified. Dancing hours perform the circular processes of the universe. Stephen and Zoe circle more freely with a looser swing. After that Stephen seizes other girls. Then there comes the climax of *yang*. Everybody begins to waltz. Stephen “*snatches up his ashplant from the table and takes the floor*” (Joyce, 1996, p. 680). The whole situation becomes hell-like. The illusive Mulligan accuses Stephen saying, “Kinch killed her dogsbody bitchbody” (Joyce, 1996, p. 680), and that his mother’s ghost insists on telling him, “Prayer is all powerful” (Joyce, 1996, p. 680), urging him to repent. “No! ...I’ll bring you all to hell!” (Joyce, 1996, p. 682), Stephen “*lifts his ashplant high with bot hands and smashes the chandelier...Time’s livid final flame leaps and, in the following darkness, ruin of all space, shattered glass and toppling masonry*” (Joyce, 1996, p. 683). Then drunk Stephen’s insult of the king strongly arouses those British soldiers’ anger. Later, Stephen’s “Green [Irish] rag to a bull [John Bull]” (Joyce, 1996, p. 688) even causes their exchanging blows.

The climax of *yang* shows itself in the reincarnations of the pig and the dog. This time span sees the later phase of the Cultural Revolution and the early stage of the Reform and Opening. The pig-raising program is a boasting farce: more than 1000 wild boars are bought; slogans and blossoms are painted on the pigs; Pig Sixteen performs tree climbing on the pig-raising conversation; in winter, Jinlong “ordered people to convert the dead pigs into food for living pigs” (Mo, 2015, p. 279); everything ends in the Red Death, “pigs were dead, the farm was in ruins” (Mo, 2015, p. 326). Don’t disobey nature for man’s interests (Lao, 2002). However, maniac farmers in Xinmen Village did not know this. People “in the 1990s...were simply evil” (Mo, 2015, p. 266). Jinlong and Pang Kangmei destroyed a lot of land to build their so-called resort illegally and do all kinds of evil business, wasting the national treasure as they pleased. “A muffled explosion sent smoke and the stench of blood flying into the air” (Mo, 2015, p. 499), “he pulled the trigger. A muffled explosion sent our Kaifang sprawling on the steps, dead” (Mo, 2015, p. 536), and just like Stephen’s smashing of the chandelier, the fury of the arms sets *yang* in Mo Yan’s story to its climax. Perfect ruling will not harm the nature of anything (Lao, 2002), but those fanatics in Xinmen Village were beyond this wisdom. Thus, they ruined the ecological system, losing everything including their rights to live.

Yin and Yang Balancing in Mandalas

“The opposites always balanced one another” (Jung, 1957, p. 85), “[r]eturning is the movement of Tao” (Lao, 1985, p. 152), when *yang* is on its climax in *Ulysses* and *Life and Death Are Wearing Me Out*, *yin* will surely begin to balance it.

Leaving the brothel, Bloom and Stephen begin to communicate more extensively. When Bloom shows Molly’s photo to Stephen, the three faces appear in one picture. The strength of Stephen with Bloom and Molly’s final unity becomes more forceful.

The ecological mother always connected the soul of Bloom and Stephen, and so it goes for Ximen Nao and Lan Lian. Lan Lian grows his old sort of wheat very well, producing true green products on the narrow piece of land among that of the People’s Commune. Pig Sixteen says, “perseverance is victory” (Mo, 2015, p. 304). Though a stud boar, he knows the mystery of the ecological system: a wise man assists everything according to natural regulations and never forces them to go under his own intentions (Lao, 2002).

Bloom invites Stephen home. A much deeper communion makes them “‘Blephen’ and ‘Stoom’” (Blamires, 1987, p153). Stephen and Bloom go to the back yard, holding the ashplant and the candle, chanting the 113th psalm, which is a celebration of the redemption of man by Christ (Blamires, 1987). They are now completely embraced by the stillness of midnight, “[I]iving midnight is a Taoism term for a state of profound mental stillness and quietude that is nevertheless pregnant with primal energy, preceding the dawn of resurgent light” (Cleary, 1991, p. 110). Surveying the vastness of the stellar universe, Bloom sees the scene that is interpreted by Blamires as a star (Molly) shooting across from Vega in the Lyre (Boylan) towards the sign of Leo [Bloom] (1987). In the tranquility of *yin*, having absorbed the power of the ecological system, the mandala in *Ulysses* will emerge.

“Pig Sixteen...riding waves in the golden waters of the river...with the flow toward the that moon...like an innocent child sent to earth from some hidden spot in the universe” (Mo, 2015, p. 339), Pig Sixteen eventually is able to embrace the ecological mother. Everything on the sandbar tells him the stories of his ecological mother, “the most beautiful spectacles the world has to offer” (Mo, 2015, p. 339), and Tao is everywhere, protecting everything in the way of their freedom (Lao, 2002). After 30 years, Tao tells the world Lan Lian is right. The Cultural Revolution is over. “Moon...you’re a lantern sent to me by the Old Man in the Sky...I can stand up straight” (Mo, 2015, pp. 339-351). His cry means the strength of *yin* becomes forceful enough to call for the coming of the mandala in the story.

This essay advocates that it is in Molly’s dream which is the symbol of the universe that the mandala forms. As it is in Mo Yan’s story, the dream of Molly begins with and ends in the same word “Yes”. Lan Lian is a specimen of ancient farmers (Mo, 2015) who knows the secrets of the ecological mother thoroughly. “On October 5, 1998...the Mid-Autumn Festival, there was a reunion of all who had lived in the Ximen family compound” (Mo, 2015, p. 508), this reunion is the last driving force for the generation of the mandala in the story. Bloom’s bravery to ask Molly for breakfast arouses her attention. She reminds herself of all the good sides of Bloom. The warmth of the ecological mother urges Molly and Bloom’s mandala. “Your father flung a glass of liquor up toward the moon...Everything...seemed to be steeped in a bath of light blue ink” (Mo, 2015, p. 509), Lan Lian fulfils this rite in the ecological system with his blue tears falling from his blue eyes. Everything sinful during half the century is washed clear in the holy rite. Communicating with their eyes, Puppy Four and Lan Lian begin their embrace of the ecological mother. Her mildness is the forming place of the mandala in Mo Yan’s story.

Molly's dream and Bloom's memories of their passion on Howth Hill perfectly intercourse. They are within the charm of the ecological mother: the blue sky, colored blossoms, and the sea waves. The intimate chat, the attraction to each other cause them to perform a passionate lovers' wooing and engagement. "Then we headed out to the plot of land, where the moon hung low waiting for us" (Mo, 2015, p. 510), and Puppy Four and Lan Lian go into their ecological mother's arms. The moon changes colors from eggplant purple to azure on this piece of land "carved out of gold" (Mo, 2015, p. 510), and "everything...took on an ocean blue that merged perfectly with the vast sky" (Mo, 2015, p. 510). The ecological system is a holistic one with everything closely related and functioning in the way of *yin* and *yang* in it (Deval, 1995). Molly's dream ends in "yes I said yes I will yes" (Joyce, 1996, p. 931). This "yes" draws a perfect circle in which *yin* and *yang* check and balance harmoniously. The Tai-chi mandala in *Ulysses* appears at last. Integrity and harmony has formed. Lan Lian's grains are spread into the graves of him and Puppy Four. *Yin* and *yang* balance harmoniously in the tranquility of the land. The mandala generates, telling the message of the ecological system, "[e]verything that comes from the earth shall return to it" (Mo, 2015, p. 510).

Culture and ideology also melt into harmony in the mandala in *Ulysses*. The smashing of his mother's ghost balances Stephen's religious frustrations. Bloom and Stephen's hearty communication expresses the possibility to break the barriers among religions and races. Stephen's forgiveness of Haines is a reflection of the harmony among countries. In the sentence "When, lo, there came about them all a great brightness and they beheld the chariot wherein He stood ascend to heaven" (Joyce, 1996, 449), Joyce portrays Bloom, a Jew, as the Jesus-Bloom. This Everyman is the vital power to drive the mandala to move on in a spiral way. Everything has its place on the plot of Lan Lian's land, lying quietly and harmoniously in the embrace of the ecological mother, waiting for next movement of the mandala. The reincarnation of Ximen Nao after the monkey is Big-head, who was born with a strange bleeding disease that is cureless. The only emergency treatment is Huzhu's hair, "so this child's life was tied inextricably to the hair of my friend's woman" (Mo, 2015, p. 539). Brightness depends on the balancing of *yin* to *yang*. The mandala in Mo Yan's story goes the same way as it does in *Ulysses*. There are no ends of mandalas. In them, *yin* and *yang* rise and descend, checking and balancing, moving ceaselessly to give new birth.

Conclusion

Cross-temporally Joyce and Mo Yan do their antiphonal singing in the mandalas in their *Ulysses* and *Life and Death Are Wearing Me Out*. The ideas of western ecological holism and oriental deep ecology, Taoism melt into each other in mandalas. In their stories, *yin* and *yang* perform the show of checking and balancing within the ecological system. In both Dublin and Northeast Gaomi Township, for a time, *yang* dances furiously, while *yin* accumulates itself and does its best to check *yang* with the help of the ecological mother all the time. When the checking and balancing of *yin* and *yang* reaches the perfect point, a mandala generates. However, the ecological mother tells the world that the mandalas forming in the holistic ecological system go in spiral ways everlastingly and the ecological system is always pregnant with new rounds of the checking and balancing of *yin* and *yang*. It seems that Joyce and Mo Yan both would like to pass on the secret message of the ecological mother to the world in their works: "Let the river live" (Lei, 2012, p. 155), and make it run to its ever paradise.

References

- Blamires, H. (1987). *Studying James Joyce*. New York: Longman York Press.
- Cleary, T. (Ed.), (1991). *The secret of the golden flower: The classic Chinese book of life*. New York: Harper San Francisco.
- Devall, B., & Sessions, G. (1995). *Deep ecology: Living as if nature mattered*. Salt Lake City, UT: Peregrine Smith Books.
- <http://www.crystalinks.com/mandala>.
- Joyce, J. (1996). *Ulysses*. Nanjing: YiLin Press.
- Jung, C. G. (1969). *The archetypes and the collective unconscious*. R. F. C. Hull, (Tran.). Princeton, NJ: Princeton University Press.
- (1957). *Collected Works*. 20 vols. Princeton: Princeton University Press.
- Lao, D., & Zhuang, Z. (2002). *Lao Tzu-ChuangTzu*. Changchu: Modern Literature and Art Press. [in Chinese]
- Lao, T. (1972). *Tao Te Ching*. G. F. Feng, & J. Eglisch, (Tran.). New York: Vintage Books.
- Lao, T. (1985). *Tao Te Ching: The Richard Wilhelm edition*. London & New York: Penguin/Arkana.
- Lei, Y. (2012). *Deep ecology: Interpretation and integration*. Shanghai: Shanghai Jiao Tong University Press. [in Chinese]
- Leopold, A. (1949). *A sand county almanac*. New York: Oxford University Press.
- Li, D. (1989). *The book of balance and harmony*. T. Cleary, (Tran.). San Francisco: North Point Press.
- Mo, Y. (2012). *Literary fragments*. Beijing: The Writers Publishing House. [in Chinese]
- Mo, Y. (2015). *Life and death are wearing me out*. New York: Arcade Publishing.
- Naess, A. (1995). *The deep ecological movement: Some philosophical aspects*. In G. Sessions, (Ed.), *Deep Ecology for the 21st Century*. Boston: Shambhala.
- Zhang, B. (1998). *Selected readings in English and American literatures*. Beijing: Foreign Language Teaching and Research Press.
- Zhang, Y. (2007). *Ecocriticism*. Beijing: People's Publishing House. [in Chinese]

The Narrative Techniques of *The Great Gatsby*

Yu Zhao

Foreign Languages School, Linyi University, Linyi, China
Email: xiangjiang81@163.com

[Abstract] Closely following *Ulysses*, *The Great Gatsby* ranks second in the “Top 100 Best English Novels” by *USA Today*. One of the reasons for the everlasting glamour of the novel lies in the perfect combination its theme and narrative techniques. This paper gives a detailed analysis of the novel’s narrative techniques in terms of point of view, the circular structure, and irony.

[Keywords] *The Great Gatsby*; narrative technique; point of view; circular structure; irony

Introduction

In 1922, F. Scott Fitzgerald announced his decision to write “something new, something extraordinary and beautiful and simple and intricately patterned” (Long, 1979, p. 119). Published in 1925, *The Great Gatsby* became that extraordinary, intricately patterned, and above all, simple novel. It was hailed by T. S. Eliot (1951, p. 310) as “the first step that American fiction has taken since Henry James”. Closely following *Ulysses*, *The Great Gatsby* ranks second in the “Top 100 Best English Novels” by *USA Today*. One of the reasons for the everlasting glamour of the novel lies in the perfect combination its theme and narrative techniques. Fitzgerald was a master in conveying the theme with various narrative techniques in this novel.

The Great Gatsby is a novel which illustrates the disillusionment of “The American Dream”. The American dream used to be a belief that every person could achieve wealth and reputation by working hard. As we see in the novel, the American Dream was originally about individualism and pursuit of happiness and success. However, during the 1920s, easy money and degraded social values corrupted this dream. Decayed social and moral values made people heartless and hollow. Gatsby symbolizes both the corrupted dream and the original, uncorrupted version. He is a self-made man, who recreated himself and gave up his past in order to achieve the American Dream. Eventually, he did achieve the dream of incredible wealth, but he did all that in order to achieve a purer, more traditional American dream: real love. But Gatsby’s dream of loving Daisy was ruined by the differences in their lifestyles, social statuses and the fact that he turned to crime to make enough money to impress her. Gatsby longed to re-create a long-lost past, his time spent with Daisy, but when his dream crumbled, all that was left for him to do was die. Almost every character in the novel has its own American dream, and while characters like Wolfsheim represent the pure corruption of it, Wilson, for example, tries to pursue his innocent dream of moving west with Myrtle and starting a new life. But with Myrtle’s death, almost every character’s dream dies.

The success of *The Great Gatsby* lies partly in Fitzgerald’s exploration of effective narrative techniques. Fitzgerald was a master at them. He tried some modern techniques in this novel, such as the unreliable narrator, the dramatized narrator, the contrast of light and darkness, thematized space, spiral structure, symbolism, irony and so on. Fitzgerald scholars have studied some of his techniques, but their explorations are not comprehensive and are far from covering every detail in each field, which leaves some blanks for this article.

Narrative Techniques in *The Great Gatsby*

The Great Gatsby is one of the most marvelously organic novels in American literature. Fitzgerald adopted effective narrative techniques to convey the theme. Based on close reading, this paper will give a detailed analysis of the novel's narrative techniques in terms of point of view, the circular structure, and irony.

Point of View

The most striking narrative technique is that a dramatic narrator, Nick Carraway, was adopted in the story. The story is told mainly through Nick's point of view. Gatsby's story is interwoven in Nick's own initiation story. Seed (1996, p. 16) argues, "*The Great Gatsby* marked a turning point in Fitzgerald's career by his discovery of the use of a dramatized narrator, Nick Carraway thus performed a crucial role in conveying a sense of something mysterious and inexplicable about Gatsby in *The Great Gatsby*." Fitzgerald's adopting of a dramatic narrator was influenced by Joseph Conrad. Actually, the dramatic narrator was not a new device. Conrad employed a dramatic narrator in his novel *Heart of Darkness*. Bruccoli states that "Employing a method he learned from reading Joseph Conrad, Fitzgerald constructed Nick Carraway as the partially involved narrator who is reluctantly compelled to judgment. Everything that happens in the novel is filtered through Nick's perceptions, thereby combining the effect of first-person immediacy with authorial perspective" (Bruccoli, 2000, p. 81).

As the dramatic narrator, Nick has multiple identities and plays multiple roles in the novel. Nick is an insider, as well as an outsider in the story. Because of his multiple positions, he is in the story. Nick is the protagonist, Gatsby's neighbor; Daisy's brother, once removed; Tom's classmate in college and the sweetie of Daisy's close friend, Jordan. He is a tie, which joins many contradictions and conflicts between characters and a key figure in the complicated relation's net, being everywhere and everything. As an insider of the story, Nick can lead readers to feel the atmosphere of the story and sympathize with other characters' feelings. Nick is out of the story because those contradictions and conflicts are no business to him. He can take an objective view and calm attitude to value them. As an outsider of the story, Nick sees through the futility of Gatsby's grand dream, the golden girl's emptiness, and the moral decadence that money brings. Therefore, Nick can serve as a cool judge who consistently questions and judges Gatsby's efforts with disapproving eyes. Nick is "both stage manager and chorus, re-creating situations in all their actuality" (Way, 1980, p. 99); and at the same time, commenting upon them. Sometimes he even devises the action - creates the circumstances by which the actors are brought together on the stage: it is he who arranges the reunion of Gatsby and Daisy. Nick has a further value from a structural point of view: through him, Fitzgerald is able to maintain a kind of flexibility. Thanks to Nick, Fitzgerald has the best of both worlds: he "moves from the dramatic concentration of 'the scenic thing' to the rich texture of narrative without the smallest effect of incoherence or inconsistency" (Way, 1980, pp. 99-100). Nick reveals his double position at the end of Myrtle's party in chapter 2: "I was within and without, simultaneously enchanted and repelled by the inexhaustible variety of life" (Fitzgerald, 1926, p. 42). As a witness who has strong flexibility and broad and various information, Nick sees through the futility of Gatsby's pursuit of his grand dream during his lifetime. Nick can also witness the desolate sight after Gatsby's death, which makes a comparison with his flashy life when he was alive. This tragic effect cannot be given by other narrative ways.

However, Nick's limited point of view has its shortcomings. The narrator can only describe things which he knows, but cannot walk into other character's minds and learn their thoughts. Therefore, the dramatic narrator must transcend temporarily from his limited point of view. This phenomenon is called the transgression of point of view. Fitzgerald artistically made good use of this narrative technique in *The Great Gatsby*. For example, in Chapter 5, Nick comments on Gatsby's psychological state at his reunion with Daisy after five years:

As I went over to say good-bye I saw that the expression of bewilderment had come back into Gatsby's face, as though a faint doubt had occurred to him as to the quality of his present happiness. Almost five years! There must have been moments even that afternoon when Daisy tumbled short of his dreams – not through her own fault, but because of the colossal vitality of his illusion. It had gone beyond her, beyond everything. He had thrown himself into it with a creative passion, adding to it all the time, decking it out with every bright feather that drifted his way. No amount of fire or freshness can challenge what a man can store up in his ghostly heart (Fitzgerald, 1926, p. 103).

In this comment, the first sentence is told in first-person voice from Nick's point of view. Then the next sentence "Almost five years!" sounds like Gatsby's soliloquy. It's Nick's supposition of Gatsby's inner thinking. Actually, it's impossible for Nick to learn what Gatsby is thinking about. Here, the narrator has transgressed from Nick's limited point of view to an omniscient point of view, temporarily. Through the transgression the narrator leads readers into Gatsby's mind to catch the change of Gatsby's emotions. Naturally, the reader will understand why it is reasonable that "a faint doubt had occurred to him as to the quality of his present happiness" and why Daisy "tumbled short of his dreams" (Fitzgerald, 1926, p. 103).

We can find the temporary transgression of point of view again in Chapter 6. At first, Nick tells of the date between Gatsby and Daisy in third-person voice. Like a camera, Nick records every small detail of the date from the point of view of an outsider. Then the transgression of point of view begins from the sentence, "Out of the corner of his eye Gatsby saw that the blocks of the sidewalks really formed a ladder and mounted to a secret place above the trees – he could climb to it, if he climbed alone, and once there he could suck on the pap of life, gulp down the incomprehensible milk of wonder" (Fitzgerald, 1926, p. 118). The point of view has transgressed from Nick's perspective to the omniscient point of view. The narrator leaps out of his narrative limits in order to show Gatsby's inner thinking. Without the transgression of point of view, Nick can only record the actions of the characters like a camera. Consequently, the inner thoughts of the characters can never be shown to the reader. The temporary transgression into the omniscient point of view helps disclose the reason why Daisy becomes the incarnation of Gatsby's American dream. Similarly, the transgression appears again in the following paragraph:

His heart beat faster and faster as Daisy's white face came up to his own. He knew that when he kissed this girl, and forever wed his unutterable visions to her perishable breath, his mind would never romp again like the mind of God. So, he waited, listening for a moment longer to the tuning-fork that had been struck upon a star. Then he kissed her. At his lips' touch she blossomed for him like a flower and the incarnation was complete (Fitzgerald, 1926, p. 118).

The first sentence is told from Nick's limited voice. Nick records the scene like the lens of a camera. Then immediately the transgression of point of view begins from the second sentence which tells Gatsby's inner thoughts, for only an omniscient narrator knows what Gatsby is thinking about. But from "then" – in the last two sentences – the perspective goes back to Nick's limited perspective. Gatsby's inner contradiction is shown due to the transgression, without which the readers can only observe Gatsby like a looker-on. Daisy's symbolic meaning for Gatsby and Gatsby's contradictory feelings during the process of getting this symbolic meaning is shown to the reader thanks to the employment of the transgression of point of view. Actually, Gatsby's pursuit of his dream and the contradictory feelings towards Daisy has been the theme of the story. The transgression of point of view effectively highlights the theme.

Fitzgerald shows his preference for this technique again in Chapter 8 when Gatsby finally tells of his relationship with Daisy. At first the story is retold from Nick's limited perspective: "He did extraordinarily well in the war. He was a captain ..." (Fitzgerald, 1926, p. 156). Then the omniscient perspective slips in the narration in a way uneasily perceived. We can see the transgression of point of view from the following sentences: "For Daisy was young and her artificial world was redolent of orchids and pleasant, cheerful snobbery and orchestras which set the rhythm of the year... Suddenly she was again keeping half a dozen dates a day with half a dozen men, and drowsing asleep at dawn with the beads and chiffon of an evening dress tangled among dying orchids on the floor beside her bed" (Fitzgerald, 1926, p. 157). Actually, Gatsby was on the battlefield at that time. It's impossible for Gatsby to know the details of Daisy's social life in Louisville, such as the orchids and the evening dress tangled on the floor. Obviously, this part is told from an omniscient perspective. The temporary transgression helps create a vivid atmosphere in order to tell Daisy's change of mind.

The transgression of point of view can also be implied in the change of tense. For example, in Chapter 3, Nick describes the extravagant parties Gatsby holds every weekend. The first three paragraphs are narrated in the past tense. Obviously, Nick is telling the story from his retrospective point of view. From Paragraph 4 to Paragraph 6, Nick adopts the present tense, proof that he has already been immersed in the frolicking atmosphere of the party. Then, from Paragraph 7, Nick returns to the past tense because he is retelling his first night at Gatsby's party; therefore, he adopts the retrospective perspective again. Through the retrospective perspective, Nick could view the events with his mature eyes and maintain a detached attitude. On the contrary, the experiencing viewpoint means that Nick is involved in the story. According to Shen Dan (2003, pp. 89-90),

In Fitzgerald's passage, the use of the present tense obliterates the borderline between past and present. The narrator, who is apparently using the perspective of the moment of experience, seems to be completely immersed in the past event, as if it were happening right in front of his eyes. The present perspective of the narrating self and the past perspective of the experiencing self seem to merge into one. Such a merging of perspectives is unique to the first-person retrospective narration, which gives rise to a kind of immediacy not achievable in English or French third-person center of consciousness.

The whole story is mainly told through Nick's retrospective perspective. However, Nick inserts the experiencing perspective temporarily from time to time to achieve certain effect.

The shift of point of view is another narrative technique in *The Great Gatsby*. As is pointed out above, Nick's limited point of view has its shortcomings. The transgression of point of view is different from the shift of point of view. The latter is "legal", while the former is "illegal". As an expedient measure, the transgression of point of view is adopted because the dramatic narrator needs to break the constraints of his limited point of view, which can only be used temporarily and on a small scale. The shift of point of view can iron out a flaw when the narration should be told from another point of view for a long time and on a big scale. When the first-person narrator is not able to have firsthand knowledge, Fitzgerald sometimes permitted Nick to listen extensively to an individual who had the needed information. For example, the brief wartime love affair between Daisy and Gatsby was told by Jordan, who was an eye-witness. Likewise, Fitzgerald let Wolfsheimer retell Gatsby's postwar experience, who knew Gatsby's history from rags to riches. Myrtle's car accident is a good example for the shift of point of view. The car accident was not witnessed by Nick, and as a result, Nick's first-person point of view was replaced by different points of view. The car accident was told from three sources: the newspaper, the eye-witness, Michaelis, and last, by Gatsby himself. The repeated shift of point of view helps create the suspense of the story and intensify the ups and downs of the plot.

Circular Structure

Besides the unique point of view, the circular structure is another typical narrative technique in this novel. Circular structure is a good narrative technique, especially in initiating the story. In *The Great Gatsby*, Nick came from the Midwest to the East and finally returned to the Midwest. Nick was born in a western city "where dwellings are still called through decades by a family's name" (Fitzgerald, 1926, p. 183). As Nick grows up, he comes East because "instead of being the warm center of the world, the Middle West now seemed like the ragged edge of the universe" (Fitzgerald, 1926, p. 9). Nick travels east because he wants to experience the world and get success. After experiencing the empty and restless life in New York, especially after Gatsby's tragic death, Nick decides to go back to his Midwest where one may be "in uniform and at a sort of moral attention forever" (Fitzgerald, 1926, p. 8). Nick's life orbit is like this: the Midwest - the East - the Midwest. It seems that Nick goes back to the original point at the end. But Nick is different from what he was originally. Nick gains a deeper understanding of the world from Gatsby's disillusionment and tragic death, which is necessary for his maturity. And the spiral structure is the best device to express how the prodigal son finally returns home as a mature person.

In his book *Anatomy of Criticism*, Frye discusses four phases of the myth-archetype narrative pattern: spring corresponds with comedy, summer with romance, autumn with tragedy and winter with satire. In the autumn phase, "myths of fall, of the dying god, of violent death and sacrifice and the isolation of the hero" (qtd. in Staton, 1987, p. 119) are the archetypes of tragedy. Autumn is a season for tragedy. It is in autumn that Gatsby and Daisy fall in love with each other. The season foretells Gatsby's doomed failure. Gatsby's parties last all summer. However, as time progresses into the end of summer, Gatsby's parties are over. His romantic love and dream all come to an end on the day "broiling, almost the last, certainly the warmest, of the summer" (Fitzgerald, 1926, p. 120). It is in early autumn that all the deaths happen: Myrtle is killed, and Gatsby is shot. His body is found in his swimming pool when the leaves start falling on the water. The recurring of autumn reveals the circular narration.

Flashback is another kind of narrative technique that contributes to the circular structure. Fitzgerald employs the technique of flashback many times in *The Great Gatsby*. For example, in Chapter 4, Daisy's past with Gatsby is told by Jordan. From Jordan's telling, we can see that Daisy was not so corrupted in

girlhood. Daisy went to the Red Cross and helped make bandages, which proves that Daisy had social concerns and responsibilities when she was young. It is the whole social atmosphere of the Jazz Age that makes Daisy change. Daisy's innocence in girlhood and corruption in adulthood form a sharp contrast. Fitzgerald put the fickle adult Daisy at the beginning of the novel, while the innocent girl Daisy in flashback in order to emphasize her change as her greedy and corrupt nature is more important for the plot of the novel. What is inserted in flashback belongs to the less important part of the story. Both Hawthorne and Fitzgerald made use of the flashback to provide background or context to the current events of a narrative, to make a contrast and extend the temporal and spatial dimensions of the story.

Irony

The last narrative technique discussed in this paper is irony. Irony is prevalent in this novel. For example, the title of the novel, *The Great Gatsby*, is ironic in itself. When we finish reading the novel, we find that Gatsby is not "great" to some extent. Gatsby is a "nobody from nowhere" (Fitzgerald, 1926, p. 136). Gatsby spends a lot of money at his lavish parties, but most of the guests that attend them don't know about him. They gossip a lot and speak ill of him. The names of the guests are also ironic. Many of the names of the guests are those of animals or plants. One of the families is called "the Leeches". As we know, a leech is a small animal which feeds by attaching itself to other animals and sucking their blood. The surname of "the Leeches" symbolizes the guests who just come to consume the food and drinks at Gatsby's parties. A man whose occupation is concerned with theater is named "George Duckweed". Duckweed is a kind of small or minute aquatic plant that floats on or near the surface of shallow ponds. This surname is similar to Nick's comparing the guests to "moths" (Fitzgerald, 1926, p. 45), which implies that the guests are purposeless when they come to the parties. The narrator introduces the names of the guests in two full pages. The story of some of the guests are spoken in a casual way. But to our surprise, all of their destinies are tragic.

The description of Mr. Wolfshiem is also ironic. One minute Mr. Wolfshiem was in lamentation with Rosy Rosenthal's death, and then in the next minute he, "forgetting the more sentimental atmosphere of the old Metropole, began to eat with ferocious delicacy" (Fitzgerald, 1926, p. 77). The looks of Mr. Wolfshiem are also very strange. He seems to be suspicious of others. His eyes "roved very slowly all around the room" (Fitzgerald, 1926, p. 77). And Nick comments sardonically, "I think that, except for my presence, he would have taken one short glance beneath our own table" (Fitzgerald, 1926, p. 77). Mr. Wolfshiem's cuff buttons are made of human molars, which are very terrifying and implies that he is probably a bloodsucker. Later, Nick learned from Gatsby that Mr. Wolfshiem fixed the World's Series. The ironic description shows Nick's criticism towards the villains in modern society.

Sometimes Nick hides his irony in a calm tone. "To my astonishment, the thing had an authentic look" (Fitzgerald, 1926, p. 73). This sentence implies Nick's disbelief at Gatsby's medal from the King of Montenegro. After Gatsby showed Nick one of his photographs from Oxford, Nick commented, "Then it was all true." But immediately following this sentence, Nick's ironic tone subverted his previous statement: "I saw the skins of tigers flaming in his palace on the Grand Canal; I saw him opening a chest of rubies to ease, with their crimson-lighted depths, the gnawings of his broken heart" (Fitzgerald, 1926, p. 73). Irony is a weapon for Nick to show his incredulity toward Gatsby's words, and consequently, produce a kind of suspense.

Conclusion

As a short novel at first glance, *The Great Gatsby* is famous for its organic structure. Fitzgerald experimented with modern writing techniques in this novel, such as the dramatic narrator, the transgression and the shift of point of view, flashback, circular structure, and irony. With all of these artistic techniques, Fitzgerald took us into the world of Jay Gatsby and left us with the picture of the scattered American dream. The wonderful interweaving of narrative techniques into the context of the story helps convey the theme in an effective way, making *The Great Gatsby* the embodiment of the Jazz Age.

Acknowledgements

It is a great honor for me to take this opportunity to thank the many kind and generous professors at the University of Suwon in Korea. I would like to extend my sincere gratitude to Professor Koh Youngran, whose lecture gave me inspirations for this article. My thanks also go to the editors of The Fourth Northeast Asia International Symposium on Language and Translation, who gave me detailed suggestions on the format of my paper.

References

- Barnet, S. (2000). *Literature for composition*. New York: Longman.
- Brucoli, M. J. (2000). *F. Scott Fitzgerald's The Great Gatsby: A documentary volume*. Farmington Hills, MI: Gale Group.
- Eliot, T. S. (1951). Three letters about *The Great Gatsby*. A. Kazin, (Ed.), *F. Scott Fitzgerald: The man and his work*. Cleveland: World Pub. Co.
- Fitzgerald, F. S. (1926). *The great Gatsby*. Harmondsworth: Penguin Books Ltd.
- Frye, N. (1957). *Anatomy of criticism*. Princeton: Princeton University Press.
- Long, R. E. (1979). *The achieving of The Great Gatsby*. London: Associated University Press.
- Seed, D. (1996). *The Great Gatsby – The review of studies*. Oxford: Oxford University Press.
- Shen, D. (2003). Difference behind similarity: Focalization in third-person center-of-consciousness and first-person retrospective Narration. C. Jacobs, & H. Sussman, (Eds.), *Acts of Narrative*. Stanford: Stanford University.
- Staton, S. F. (1987). *Literary theories in praxis*. Philadelphia: University of Pennsylvania Press.
- Way, B. (1980). *F. Scott Fitzgerald and the art of social fiction*. London: Edward Arnold Ltd.

Comparative Study of Ecofeminism in Chinese and Western Feminist Literature

Ding Zhirui

School of Foreign Languages, Jilin Agricultural University, Changchun, China

Email: 41714453@qq.com

[Abstract] *Ecological feminism fuses feminism and ecologism together, bringing significant influence. Ecofeminism is a pluralistic, complex and diverse ecological culture. It is the movement of the environment and the women's movement in the West and a cultural trend of active adaptation to social change. Ecofeminism originated in the 1960s and 70s, and developed in 1990s.*

[Keywords] *Ecofeminism; comparative study; feminist literature*

Introduction

The earliest usage of the term *feminism* may be dated back to the 19th century, originating from the French Capitalist Revolution and the Enlightenment (Wang, 2012). In the 1930s, the Great Depression spread, and life became more and more miserable (Zing, 2004, p. 63). According to *Free Merriam-Webster Dictionary*, *feminism* is a collection for movements aimed at defining, establishing, and defending equal political, economic, and social rights and equal opportunities for women (Wang, 2012). Ecological feminism fuses feminism and ecologism together, bringing significant influence (Ding, 2016, p. 473). In 1974, French ecofeminist Francoise d' Eanbonne first put forward the term "ecofeminism" in her book *Le Feminisme ou la mort* and appealed to women to participate in saving the planet (Ding, 2016, p. 390). In her work, the author put women and ecology together, thought about the ultimate reason of the dominant of women and the nature was the existence of binary thinking of society and the patriarchy (Ding, 2016, p. 390). Ecofeminism, as a multicultural movement, can be distinguished from different perspectives. However, despite the different perspectives of ecofeminist schools, they are concerned with improving the relationship between man and nature, focusing on the ecological balance and environmental crisis. With the outbreak of various kinds of natural disasters, women reflected a greater initiative in the movement to protect the environment, thus they had a closer link with ecological environment, which also triggered an ecological cultural ideological trend in women (Ding, 2016, p. 390). Ecofeminism has been widely accepted and developed in contemporary society (Ding, 2016, p.390).

Literature Review

In 1974, French feminist writer, Francois de Ebooni, first put forward the concept of ecofeminism (Zhang, 2007, p. 144). Subsequently, the trend of eco-feminist thought developed rapidly, and a large number of theoretical scholars came into being. In the 1990s, ecofeminism was regarded as a cultural and literary theory by the entire world. Some eco-feminists began to investigate and study environmental issues and gender issues from the perspective of literature. Ecofeminism first infiltrated into the literary world of the United States (Chen, 2006, p. 108). The eco-feminist literary critics recognized *The Silent Spring* as the first literary text (Chen, 2006, p. 110). After that, ecofeminism became gradually popular from a cultural, political and environmental field into the field of literature. It has hitherto had unknown influence and charm, attracting the attention of many scholars, and has quickly spread to Europe and other Western

countries. Therefore, the eco-feminist literary theory has been developed and has been constantly improved and applied.

In foreign countries, ecofeminism examines the relationship between women and nature from the perspectives of history, conceptual framework, epistemology, ethics, politics, experience and experience, and even symbols. At the same time, feminist thought has been involved in the field of literary research, and secondary research areas; ecofeminism, literary creation and literary criticism have been widely integrated. It has realized the research from the first level of the research category of feminist research, literature, to the second level of the research category of ecofeminism, eco feminist literary criticism; from theoretical innovation to the specific analysis in-depth; from the crossing of ecological and female research to the crossing of ecological, female, literature, creation, critical study.

Research at Home

Ecofeminism started with the fast journey of ecological criticism in China and has now entered the domestic scholars' field of vision (Wu, 2011, p. 293). Chen Xiaolan introduced the classical theory proposition of Murphy and Kate Su Bo (Kate Soper) and West (Helene Cixous) who are eco feminist literary critics (Wu, 2011, p. 293). With the development of feminism and its organic combination with ecocriticism, ecofeminism began to name itself in the field of literary criticism.

In 2003, Wei Qingqi introduced the eco feminist criticism and situation of the basis, method and practice, and put forward the problem of the academic discipline of Chinese and Western Ecological Women doctrine in the article "Eco Feminist Literary Criticism: A Wonderful Work" from the perspective of literary criticism (Wu, 2011, p. 293).

In 2005, Luo Ting, and Xie Peng gave a more detailed argument of women and nature in literature, ecological feminist text, the construction of literary theory, criticism of generalizing the characteristics, and the possibility of the transformation from ecological feminist criticism to literary criticism in "Eco Feminism and Literary Criticism" (Xie, 2005).

Review of domestic scholars in the study of ecology, feminism and other concepts and categories, the introduction of eco feminist literary criticism and acceptance was brought to the researchers. Now, eco feminist literary criticism, as the research category of independent research and the system, begins to get attention, which indicates a more profound space for the ecological development of feminist literary criticism.

The Literary Creation and Characteristics of Chinese Ecofeminism

To investigate Chinese feminist literary creation and its characteristics, it is necessary to examine the two parts of ecofeminism literature and Chinese male writers' works, ecofeminism literature and Chinese female writers' works. In general, the existing literary criticism framework has not yet built enough systematic criticism paradigm, so to some extent, it also affects the writer's self-consciousness of the establishment of the eco-feminist literary creation paradigm. In the creative practice, the relationship between nature and man remains on a simple framework of relations, and nature often plays the foil of man and his existence. The creation of ecofeminism in the real sense has not been established yet, and its development is relatively slow.

By analyzing the practice of eco feminist literary criticism by local scholars, it can sort out the acceptance and internalization of eco feminist literary creation and criticism in China. In addition, the research needs to avoid the following research mistakes: first, to stop ecological feminist literary criticism

from being deified, researchers should recognize that this theoretical perspective is not the best theory to solve all literary creation or criticism. Otherwise, it is easy to form a new discourse tyranny, thus violating feminism and respecting the basic spirit of pluralism. Second, because the academia does not have consensus formed on the “eco feminist literary creation and criticism of” the core concept yet, researchers should try to avoid the hubbub, and the embarrassing situation of eco feminist literary criticism. Third, we should guard against the excessive interpretation of eco feminist literary criticism existing in the current studies, and rigid superposition of various theories.

Comparative Study of Ecofeminism in Chinese and Western Feminist Literature

Based on the introduction of eco feminist literature, this thesis makes a comparative study of eco-feminism between Western feminist literature and Chinese female literature. There are three main components:

The connotations and characteristics of ecofeminism are analyzed. Ecofeminism is a trend of thought that combines feminism with ecological movement. So far, there are two kinds of ecological feminism: One is the ecology of feminism, and the other is the ecology of feminism. Therefore, ecofeminism also has the characteristics of ecology and feminism. Ecofeminism has the same view as deep ecology in ecology. Deep ecology is anti-anthropocentrism, but ecological feminism is more profound than deep ecology; eco feminism is against male chauvinism, but deep ecology is not aware of gender issues, and unaware of the problem of male center. At this point, ecofeminism is consistent with all feminism. Through the analysis of the connotation and characteristics of ecofeminism, this paper discusses the connection between women and nature.

Second, this paper analyzes the origin and evolution of ecofeminism in western feminine literature and its challenges. To analyze ecofeminism literature, we should first understand its origin, and then analyze its historical value and its significance. As a matter of fact, the initial production of ecofeminism was associated with serious damage to the ecological environment. This also made the feminist movement go beyond their traditional scope, and quickly extended to the eco-feminist movement. It was endowed with new connotations in the ecological movement. The core of this part of the study is that there is a historical, symbolic, and political relationship between western culture and the reduction of women. In the course of the study, it is trying to find the special relationship between women's oppression and natural oppression in Western women's literature.

Since, as a literary genre and the existence of itself, western ecofeminism literature has to face the questioned voice from other literary genres, not to mention any kind of thought is not perfect. Moreover, women stay in long-term “secondary” positions. Therefore, it is reasonable that ecofeminism in western feminine literature faces some perplexities and challenges.

Studying this point is helpful to find the construction significance of ecofeminism. The feminist and ecological movements are combined together, and this is not a simple combination or vulgar combination, but for the two movements it is very important for the similar combination, then this combination will be analyzed by Western women literature. In doing so, the author could find the root of the challenges and challenges it faces.

Third, the connotation and proposition of the concept of ecological women in Chinese Literature is analyzed. The relationship between man and nature has always been the basic and hot problem of ecological ethics. In the culture and characteristics of Chinese philosophy, the relationship between man and nature has also been the focus of attention. Throughout the history of the development of schools of philosophy all over the world, it is not difficult to find that the vast majority of philosophical thoughts are based on the

thinking of men. Nevertheless, women are smart enough to enter the field of philosophy. Even in western philosophy, Socrates would have put forward the concept of gender equal, but with the development of the philosophy of nearly a thousand years, the female has long been quietly left. However, in this land of male philosophy, Chinese indigenous philosophy, as a rare philosophy full of feminine flavor, is like a wonderful flower, releasing its unique brilliance. This subject will deeply explore the eco feminist thought in Chinese traditional literature and modern literary works.

Conclusion

Ecofeminism in female literature is different from simple feminism or pure ecology. It has a double description, evaluation and interpretation. The United States is the birthplace of ecofeminism. The study of ecofeminism in American women's literature helps to deepen the grasp of eco feminist literature from its roots. In recent years, Chinese women's literature has developed rapidly, and a large number of eco feminist works have appeared. It is beneficial to study China's female issues from a more unique perspective – feminist literature.

Through the study of the female ecology in Chinese and western feminine literature, this paper makes a comparative analysis from the aspects of culture, background, world outlook, ethical consciousness, starting point, ultimate goal and creative idea. It can find out the characteristics and deep characteristics of the ecological female view in female literature of different backgrounds. It provides a wide range of ideas for the development of feminist literature and feminist literary criticism.

With the rapid development of society and economy, people's desire for material and a higher standard of living is rising, and some women are sacrificing their personal dignity in return. Material interests have created many anomalies among female college students. Some women even compromise domestic violence for some specific reasons. Quite a few women have serious dependence on men. The concept of research helps to evoke the social importance of woman's issues on ecological women in the literary works of female doctrine, establish a correct concept of marriage, have a certain role in guiding values, help woman's self-esteem and self-reliance. It can also play a role in building harmonious family and society.

Acknowledgements

I would like to take this opportunity to express my sincere gratitude to all those who have assisted me in preparing and accomplishing this thesis.

References

- Chen, M. (2006). An overview of feminist literary criticism. *Qi Lu Journal*. 4, 108-110.
- Ding, Z. (2016). On *The Grapes of Wrath* from ecological feminist view. *Proceedings of the Fifth Northeast Asia International Symposium on Language, Literature and Translation*, 5 (389-392).
- Ding, Z. (2016). Ecological feminism in *The Bluest Eyes*. *Proceedings of the 2016 2nd International Conference on Economics, Management Engineering and Education Technology (ICEMEET 2016)*, 87(473-476).
- Wang, D. (2012). *Chinese women translators' rewriting from the perspective of feminism: A case study of Zhu Hong's translations of A Frolic in the Snow*. Chongqing: Xi Nan University
- Wu, L. (2011). A review of acceptance and spread of eco-feminism in China. *World Literature Review*, 1, 293-295.
- Xie, P. (2005). *Eco feminist literary criticism and its acceptance in China*. Hunan: Xiang Tan University.

- Zang, Y. (2004). Comment on *The Grape of Wrath*. *Science and Technology Information*, 01(63).
- Zhang, Y. (2007). Ecofeminism in Alice Walker's *The Color Purple*. *Journal of Southwest Agricultural University (Social Science Edition)*. 5, 144-146.

A Feminist Criticism Interpretation on Alice Munro's Works

Wang Jing-hong

School of International Exchange, Jilin Animation Institute, Changchun, China

Email: 327645863@qq.com

Li Da-peng

School of International Exchange, Jilin Animation Institute, Changchun, China

Email: jackjiayou@163.com

[Abstract] Famous Canadian woman writer Alice Munro won the Nobel Prize for Literature in 2013. She was called “the Canadian Chekhov” for her human complexities in an uncomplicated prose style in her short stories. Munro is one of the world’s most influential novelists. Through discussion, this thesis considers that Munro’s works reflect profound social problems in the plain descriptions, and takes a deep consideration and discussion on women’s destiny. Munro’s works have an instructive significance in China.

[Keywords] Alice Munro; feminist criticism; women images; marriage ethics

Introduction

Alice Munro (1931-), Nobel Prize Laureate for Literature in 2013, is a famous Canadian woman writer. She has been called “the Canadian Chekhov” for her human complexities in an uncomplicated prose style in her short stories. In 1968, her first collection of short stories *Dance of the Happy Shades* was published, and was awarded Canada’s Governor General’s Award for fiction. Later in her life, Munro wrote 13 short stories and 1 novel and obtained many awards. Her works have been translated into 13 languages around the world and have been highly praised by readers and media. On October 10th, 2013, Alice Munro won the Nobel Prize for Literature as a “master of contemporary short story”. She is the first Canadian and the 13th woman to receive the Nobel Prize in Literature. Munro’s stories never provide transcendence, or anything particularly flashy. Her focus is on the interior life; “plot” is always placed as a secondary concern in her works.

As a female writer, Alice Munro is famous among researchers abroad for endowing in her works the characteristic of feminism. Barbara Godard once mentioned that *Lives of Girls and Women*, one of Munro’s short stories, is considered to be the beginning of feminist study on Munro’s short stories, discussing the issue of feminine subjectivity and desire (Godard, 1984). Later, Magdalene Redekop (1992) focused on the relationship between mother and daughter. There are also other scholars and researchers abroad doing comprehensive researches into Alice Munro’s works from the perspective of feminism. Harold Bloom (2009) also listed the catalogues and bibliography of Munro’s short stories. Robert Thacker (2011) spent thirty years composing his critical biography, making a detailed statement of Munro’s living experience, writing technique, and her works. These researches have provided a lot of convenience for later scholars and researchers.

When compared with foreign research on Alice Munro and her works, domestic scholars and researchers are considered at the beginning stage in relative studies. The first Chinese version of Alice Munro’s collection is *Runaway*, which was translated by Li Wenjun (2009). The earliest paper that can be found in CNKI related to Munro’s short stories was published by Jian Guoru (1993), which introduced Munro and her short stories, and analyzed the theme and characters in *The Office*. Over the years,

domestic research on Munro's works has become a hot literature spot, and researchers are mostly common in their focus – feminism, which attempts to explore the fate and living dilemma of the female characters in Munro's works.

The first doctoral dissertation at home is among one of the pioneers of Munro study, and composed a monograph about Alice Munro and her works. Zhao Huizhen (2002) discussed the development of feminine consciousness and the conflicts between the heroines and the patriarchal society. Yu Yanping (2011) has stated that the key factor for women to realize their self-consciousness is to gain independence in economy. Zhu Hong (2015) has explored Munro's *Runaway* and drawn conclusion that the male characters in Munro's short stories have features in common.

These researches on Alice Munro's works, especially her short stories, are comprehensive and logical to some degree. However, they are lacking detailed proof and diversified thinking. Although the scholars and researchers have touched upon the feminism in Munro's short stories, comprehensive study is rare. This thesis hereby is to thoroughly explore and analyze Munro's feminism thought in her short stories. Hopefully, in some sense, it will fill the gap in Munro study.

Features and Topics of Alice Munro's Works

As a female writer, Alice Munro primarily is concerned about women's issues. In most of her works, she explores women's roles in all kinds of relationships. Munro's world is a very pure feminine world. She observes the world and describes it from a female point of view. In her works, women often take the leading role, and men tend to have supporting roles; their existence just shows women's marriage situations, modes of thinking and mental state.

Munro is not radical, and her tone is wild but uncompromising. Her works often describe the life experiences of women at all ages, from innocent girls to married women, to divorced or deserted women, even to the elderly and aged women. The progress of self-searching and the self-improvement of women is often found in her short stories.

Munro probes women's problems and the relationships with men from a female perspective. In her eyes, women's vulnerability is the underlying cause of women's problems. Some women depend on men in economy, so they have no discourse right. They are also self-deceptive in comforting themselves to get rid of emptiness in life. Hence, they lose themselves in their illusions and happiness on the surface. Gradually, they become frustrated, deserted and disillusioned.

"Like Jane Austen and many other women writers, many of Munro's stories centers on love and marriage" (Thacker, 2011). Munro is very good at telling different love stories from the perspective of women, but her stories are not only about love. Take *The Beggar Maid* as an example. The story starts from love. But the heroine doesn't fall in love with the hero, so she keeps hesitating, pulling back, compromising and rebelling. They have an on-again-off-again relationship. In the end, the result is far from the surface pattern of a happy ending, just like the other love stories.

Munro's short stories show different fragments of life: a young girl is drunk for a lost love, a little maid fascinated for pilots, a young rich man falls in love with a poor girl, a young mother suffers from her daughter's drowning incident on a journey, and a writer refuses live out the future, etc. Munro is an outstanding photographer, taking wonderful clips of life and presenting them in front of readers, at home and abroad.

For decades, Munro's works have embodied a clear track. Her stories in the 1970s told of the love of teenage boys and girls. From "The Moon of Jupiter" in the 1980s, Munro focused on the living conditions

of middle-aged women. In the new century, Munro was seventy years old, so her works became involved in problems such as disease, illness and death. Compared with contemporary British and American modern and post-modern writers, Munro expressed positive and optimistic attitude towards life. Munro paid more attention to ordinary men and women and their daily lives, helped readers strengthen their cognition of life, and eventually improving their most profound self-knowledge. Munro grasped the superficialities of life to explore the real meaning behind it to show a continuous process through the description of fragments.

Alice Munro took good advantage of unexpected ending in *Runaway*. It made her readers reevaluate her stories, changed the character's images and revealed unforeseen information. Munro successfully inherited this writing skill, but she used it in her own way. On one hand, the unexpected ending happened mostly because of the heroine's decisions. Carla wanted to escape from a suffocating life, but she finally decided to go back. Grace ran away with her fiancé's step-brother, which meant she betrayed the promise between Maury and her. She gave up a future comfortable marriage. On the other hand, Munro's unexpected ending came from real life to reflect the conflicts of women's inner world and the rebellions in all kinds of relationships. It was closer to ordinary people's life.

Munro's unexpected ending had its own features. The story ended up with the unexpected ending through the women's decisions when they met conflicts in their ordinary life. It was more realistic to reflect women's struggles.

Feminist Criticism Interpretation on Munro's Short Stories

Munro's works depicted the process of women seeking self and the meaning of life after violence and suffering. In painful mental processes, she has presented female growth of consciousness in marital violence, and revealed the deep connotation of female self pursuit. On one hand, a series of changes in her heroines' fates reflected the positive significance of the feminist movement. On the other hand, women who wanted to get rid of the tragic marriages needed positive self-repair. Munro's works have reflected her focus on individual survival states, her analysis on the powerful force in the process of the individual seeking independent self-personality, her exploration on the psychological demands and complex humanity; she has touched the hearts of every reader.

In Munro's short stories, after suffering from the domination of males for a long period of time, women gradually become aware and wake up, sparing no effort in regaining their self-consciousness to struggle for equal status with men. Traditionally, women were passive and usually presented a close relationship with nature, which caused them to be enslaved to males having submissive and passive characteristics, as well as the reproductive characteristics.

As a female writer, Munro mainly chose women as the main characters for her short stories, and she used her own mother and her life experience as references. Munro selected important moments of a woman's life – as a girl, in marriage, giving birth to babies, and in death to reflect their ups and downs. Her heroines' lives were always full of desire, struggles, agony and regrets. This revealed the hidden social and historical reasons, as well as the strength and cowardice of the female consciousness. Munro's female images were often gentle, with restraint, but occasionally they were impulsive, so most of her stories had modest long lament and reflection, and her characters often brought sincere and deep emotion in reality. Through detailed description of ordinary women in daily life, Munro depicted real life scenes of women in the patriarchal society in the remote Canadian towns in the early 20th century. Her early works were mostly about adolescent girls' worries and confusions, but with her growth, Munro began to pay

more attention to middle-aged and older women's life situations. Many critics believed that Munro's works that told stories from the perspective of a young, inexperienced girl were most outstanding. Through the girls' growth process, Munro explored how the narrow view of gender roles limited the women's lives in the patriarchal concept that prevailed in society and how it caused their dilemmas between social expectation and self-expectation. Being a female writer with feminism awareness, Munro subconsciously endowed most of her short stories with women characters struggling for a balanced social position and social status.

In the short story collection *Runaway*, its three stories, "Chance", "Soon", and "Silence" are sequential. In a society dominated by men, the women normally and traditionally have the obligation of doing trivial housework instead of pursuing academic achievements. A woman who struggles for academic study was usually considered to be odd.

Living in the male-dominated society, Juliet was considered odd because of her excellent performance in academics. She obtained her bachelor's and her master's degrees in Classics at the age of twenty-one. Still, she is so fond of learning that she plans to continue with her studies and finish her Ph. D. dissertation. In addition, she is capable of running a sewing machine as well. She works part time as a Latin teacher to support herself. On the one hand, her parents are proud of her being outstanding in academic studies; on the other hand, they are also worried about her identity as an abnormal woman, fearing that her life will become miserable due to harm from the conventional people around her. All of these facts show the readers that Juliet, or Munro is aware of the feminism consciousness, trying to become independent of men.

Carla's first escape showed signs of female consciousness; she clearly knew what she wanted and did not want. She wanted freedom and love, so she pursued free love and challenged the authority of her stepfather. But in the pursuit of her individual freedom and her beautiful dream, Carla placed her hopes on another man – Clark, illustrating that her initiation of feminine consciousness was not yet mature, and her resistance was more based on the instinct reaction. Her understanding of family relationships and sexual relationships was still at a superficial level; thus, she couldn't handle marriage problems well. Therefore, she escaped for the second time. At first, Carla enjoyed the romantic life which Clark brought to her. However, after a short time, her life returned to reality. Helpless, busy, embarrassed and Clark's intensified patriarchal thoughts tormented Carla mentally and physically. Carla suffered all the injustice silently. Her female consciousness was fully depressed; she had no right and she didn't even try to defend.

After analyzing the above female characters in Munro's short stories, it is not hard to find that these women are destined to fail however hard they strived for their emancipation. On the surface, they seemed to be living in different environments, facing different life experiences. When it comes to nature, however, they suffer from the same oppression from this male-dominated society, the same subordinate status in the patriarchal world. Munro's female images were like Munro herself, who married young rather than return to her hardscrabble roots, many of which were not only poor but also bright, in communities that punished women for being smart. To some extent, some stories chronicled Munro's own longing to escape such a milieu; others gave glimpses of young wives who were unhappy in their marriages and similarly searching for a way out. To some extent, some stories chronicled Munro's own longing to escape such a milieu; others gave glimpses of young wives who are unhappy in their marriages and similarly searching for a way out. According to Munro, it is the deeply rooted patriarchal system that is blocking the way of women to emancipate, not other setbacks in detail. The only way for women to

regain emancipation in this society is to break down the deeply rooted patriarchal value, building up a harmonious system instead.

Conclusion

Driven by patriarchal values and traditional anthropocentrism, males are considered to be superior to females (Rasporich, 1990). Munro's works reflect profound social problems in the plain descriptions, and take a deep consideration and discussion on women's destiny. As one of the representatives of the Canadian literature, Munro also occupies an important place in world literature. In her works, there is not only an inheritance of traditional novel theories, but also modern novel theories with unique Canadian features. Munro observes common people's lives in a disturbing but subtle way. Munro's female characters are always on the path to self-realization and self-transcendence. Munro presents her humanistic concerns, and sees the world with remarkable insights and sensitivity.

Whether positive or optimistic, Munro's female images are natural and real. All women could meet their experience, then reading her stories will give readers some inspiration, thus in their own lives and emotions, they can learn the best way to deal with problems. Escape is a land that Munro designed for women in today's society. Just like Munro's opinion, in many cases, escape is a process without result. Women cannot hope that life can have a certain degree of change by escape. What life brings to women is merely the changing memory and the constant forgetting process. One can never escape from the shadow of memory.

What Munro wanted to express was not her own possessions, but a satisfied state of modern people in the process of her induction and summary of life. Munro's works can be said to be perfect, and her thinking about any topic is refined. Her short stories often contain rich connotation. She believes in the process of heroines' female consciousness growing gradually. They can find their positions which belong to their own. Although they can only change their life, and cannot change the entire society, the trivial things they do are likely to make women advance in the pursuit of personal independence. Munro's observant eyes and artful pen created her observations and comprehensions, richened her Canadian literature, and made readers realize the liberation of female consciousness. Munro intends to unfold the fact that all of these heroines in her short stories are doomed to fail in the male-dominated patriarchal society (Munro, 2001). The only way for women to obtain self-emancipation is to replace the deeply rooted patriarchal society with a brand new one, in which men and women can coexist harmoniously in a balanced way. Through the feminism criticism interpretation in Alice Munro's works, this thesis provides a new approach to the understanding of Munro's works, helping to construct a harmonious and balanced society for men and women to coexist.

References

- Bloom, H. (Ed.). (2009). *Alice Munro*. New York: Infobase Publishing.
- Godard, B. (1984). 'Heirs of the living body': Alice Munro and the question of a female aesthetic. In J. Miller, (Ed.), *The Art of Alice Munro: Saying the Unsayable*, (1st ed.), (pp. 43-71). Papers from the Waterloo Conference.
- Guoru, J. (1993). Review on "The Office". *Journal of Sichuan International Studies University*, (4) 28-31.
- Hong, Z. (2015). An analysis on male characters in Alice Munro's collection of short stories "Runaway". *Journal of Zunyi Normal University*, (1), 79-81.

- Li, W. (2009). *Runaway*. Beijing: Shiyue Literature & Art Press.
- Munro, S. (2001). *Lives of mothers & daughters: Growing up with Alice Munro*. New York: Union Square Press.
- Rasporich, B. J. (1990). *Dance of the sexes: Art and gender in the fiction of Alice Munro*. University of Alberta.
- Redekop, M. (1992). *Mothers and other clowns: Postscript: Writing on a living author*. London: Routledge.
- Thacker, R. (2011). *Alice Munro: Writing her lives. A biography*. Canada: Emblem Editions.
- Yu, Y. (2011). Behind “Runaway”: The awakening and growth of female consciousness. *Journal of Zhengzhou University*, (3) 109-112.
- Zhao, H. (2002). On Canadian woman writer Alice Munro and the heroines in her short stories. *Journal of Lanzhou University*, (6) 115-120.

Alienation of Humanity and Salvation of Love in *Ruth*

Tie-xia Gu, and Na L

School of Foreign Languages, Anshan Normal University, Anshan, China

Email: 1759937412@qq.com

[Abstract] *Ruth*, Elizabeth Gaskell's second novel, tells the story of a poor girl, Ruth, that was seduced and then abandoned in pregnancy by Bellingham, who was from a higher class. Basing on Fromm's *Theory of Alienation*, the thesis will focus on the analysis of Ruth's alienation of humanity and salvation of love, and illustrate Mrs. Gaskell's reflection and critique of the exploitation of the capitalist system and traditional moral concept, especially the convention of constraint and discrimination of women and demonstrate her humanism built on love, mercy and tolerance.

[Key Words] Elizabeth Gaskell; *Ruth*; alienation; salvation

Introduction

Elizabeth Gaskell was one of the important realistic novelists in Britain in the mid-nineteenth century. Covering a wide range of subjects and profound thoughts, her works attracted many domestic and overseas critics' attention. They especially focused on the issues like the contradiction of the capital and the labor, humanitarian care, feminism and ethical problems in her works.

Ruth, her second novel, once published, suffered many attacks not only because a ruined girl was taken as the heroine, but also because the writer laid particular stress on Ruth's innocence and purity. Compared with other works of Mrs. Gaskell's, like *Mary Barden* and *North and South*, *Ruth* attracted less attention from the critics. Some discussed it from the perspective of feminism. The thesis "An Interpretation of Mrs. Gaskell's *Ruth* from the Perspective of Feminist Ethics" by Yang Yamin explores Mrs. Gaskell's concern for the fallen women, and indicates her purpose of purifying contemporary society and establishing social ethics which treat men and women equally by analyzing Mrs. Gaskell's unique feminist ethical thoughts embodied in the novel (Yang, 2008). Some critics interpreted *Ruth* from the perspective of industrial or social novels. So far, few critics have paid attention to the alienation of human nature existing in Mrs. Gaskell's *Ruth*.

Erich Fromm put forward the theory of "alienation of human nature". He argued the most basic and primitive human nature is the desire for survival, such as the need for eating, drinking, sex and other physical needs, which should be satisfied by the power of man him/herself. Alienation is an "experience" – a process of psychology and mentality. Since experience makes the subject lose its initiative, people cannot experience themselves as bearers of their own actions, but as impoverished objects dominated by the power outside. Humans, then, can be alienated from themselves, others and even from the whole world (Xie, 2005). According to Fromm, it is necessary to eliminate alienation in the contemporary capitalist society. He assumed that love is the key to the existence problems of human beings. He believed that men can establish healthy relationships with themselves, with others, and with the entire world only through love (Fromm, 1986, p. 276).

Fromm's "alienation of human nature" provides the theoretical basis and prospective to interpret the alienation and redemption of human nature embodied in Gaskell's novel *Ruth*. With Fromm's theory, this thesis will analyze Mrs. Gaskell's *Ruth* from the point of alienation and redemption. It will manifest Mrs.

Gaskell's criticism and reflection to the system of capitalism and traditional morality, and especially, the conception of constraint and discrimination of women and then it will present her humanitarianism.

Ruth's Alienation

The most typical element of nineteenth-century capitalism was to maximize benefit through the ruthless exploitation of the workers. Hundreds of thousands of workers lived at the point of starvation. Being the wife of a lower-class priest, Mrs. Gaskell, often came into contact with all sorts of poor people. Therefore, she described misery of the poor vividly and the unfair treatment to women in particular in her novels.

In the Victorian era, women were economically dependent on men because they were not conceived as individuals, but as possessions of a man or the family. They were excluded from an education which would provide them qualities for work. As a result, women could only take low-paying jobs like a governess, nurse or dressmaker. Given this, it was impossible for women with a low social status to be independent in economy through working. Ruth's situation was the real portrayal of their life in reality.

Fromm states that since the arising of self-awareness, humans have realized his/her weakness to the powerful world and the "existential contradiction", like the "contradiction between individual and sense of loneliness". Fromm tries to find the approach of eliminating the state. However, the active one that makes people affiliated to the world voluntarily through love and work is impractical because the system of capitalism and civilization totally manipulate the domain of production, life, consciousness and even the unconsciousness of humans. Then people's option is only to move back and give up the freedom to eliminate their loneliness by filling the gap between them. In a state of alienation, people don't depend on the power of their own but outside (Fromm, 1987, p. 186).

The experience of Ruth from childhood to adulthood is identical to the state of alienation. As Ruth is unable endure the misery and loneliness imposed on her by family and society, she has to surrender her freedom and rely on an "ideal marriage" to break away from her miserable state.

Ruth's mother is in very delicate state of health and fails to give maternal care and education. What's worse, after the early death of her mother, Ruth is thrown into a state of paternal negligence by her desperate father who loses all interests in life and discards his duty over his young daughter. Three years later Ruth loses her father at the age of fifteen. Being an orphan, Ruth is assailable to any external harm. Besides insufficient domestic love and care, Ruth suffers from a lack of care and watchfulness from society. After her father's death, Ruth's guardian, a "sensible and hard-headed man of the world" handles Mr. Hilton's case speedily by summoning the creditors, examining the accounts, selling the farming-stock, and discharging all the debts and curtly arranges an apprenticeship for the poor, sad Ruth in Mrs. Mason's workroom without any mercy. His impatience and indifference reveals the absence of sympathy and care and responsibility to this homeless girl. It is easy to imagine what will happen to Ruth, homeless and friendless in the unacquainted, populous and desolate town. Gaskell indicates that the pursuit of profit and lack of sympathetic concern of the employer results in Ruth's miserable working and living conditions, which are partially responsible for the fall of working women (Gerin, 1976, p. 130).

The miserable life as a dressmaker's apprentice increases Ruth's sense of homelessness and helplessness. Mrs. Mason, her employer, unbearably tough and mercenary, forces Ruth and her workmates to work until two o'clock in the morning. Ruth's daily life is still tediously hard. Ruth suffers from hunger and coldness; especially on Sundays, Ruth's condition is even much worse: she, without family, is alone in the deserted workroom, while the others go back home. She is hungry because no food is provided on Sunday. She is cold because of the shortage of clothes, mainly because Mrs. Mason forbids a lighted fire.

Ruth sits at the window, looking out on her dreary prospects until her eyes are often blinded by tears. She cries to herself in fear of the lonely night.

The working and living conditions in Mrs. Mason's house as a dressmaker's apprentice deepens her sorrow and sharpens her sense of loneliness. As Fromm accuses, human relations has lost features, like frankness, conforming to human nature, and has eroded to the relation of taking advantage of each other (Fromm, 1988, p. 140). It is the ultimate alienation of human nature that makes Ruth's employer, Mrs. Mason, lose love and kindness and then push Ruth to the state of seduction.

When she finds Ruth is with a man, at such a time in the evening she just scolds her and thus is frightened to dismiss her immediately. Gaskell criticizes that it is her dereliction that exposes the orphan girl to the temptation of seduction and it is her severe intolerance and immediate dismissal that throws the poor creature into the state of helplessness and homelessness. It's not strange that the natural result is Ruth's fall.

Ruth is now in the state of the "existential contradiction" as in Fromm's theory: "contradiction between individual and sense of loneliness" (Fromm, 1987, p. 186). Eliminating the state, she has to depend on external world for power instead of her internal one. The power which Ruth wants to rely on is romantic love and ideal marriage to higher-class man – affiliating the sense of loneliness by making marriage to upper class.

The chase of Mr. Bellingham, a gentleman from a rich bourgeois family, becomes Ruth's beautiful fantasy through which she is able to escape from real world. Attracted by Ruth's beauty and innocence, Mr. Bellingham tends to get in touch with her deeply and wracks his brain to please her. He always helps her out of trouble. He presents his braveness and kindness in saving and helping a little boy. Especially every Sunday, which has been nightmare to her for being hungry, cold and lonely, becomes a time of being in heaven with Mr. Bellingham as a companion. Gradually Ruth is attracted to Mr. Bellingham's "kindness and warmness" and his heroic behavior. She loses her way and becomes immersed in her fantasy world since she believes that Mr. Bellingham could give her a happy home as he says. In the end Ruth believes him completely and elopes with him. The truth is Ruth is seduced by Mr. Bellingham and loses her virginity, and then Ruth is abandoned by Mr. Bellingham when she becomes pregnant.

Women in the Victorian Age lived under strict moral standards. Women's purity with their virginity as its precondition is one of the significant virtues of this period. It was important for a woman to be a virgin before marriage in order to show her chastity and loyalty to her future husband. Conventional virginity is worshiped as a symbol of honor for an unmarried woman. Women, like Ruth who lost their chastity were regarded as fallen women and dismissed from the society (Zeng, 2005).

As an individual, Ruth, a dressmaker lived lonely and powerlessly in the complex world. It was the conflict between her desires and the constraints of the suffocating culture that imposed the sense of loneliness on her. What's more, her desires of being her own master couldn't be realized in her society as women were not completely independent individuals in the Victorian Age. Ruth had to obey the patriarchal ideology, where desire for ideal marriage was the only hope of altering a state of destitution and loneliness for women. With these, Ruth was definitely stuck in a state of alienation of her human nature. According to Fromm, it was impossible for Ruth to be the center of her own world and she had to repose her future in a fancy romance to Mr. Bellingham and she gradually lost her self-awareness and subjectivity.

Gaskell had great compassion and care towards fallen women. She deemed that the poor fallen women could not find their way out in Victorian society. Not only did Mrs. Gaskell use the fallen woman as the heroine of this novel, but she also showed great sympathy and care for her. Her purpose was not meant to

look down upon, nor condemn the sinned women, but instead to reveal the hypocrisy of the social system. To Mrs. Gaskell, the root of evil was not Ruth, but the people around her. In *Ruth*, Mr. Bellingham has no plans to marry Ruth. So, Ruth was actually seduced and deprived of her virginity. Ruth's guardian, who did his job only for reward, handled Mr. Hilton's property and Ruth in haste since he reckoned the payment paid by Ruth's dead father was not enough for him to be cautious. Mrs. Manson pressed the dressmakers to the bone for maximum profits. All of these elements made Ruth a fallen woman. Therefore, she is alienated with herself as an entity and at the same time by the rigid and unfair society.

Road to Salvation

As a Unitarian, Mrs. Gaskell, with Christ's behavior and precepts, insisted that everything could be compatible in society under the tolerance and love. In her mind, people should have the capacity to improve themselves and society, especially to solve ethical and moral problems with love and tolerance. As Forster comments, Mrs. Gaskell "has a very right and keen perception of the motives which actuate ordinary life, as well as knowledge of the higher and more out-of-the-way regions of existence which is not vouchsafed to every 'distressed novel-wright'" (Forster, 1985, p. 709). So, it seems that in her books Mrs. Gaskell expected, to some extent, to change the state of the alienation of human nature by eliminating the contradictions between the poor and the rich, including the worker and the capitalist, men and women and hoped that all would join in a harmonious world with love and tolerance at last.

Mrs. Gaskell's ethic was in accord with Fromm's theory in *The Art of Loving*. She deemed that love was the only satisfactory solution to the problem of human existence and the healthy pathway through which humans could establish relations with nature, others and themselves. All in all, love is the only key to alienation of human nature according to Fromm. In *Ruth*, Mrs. Gaskell manifests her moral ethic of love and tolerance best (Xie, 2005).

Rebirth Brought About by Love and Virtue

Gaskell demonstrated that people can be changed under the influence of human entreaty and God's power and emphasized the importance of social environment for the redemption of fallen women. So, she characterized Mr. Benson as rational with high ethical consciousness who rescues Ruth in her desperation.

After being abandoned by her "lover" while pregnant, Ruth can do nothing but decided to commit suicide. Since virginity is the most important thing in the Victorian Era, a girl like Ruth is inevitably regarded as sinful and will never be forgiven and accepted.

Mr. Benson and his sister save Ruth and take her home and disguise her as a widow named Mrs. Denbigh, which helps her to escape from the terrible rumor in the town and enables her to avoid suicide. It is possible for Ruth to hold her head up and raise her son. In addition, Mr. Benson plays the role of an ideal teacher and guide, who teaches Ruth how to live her future life under the guidance of noble morality and how to be the moral teacher of her son as he grows up. The lessons include ethics and morality, intelligence and even arts, since cultivating moral nobility is usually based on profound knowledge. As a matter of fact, Mr. Benson, without whom Ruth couldn't ultimately be redeemed from the alienation of human nature, is a combination of high morality and goodness.

Fromm holds that love is giving rather than taking in nature. Giving doesn't merely mean offering material, but providing joy, interest, comprehension and knowledge to enrich and empower receivers (Fromm, 1986, p. 18). To encourage Ruth to continue her life, Mr. Benson makes great efforts to create

survival conditions for Ruth with his wisdom. Meanwhile, he provides Ruth with intelligence and moral education to make her appreciate the truth sense of life and gain the courage to move on.

Moved and encouraged by the love and goodness of the Bensons, Ruth begins learning neither to look backwards nor forwards, but to live faithfully and earnestly in the present. Ruth becomes stronger in her new life for her son's sake. She is willing to spend her life in guarding him from every touch of corrupting sin by her tender care. Ruth determines to receive good education from Mr. Benson and to hold economic self-dependence by working hard. Although her mind is uncultivated, her reading scant, Ruth trains herself with strict perseverance to acquire knowledge so she can teach her child. In addition, in economy Ruth doesn't want to be a burden to the Benson's family. She asks the servant, Sally, in the Benson's family to take in some tasks of sewing for other people. Ruth buries herself in her work of sewing with little words in order to contribute a little to the poor family. Later, Mr. Bradshaw, Mr. Benson's friend who is attracted to Ruth's gentleness as well as her strength of high and true humanity, hires her as a nursery governess in his home. She values the job and makes every endeavor to fulfill it. She spends every minute of working time to faithfully and carefully accompany Mr. Bradshaw's four children in their classes and playing time. Ruth even has to leave her son for days to go to Abermouth to take a holiday because Elizabeth, one of the children, gets very ill. Ruth conducts her work with appreciation, love and especially with faithful religion.

Love, a life activity, is the most powerful impulsivity of human with greatly positive role (Xie, 2005). Gratitude to Benson and responsibility to her newborn son stimulate Ruth's impulsivity of love. And the sense of responsibility and morality aroused from this love makes her take solid steps on her way to self-redemption.

Ultimate Salvation Realized by Ruth's Unselfish Love

Ruth's persistence being a good mother wins the sympathy of the people. But just when her new life can be realized in the way of her moral education, humble tolerance and perseverance, her past experience of elopement leaks out by accident. Ruth suffers rejection again; dispelled from Mr. Bradshaw's family and even brings shame to her son Leonard. Ruth falls into desperation once again.

Mrs. Gaskell stated that the world has no right to neglect the fallen women for its own sake, as well as for theirs (Zeng, 2005). That's to say, ignoring these women is not the solution to cure them. Mrs. Gaskell provided Ruth with another chance to redeem herself by describing her selfless behavior. In *Ruth*, a cholera epidemic in the town changes everything. Anxious to relieve the Bensons, Ruth accepts work as a nurse to take care of patients in the fever ward in the hospital, when out of fear no one else wants to serve there even with the high wages as a temptation. Ruth's saintly spirit is further elevated by her voluntary nursing of Mr. Bellingham who is dying of the cholera epidemic even though he seduced and then abandoned her. Finally, Ruth is infected and dies. Ruth's self-sacrifice wins her reverence from the patients and their poor relatives, whose blessings make her son feel so proud of her and thereafter, stands erect. Through Ruth, Gaskell tried to express the idea that even if a fallen woman is deprived of the right to love, she still would sacrifice herself to save other people's lives in danger and redeem herself. To Mrs. Gaskell, love and mercy was the only way to save alienation – not only of Ruth, but the whole Victorian society. Gaskell's ethics agreed with Fromm's view that love is the method of casting off the alienation of human nature. Fromm disputes that giving love doesn't mean self-sacrifice and self-denial. Instead, it is through offering that people feel that they truly fulfill their potency and gain endless happiness (Fromm, 1986, p. 18). Hence, Ruth firmly believes that she is given opportunity to perform the qualities she possesses as a nurse, such as better

education, true refinement, grace and delicacy while saving other's life and meanwhile, she fulfills the salvation of her soul and gains infinite joy.

Implications and Conclusion

The writing of *Ruth* was motivated by the novelist's strong sense of social responsibility. Since Mrs. Gaskell sensed the root of alienated human nature, she appealed to rescue women of lower class from the system of capitalism and patriarchy with love and tolerance. As a realist writer, Gaskell criticized the moral hypocrisy of capitalism by disclosing the harsh reality of the Victorian society. The method of eliminating all the evils of the world with humanitarianism like love, concern and tolerance presented her best wish though it doesn't seem realistic. Fromm, as she does, wishes to eliminate the alienation of human nature by building up a humanitarian public ownership. However, it cannot be denied that Mrs. Gaskell's avocation of limitless love and humanistic care was greatly meaningful in both method and practice.

References

- Forster, S. (1985). *Victorian women's fiction: Marriage, freedom, and the individual*. London: Croom Helm.
- Fromm, E. (1987). *Escape from freedom*. China Workers Publishing House.
- Fromm, E. (1986). *The art of loving*. Y. Y. Sun, (Trans.). Beijing: Workers Publishing House.
- Fromm, E. (1988). *The sane society*. China Federation of Literary and Art Circles Publishing House.
- Gerin, W. (1976). *Elizabeth Gaskell: A biography*. Oxford: Oxford University Press.
- Xie, B. J., & Li, R. (2005). Fromm's answer to the problems of human's existence – The synthetic comments on *The Art of Loving* by Fromm. *Theoretical Investigation*, 02, 47-49.
- Yang, Y. M. (2008). *An interpretation of Mrs. Gaskell's Ruth from the perspective of feminist ethics*. Shandong Normal University.
- Zeng, Y. Y. (2005). The connotation and characteristic of "Angels in House" in Victorian period of England. *Journal of Daxian Teachers College (Social Science Edition)*, 07, 120-121, 124.

Cultural Anti-Representations in Self-Integration of Chinese American Literature – Returning and Leaving Chinatown*

Chen Yanqiong

Leshan Normal College, Leshan, China

Email: daisysm_cn@163.com

[Abstract] According to Stuart Hall's cultural representation theory, as a meaning product, the Chinese image and Chinese culture in American English literature are also produced in certain history and cultures. In different American historical and cultural backgrounds, the Chinese image and Chinese culture are presented by authority discourse, and even represented wrongly in the form of stereotype. Entering the 21st century, Chinese American literature, in its third phase, still forges ahead with the obligation of anti-cultural representation in the form of "returning and leaving Chinatown". *Bone* and *Eating Chinese Food Naked*, as representatives of the third phase of Chinese American literature, reflect the construction of Chinese immigrants' cultural identity with dynamism and openness under the influence of multi-culture.

[Keywords] Chinese American literature; cultural representation; Chinatown; returning; leaving

Introduction

The theory of cultural representation proposed by Stuart Hall, representative of British post-colonists, in the 1990s, defined representation as "the process by which members of a culture use language (broadly defined as a system which deploys signs, any signifying system) to produce meaning" (Hall, 1997, p. 90). That is to say, meaning is produced by a system of representation, instead of being in men or things. Hall holds that:

At the heart of the meaning process in culture, then, are two related "systems of representation". The first enables us to give meaning to the world by constructing a set of correspondences or chain of equivalences between things---people, objects, events, abstract ideas, etc. --- our system of concepts, our conceptual maps. The second depends on constructing a set of correspondences between our conceptual map and a set of signs, arranged or organized into various languages which stand for or represent those concepts. The relation between "things", concepts and signs lies at the heart of the production of meaning in language. The process which links these three elements together is what we call "representation" (Hall, 1997, p. 19).

Thereby meaning doesn't remain the same: in the representation, meaning may change in different contexts, usages and historical backgrounds. However, in a given culture, meaning often depends on larger analyzing elements – narration, statements and image groups, various discourses, or knowledge in certain authorized fields, as Michel Foucault puts when referring to the subject of representation "in certain historical moments, some people had more power to speak about some subjects than others" (Hall, 1997, p. 42). Therefore, meaning can be represented by the power system in the form of presentation of identity, or building a wrong representation. As the most complex concept with the greatest difficulties to define, culture is carried by language, while language is working as a representing system; therefore, it is natural to apply cultural representation theory in the research of American Chinese literature, which is also carried by language. According to Hall, as a meaning product, the Chinese image and Chinese culture in American

English literature are also produced in a certain history and culture; that's to say, in different American historical and cultural backgrounds, the Chinese image and Chinese culture are presented by authority discourse, and even represented wrongly in the form of stereotype. At the same time, according to Saussure, language, as a sign of producing meaning, arbitrary between signifiers and signifieds, is subject to history and change (Hall, 1997, p. 32); thus, it is possible for American literature, particularly, Chinese American literature to make an anti-representation effort – to correct those wrong representations of the Chinese culture and Chinese image.

The Theoretical Guide and Application of Cultural Representation in Chinese American Literature

This paper, based on the theory of cultural representation, holds that Chinese American literature has been fighting against western cultural representation. This anti-representation has gone through three phases – exclusion, inclusion and reconciliation. In the first phase, Chinese American literature devoted itself to the resistance of western main stream culture. Due to *The Chinese Exclusion Law* in the middle of the 19th century (Yin, 2007, p. 7), a manifestation of Chinese ethnical culture and identity and depreciation of western culture had been adopted by Chinese American literature as a spontaneous reaction; then when the American Civil Right Movement began during the 1950s-1960s, Chinese American literature witnessed the fight launched by African Americans against racial discrimination and oppression. Inspired by African Americans' endeavors for equal rights in economy and politics, other ethnic groups that had been marginalized by American mainstream for a long time gradually awakened; meanwhile, with the issue of new immigration laws in America in 1965 which abolished the single quota of immigrants, the number of Chinese immigrants increased, so more and more Chinese immigrants, particularly those younger ones influenced by the Civil Rights Movement started to realize that the Chinese image, like the African American image, was represented as ignorant, backward, atrocious and insensitive. In this phase, since the second generation of Chinese immigrants, with a better education than the first, were more sensitive to the unfair treatment they received from the American mainstream society, they tended to blend in with the American mainstream by estranging themselves from their Chinese culture. However, on the other side, the Chinese culture rooted in their parents' blood inevitably exerted a potential influence on their lives, whereby they got lost when forming their cultural identities – with a vague sense of neither being Chinese or being American, which permeated their writing, featuring a blend of Chinese and American culture. Chinese American literature progressed to the third phase with self-integration. Since the middle of the 20th century, due to a great number of immigrants, countries such as America, Australia and Canada witnessed the rise of multi-culture, which mainly proposed equality and tolerance, as well as the admission and fair treatment of different cultures. With the increase of globalization at the end of the 20th century and the beginning of the 21st century, different cultures have accelerated their communication as well as collision; meanwhile, America, as the greatest immigrant community, has experienced a great change of population composition – the increasing percentage of ethnic minorities, so it is obvious that Chinese American literature has reflected this multi-culture. In this phase, Chinese American writers have built their cultural identities through a heterogeneous and communicating discourse. This paper has chosen two representatives of Chinese American writing in the third phase as targets: *Bone* (Ng, F., 1993) and *Eating Chinese Food Naked* (Ng, M. 1998). These two authors, FaeMyenne Ng and Mei Ng, like other Chinese American writers of the new generation, as a response to multi-culture, admit and tolerate the differences between Chinese and American culture, and finally form the Chinese-Americans' cultural identity.

The Cultural Anti-Representation in *Bone* and *Eating Chinese Food Naked*

Chinese American literature in its third phase, represented by these two novels, fights against cultural representation by going out of Chinatown. Like other previous Chinese American writers, both narrators are Chinese immigrant girls fed up with hamburgers and colas in Chinatown, but they move out of Chinatown in the end. Chinese American literature in this phase, influenced by multi-culture, does not highlight the ethnical differences (though it has always remained). While describing the life experiences of Chinese immigrants as ordinary people in the background of global communication, they focus on the universal humanities. Thus, these two Chinese American writers choose Chinatown as their perspective for its most conspicuous Chinese culture, and in the end, dispel the cultural representation of China made by previous American literature through the two Chinese girls' leaving Chinatown.

Bone tells the story of a Chinese immigrant family in Chinatown in San Francisco. As the father of typical Chinese family in Chinatown, Leon is a coolie who comes to America as the "paper son"; the mother, as a stereotype, works in a sewing factory. The narrator, Leila, is an education coordinator, and the second daughter Ona kills herself by jumping down from Nam due to her failure of a romantic relationship; the youngest daughter Nina leaves Chinatown for New York, with Leila taking care of their parents in Chinatown. The story ends at the point when Leila helps their parents through hardship and moves out of Chinatown with her new husband. The story in *Eating Chinese Food Naked* is about a Chinese immigrant family in Chinatown of Queens, New York. Like most Chinese immigrants in Chinatown, the parents make a living in the laundry business, with a gruff, cold father and an obedient mother. The youngest daughter Ruby, as the narrator, comes back home to Chinatown after finishing her higher education at Columbia University due to various reasons. Spending a summer at home, Ruby witnesses the conflicts between, and among, her parents, siblings, and lovers. The story winds up with the break up of Ruby and her boyfriend, a Jewish man, and her moving out of Chinatown.

The author of this paper puts these two novels together because they share many common points in cultural anti-representation with the following three points. Firstly, both stories pick Chinatown as the frontier to fight cultural representation; secondly, the two protagonists have chosen to stay in Chinatown for their mothers; last, the two female narrators finally move out of Chinatown, which displays the mobility and openness in the process of Chinese immigrants' cultural identity formation against the multi-cultural background.

The Image of Chinatown

There is a lot of reflection of Chinatown's image in these two novels, such as Chinatown in *Bone*, located in San Francisco. This Chinatown is full of dilapidated buildings and sordid smells, such as Salmon Alley where Leila's family lives, and Clay Street where Leon's old-man hotel is located. Leon's apartment smells of "the junkyard odors: old oil and grease and rusting metal... what I could see in the half dark was worse than what I smelled. I stepped over the piles of junk, old toaster and radio parts, old antennas – Dumpster quality, all of it" (Ng, F., 1993, p. 93). On the streets in Chinatown, "the pissy stench was strong" (Ng, F., 1993, p.7), where "drift-about: spitters, sitters, flea men in the square" could be seen everywhere (Ng, F., 1993, p. 11). Chinatown is featured with "The dressed-up street lamps with their pagoda tops, the oddly matched colors: red with green, green with aqua blue, yellow with pink" (Ng, F., 1993, p. 141). Such "strange color combinations, these narrow streets" (Ng, F., 1993, p. 141) "felt claustrophobic" (Ng, F., 1993, p. 123): "the life's hard there. I (Nina) always feel like I should rush through a rice plate and then rush home to sew culottes or assemble radio parts or something" (Ng, F., 1993, p. 24).

In the same way, *Eating Chinese Food Naked*, dyes Chinatown in Queens in the color of dark and oppressive. The author Mei Ng narrows her perspective on a small laundry in Chinatown bought by Ruby's father Franklin by using up his savings. An entire family, including parents and three kids, lives in this small laundry; Ruby's mother Bell, in order to keep away from cold and selfish Franklin, shares the same room with her three kids. So, the four beds with each head attached at each end are young Ruby's cradle; when she gets older and her mother works, she has to stay under the counter in the laundry with her father, some clients sizing her up. It is even impossible for Bell to do morning exercises: "In the narrow aisle between the packages and the ironing table, she twisted from one side to side and then stretched her legs, kicking the air" (Ng, M., 1998, pp. 67-68).

Chinatown's Cultural Anti-Representation

Both authors' endeavors of cultural anti-representation is to shape Chinatown into the spiritual Amalthea's horn for Chinese immigrants. Oppressive and excluding, Chinatown can only offer those first generation Chinese immigrants with traditional Chinese occupations – in *Bone*, the mother was a worker in a sewing factory, and the father was a sailor; in *Eating Chinese Food Naked*, the parents operate a laundry; however, the second generation born in American is also nourished by family warmth, and traditional Chinese culture; and particularly, Chinatown is their spiritual harbor when they suffer from frustration and pains. Take *Bone* for example: the death of Ona drags the whole family into sorrow – the mother's tears, the father's rage and vexation, and youngest daughter's escape to New York; only Leila chooses to stay in Chinatown with her parents, whom needs great courage to console her old and heart-broken parents, as well as herself, and Chinatown offers Leila this courage.

I heard all the old alley sounds – Old Mr. Lim's cough coming through the wall, Mrs. Lim going for his medicine, and outside, the long foghorn, the rumble of Ernie Chang's Camaro – it must have been way after two. Hearing those old sounds soothed me. They made Salmon Alley comfortable again. I felt cocoon-safe in the old sounds, in the homey feeling of time standing still (Ng, F., 1993, p. 126).

At this moment, Chinatown's noisiness and crowdedness is not annoying anymore; instead, "those old sounds" and narrow alleys represent the passion of real life, in which the sewing ladies' local accent is an effective cure for her mother's loss of her daughter, "hearing her personal name must have soothed Mah. ...How often the sewing ladies were a gossiping pain and equally how often they were a comfort" (Ng, F., 1993, p.102).

Such soul belonging offered by Chinatown to Chinese immigrants has been shaped subtly in *Eating Chinese Food Naked*. Different from Leila who stays in Chinatown all the time, Ruby, in the beginning of the story, studies at Columbia University and lives with her white boyfriend in Manhattan. The whole story starts with Ruby spending a summer with her parents in Chinatown in Queens after her graduation. Due to crowdedness and uneasiness of the home in Chinatown, Ruby "hated the entire borough of Queens and particularly the laundry and the people who lived behind it" (Ng, M., 1998, p. 24); she comes back, apparently because she is short of money after graduation. However, the deep reason for Ruby's return is implied even before the real beginning of the story – Ruby has been "haunted by a feeling of uneasiness, as if she had forgotten something" (Ng, M., 1998, p. 14). In the four years at Columbia University, the "nagging feeling wouldn't leave her. She pushed it away, but it came back stronger each time and finally, at the end of the four years, she gave in, packed her things and came home again" (Ng, M., 1998, p.15). After being home, "she realized that it was her mother she had forgotten" (Ng, M., 1998, p.16). Therefore,

Ruby fails to find belonging in Manhattan which represents American mainstream culture, economically or spiritually, although she has left Chinatown, receives an American mainstream education, and even has a white boyfriend; instead, she comes back to the overcrowded room with four beds, living with her mother, which actually is deliberately designed by the author who intends to imply that since there is only her mother and brother, sister and Ruby in this room, the mother's role in the children's growth is irreplaceable, and furthermore, metaphorically imply that the second generation of Chinese immigrants needs to come back to Chinatown to suck spiritual vigor. And it is this spiritual vigor that empowers Ruby to examine her relationship with Nick: when her mother alerts her "not knowing how to eat was worse than going with another woman" (Ng, M., 1998, p. 241), Ruby realizes that her white boyfriend builds his affection more on the alien culture from the perspective of "otherness", and she then decides to break up with him.

Like Chinatown in other texts about Chinese immigrants, crowded, noisy and unsanitary, the Chinatowns in these two novels have been shaped to have the power to cure the Chinese immigrants' psychic traumas, and in this way, the two authors achieve the goal of cultural anti-representation.

Going Out of Chinatown and Constructing Open Cultural Identity

With the influence of multi-culture, inevitably, the protagonists in the two novels have to face those factors which contribute to the construction of their cultural identities. Confronted with more than one language, culture and way of life, they have held complex feeling toward Chinatown since they were born there and they are also influenced by the white mainstream culture during their growth. Leila, as "the bridge between the classroom teachers and the parents" (Ng, F., 1993, p. 14), was mainly devoted to the communication between immigrant families and school education, because she had a deep understanding of the two cultures. Ruby, graduated from Columbia university, majored in female research, had such a deep love of Chinese food that she even cooked Chinese food for other students in her college dormitory late at night. So, for these two younger Chinese immigrant descendants, who came back or lived in Chinatown for a while, it was an irrevocable choice to leave Chinatown. Since their definition of home was neither the imaginary Chinese traditional homeland which was far away, nor Salmon Alley or the Chinese laundry in Chinatown which was marginalized by the mainstream white society, nor Manhattan which was directly dominated by white culture, Leila and Ruby, facing these multicultural situations, didn't just leave for New York like Nina in *Bone*, nor like Van, Ruby's elder brother in *Eating Chinese Food Naked* who cut off all relations with Chinatown by refusing to visit his parents for more than 10 years; instead, they left Chinatown, but maintained contact.

Leila's leaving of Chinatown is juxtaposed with her staying in Chinatown, because the relationship between her and her boyfriend becomes more solid and makes big progress while she looks after her parents in Salmon Alley; but they get married in New York, far from San Francisco, and they don't have a traditional Chinese wedding ceremony or inform their parents, which is the first step of leaving Chinatown. At the end of the story, Leila moves from Salmon Alley to live with Mason on Mission street, and she monologues "for a moment, I was tempted to fall back into the easiness of being Mah's daughter, of letting her be my whole life" (Ng, F., 1993, p. 190); when the car taking all her things leaves the alley, the author describes Leila's thoughts in this way,

I was reassured. I knew what I held in my heart would guide me. So I wasn't worried when I turned that corner, leaving the old blue sign, Salmon Alley, Mah and Leon – everything – backdaire (Ng, F., 1993, p. 191).

Here, Mah and Salmon Alley and all of Chinatown have been represented by the author into a spiritual source for Chinese immigrants who try every means to survive this multicultural circumstance.

Like Leila, Ruby leaves Chinatown in Queens after spending the summer at home; but differently, she doesn't move back to her boyfriend's apartment, instead she moves into an apartment with a girl in Manhattan. In this apartment, Ruby does not hang curtains, which can be identified as a counter-attack against the white mainstream culture's stair of "other" – Chinese culture. At the same time, Ruby begins to take her clothes to the laundry, with the end of her old idea that the laundry, such humble work, is only done by Chinese immigrants; what's more, Ruby's mother, as a first-generation Chinese female immigrant who is always confined to the kitchen and laundry, at the end of the story, starts to leave the kitchen, taking a jog out on her street, with the new sport shoes bought by Ruby, saying "hello" to the outside people; Ruby's father, in particular, who hardly steps out of the home, changes dramatically: buying two air tickets to Florida for his wife as her 60-year birthday present.

The characters in these novels leave Chinatown in different ways, but they maintain certain relationships with Chinatown, which provides them with spiritual power. When they confront frustration in outside multi-culture, Chinatown offers a cure and protection to their hurt hearts. At the same time, multi-culture, inevitably, guides them to go out of this relatively noisy and closed room, to self-examine how to construct a dynamic cultural identity, which shouldn't be labelled with Chinese laundry or cheap Chinese restaurants. Therefore, these two novels aim at setting a cultural anti-representation pattern to construct Chinese immigrants' cultural identity that should be hybrid, open and dynamic.

Conclusion

The 21st century has witnessed constant development and change in global politics and economy, and in this fast globalization, ethnic identity and ethnic culture have been highlighted. Just as Ramon Saldivar puts, "in the 21st century, ethnics and social fair, ethnics and identity, ethnics and history have made authors reconsider the essence of fair society and the effect of ethnics on construction of fair society, also create new form to represent" (Biwu, 2015, p. 7). Stuart Hall's "cultural representation" theory has provided a solid theoretical base for the research of ethnic literature, making it possible for readers and critics to correct those misshaped ethnic cultural images so as to engage positively in the meaning production. Entering the 21st century, Chinese American literature in its third phase still forges ahead with the obligation of anti-cultural representation in the form of "returning and leaving Chinatown". *Bone* and *Eating Chinese Food Naked*, as the representative of this third phase of Chinese American literature, reflect the construction of Chinese immigrants' cultural identity with dynamism and openness under the influence of multi-culture.

Acknowledgement

This paper is a research result of my research project titled, "A Study of Chinese American Literature in the Perspective of Cultural Representation".

References

- Biwu, S. (2015). Studies on the ethnic literature in the postrace aesthetics age. *Language Education*, 11(04), 7.
- Ng, F. (1993). *Bone*. New York: Hachette Books.
- Ng, M. (1998). *Eating Chinese food naked*. New York: Washington Square Press.
- Hall, S. (ed.). (1997). *Representation: Cultural representations and signifying practices*. California: Sage Publications & Open University.
- Yin, X. (2007). *Chinese American literature since the 1850s*. Tianjin: Nankai University Press.

**On the Relationship between “Poetic Prophecy”
and “Sentiment for Spring and Autumn” of Ancient Literature
– “Poetic Prophecy” of *A Dream of Red Mansions***

Bing Li

Jinan University, Guangzhou, China

Email: 541043434@qq.com

[Abstract] “Poetic prophecy” is a special expression with mysticism and fatalism in ancient Chinese literature. “Sentiment for spring and autumn” is deemed as one of the most classic life consciousnesses and “poetic prophecy” mostly takes the form of “sentiment for spring and autumn”. Thus, this paper analyzes the necessary connections and psychological mechanisms of such a phenomenon with stress on “poetic prophecy” of Lin Daiyu in *A Dream of Red Mansions*, exploring the forms and causes of “sentiment for spring and autumn” in “poetic prophecy”.

[Keywords] poetic prophecy; sentiment for spring and autumn; literati’s life consciousness; ancient marriage view

Introduction

A great number of verses in *A Dream of Red Mansions* play a significant role in promoting the development of stories and the shaping of characters. Among all the verses, Lin Daiyu’s creation of poems is regarded as the best. There are many studies on *A Dream of Red Mansions* and the verses in the novel, leading to such a field as Redology. Although some scholars focus on the verses in *A Dream of Red Mansions* from the perspective of poetic prophecy and have even noticed that Lin Daiyu’s life is a reflection of “poetic prophecy”, the cultural studies of poetic prophecy of Lin Daiyu’s creations of verses remain to be dealt with. Therefore, with the application of the philosophical aspect of “prophecy” in the Han Dynasty, this paper explores the verses in *A Dream of Red Mansions* and the “poetic prophecy” reflected in Lin Daiyu’s poems, demonstrating that Lin Daiyu’s poetic prophecy is mainly manifested through subjects of “sentiment for spring and autumn”. This paper further studies the reasons why “sentiment for spring and autumn” becomes a typical life consciousness of ancient people, aiming to illustrate the combination of prophetic culture and “sentiment for spring and autumn”.

A Dream of Red Mansions: A Masterpiece of Poetic Prophecy

What is poetic prophecy? According to Hong Mai (2005), “people who live in comfort and ease express frustration/ People who are young and strong show illness; this is what is called poetic prophecy”. In other words, “poetic prophecy refers to poems created by poets that can predict their own future fates” (Wu, 1996). When the creation of poetic prophecy in history is taken into consideration, the so-called “fate” usually suggests omen rather than auspice. Poetic prophecy, therefore, illustrates strong sentiment, or mysterious fate, as well as fearful psychological reaction. There is no doubt that poetic prophecy is more than an independent literary form. Although it still belongs to the traditional genre of poetry, poetic prophecy can be regarded as a “deviation” of poetry, because it adopts the form of “prophecy”, which is obviously different from regular poems.

Such a particular type of poetry like poetic prophecy finds its best expression in *A Dream of Red Mansions*, which is known for its sentimental literary style and characters' tragic fates. A large number of verses, poems, ditties and songs in *A Dream of Red Mansions*, including drinking games that take the form of cramboes, as well as riddles etc., imply "prophecy" in the novel. Any descriptions about verses can be related to the fatal decline of the four large families and the tragic love of the protagonists, as well as the dreadful future of all of the female characters, which offers a peripheral and central view of Grand View Garden respectively. Due to the fact that Cao Xueqin intentionally creates a large quantity of subtle poetic prophecies in the novel, *A Dream of Red Mansions* is considered one of the masterpieces in ancient Chinese literature of poetic prophecy.

Seasonal Characteristics about Poetic Prophecy of Lin Daiyu: "Sentiment for Spring and Autumn"

Among a great number of poetic prophecies in *A Dream of Red Mansions*, the most representative is the poetic prophecy of Lin Daiyu, who is known as the most outstanding and talented poet in Grand View Garden. Lin Daiyu feels insecure and even inauspicious about her fate in Grand View Garden because of her delicate health, and sensitive personality, as well as bitter suffering. Moreover, she tends to express such pessimistic life consciousness as full of "negative energy" in poetry, which produces a great number of the most typical poetic prophecies. Apart from the three most well-known lengthy chanting poems, namely, "Song for Burying Flowers", "Parody of Farewell: Windy and Rainy Autumn Evening by the Window" and "Peach Blossom", which are all created when she feels most frustrated, many of her other verses are created on happy occasions when people gather to drink, implying her own "inauspicious" fate to some degree. In other words, verses that Lin Daiyu creates predict her own tragic future. To name just a few, "Melancholy maid weep at her boudoir in autumn" in "Ode to Begonia"; "When swans fly off, crickets chirp, whether your heart aches or not" in "chrysanthemum Questioning the chrysanthemum"; "Sigh at the fading plants and chilly mists alone" in "Dream of the chrysanthemum"; "The stunning beauty in the world disappears as spondrifts vanish into ocean" in "Odes to Five Beauties Shih Tzu"; "Beautiful girls always share an unfortunate life past and present" in "Ming Fei"; "The catkins drift through the wind as an unlucky maid lives a vagrant life/ All those romances and fantasies are all in vain" in the catkin word "Tang Duo Song"; the extempore couplets with Xiang Yun "The chilly pond witnesses the leaving crane/ The cold moon beholds the withering flower" on mid-autumn festival (Cai, 2003). It can be noticed that Lin Daiyu intentionally employs metaphors and analogies to compare herself with either natural objects or historic figures, which suggests her losses of both love and life in the future.

Through a detailed analysis, a huge number of seasonal characteristics can be found in most of Lin Daiyu's poetic prophecies. For example, verses about begonias, and chrysanthemums, as well as couplets on the Mid-Autumn Festival and so on, are all created in autumn, which associates with autumn phenology. Words about catkin are created in spring, which relates with spring phenology. It is safe to say that Lin Daiyu's creation of poems coincide with the tradition of "sentiment for spring and autumn" in Chinese classical literature.

Such a characteristic is remarkably obvious in Lin Daiyu's creation of "Song for Burying Flowers", "Peach Blossom" and "Parody of Farewell: Windy and Rainy Autumn Evening by the Window". The three lengthy chanting poems are Lin Daiyu's three poetic prophecies, the first two associate with sentiment for spring and the last one relates with sentiment for autumn. The elegant and sophisticated style of language in "Song for Burying Flowers" and "Peach Blossom" can parallel with "Moonlight on

the Spring River”, which is the most famous poem in literary history to express sentiment for spring. Yet, Lin Daiyu’s poetic prophecies are more sentimental and fatal due to their prophetic features. Undoubtedly, such a poem as “Parody of Farewell: Windy and Rainy Autumn Evening by the Window” merely conveys the emotional confusion of a maid who is confined to her own boudoir instead of demonstrating the hatred for the loss of a home and nation or the frustration for not living up to one’s abilities. Nevertheless, it is more tragic and sentimental on account of its prophetic feature. Lin Daiyu’s poetic prophecy takes the form of “sentiment for spring and autumn”, making the poetic prophecy more tragic, as well as elegant and echoing, with the aesthetic tradition of Chinese ancient literature.

“Sentiment for Spring and Autumn”: Typical Life Consciousness of Ancient People

It is widely acknowledged that Lin Daiyu’s poetic prophecies were created by Cao Xueqin. Like any other literati in Chinese history, Cao Xueqin attempted to express strong life consciousness through literary works, which is an eternal theme in not only ancient Chinese literature, but also human literature.

In ancient Chinese literature, people’s life consciousness was mainly represented in the following several aspects: time consciousness about the flight of time, momentary joy and sudden illness; love consciousness about the lament for true love, the uncertainty of reunion, as well as separation and the yearning for love; consciousness of fame about regrets for political corruption, unsuccessful careers and not being able to live up to one’s ability. The consciousness of fame can turn into consciousness of homeland and consciousness of suffering, which was particularly noticeable when the country is suffering.

Throughout the ancient Chinese literary works, it can be found that literati tended to adopt the theme of “sentiment for spring and autumn” to express their life consciousness.

Time consciousness is represented through “sentiment for spring and autumn”. For instance, Emperor Wu in Han’s “Ode to Autumn Wind” wrote, “The autumn gale blows away the white clouds to go/ The wild geese fly south when leaves turn yellow...It’s too cheerful for the crew to be pleasant/ The younger grow the elder – life too short” (Wu, 1992).

- Love consciousness is manifested through “sentiment for spring and autumn”. For example, in Li Qingzhao’s “Wu-Ling Spring”, she wrote “...The spring warm and fair arrived in rill area I heard/ To paddle on the rill I intend/ That my boat on the rill I fear/ Much love and rue can’t not be borne” (Chen, 2003).

Consciousness of fame is presented through “sentiment for spring and autumn”. To illustrate, in Du Fu’s “Jianghan”, he wrote “One is ambitious enough even though he reaches his old age/ Recovering from illness with rustling wind in autumn/ Old horses have been kept since ancient times/ But not necessarily for long-distance rides” (Xiao, 2013).

Why did ancient Chinese literati tend to adopt the theme of “sentiment for spring and autumn” to express the sense of life? This author believes that Chinese have cultivated a unique psychological trait for observing nature, because they have been living in an agricultural society with a temperate climate. The geographical environment in China has been characterized by four distinct seasons since ancient times. It has been characterized with a warm spring with flowers, a hot summer with trees, a cool autumn with the moon and a cold winter with snow. The alternation between seasonal phenology is so distinct that sensitive poets have been inspired to produce wonderful poems about the four seasons. This is also

called “an urge for poetic creation”. In Zhong Rong’s “Preface of Shi Pin”, he wrote “just as the wind and birds in spring, the moon and cicada in autumn, the cloud and rain in summer, coldness in winter, all scenes in the four seasons can trigger the creations of poems” (Zhong, 1991).

That is to say, seasonal characteristics in Chinese poets’ creation is so strikingly noticeable that it is unparalleled in the history of poetry in the world. Nevertheless, among the four seasons, the phenology changes in spring and autumn are more conspicuous compared with those in summer and winter. There is a sharp contrast between spring and autumn; the former is prosperous as well as thriving, while the latter is sluggish as well as declining. Great and sweet as spring is, the geographical environment in China determines that summer and winter last longer than spring and autumn. Spring, thus, is transitory. Analogical speaking, everything that is great and beautiful, including youth, love and life, etc, is fleeting, which triggered the ancient Chinese to feel sentimental about spring in the first place. As for the desolate scenes in autumn, it reminds people of loneliness, frustration, aging, illness and death, which leads to people’s sentiment for autumn.

“Sentiment for spring and autumn”, regarded as a significant tradition in the long history of Chinese literature, is different in terms of sex in the eyes of ancient people. It is said in “Huainanzi·Miuchengxun” that “Spring is a time when women think of love/ Autumn is a time when literati feel depressed/ It is very difficult to find someone who is affectionate and warm” (Liu, 2012). That is to say, ancient people believed that females were accustomed to feeling “sentiment for spring”, while males tended to have “sentiment for autumn”. This was called “females’ sentiment for spring and males’ sentiment for autumn” for a long time, which sounded reasonable throughout literary history. Then, what are the essential causes for “females’ sentiment for spring and males’ sentiment for autumn”? According to the prevailing opinion in academia, such phenomenon is caused by the different life pursuits of males and females. The reason why males and females have differing life pursuits can be traced back to two conspicuous features in ancient Chinese society. Firstly, patriarchy plays an extremely controlling role in ancient Chinese society in that relationships between males and females are under its enormous influence. Secondly, the Confucian idea of participating in social activities plays a prominent part in affairs both at home and in courts. The former feature causes “females’ sentiment for spring” and the latter leads to “males’ sentiment for autumn”.

Females were always confined to their own boudoirs and families because of extreme patriarchy at that time. They were not independent economically so they were absolutely attached to males. Females’ living conditions and social status completely depended on males. In other words, females had to share their husbands’ honor and dishonor, which meant they could not fight for themselves. That is to say, the ultimate goal of ancient females was to marry eligible and dignified males. According to ancient etiquette of marriage, people usually got married in spring. It was said that “The peach tree is slender and sturdy/ Flaming red are its blossoms/ The girl is getting married/ Most suitable for the house” (Li, 2008). Meanwhile, ancient people tended to get married and give birth to babies when they were still quite young. Females who got married at a young age would be envied by others. Those who get married at an old age would be gossiped. Getting married at the age of fifteen seemed to be rather late! It is, thus, not difficult to understand why spring was a time when maids were liable to think of love, to cultivate feelings of admiration, frustration and sentiment. For those women who were married, the reason why they had “sentiments for spring” also had something to do with “marriage”. The fleeting spring time always reminded married women of their temporary beauty, which made them feel fearful. In some cases, their husbands were occupied with political matters although their marriage was quite happy. Besides, in

other cases, they could not enjoy sexual pleasure because of long-distance marriage, which was considered a blemish in an otherwise perfect thing. For instance, it was said in Li Shangyin's "Wei You" that "A beautiful woman is hidden behind a folding screen/ She used to worry that the night of rendezvous was too long as the chilly winter reached its end/ She ends up with a husband who is an official however/ The husband has to choose morning meetings over quilts of incense" (Xiao, 2013). Wang Changling's "Resentment in Boudoir" reads "A young married woman in her boudoir worries nothing/ She dresses up, standing on a stair in spring/ Seeing willows in the street all of a sudden/ She regrets demanding her husband to seek an official post" (Xiao, 2013). Throughout ancient literary works, it can be found that sentiment for spring always related with "marriage", either in poems expressing sentiment for spring by female writers or poems "narrated from females' perspective" to express sentiment for spring by male writers.

Confucian ideas of participating actively in social activities have been widely recognized by scholars. Such an ideology refers to an "immortal" level, which means males long to be eternally remembered in history. Being famous with scholarly honor or official rank is the most fundamental way for people to be "immortal". No wonder that scholars tirelessly or even crazily pursue fame. As opposed to females, literati's pursuit for fame is way more important than their desire for love and marriage because these scholars believe love and marriage will come naturally after they gain fame and wealth. However, there are more losers than winners among thousands of scholars who are desperate for fame and wealth in the long history. People with integrity usually suffer a lot, while people with dishonesty have successful careers, so many scholars are filled with a sea of frustration, depression and resentment. The desolate scenes in autumn aid in their outlet of such negative emotions. Song Yu, who is considered as "the originator of sentiment for spring" wrote "Nine Dialectal", which is gloomy enough to express the idea of "not being able to live up to one's ability". It reads "How sad! The chilly autumn with withering leaves" (Huang, 2007), which becomes a typical mode of literature of sentiment for autumn for later generations. Afterwards, generations of scholars such as Zuo Si, Du Fu, Xin Qiji, Lu You, Gong Zizhen and others follow such a mode to create verses of sentiment for autumn. Literature about sentiment for autumn are, thus, permeated with descriptions about aging, illness, poverty, ugliness, weariness and irritation, making sentiments for autumn more tragic and pathetic than sentiments for spring.

From the above analysis, it can be observed that differences in life consciousness in ancient literature are caused by the different sex of the creators of poems. Sentiments for spring mostly relate with love consciousness while sentiments for autumn mainly associate with consciousness of fame. It can be seen that themes of "sentiment for spring" and "sentiment for autumn" have found their best expressions respectively.

There are some exceptions for sure. Love consciousness is sometimes manifested through the theme of sentiments for autumn. To illustrate, Li Qingzhao created "sangdarong", reading "One gets more troubled till dusk among thin mist and think clouds.../ It is not that one does not feel depressed/ The curtain is lifted by west wind/ No wonder a person pines away becoming more fragile than chrysanthemum" (Chen, 2003). It shows that in an autumn full of heavy mist how a young married woman feels longing for and melancholy about her husband, who is dispatched as an official in a distant place. Consciousness of fame is sometimes presented through the theme of sentiments for spring. Xin Qiji's "Water Dragon Chant" reads "One is in high and vigorous spirits/ Just as flowers with brilliant purples and reds, comes to the end of spring all of a sudden/ One becomes a grey-haired old man recalling his past experiences/ Emotions affect his decisions/ Official circles are cruel and ruthless" (Zhu, 2006).

Consciousness of fame can turn to consciousness of home and nation and consciousness of adversity. For example, Du Fu's "Spring Watch" reads "The land of a country does not change even if the country is defeated/ Grass and trees grow deep on the lands in spring..." (Xiao, 2013). Such exceptions demonstrate a kind of "urge for poetic creation". Nevertheless, representation of love consciousness through sentiments for autumn is still based on emotional tones of literature of sentiments for spring. Likewise, consciousness of fame, consciousness of home and nation, and consciousness of adversity revealed through sentiments for spring is founded on literature of sentiment for autumn.

“Poetic Prophecy”: Combination of “Prophetic Culture” and “Sentiment for Spring and Autumn”

As far as the definition of “prophecy” is concerned, *Analytical Dictionary of Characters* defines as “prophecy, divine.” *Guangya·Shigu Volume Four* terms it as “prophecy, a prediction; its meaning may be subtle, yet it is efficacious”. In *Catalog of Complete Collection in Four Treasuries, Volume Six*, it is said that “prophet make mysterious predictions to tell auspiciousness and inauspiciousness...” In short, the so-called prophecy is a prediction that something will happen in the future. It is often known as fate or providence. Therefore, it is of bizarre mysticism and fatalism to some degree. The prophetic culture can be traced back to ancient Chinese, originating from ancient Chinese's worship towards language. A great number of prophecies about politic's wax and wane, the replacement of dynasties and other significant occasions have taken the form of nursery rhymes since the Western Zhou Dynasty. This is what is called “rhyming prophecy”. A comparatively famous one is a prediction that Bao Si would be the cause of the collapse of Zhou Dynasty in the era of King Zhouxuan recorded in *Historical Records·Records of Zhou Dynasty*. The nursery prophecy reads, “people who sell bows and arrows of mulberry wood will cause the collapse of Zhou Dynasty”. Afterwards, nursery prophecies have been popular in Chinese history.

In both the Eastern and Western Han Dynasty, feudal emperors authorized prophetic culture, enhancing their government with the help of theological support. In this way, the theory of Confucianist divination with immense influence and complicated system was formed. Prophetic culture in ancient China has, thus, reached its peak. During this period, prophetic culture was regarded as a mysterious interpretation about regime change through a hybridized theory of yin-yang and five elements and Confucianism. The representative ones are Dong Zhongshu's *Luxuriant Dew of the Spring and Autumn Annals* in the Western Han Dynasty and *Comprehensive Discussions in the White Tiger Hall* directed by Emperor Mingdi of the Eastern Han Dynasty and recorded by Ban Gu. Such a fashion has cast a great influence on literature, particularly on rhapsody in the Han Dynasty. As for Xiao Fu in the Eastern Han Dynasty, there was a tendency to explain personal failure and success through the theory of Confucianist divination. During this period, “prophecy” combined with life consciousness for the first time, beginning to shift focus from a macroscopic society to the microscopic individual.

The theory of Confucianist divination began to decline gradually at the late Eastern Han Dynasty and it was then forbidden by later dynasties for quite a long time. In particular, a big fire at the court of late Sui Dynasty burned down all documents about the theory of Confucianist divination, which led to the complete decline of the theory. Nevertheless, mysticism and fatalism formed at the prime time of the theory of Confucianist divination and did not disappear while relevant documents vanished. As mysticism and fatalism can reflect ancient Chinese literati's uncertain feeling of fate and sentimentality for empathy, they have been regarded as an aesthetic mentality and manifested in most literary works which are full of

melancholy and misery. Particularly, such mentalities are combined with poetry, including verses and ditties, fashioning “poetic prophecy” as a result.

Poetic prophecy can be classified as novelists’ false assumptions and poets’ conscious creations in terms of writers. Although the prophetic culture itself is not scientific at all, its mysticism and fatalism could satisfy ancient novelists’ need to create bizarre and strange stories. The novelists exaggerated what occurred in poets’ works that coincided with their fate afterwards, making it more mysterious and miraculous. Readers who did not believe such explanations were persuaded to some degree. Such poetic prophecies were only novelists’ false assumptions in order to create a sensation, having nothing to do with poets’ subjectival consciousness in most cases. There were a considerable number of such poetic prophecies in ancient documents such as literary sketchbooks and poetic remarks.

Poverty, illness, frustrating relationships, separation from families, and setbacks at political careers were all misfortunes that ancient Chinese suffered from a lot. These misfortunes cannot be changed by human beings. A strong sense of frustration can easily provoke poets to believe in nihilism and pessimism. It was thus natural for them to feel that fate was uncertain. In addition, they believed that everything was destined, and death was just around the corner. In this way, poets often tended to employ the ideas of mysticism and fatalism in prophetic culture as excuses to extricate themselves. When it comes to creation, poets always make unpromising and inauspicious judgments about their future consciously. That is to say, they create prophecies, which are “poetic prophecies”. This kind of poetic prophecy is based on their lives rather than complete fabrication. For example:

Li Yu, at his old age, wrote down such verses while he was drunk. It read “people will die sooner or later, buried at a plateau in a state of ecstasy” (Ruan, 1987). When he woke up and saw what he had written, he felt deeply sorry and died later.

As an emperor of a deceased dynasty, Li Yu was put under house arrest, living a degrading life in Song Dynasty. He was forced to commit suicide because of Emperor Song Taizong’s suspicion. Li Yu, who was also a poet, was rather sensitive about death in a frightening environment. His late works are full of such inauspicious prophecies as “tears” and “dreams”. Therefore, the verse “people will die sooner or later” is not an accidental creation and intentional melancholy, but a concern and prediction about his own unpromising fate. Once poets’ conscious creations of poetic prophecies are combined with themes of sentiment for spring and autumn, such forms are more pessimistic and tragic than any other kind of poetic prophecy.

With reference to the above analysis, the poetic prophecies of Lin Daiyu in *A Dream of Red Mansions* can be summarized as the following three characteristics: her well-founded life experience, the poetess’ conscious creation and the combination with sentiment for spring and autumn. There is a close similarity between Lin Daiyu’s ill fate with Liu Xiyi’s and Li He’s. Therefore, it is not surprising that their poetic prophecies have a lot in common. Meanwhile, it should be noticed that it is the writer of the novel, Cao Xueqin, who creates such a poetess as Lin Daiyu. Among all the poets in Grand View Garden, Lin Daiyu is the one who can demonstrate Cao Xueqin’s talent in poetry. In other words, Lin Daiyu’s talent is Cao Xueqin’s talent. Cao Xueqin has followed ancient literati’s traditions of sentiment for spring and autumn, illustrating the pessimistic and tragic sentiment by creating a talented, melancholy and unfortunate Lin Daiyu, who dies at a young age. In this way, Lin Daiyu is known as a poetess who can express sentiment for either spring or autumn. Cao Xueqin himself is a talented scholar with a tragic fate. Actually, the consciousness of death, manifested in Lin Daiyu’s poems of sentiment for spring and

autumn, can be understood as a “prophecy” for Cao Xueqin himself. Coincidentally, there is a subtle relationship between Cao Xueqin and the two typical poets of “poetic prophecy” in literary history, namely, Liu Xiyi and Li He. “Song for Burying Flowers” can be regarded as an intentional imitation of Liu Xiyi’s “Song for Grey Hair” in both literary style and sentence structure. As far as Cao Xueqin’s poetic style is concerned, his style is close to Li He’s. Judged from the similar poetic style, Cao Xueqin share the same consciousness of life with both Liu Xiyi and Li He, who are known for their sentiment for spring and autumn and die at a young age.

Conclusion

To sum up, ancient Chinese literati’s consciousness of life is mainly manifested through themes of “sentiment for spring and autumn”. Poetic prophecy is an interpretation of mysticism and fatalism about consciousness of life. The combination of the themes of “sentiment for spring and autumn” and poetic prophecies is a certain historical inevitability, surpassing any other themes with its strong sentimental tone. *A Dream of Red Mansions* is not only a masterpiece of ancient poetic prophecy, but also of literature in sentiment for spring and autumn.

References

- Cai, Y. (2003). *On verses, poems, ditties and songs in A Dream of Red Mansions*, (pp. 230, 241, 244, 341-342, 352, 362). Beijing: Zhonghua Book Company.
- Chen, Z. (2003). *A review of an interpretation of Li Qiangzhao*, (pp. 56, 205). Beijing: Cathay Bookshop Publishing House.
- Hong, M. (2005). *Rong Zhai essay*. (Collated by Kong Fanli). Beijing: Zhonghua Book Company.
- Huang, L. (2007). *Criticism of The Songs of Chu*, (p. 570). Beijing: Zhonghua Book Company.
- Li, B. (2008). *An interpretation of The Book of Songs*, (pp. 30, 68). Beijing: China Renmin University Press.
- Liu, A. (2012). *Huainanzi*. (Translated and annotated by Chen Guangzhong). Beijing: Zhonghua Book Company.
- Ruan, Y. (1987). *Poetic prophecy in Notes on Poets and Poetry*. Beijing: People’s Literature Publishing House.
- Wu, C. (1996). On ‘Rhyming Prophecy’ and ‘Poetic Prophecy’. *The Literary Review*, 02.
- Wu, X., et al. (1992). *An appreciation dictionary of poems in the Han-Wei and Six Dynasty periods*, (p. 11). Shanghai: Shanghai Lexicographical Publishing House.
- Xiao, D., et al. (2013). *An appreciation dictionary of extractive Tang poems*, (pp. 145, 497, 1287). Shanghai: Shanghai Lexicographical Publishing House.
- Zhong, R. (1991). *Critique of poetry*. Beijing: Zhonghua Book Company.
- Zhu, D. (2006). *A review of An Interpretation of Xin Qiji*, (p. 753). Beijing: Cathay Bookshop Publishing House.

Reviewing Chinese American Literary Studies in China

Shuangru Xu

College of Foreign Studies, Jinan University, Guangzhou, China

Email: txushuangru@jnu.edu.cn

[Abstract] This article is a review of the development of Chinese American Literary Studies in China, which has a history of more than 30 years. By reviewing the reception of Chinese American literature by academics in both the Mainland and Taiwan and the features of research paradigms, this article makes a diagnosis of the strengths and weaknesses in CAL studies and tries to map out the new trend for recent and future development.

[Keywords] Chinese American Literature; reception in China; research paradigm; trend of development

Introduction

With its origin tracing back to the mid-nineteenth century, Chinese-American literature (CAL) has a history of more than 160 years, yet it was not until the 1960s when promoted by the joint force of the Civil Rights Movement and the Pan-Asian Movement that it began to gain academic attention. In just a few decades, Chinese-American literature has not only become an indispensable part of American literature, but also entered the canon and become a literary landscape attracting much scholarly attention from academia in the US and in Asia, Europe and other parts of the world. In China, studies of Chinese American Literature have been developing fast in the past two decades and have formed some unique features that are interesting and revealing for comparative literary studies. This paper intends to give a brief review of the development of the studies of Chinese-American literature in China, hoping to offer some possible inspiration for comparative studies of literature in a multi-cultural and cross-national context.

Reception of CAL in China and the Booming of Studies

Chinese scholars' concerns in Chinese-American literature began in the early 1980s. In 1981, Xiaoming Jiang published the first article introducing Chinese-American writer Maxine Hong Kingston in *Foreign Literature* (Jiang, 1981). This marked the beginning of the introduction of CAL in China, but Chinese American literary criticism, in the strict sense, has not yet begun until the 1990s. In 1992, an article by Ziqing Zhang entitled "A Tentative Study on Chinese-American Novels" appeared in *Contemporary Foreign Literature*. This article, for the first time, gave an overview of Chinese-American writers including Lin Yutang, Amy Tan, David Wong Louie, Gish Jen and Maxine Hong Kingston, and offered an analysis of the aesthetics, writing background and the theme of their works (Zhang, 1992). Strictly speaking, it is Zhang's article that marked the beginning of scholarly criticism on Chinese American literature. Later on, China's several important academic journals specializing in foreign literature such as *Foreign Literature*, *Contemporary Foreign Literature*, *Foreign Literature Review*, *World Literature Recent Developments* continued to carry research papers on CAL. Some of the important papers include Jiaxiang Wang's "On the Themes of Chinese-American Writings" (1993), Bing Wu's "Aiiieeeee! Listen to Our Voice! – A Study on Asian American Literature" (1995) and Ziqing Zhang's "Cultural Clashes and Fusion in Chinese American Literature" (1996). Then, the late 1990s witnessed the rapid development of Chinese-American literature studies, and in 2001 and 2002, there came the first surge of

development when *Foreign Literature*, *Contemporary Foreign Literature* and *Foreign Literature Review* carried a series of column papers discussing various topics on CAL, which had great impact on the literary academic circle. In the past fifteen years, the CAL boom has continued, producing very fruitful results.

The blossoming of Chinese American literary studies in Mainland China can be attributed to the efforts of the group of pioneers in the introduction, to the translation and promotion of Chinese American literary works, and to the support of universities in setting up research institutions, organizing and sponsoring academic conferences. In January 2003, the “Chinese American Literature Research Center” (CALRC) was established in Beijing Foreign Studies University (BFSU). Being the first of its kind, the CALRC made great contribution to the promotion of Chinese American literature research in China. Its establishment was followed by “the Overseas-Chinese Literature Research Institute” in Fudan University in March 2004 and many other Asian/Chinese American literature research centers or institutes in other universities.

Meanwhile, CAL has become a major theme at literary seminars and conferences in China, for example, the “American Minority Literature Symposium” held in Sichuan University in November 2003, with the forum entitled “Querying the Genealogy: Comparative and Transnational Studies in Chinese American Literature” sponsored by Fudan University in June 2005, and “the international symposium on Asian American Literature” co-sponsored by Beijing Foreign Studies University and St. Thomas University in US in June 2006. In June 2009, the School of Foreign Studies of Minzu University of China, the CALRC of BFSU, and the College of Foreign Languages of Beijing Language and Culture University co-sponsored the “2009 Conference on Asian American Literature” in Beijing. This shows that China’s rapidly developing studies of Asian/Chinese American literature are actively seeking international academic communication and are progressing with the international academic world.

At the same time, Chinese American literature entered the curriculum of many universities and colleges: In the early 1990s, “Asian American Literature” became a graduate course at the English Department of BFSU. Now in many key universities, Chinese American literature is taught to both English majors in the foreign languages department and the foreign literature majors in the Chinese department. Many students have written their BA or MA theses on Chinese American literature, and the number of Ph.D. dissertations on Chinese American literature is also increasing by year. The number of book-length publications is also increasing yearly. Among them are Jingyi Wei’s *Chinese Stories in Western Context* (2002), Yong Hu’s *Cultural Nostalgia: Cultural Identity in Chinese American Literature* (2003), Ruoqian Pu’s *Ethnic Experience and Cultural Imagination: A Study of the Representative Motifs of Chinese American Fiction* (2006), Wei Lu’s *Chinese American Literature: Towards Cultural Studies* (2007), Wenshu Zhao’s *Harmony and Variation: Changing Cultural Orientations in Chinese American Literature* (2009), and Aimin Cheng’s *Chinese American Novels of the 20th Century* (2010), etc. Obviously, Chinese American literature has come in full flourish in Mainland China.

The reception of Chinese American literature in Taiwan also underwent a similar process. According to Te-hsing Shan’s investigation, Chinese American literature was introduced into Taiwan as early as the 1980s but did not attract much attention at the beginning (Shan, 2000, p. 352). From 1993 to 1995, Taiwan’s important academic journal *Tamkang Review* carried a successive series of research papers on Chinese American literature and interviews with Asian American theorists and critics Elaine Kim and Sau-ling Cynthia Wong. This series of articles signaled a message that the “emergent” Chinese American

literature had already become a research focus in Taiwan in the early 1990s, a bit ahead of the Mainland (Shan, 2000, p. 352).

Taiwan's academic circle was very responsive to this new trend of literary development. There were soon organizational academic activities to bring the studies of Chinese American literature onto the path of institutionalization. According to Te-hsing Shan, starting from 1993, the Institute of European and American Studies, Academia Sinica (the IEAS) sponsored five national and international conferences on Chinese American literature, at intervals of approximately every 2 years, with the period from 1999 to 2003 as an exception (Shan, 2005). Each conference focused on a different theme: "Cultural Identity and the Chinese American Literature" (1993), "Politics of Representation" (1995), "Creating Tradition" (1997), "Remapping Chinese American Literature" (1999), and "Negotiating with the Past" (2003). From the themes of these conferences, we can see that from 1993 to 2003, Taiwan's Chinese American literary studies have gone through a development path from discovering, exploring new territory, revisiting the past, and reconsidering the relation between the present and the past. The organization of these periodic conferences also shows that Taiwan's academic circle is not only responsive to new development, but also apt to reexamine and reflect over their research practice, and is theoretically-conscious to promote the establishment of Chinese American literary studies as a discipline.

By 2011, critical works by Taiwan scholars on Chinese/Asian American literature included: *The Female Bildungsroman by Toni Morrison and Maxine Hong Kingston* (Pin-chia Feng, 1998), *Inscriptions and Representation: Chinese American Literary and Cultural Studies* (Te-hsing Shan 2000), *Transforming Chinese American Literature: A Study of History, Sexuality, and Ethnicity* (Joan Chiung-huei Chang 2000), *Transgressions and Innovations: Asian American Literary and Cultural Studies* (Te-hsing Shan 2008), and *Diaspora and National Imagination: Collected Articles on Literary and Cultural Studies* (Yu-cheng Lee & Tee Kim Tong 2010).

According to Pin-chia Feng, there are primarily two reasons for the booming of Chinese American literature in Taiwan: one is the influence of the prevailing discourses of post-colonialism, and the other is the similarity between Taiwan's multi-ethnic social structure and that of the United States, and the heterogeneity of cultural identity in Taiwan (Feng, 2006). In addition to these, we believe that the close affinity in culture that Chinese readers find in Chinese American literature is also an important reason. The fact that Chinese American culture is both similar to and different from Chinese culture tends to create a feeling of reading "a familiar stranger". This mixed feeling of familiarity and strangeness usually brings about better acceptance of literary works.

Research Paradigms: Strengths and Weaknesses

At the early stage of its development, Chinese American literature studies in China were greatly influenced by the American academia, especially in Taiwan. Since most Taiwanese researchers in the field of Asian/Chinese American studies graduated as English majors or had learning experience abroad, they usually had a solid foundation in Anglo-American literary studies and kept close contact with the U.S. research community. So, Taiwan's Asian/Chinese American studies tended to keep pace with development in the U.S., and Taiwan critics were highly sensitive to new movements and trends of the international academia, and tended to respond actively to prevailing western literary theories. It can be observed that in the early period, the research paradigm in Taiwan centered upon approaches using post-colonialism, ethnic discourse and feminism theories. In recent years, perspectives of research are becoming more diversified: Diaspora, semiotics, space theories and discourses on gender, sexuality and

body politics, etc., are widely applied. Compared with the mainland, Asian American studies in Taiwan have the characteristics of broad perspective, new angles, “multum in parvo” approaches and consciousness of theorization. One example is a Ph.D. dissertation of Fu Jen Catholic University in 2008, “Sickly Body Narratives: Body, History, and Identity in Three Asian American Literary Texts”. The author believes that sickness narratives disclose a darkened aspect in Asian American’s self-concept and identity and by employing Susan Sontag’s theory of sickness and cultural imagery and Hélène Cixous’ body discourse, analyzes how bodily differences are relocated by racism to a binary of health and disease, and how writing transforms passive victimization of sickness to active self-healing (Li, 2008). The novel perspective and unique approach taken by the author make this study valuable.

More importantly, researches by Taiwanese scholars usually can go beyond Chinese American literature itself. This can be seen from the use of methods of comparative study that compare Chinese American literature with literature of other ethnic groups. In this aspect, Te-hsing Shan’s article “Talking Story and the Construction of the Minority Self: Maxine Hong Kingston and Leslie Marmon Silko” (1992) sets a good example: It compares Kingston’s *The Woman Warrior, China Men* and native American writer Silko’s *Storyteller* to examine the relationship between minority writers’ story-telling and the construction of the self (Shan, 2006). Comparative methods not only place the subject in a broader context, but also complicate the study and result in probing analyses. Moreover, Shan has extended his studies from writing to visual texts, like photos and movies. For example, his recent collection of essays *Exploration and Expansion of the Frontiers – Chinese American Literature and Culture* (2006) included two essays: one, an analysis of Chinese American movie director Wayne Wang’s *Chan Is Missing* (1982) by applying post-modern space theory and discourses of representation politics, and the other, a cultural interpretation of Arnold Genthe’s photographs of San Francisco’s old Chinatown by using post-colonialist discourse of the Other and photography theory (Shan, 2006). These trans-genre, trans-disciplinary attempts are very innovative and insightful, as well as enlightening. Though these studies seem to have exceeded the field of literary studies, they do form an inter-textual relation with Chinese American literature, thus can function as useful reference for Chinese American literary studies.

Compared to Taiwan, Chinese American literary studies in Mainland China are more culturally featured. A brief introduction to the structure of the human resources for Chinese American literature research may be helpful for our understanding of this point. It mainly consists of two teams: those from English departments specializing in Chinese American literature in the English language, and those from Chinese departments specializing in overseas Chinese literature. The studies of overseas Chinese literature began earlier than that of Chinese American literature. In the early 1990s when Chinese American literature was just known, overseas Chinese literature had already taken shape as a flourishing branch of study. Later, these two areas began to overlap and merge with each other, but researchers still have their focus of attention and preference of research perspectives based on their disciplinary foundation and academic expertise. Researchers from the Chinese departments tend to approach their subjects from the perspectives of Chinese cultural tradition and cross-cultural communication with an attempt to look for “the roots of Chinese culture” in the literary texts, showing strong sentiments described as “Cultural China Complex” (Pu, 2007, pp. 34-35). A good example is Yong Hu’s *Cultural Nostalgia: The Cultural Identity of Chinese American Literature* (2003). It mainly discusses the identification of Chinese American literature with Chinese culture and the writing of “cultural China” (Hu, 2003).

In comparison, researchers from English departments tend to investigate CAL from more diversified perspectives. Besides the Chinese cultural perspective and the cross-cultural perspective, feminist, postcolonial, Diaspora and other perspectives are also included. From the titles of essays and articles published during the past two decades, it can be observed that the Chinese cultural and cross-cultural perspectives dominate most research. Many studies focus on issues like “the re/writing of Chinese culture”, “Chinese-American cultural clashes and integration”, “cultural misunderstanding”, “cultural identity”, ethnic tradition as reflected in “mother-daughter relationship”, “the construction of ethnic history” and other racial issues, forming a unique research paradigm. Many scholars have attributed this tendency of “narrating cultural China” mainly to the national cultural sentiments firmly rooted in Chinese cultural tradition. As we see it, there is no denying that the firm belief in a strong attachment between “scattering leaves” and “the roots” and the concept of “tracing the cultural roots” in the traditional ideas are the main impetus to this tendency, but considering the history of development of Chinese American literary studies in Mainland China, the disciplinary structure is also a possible factor.

This research paradigm, though featuring its “Chinese perspective”, has been frequently questioned when it becomes over-focused and unified in recent years. Questioning voices come from home and abroad; critics, as well as Chinese American writers. American critic Ling-chi Wang once contended that the dominant idea used by Chinese scholars and government officials to study Chinese Diaspora is loyalty or how well the overseas Chinese remained loyal or faithful to the native village to the Chinese culture or to the nation-state, however, this “loyalty” paradigm is not suitable for the studies of Chinese American Diaspora, because, as the “assimilation” paradigm that has dominated the American mainstream, is “simplistic, one-dimensional, biased, and incomplete” as it ignores the experiences, expectations, aspirations and voices of Chinese Americans (Wang, 1995, pp. 151, 158).

On the other side, the Taiwan paradigm featuring a strong influence by the American academia also receives a lot of questioning and criticism. Tee Kim Tong once questioned in “Examining the Institutionalization of Chinese American Literature in Taiwan (1981-2001)”, “When Taiwan scholars interpret Chinese American literature, from what position are they speaking? ...What reflections can Taiwan scholars form from the investigation of Chinese American literature? ...Where is our point of view?” (Tee, 2001, p. 42). More than ten years have passed, and when reviewing the developments of Chinese American literary studies in Taiwan, one can see that what was criticized by Tee Kim Tong 16 years ago still exists today.

Exploration for New Territory and New Methodology

Generally speaking, Chinese American literary studies in Mainland China and Taiwan put more weight on the social, political and ideological dimensions. Investigation in ethnic culture and politics has been in a dominant position while little research has been devoted to aesthetics or the literary elements of the texts. As a matter of fact, this has been a target of criticism in the academic community for some years. For example, in 2007, Shengzhong Sun questioned the singularity of the perspective of cultural criticism and pointed out its malpractice and paradox (2007). In 2010, Ziqing Zhang called on more attention to the aesthetics of Chinese American literature (2010). In the “2009 Conference on Asian American Literature” in Beijing, this problem drew a lot of attention from the attendants of the conference and the view that Chinese American literature research should return to the ontology of literature and more attention should be paid to the aesthetic value became a consensus among the scholars. These insightful suggestions and

advocacies were not only timely, but essential for the healthy development of Asian/Chinese American literary studies.

Drawbacks and defects are inevitable in the process of development. By constantly reviewing the past and readjusting the direction, Chinese American literary studies in China are developing towards maturity. It is noteworthy that Chinese American literature research in the Mainland is showing gratifying trends of development. First, it is the continuous expansion of research territory, from CAL to Asian American and English literature, and from a few well-known writers such as Maxine Hong Kingston, Amy Tan, and Gish Jen to many other less known, but just as talented writers like Fae Myenne Ng, David Wong Louie, Russell Leong, Lan Samantha Chang, and Aimee Liu, etc. Second, the diversification of genre is another trend. The former focus on fiction is gradually being dispersed and more attention is given to other genres including poetry and drama. Research perspectives are also becoming more diverse and interdisciplinary approaches are valued. Most importantly, investigations are becoming more in-depth and theoretically conscious, moving from the initial one-way acceptance and application of western critical discourse towards conscious theorization. These new trends and developments can be observed from the “4th International Symposium on Ethnic Literature” sponsored by Central China Normal University in Wuhan, Hubei Province, in 2017, which attracted scholars home and abroad who shared their new perspectives and achievements in ethnic literature studies.

If Chinese American literary critiques appearing before 2000 were primarily micro-studies based on text-reading, then, after entering the new millennium, especially in recent years, Chinese American literary studies are demonstrating more theoretical awareness and more concern with the institutionalization of the discipline. Many researchers are devoted to the development and construction of critical theories. They critically make use of western literary and critical theories in their research to complicate their readings of literary texts, and they re-examine, question, problematize, as well as refute conventional paradigms and strategies with confidence to produce new insights and develop new theories. Just to give a few examples: Ruoqian Pu’s “Mapping Asian American Literary Criticism” (2011) offered a very useful map of the development of Asian American literary criticism by examining the historical, political and cultural context from which Asian American literary criticism originated and analyzing two paradigms of criticism – the psychological paradigm and the social and historical paradigm. Chong Zhang’s “Diaspora criticism and Chinese American Literature” (2005) discussed the possibilities of the application of Diaspora criticism in Chinese American literature research and problems that may arise in practice. Yubei Zhou’s “The Asian American Literary Criticism and Post-modernization” (2009) analyzed the interrelations of Asian American literary criticism and post-modernism, theories of post-modernism, and contends that Asian American literary criticism is influenced and restricted by theories of post-modernism, thus develops its pluralistic ideas. Wei Lu’s “The inter-textuality of Content and Form: Gothic criticism in Asian American Literature ” (2010) attempted to unify the study of form and content by introducing Gothic criticism into Asian American literary criticism, with an aim to create new possibilities for the construction of Asian American literary criticism discourse.

Conclusion

After over thirty years’ development, Chinese American Literary study has become a prominent discipline. The booming of research in CAL in both Taiwan and Mainland China can be attributed mainly to two reasons: 1. The influence of multi-culturalism; 2. The natural cultural bond between Chinese Americans and Chinese readers. Taiwan and Mainland academia have formed their unique research

paradigms during the process of development, but they also show a similar tendency to explore new territory and apply cross-disciplinary methodology. From the fruitful achievements in recent years, it is safe to make the conclusion that Chinese/Asian American literary studies are coming into maturity. Particularly, the appearance of more and more research dedicated to theoretical exploration indicates that Chinese/Asian American literary studies have entered a phase of meta-criticism, with a broad vision, expecting a promising future.

Acknowledgements

This research was sponsored by the Humanities & Social Sciences Fund offered by The Ministry of Education of China (No. 14YJA752017).

References

- Chang, J. C. (2000). *Transforming Chinese American literature: A study of history, sexuality, and ethnicity*. New York: Peter Lang Publishing Inc.
- Cheng, A. M., et al. (2010). *Chinese American novels of the 20th century*. Tianjin: Nankai University Press.
- Feng, P. C. (1998). *The female bildungsroman by Toni Morrison and Maxine Hong Kingston*. New York: Peter Lang Publishing Inc.
- Feng, P. C. (2006). Localization of world English literatures: Studies of new literatures in English and American minority literature in Taiwan. *Review of English and American Literature*, 9, 33-58.
- Hu, Y. (2003). *Cultural nostalgia: Cultural identity in Chinese American literature*. Beijing: China Drama Press.
- Jiang, X. M. (1981). The newly arising Chinese American woman writer Maxine Hong Kingston. *Foreign Literature*, 1, 2-4.
- Lee, Y. C. & Tee, K. T. (2010). *Diaspora and national imagination: Collected articles on literary and cultural studies*. Taipei: Yunchen Culture.
- Li, H. C. (2008). *Breaking down the bones: A semiotic approach to Amy Tan's The Bonesetter's Daughter*. Ph.D. dissertation. Fu Jen Catholic University.
- Lu, W. (2010). The inter-textuality of content and form: Gothic criticism in Asian American literature. *English and American Literary Studies*, 1, 51-58.
- Lu, W. (2007). *Chinese American literature: Towards cultural studies*. Beijing: Zhonghua Books Company.
- Pu, R. Q. (2006). *Ethnic experience and cultural imagination*. Beijing: China Social Science Press.
- Pu, R. Q. (2011). Mapping Asian American literary criticism. *Guangdong Social Science*, 3, 184-190.
- Shan, T. H. (1992). Talking story and the construction of the minority self: Maxine Hong Kingston and Leslie Marmon Silko. *EurAmerica*, 22.2, 45-75.
- Shan, T. H. (2000). "Chinese American Literature in Taiwan". In *Inscriptions and Representations: Chinese American Literary and Cultural Studies*, (pp. 351-356). Taipei: Maitian Publishing Company.
- Shan, T. H. (2005). The multi-cultural studies of literature: Objectives, strategies and achievements of the IEAS. *Academia Sinica Weekly*, 1029, 1-2.
- Shan, T. H. (2006). *Exploration and expansion of the frontiers—Chinese American literature and culture: A collection of interviews and research paper*. Tianjin: Nankai University Press.

- Shan, T. H. (2008). *Transgressions and innovations: Asian American literary and cultural studies*. Taipei: Yunchen Culture.
- Sun, S. Z. (2007). On the limited perspective of cultural criticism in the study of Chinese American literature. *Foreign Literature*, 3, 82-88.
- Tee, K. T. (2001). Examining the institutionalization of Chinese American literature in Taiwan (1981-2001). *Chung-Wai Literary Monthly*, 29(11), 29-43.
- Wang, J. X. (1993). On the themes of Chinese-American writings. *Foreign Literature*, 2, 73-78.
- Wang, L. Z. (1995). The structure of dual domination: Toward a paradigm for the study of the Chinese diaspora in the United States. *Amerasia Journal*, 21(1).
- Wei, J. Y. (2002). *Chinese stories in western context*. Beijing: China Academy of Arts Press.
- Wu, B. (1995). Aiiieeee! Listen to our voice! – A study on Asian American literature. *Foreign Literatures*, 2, 37-45.
- Zhang, C. (2005). Diaspora criticism and Chinese American literature. *Foreign Literature Studies*, 2, 87-91.
- Zhang, Z. Q. (1992). A tentative study on Chinese-American novels. *Contemporary Foreign Literature*, 2, 149-157.
- Zhang, Z. Q. (1996). Cultural clashes and fusion in Chinese American literature. *Foreign Literature Review*, 3, 126-134.
- Zhang, Z. Q. (2010). The value and translation of Chinese American literature. *English and American Literature Studies*, 1, 21-27.
- Zhao, W. S. (2009). *Harmony and variation: Changing cultural orientations in Chinese American literature*. Tianjin: Nankai University Press.
- Zhou, Y. B. (2009). The Asian American literary criticism and post-modernization. *Journal of Nankai University*, 5, 43-50.

The Fate of Women and Nature in a Patriarchal Society in Margaret Atwood's *The Edible Woman* and *Surfacing*

Fei Xiaoyu

School of Foreign Languages, Anshan Normal University, Anshan, China

Email: helenfeixy@163.com

[Abstract] From the ecofeminist perspective, this paper explores the fate of women and nature which are suppressed in a patriarchal society in Margaret Atwood's novels, *The Edible Woman* and *Surfacing*. With nature's revenge and women's struggles against patriarchal values, a kind of harmony will be finally brought about among different relationships – between male and female, and between humans and nature.

[Keywords] ecofeminist; patriarchal value; women; nature

Introduction

Margaret Atwood, as a poet, novelist, story writer, and essayist, holds a unique position in contemporary Canadian literature. Noted for her stylistic precision, caustic humor, and feminist concerns, Atwood has published more than 40 books of fiction, nonfiction, criticism, and poetry over the past decades. This thesis focuses on Margaret Atwood's first two novels *The Edible Woman* and *Surfacing* to which a brief introduction is given in the following paragraphs.

The Edible Woman was Atwood's first novel written in 1969. This novel tells the story of Marian McAlpin, a young woman who is engaged to be married, and rebels against her upcoming nuptials. Her fiancé Peter seems too stable, too ordinary, and the role of wife too fixed and limiting. Her rejection of marriage is accompanied by her body's rejection of food; she cannot tolerate even a spare vegetarian diet. Eventually, Marian escapes from Peter and with awakening self-consciousness, she realizes she must set up her new self-identity.

At last, Marian bakes a cake in the shape of a woman which is a symbol of her former compliant self and feeds it to her fiancé, but he refuses and leaves in anger. Her anorexia is cured, and the engagement is broken off, Marian finally gains freedom and independence and justifies her own identity.

In 1972, her second novel – *Surfacing* came out in which Atwood perfectly combined her ecological awareness and feminist thought together by applying ecofeminist thought consciously or unconsciously. In *Surfacing*, a nameless narrator, accompanied by her lover and a married couple, returns to a small cabin in the wilderness of northeastern Quebec, where she grew up. The others look on the trip as a vacation and chance for the men to take some photos for a book they're trying to put together, but the heroine is searching for her father, who has disappeared.

The heroine suffers a psychological split of self because she undergoes an unfortunate love affair with a married man and is forced to have an abortion. Her journey of seeking for self begins with searching for her father. As the days pass, each character's individual ugliness and weakness are exposed. In order to quest for her true self, the heroine has to quest physically and psychologically and drifts in and out of reality, remembering painful episodes of her past.

Both novels represent women's painful struggle for survival in a male-dominated society. After the spiritual journey of quest for self and with the self-reconstruction, the heroines such as Marian and the nameless narrator ultimately succeed in justifying their existence.

In these two novels, along with the image of women's struggling and surviving experience, the terrifying picture of a deteriorating environment is on display as well: "It's the smelting plants that do it, tall smokestacks reaching up into the sky and the smoke glows red at night, and the chemical fumes have burnt the trees for miles around, it's barren, nothing but the barren rock..."(Atwood, 1969, p. 144). Both images bring to light the fact that women's fate in a patriarchal society is just like a cake distorted to fit men's taste, so is the fate of nature trampled under human conquest to satisfy their will-power.

Man's Indecency and Ruthlessness to Nature

Since the idea that man can conquer nature has been deeply rooted in human mind, humans take it for granted to pursue their own benefits without considering the fate of nature. With the disastrous ecological consequences mentioned above, the issues of the ecological crisis have attracted more and more public consciousness. As a novelist, Atwood presents the issues through her novels in order to make more people realize that human beings are now destroying the earth where they live and make people know the importance and the urgent need of environment protection.

In fact, in her first novel, *The Edible Woman*, Atwood already wrote a lot about the environmental problems, which was the beginning for her to reflect on the worsened environmental situation by the way of writing novels. In *The Edible Woman*, air pollution is becoming serious. The sky above often remains grey. Everything seems in the cloud of air pollution. Even "the sky was cloudless but not clear: the air hung heavily, like invisible steam, so that the colors and outlines of objects in the distance were blurred" (Atwood, 1969, p. 44). Since the air is shared by all living things, when it is polluted, the effects of air pollution are diverse and numerous. Some cities suffer severely because of heavy industrial use of chemicals that cause air pollution. From what is described by Millie, the office lady in the novel, London is known to be polluted badly. "You can see the men in the evenings, the collars of their white shirts are black, just black" (Atwood, 1969, p. 165). Through this sentence, the readers can imagine the severity of the pollution. It is air pollution. Most pollution is the result of human activity. "It's all the soot" (Atwood, 1969, p. 165). For cities such as London, the biggest causes of air pollution are the operation of burning power plants and automobiles that combust fuel. Combined, these two sources are primarily responsible for air pollution in the world. This reminds the readers of the description of Duncan's hometown, a mining town:

There isn't much of anything in it but at least it has no vegetation. A lot of people wouldn't like it. It's the smelting plants that do it, tall smokestacks reaching up into the sky and the smoke glows red at night, and the chemical fumes have burnt the trees for miles around, it's barren, nothing but the barren rock, even grass won't grow on most of it, and there are the slag-heaps too; where the water collects on the rock it's a yellowish-brown from the chemicals. Nothing would grow there even if you planted it (Atwood, 1969, p. 144).

Air pollution can have serious consequences on the health of human beings, and also severely affects natural ecosystems. Just as Duncan depicts, air, water, and soil are polluted; the environment in which people live is getting worse and worse in the course of human civilization.

In *The Edible Woman*, animals are also suffering from human's mistreatment. People kill animals without realizing they have no rights to end their lives. The novel is full of images of mistreated animals. Men scoop a trout into his net, shoot deer just for antlers, and stuff lions. They go hunting and some animals are killed for fun: "So I let her off and wham. One shot, right through the heart. The rest of them got away" (Atwood, 1969, p. 69).

At the beginning of *Surfacing*, a desolate scene is presented before the reader's eyes. First, come the unhealthy or dead trees. When the nameless heroine returns to her hometown to look for her missing father, the beautiful memory of her birthplace has been changed. "The white birches were dying, the disease is spreading up from the south" (Atwood, 1972, p. 3). "Red pines, bark scaling, needles bunched on the top branches" (Atwood, 1972, p. 34). The white birches and red pines, once part of the beautiful landscape, are now on the verge of dying. Their forthcoming death is not a natural one, but is caused by pollution. "Dome-shaped hill, point with dead pine, stubble of cut trunks poking up from a shallows" (Atwood, 1972, p. 32). In order to produce more electricity, people raise the lake level, ignoring the damage to the ecosystem of the lake, and as a result, many trees are cut off just being left to rot: "old pieces of tree waterlogged and partly decayed, floating under the surface" (Atwood, 1972, p. 31). "We pass gigantic stumps, level and saw-cut ... The trees will never be allowed to grow that tall again, they're killed as soon as they're valuable, big trees are scarce as whales" (Atwood, 1972, p. 34). For the benefits, the damage to the environment is ignored.

Wherever humans arrive, the notorious environmental impact will continue. Deforestation is so serious that "on the lake side the sand is exposed, raw, it's been crumbling away" (Atwood, 1972, p. 34). Man, just like "the kingfisher, nesting in the cliff and burrowing into the sand" speeds up the erosion. The narrator says, "We moved through flattened cow-sprinkled hills" (Atwood, 1972, p. 5). The hills are not in their natural states and are flattened to raise cows for human consumptions. In order to conveniently go deep into the wilderness in northern Canada, people cut trees and dynamite the rocks to build up the road. With the construction of the road, eagerness and enthusiasm to conquer the wilderness also grow.

Atwood also displays quite a number of animal images in *Surfacing* to point out the damage to nature by humans. Just like David says, "... this country is founded on the bodies of dead animals. Dead fish, dead seals, and historically dead beavers" (Atwood, 1972, p. 41). In the novel are also some dead animals. When the heroine and her friends pass by a gas station, they see three dead moose, which would have been a happy family, mother, father, and their kid. But sadly, they are stuffed, being dressed and posed to entertain people passed by. Besides the stuffed moose, there are "horned and fanged heads sawed off and mounted on the billiard room wall, stuffed fish, trophies" as well (Atwood, 1972, p. 27). The most terrifying scene is the heron "hanging upside down by a thin blue nylon rope tied round its feet and looped over a tree branch" (Atwood, 1972, p. 135). It looked at humans with its smashed eye.

In Atwood's novels, the world is plunged into a disastrous ecological crisis. The devastated nature, which is specified in every tree, every living animal, every river, or whatever it is, has fallen a victim to humans.

As an ecofeminist, Atwood shows great apprehension about men's destruction of the natural world. In *The Edible Woman* and *Surfacing*, Atwood reflects the serious damage that human beings, mainly men, have done to the natural world, and especially displays the bloody scenes in which men slaughter animals without any sympathy. It is the indifferent attitude to lives that makes people shocked and start thinking (Tolan, 2007, p. 12).

In her novels, Atwood describes the indecency and ruthlessness of human beings when they are facing nature. Humans leave their traces on where they arrive in an indecent and ruthless way. To prove their power, humans recklessly destroy the environment where they live. Either in *The Edible Woman* or *Surfacing*, Atwood describes human's habit of littering. The land is silent. When human beings litter on it, it says nothing. Whereas when animals are maltreated they have their ways to express their pain, anger and despair.

Both of the novels reflect people's ruthless power over the non-human creatures. The novels are full of some violent verbs such as "step", "grab", "whack", and "crush", etc. These verbs describe a series of unfeeling acts of human beings. If a person wants to describe a bloody scene, he should not miss this paragraph in *The Edible Woman*, in which Peter guts the rabbit he has hunted.

"So I whipped out my knife, German steel, and slit the belly and took her by the hind legs and gave her one hell of a crack, like a whip you see, and the next thing you know there was blood and guts all over the place. All over me, what a mess, rabbit guts dangling from the trees, god the trees were red for yards ..." (Atwood, 1969, p. 69).

How ruthless and ferocious human beings are! They would not even wink their eyes when they commit such a savage act! However, it seems that Peter is still enjoying the slaughtering process and his auditors seem to be entertained by this story.

On the other hand, an animal can also be tortured to death in a slow way, hardly bloody but ruthless as well, as is shown in the recipe for preparing turtle. "You were supposed to keep your live turtle in a cardboard box or other cage for about a week, loving it and feeding it hamburger to rid it of its impurities. Then just as it was beginning to trust you and perhaps follow you around the kitchen like a sluggish, but devoted, hard-shelled spaniel, you put it one day into a cauldron of cold water (where no doubt it would swim and dive happily, at first) and then brought it slowly to the boil" (Atwood, 1969, p. 155). Atwood describes this scene with the word "fiendishness", similar to "ruthlessness".

Women Circled by the Traditionally Patriarchal Values

From the angle of patriarchy, the world is divided into male and female spheres. Men belong to the public world of work and politics, an area characterized by competition and aggression. Women belong to the home, the locus of the virtues like beauty and caring and self-sacrifice. Traditionally, most people take it for granted that women are "by nature" suited to domesticity, care of the home, and nurture of the young. They are supposed to be demure and well-spoken, beautiful yet seldom seen and less frequently heard. Their goodness rests in their essential nature, not in their striving or in competition. Their sole purpose is to marry and reproduce. Once a woman gets married, rights to possess the woman personally – that is, access to her body – will be his.

Ecofeminists share the viewpoint that the domination and oppression of women and nature are inextricably intertwined. They reject the patriarchal thoughts of debasing women and nature (Stiff, 1993, p. 4). They observe that patriarchal civilization has constructed dualism and hierarchies that link women and non-human nature in a category of subordinated ones. They argue that since Plato and Aristotle, a characteristic of Western thought is dualism, which sets up a hierarchical concept structure and a dichotomous world of subject and object. As Aristotle declares "women are merely tools" and "they are property at the free proposal of men" (Stiff, 1993, p. 5). Dualistic thinking, ecofeminists believe, is inherent to patriarchal thought, which portrays men as the master of all things, while women are merely instruments for men. Women play the submissive roles as mother and wife who mainly serve as tools to please men and satisfy their needs (Bondar, 2003, p. 2). Atwood thinks that it is the patriarchal values for women that make them in the marginal positions. She shows her view by some traditional women in relationships with men in her novels.

In *The Edible Woman*, Clara is Marian's friend from college days. She is fragile and possesses the beauty of "everyone's ideal of translucent perfume-advertisement femininity" (Atwood, 1969, p. 36). Before graduation, Clara married Joe Bates, who is seven years older than she is and always maintains a

protective attitude toward her. In her marriage, her beauty of femininity vanishes. Her house, like her life, is in great confusion: the garden and rooms are always littered and messy. She is exhausted at reproduction, “Clara greeted her first pregnancy with astonishment that such a thing could happen to her, and her second with dismay; now during her third, she has subsided to a grim but inert fatalism” (Atwood, 1969, p. 36).

Though their marriage once seemed to be an ideal one in many people’s eyes, love changes with the trifle details of life and the real life is more than what she expects. She loses her spirit and looks like a plant, “she lay back in her chair and closed her eyes, looking like a strange vegetable growth, a bulbous tuber that has sent out four thin white toots and tiny pale-yellow flower” (Atwood, 1969, p. 32). That once beautiful angel is gone with the wind.

In fact, Clara seems to represent the most conventional female image, one who entrusts all her hope and life to men, society and traditions. She is supposed to be beautiful, gentle, devoted, self-oblivious, pure, and a loving mother and good wife. However, she gradually becomes a woman like this, exhausted in giving birth, which is the most primitive labor for a woman, and nearly loses connection with “outside” society.

Although suffering in marriage, Clara shows no intent to step out of it. On the contrary, she enjoys the protection from her husband and takes all the confining and unpleasant things for granted in an indifferent manner. She worships her husband adoringly, considering him as a saint. However, she is not the only woman who wants the patron-saint husband and remains passive in self-independence and autonomy.

There is also a set of traditional female characters, the “office virgins”, who are colleagues of Marian in the market research company, Seymour Survey. The “office virgins”, Emmy, Lucy, and Millie, are three young unmarried girls with unimportant positions in the company. They quite differ in appearance, temperament and style, but remain surprisingly the same in their earnest pursuit of a decent husband. They are so collectively called “office virgins”, because of their similarity in trying their best to make themselves acceptable in the traditional standard in femininity. They are “all artificial blondes” (Atwood, 1969, p. 22) and all repeatedly claim to be virgins, awaiting a man to liberate them.

Traditionally, women usually put all their hopes on marriage. A good marriage can bring happy life and a decent social status. The husbands are their patron saints. Girls like the “office virgins” take it for granted that they should marry a husband at the age of consent and rear their children at home.

Different readers will have different understandings of *Surfacing*. However, when Atwood describes the journey in which the heroine is looking for her missing father, the miserable status for women in the novel is obvious for all to see. In the male-dominated world, they are suffering from the unequal social status and lose their voice gradually. There are three female characters in this novel, the nameless heroine, her mother, and her friend Anna. Through the description of their relationship with men, Atwood shows women’s inferiority and subordination to men.

Resistance from Nature and Women

When human beings are enjoying their victories in their conquering of nature, they are, at the same time, suffering from nature’s revenge for their conquest. Because of its overuse and misuse of nature, mankind is faced with numerous problems that cannot be easily solved. Damage to nature would certainly threaten their existence and development. For example, the radioactive particles “released through nuclear explosions into the air, comes to earth in rain or drifts down as fallout, lodges in soil, enters into the grass or corn or wheat grown there, and in time takes up its abode in the bones of a human being” (Carson, 1965, p. 23).

In *Surfacing*, Atwood depicts more cutting down trees in the heroine's hometown which is consequently suffering from the deforestation. When there are less and less plants on the earth, the capacity of natural purification will become weaker, and pollution will become more and more serious. "There's a breeze, filtering through the screened window; it's better here than in the city, with the exhaust-rubber smell of the subway, the brown grease that congeals on your skin if you walk around outside" (Atwood, 1972, p. 82). Cities have been seriously polluted; however, countries will not retain their original wildness and will lose fresh air, clean water, and gently freeze soon.

In *Surfacing*, Atwood comes to see the danger the world is facing as a result of the revenge. "They are running out of water, clean water, they're dirtying up all of theirs, right?" (Atwood, 1972, p. 112). A water shortage is punishment to humans. One day, people will find there is no clean water to drink because of pollution.

If *Surfacing* shows some revenge for humans from nature, then *The Edible Woman* presents more of women's rebellious actions against men.

Atwood uses her excellent writing ability, together with her social experiences in creating a series of active women characters, such as Marian and the nameless heroine. They suffer from the patriarchal shackles, but they continue exploring their inner selves. They don't want to become victims of the patriarchal society any more. Therefore, they try to achieve women's independence and liberation.

In the relationship between men and women, men always play the role as a consumer, and in their eyes, women seem to be consumable, just like a cake. In *The Edible Woman*, Duncan says to Marian in the last chapter, "Maybe Peter was trying to destroy me, or maybe I was trying to destroy him, or we were both trying to destroy each other, how's that? What does it matter, you're back to so-called reality, you're a consumer" (Atwood, 1969, p. 281).

But this time, Marian becomes the consumer, instead. She also becomes the dominator of herself. When she realizes that Peter tries to control her through engagement or marriage, she feels it is Peter who is trying to destroy her. Through the lady-cake, Marian breaks away from her relationship with Peter. She decides to fight against the domination. Just like Duncan says to her, "actually you were trying to destroy him" (Atwood, 1969, p. 280). She reacts so bravely that she herself even feels surprised for her courage, "It still was miraculous to me that I had attempted anything so daring and had succeeded" (Atwood, 1969, p. 280). Marian successfully escapes from Peter and achieves her independence. In the war with men, rebellion takes effect and Marian wins at last. And she will also realize that only by bravely fighting can women control their own destiny.

In *Surfacing*, the nameless heroine has always tried to set free the little animals caught by her brother. This tiny action expresses her rebellion against his brother's killing. When she finally realizes it is men's oppression and control that make her suffer, her attitude toward rebellion becomes firm which is expressed through the following sentences, "This time I will do it by myself" (Atwood, 1972, p. 193). She is always regretting the abortion, so when she feels she may get pregnant again, she speaks her thoughts to show the resolution to own her baby. Through this claim, she gains confidence and expresses her desire to be independent. They will not ask or force her to do anything she is unwilling to because "This time I won't let them" (Atwood, 1972, p. 194). She has already known that she, as a woman, has the right to make decisions by herself. And she really starts to take action, "I unwind the film, standing full in the sun, and let it spiral into the lake" (Atwood, 1972, p. 198). The film coils onto the sand under the water, weighed down by its containers; the invisible captured images are swimming away into the lake like tadpoles, Joe

and David beside their defeated log, axe men, arms folded, Anna with no clothes on jumping off the end of the dock, finger up, hundreds of tiny naked Anna's no longer bottled and shelved (Atwood, 1972, p. 198).

This description summarizes the war between men and women; some women who have been fettered by men are now awakening and starting to fight back. At the end of *Surfacing*, the nameless heroine escapes from her friends, and returns to nature. She gets rid of the patriarchal shackles and becomes a free woman.

Under the highly strict suppression and domination, women's rebellious awareness will be gradually raised and will take some measures to resist the control from the patriarchal society. Through the process of storytelling, remembering and rebellion, Marian and the nameless heroine cease to completely submit to men's oppression.

Conclusion

Through her novels, Atwood expresses her concern about the damage of nature by human destructive force and serious environment problems that the world is facing, displays domination from men that women are suffering from, and further explores the psychological roots causing women's spiritual agony. As for Atwood, it's not enough to just break away from opposite dualism. The final aim for these two novels is supposed to find a way to bring about a kind of harmony among different relationships – between males and females, and between humans and nature. She expresses her hope like this, "I didn't want there to be wars and death, I wanted them not to exist; only rabbits with their colored egg houses, sun and moon orderly above the flat earth, summer always, I wanted everyone to be happy" (Atwood, 1972, p. 154).

References

- Adams, C. (1993). Introduction. In C. Adams, (Ed.). *Ecofeminism and the Sacred*. New York: Continuum.
- Atwood, M. (1969). *The edible woman*. Toronto, CA: McClelland and Stewart Limited.
- Atwood, M. (1972). *Surfacing*. New York: Ballantine Books.
- Bondar, A. F. (2003). Greening the green space: Exploring the emergence of Canadian ecological literature thought ecofeminist and ecocritical perspectives. Doctorate of Philosophy Dissertation. Newfoundland: Memorial University of Newfoundland.
- Carson, R. (1965). *Silent spring*. Great Britain: Penguin Books Ltd.
- Stiff, A. (Ed.). (1993). *Words of women*. New York: Bloomsbury Publishing Limited.
- Tolan, F. (2007). *Margaret Atwood: Feminism and fiction*. Amsterdam: Rodopi.

Faulkner's Paradoxical Racist Stance in *Go Down, Moses*

Shufei Wang

School of Foreign Languages, Harbin University of Commerce, Harbin, China

Email: sophiewang9999@sina.com

[Abstract] William Faulkner is one of the most distinguished writers in the 20th century. The racial problem is an unavoidable theme of his works. Through exploring Faulkner's novel *Go Down, Moses* and his personal, historical and social background, we can conclude that on one hand, Faulkner is deeply compassionate to the Blacks and strongly condemns slavery and racism in the South; on the other hand, Faulkner also displays his racism to the Blacks consciously. Furthermore, these two contradictory powers are unbalanced which makes Faulkner's racist stance ambiguous and paradoxical.

[Keywords] racism; paradoxical; *Go Down, Moses*

Introduction

William Faulkner, is regarded as one of the most influential modernist novelists, as well as one of the greatest writers of the 20th century. Being a leader of the Southern Renaissance and a creative writer, he transforms his 'postage stamp' of southern America into a fictional county – Yoknapatawpha – where he explores and challenges “the old verities and truths of the heart” (Faulkner, 1950) as he said when he accepted the Nobel Prize for Literature in 1950.

Go Down, Moses is presumably William Faulkner's most controversial work and is his most outspoken moral evaluation of the relationships and the problems between the Whites and the Blacks. *Go Down, Moses* studies the Blacks in an unprecedented large and complicated scale. *Go Down, Moses* waves a most intricate and intense narrative web around blood and family and their byproducts of miscegenation, incest, repudiation and so forth. So, this thesis tries to view *Go Down, Moses* in terms of the byproducts that this complicated blood and family produces, which are analyzed from this perspective for the first time. More importantly, this novel implies the most advanced position on race Faulkner would ever take – Faulkner began to reveal his inner thoughts on the racial problem. Through exploring Faulkner's views about the races in *Go Down, Moses*, we can see Faulkner shows his sympathy towards the Blacks and his condemnation of racism and slavery. This thesis also reflects Faulkner's stereotyped views of the Blacks and his partiality for the southern tradition which first includes his social and family background.

Therefore, as Ralph Ellison said, “Faulkner is a writer who has confronted Negroes with such mixed motives that he has presented them in terms of both the ‘good nigger’ and the ‘bad nigger’ stereotypes, and who yet has explored perhaps more successfully than anyone else, either white or black, certain forms of Negro humanity” (1995).

The Chaos between the Blacks and the Whites

Go Down, Moses broadens the involvement of African Americans in this fiction in a refreshingly realistic manner. Indeed, as a record of a 150-year-long history of oppression of Blacks by Whites, Faulkner presents abundant evidence of this in his depiction of black and white families. And the story insures a maximum understanding in all spheres of the Blacks' life. So, the terrible conditions of Blacks, no matter in their bodies or in their minds, cannot be avoided in the novel. Take lynching as an example, several

parts of this novel mention it. But essentially, *Go Down, Moses* mainly talks about miscegenation, a severe problem in the South, which is the main cause for some tragedies. In addition to the former-mentioned miscegenation, Faulkner goes further than his former novels because he began to notice the self-recognition of Blacks for the first time.

Miscegenation

Go Down, Moses provides an overview of the racial interaction within a family, which is the apparent concern of the writer. Miscegenation links the Blacks and Whites in one family. It occupies a large part of this novel and puts mulattoes into a miserable life.

Ike's McCaslin, the main character witnessing this family history, functions as the authoritative guide to the reading of this novel. At first, young Ike reads of Tomasina's birth in 1810, her giving birth to Terrel, and her death in June 1833 – six months after her mother's (Eunice) suicide. Ike also reads, according to old Carothers' will, that his grandfather left one thousand dollars to Terrel, who was the son of Tomey and Thucydus. Later, he reveals that his ancestor committed a sin with the Blacks, as Carothers had gone all the way to New Orleans to buy a slave woman (Eunice) and then impregnated her. When Eunice became pregnant, Carothers married her off to Thucydus, a faithful slave he had inherited from his father. Twenty years later, in the same commissary, he committed incest with his own daughter Tomey, which forced Eunice to commit suicide before Tomey gave birth to Terrel. But Carothers refused to accept Terrel, only providing money upon his death, because it was "cheaper than saying my son to be a nigger." (Faulkner, 1990).

Being a plantation owner, old Carothers assumed that Tomey, a human being, was his property because she was old enough and female. He gets her with child and then dismisses her because she was of an inferior race, and then bequeaths a thousand dollars to the infant because he would be dead then and wouldn't have to pay it. As young Ike comes to a better understanding of his family history, he sees more clearly that his forefathers were at the fountainhead of the tragedy for the Blacks. Moreover, young sensitive Ike comes to realize that to be a McCaslin is to bear the burden of the family shame and wrong. Thus, at the end of this story, his giving up his patrimony is not a surprise to the readers.

Another story about miscegenation in *Go Down, Moses* is "The Fire and the Hearth". Tomey's Turl's son Lucas Beauchamp challenges Cass's son Zack Edmonds, who keeps Molly (Lucas's wife) in his house since his wife died during childbirth. When Lucas found his wife already established in Zack's house, we can see Zack's possible sexual possession of Molly. Six months later, as the suspicion of miscegenation in his mind, Lucas goes to the white man's house to demand her back – "I reckon you thought I wouldn't take her back, didn't you?" (Faulkner, 1990). The subsequent utterance expresses the helplessness of the Negro's situation under the peculiar situation of slavery, "How to God can a black man ask a white man to please not lay down with his black wife? And even if he could ask it, how to God can the white man promise him won't?" (Faulkner, 1990).

The same event also occurs in "Delta Autumn". Like Carothers, Roth Edmonds has an illicit affair with a mulatto girl. He also deserts her when she becomes pregnant. Roth explains to her that his "honor" and his "code" forbid him forever to accept her and their child. However, he reminds her firmly despite her repeated attempts to "make sure" if their relationship is really over. When she makes another attempt to "make sure" after the birth of their child, Roth dismisses her, once and for all, by leaving her some banknotes. Roth's last action just echoes old Carothers' treatment of Tomey.

When she appears in Ike's tent, he first understands the woman has been Roth's mistress and that the "blanket-swaddled bundle" she carries is a member of the family, Roth's child. But at this moment he still cannot imagine how much a member of the family this child is. Thereupon, Ike sees the family's heritage of miscegenation and incest renewed. But Ike tells her outright that he can do nothing for her. Ike's subsequent advice that she goes back North and marry a man of her own race betrays his racial prejudice. Although Ike has a clear consciousness of the evil, he fails to confront it. Because he does not confront his grandfather's crime against the Negro humanity. As the main character of *Go Down, Moses*, Isaac McCaslin is a typical representation of Faulkner's, as Frederick J. Hoffman called him, a "good, weak hero."

As mentioned above, the sexual exploration such as incestuous miscegenation occupies a major part of *Go Down, Moses*. From Ike's grandfather, Carothers, to Roth Edmonds – altogether seven generations, the history of the McCaslin-Edmonds family – "Which two hundred years had been enough to complete and another hundred would not be enough to discharge" (Faulkner, 1990) – both begins and ends with irresponsible sexual abuse. To conclude with Philip M. Weinstein's commentary on the race theme, the story develops with the Blacks and the white's being "integral to each other's destiny: bound to each other through seven generations that begin and end with miscegenation, the Blacks see in the Whites the condition they cannot escape, the Whites see in the Blacks the guilty they cannot assuage" (Fowler & Abadie, 1986). Inescapable because the South is the place they don't wish to transcend. Even Lucas, who refuses to assume the prescribed "nigger" role for him, finds himself, in given situations, adroitly accepted and exploited. This is an unassuageable condition because miscegenation is a taboo.

Self-Recognition

Apart from the miscegenation between the Whites and Blacks, Faulkner confronts his own growing convictions about race. To get at this larger context, Faulkner conceived of a re-examination of the history of the South, especially its history as recorded in common stories about the aftermath of the Civil War. Consequently, he reveals other fierce confrontations which are an advance of Faulkner under the contemporary social background. The very confrontation is self-recognition. And this self-recognition concerned not only Blacks, but also Whites.

For instance, when Lucas demands his wife back from Zack's house, he reminds Zack not only of their common heritage, but of his being a man-made McCaslin: "I'm a nigger". "But I'm a man too. I am more than just a man. Thee same thing made my pappy that made your grandmaw. I'm going to take her back" (Faulkner, 1990).

And later, Lucas challenges Zack to a duel even though he knows that the price of his being a duelist or murder is violent death. His fearless movement to defend his honor distinguishes him from his total disregard of their kinship and of past friendship and of treating him merely as a "nigger:"

"You knowed I wasn't afraid, because you knowed I was a McCaslin too and a man-made one. And you never thought that, because I am a nigger too, I wouldn't dare. No. You thought that because I am a nigger I wouldn't mind" (Faulkner, 1990).

Despite the mulatto's over-enthusiastic pride in his part-white origin, Lucas' fearless defense of his dignity is his declaration of his human rights. Therefore, Lucas Beauchamp represents a refreshing and commendatory image of Blacks. He is a man and self-made. He belongs to those whom "circumstances could not stop" (Faulkner, 1990). To quote Howe, "Apparently meant by Faulkner as a tribute to the

strength and endurance of the negroes, Lucas is something better still; a member of an oppressed group who appears not as a catalogue of disabilities or even virtues, but as human being in his own right. He is not a form of behavior but a person, not “Negro” but a “Negro” (1952).

Henry, like his father, Lucas, has maintained his dignity by declaring his principle of equality, although his calmness and inscrutability does not agree with his age and his performances on other occasions.

When Roth returns to the Beauchamp cabin, “the table was set in the kitchen where it always was and Molly stood at the stove drawing the biscuit out as she always stood, but Lucas was not there with untouched chicken, and even as he sprang back, gasping, for an instant blind as the room rushed and swam, Henry was turning toward the door to go out of it. Are you ashamed to eat when I eat?” Roth cried.

Henry paused, turning his head a little to speak in the voice slow and without heat. “I ain’t ashamed of nobody,” he said peacefully. “Not even me” (Faulkner, 1990).

Having spoken, and with a definitive black voice, Henry walks out of the room and out of the book.

In “Was”, Tomey’s Turl’s dealing of the cards also is another challenge to the slaveholder’s recognition about the Blacks. Because through Tomey’s Turl’s dealing with the cards, it will determine the shape of the future.

As mentioned above, the Blacks have begun to recognize themselves. The post-emancipation imperative issued to the slaveholders by African Americans comes down to the White’s recognition – white recognition of black humanity and, in that, white self recognition.

One of the scenes of white self-recognition appears in “The Fire and the Hearth”. Here, 7-year-old Roth Edmonds is the son of Zack, a white man. Originally, Roth had been sharing a pallet with Henry Beauchamp, the son of Lucas and Molly Beauchamp, and suddenly and mysteriously he comes to an awareness of his identity as white. In his new race pride, he refuses to share a bed or pallet with Henry. According to Thadious M. Davis, Roth, the child, assuming that his birthright means freedom of choice and unconditional acceptance from the world around him, never anticipates that his own white identity will actually entail isolation from the only mother he has ever known, as well as grief, and shame (Davis, 1983).

In “Was”, 9-year-old narrator Carothers McCaslin Edmonds notices that Tomey’s Turl did not escape in a “nigger” way: “Because being a nigger, Tomey’s Turl should have jumped down and run away on foot as soon as he saw them. But he didn’t; maybe Tomey’s Turl had been running off from Uncle Buck for so long that he had even gotten used to running away like a white man would do it” (Faulkner, 1990). In this child’s mind, self-recognition towards the Blacks has appeared.

Sam Fathers in “The Old People” was a Negro for two generations, but he did white men’s work. But, in Ike’s 12-year-old boy’s eyes “at least it was Sam Fathers, the Negro, who bore himself not only toward his cousins McCaslin and Major de Spain, but toward all white men, with gravity and dignity and without servility which negroes sustain between themselves and white men, bearing himself toward his cousin McCaslin not only as one man to another but as older man to a younger. “The boy’s cousin tells him that the expression”. Ike, as a white, rethinks the recognition of Sam Fathers (Faulkner, 1990).

Other Aspects of Chaos

Considering the in-depth search of the root of the terrible condition about the Blacks, the change that Faulkner made is obvious. In describing the living conditions of the Blacks in "The Sound and Fury", Faulkner's focus is put on the hard work that Blacks do and his sympathy towards them. In *Go Down, Moses*, Faulkner goes further, and he doesn't lavish his words to show his sympathy towards Blacks. Such as the first story of the novel, "Was" in *Go Down, Moses*. This story opens with chaos breaking out at the McCaslin plantation: the fox which the McCaslins kept caged in the bedroom has broken loose, with the dogs chasing it through the house; and more significantly, the slave, Tomey's Turl, has escaped. As we discover, it is a regular event for Turl, who only goes to the neighboring county to visit his beloved Tennie. But the slaveholder treats the Blacks just as he treats the animals, using dogs to hunt down the fox, as well as Turl.

In "Pantaloon in Black", Rider is one dejected black character. He is unable to overcome his sorrow over his newly wife who dies. Turning to drinking and overworking results in him cutting a white man's throat. As a result, he is lynched. The presence of strong human emotion in a grief-stricken Negro is beyond the deputy sheriff's understanding, who thus presents his opinion of the "niggers", and this case in particular, to his wife:

"Them damn niggers," He said. "I swear to godfrey, it is a wonder we have as little trouble with them as we do. Because why? Because they aint human. They look like a man and they walk on their hind legs like a man, and they can talk and you can understand them and you think they are understanding you, at least now and then. But when it comes to the normal human feelings and restraints of human beings, they might just as well be a damn hers of wild buffaloes" (Faulkner, 1990).

The denial of the Blacks' humanity is obvious.

Many critics try to explain Faulkner's social and moral doctrines in "The Bear". When Ike rejects his birthright by refusing to inherit the plantation, he does so because of his sense of the evil that stems from its ownership. In his argument with McCaslin Edmonds, Ike traces the curse of ownership from Biblical parables to European history to the institution of slavery and the downfall of the South during the Civil War. He says that he will be free and in this moment, in "Delta Autumn", a hugely significant event in this story, set again in Ike's advanced old age, is the reunification of the "black" branch of the McCaslin family tree with the "white" branch. Carothers Edmonds is Carothers McCaslin's great-great-great-grandson and heir of the white branch; his lover is McCaslin's great-great-granddaughter and heir of the black branch. Their child stems from both sources and from the single ultimate source, Carothers McCaslin (who is described as self-engendering, despite all biological evidence). Nevertheless, Isaac is upset by the revelation; he believes that history is not yet ready for the union of the branches and of the races. But Faulkner suggests that history marches on despite human opinion of it; the child of Carothers Edmonds and Tennie's Jim's granddaughter will carry the McCaslin family forward into the future.

But as a white-born southern, Faulkner unavoidably reveals his stereotypical thinking of the Blacks. In *Go Down, Moses*, when Mollie asks Stevens to help her grandson Samuel, whom she believes to be in trouble, Stevens remembers that "it was Edmonds who had actually sent the boy to Jefferson in the first. The present owner of the McCaslin farm had caught the boy breaking into the commissary store and had ordered him off the place and had forbidden him ever to return" (Faulkner, 1990). Even though Gavin Stevens does his best to help Mollie retrieve her grandson Samuel, he feels no pity for Samuel, whom he

refers to as “a bad son of a bad father” (Faulkner, 1990). Indeed, he treats “niggers as niggers” rather than as equal human beings. Even when he shows his kindness, he still cannot participate in the common “grief” (Faulkner, 1990). Like the deputy in “Pantaloon in Black”, Gavin Stevens sees the Negro as a vehicle of inherent criminality in the capacity of an unfeeling, uncomprehending custodian of the so-called “civilized” behavior.

The Inner Thoughts of Race

Go Down, Moses not only provides a complete history of exploitation of the Blacks by the Whites, but also reveals, in a deep level, the ideologies underlying the brutal racial conflict, which is the heart of Southern life in a large scale. According to Faulkner, no one is free in this novel, for no one can be isolated from society. Allen sees it in this way, “The South, afflicted with the curse of slavery—a curse like that of Original Sin, for which no person is responsible had – to be destroyed, the good along with the evils” (2000).

Appearing in this novel, Faulkner began to talk about freedom from slavery, no matter whether in their minds, attitudes, words or actions. *Go Down, Moses* unfolds a grand dialogue between the two races, which shows his understanding or feeling that accumulated over one and a half century.

It is no exaggeration to conclude that GDM represents a Black manifesto, which extends, and brings to boil, the sexual, political, economical and emotional ideologies simmering in their hearts. Faulkner also described the novel as “a mystery story, plus a little sociology and psychology” (Blonter, 1974).

Most of Faulkner’s former Blacks were aware of his/her dilemma but remained inarticulate, but *Go Down, Moses* can be said as having produced a group of extraordinary, eloquent Blacks, who speak their inner minds and who attempt to live up to their thoughts in life.

Conclusion

In *Go Down, Moses* Faulkner begins to pose the relationship between the races on the center stage. Long after the abolishment of slavery, black people were legally equal with the white people almost in every aspect during Faulkner’s time. Nevertheless, conflicts between black people and white people have never ceased. Faulkner, as a writer concerned deeply with the racial issue, profoundly explored how people from different races have treated each other, how they confront and affect each other, and how various obstacles prevent them from understanding each other in *Go Down, Moses*. If we anticipate a harmonious relationship between the black and the white American people, more strenuous efforts need to be made by both races. Although the black people have mostly regained their human rights, esteem, freedom and independence, they are still on their road to achieve a fully independent identity.

In the 1989 Faulkner and Yoknapatawpha Conference, Eric J. Sundquist’s opening speech made a comment regarding the writer’s career: “Faulkner’s position as a modern novelist and as one of the most important American writers on the problem of race is surely secure [...] Although Faulkner’s novels bring to a pitch the literary confrontation with race hatred in the early twentieth century, there are, by the same token, limitations to his vision” (Fowler & Abadie, 1986).

In one of Faulkner’s public speeches, he would say that Negroes are forced by Whites to be what they are and that they deserve sympathy. However, in another speech, he would be heard saying that Blacks are not ready and can only aspire for second-class citizenship. Faulkner insisted “the problem of the human heart in conflict with itself alone can make good writing because only that is worth writing about, worth the agony and sweat” (Faulkner, 1950).

References

- Allen, G. (2000). *Intertextuality (The new critical idiom)*. London & New York: Routledge.
- Blonter, J. (1974). *Faulkner: A biography. 2 vols.* New York: Random House.
- Davis, T. M. (1983). *Faulkner's "Negro": Art and the southern context*. Baton Rouge: Louisiana State University Press.
- Ellison, R. (1995). *Shadow and act*. New York: Vintage Books.
- Faulkner, W. (1990). *Go down, Moses*. New York: Vintage Books.
- Faulkner, W. (1950). Nobel prize speech. Nobel Prize Award Ceremony. Stockholm Concert Hall, Stockholm. 10 Dec.
- Fowler, D., & Abadie, A. J. (Eds.). (1986). *Faulkner and race: Faulkner and Yoknapatawpha*. Jackson and London: University Press of Mississippi.
- Howe, I. (1952). *Faulkner and the southern tradition*. New York: Vintage Books.

Study on Taoist Ecological Ideals in *The Left Hand of Darkness*

Zheng Yan

School of Foreign Languages, Anshan Normal University, Anshan, China

Email: wencye2002@163.com

[Abstract] *The Left Hand of Darkness* is one of the well-known science fiction works by Ursula Le Guin. It tells about Genly Ai, an envoy sent from Ekumen to persuade the snow-covered planet, Gethen, to join a space organization. While he experiences various hardships and dangers during his journey, he tries to achieve an equal and harmonious coexistence. Finally, he completes his missions. This thesis discusses Taoism ecological ideals implied within the novel from the aspects of the writing background, yin-yang balance and the harmony and disparity of Taoist ecological ideals.

[Keywords] Taoist ecological ideals; yin-yang; dualist weakness

Introduction

Ursula Kroeber Le Guin is a distinguished contemporary feminist fiction writer in America, whose application of the power of science fiction is a famous profound theme. As a science fiction writer, she has gained the attention of many other scholars and acquired recognition by mainstream literary writers. She was born on October 21, 1929 in Berkeley, California, and she was influenced by the methods of anthropology and descriptions of alien world.

Ursula Le Guin has published 17 novels, 11 children's books, more than 100 short stories, two collections of essays, five volumes of poetry, and two volumes of translation and screen plays and so on, for nearly 50 years. She has won The National Book Award, five Hugos, five Nebulas, the Kafka Award, a Pushcart Prize and several lifetime achievement awards. Le Guin has been given a few labels over the years as "approximately accurate": novelist, radical, feminist, Taoist and anarchist. Le Guin has used ethical, moral, and social issues in her work, so her fame has extended beyond genre boundaries. She has written a lot of fantasy works, including the four books of *Earthsea*, which have sold millions of copies in America and England. They are her best-known science fiction works. Her works *The Dispossessed* and *Always Coming Home* redefine the range and style of utopian fiction. *The Left Hand of Darkness*, was her first major work of science fiction, succeeding in the field for its radical gender roles, and moral and literary complexity. This novel is about the radical investigation of gender roles, and the relationship between humans and nature, as well as men and women.

Le Guin grew up as the daughter of a professor. Her favorites as a child were certainly fiction or narrative novels, myths and legends. She also read a lot of popular science fiction as a kid. Ursula Le Guin's childhood had great influence on her career. Her father, Alfred L. Kroeber, was an eminent anthropology professor. His favorite book was a copy of Lao Tzu's writings, a legendary figure in China. So, Le Guin studied Lao Tzu and the *Tao Te Ching* when she was 14, and apparently found something that she wanted. Le Guin had periods of delving further into oriental thought. She also translated *Lao Tzu: Tao Te Ching: A Book About the Way and the Power of the Way* in 1997. She spent forty years translating this book, and has received high praise. This was the foundation of Taoism's influence on her and later permeated almost all of her works. It was very successful and necessary to make the eastern philosophy integrate with western culture in her works.

Literature Review

There are many researches about Le Guin and *The Left Hand of Darkness* from scholars abroad. The political philosophy of anarchism is largely an intellectual artifact of the nineteenth century, articulated in England by William Godwin, in France by Pierre-Joseph Proudhon, and in Russia by Peter Kropotkin and Mikhail Bakunin. Robert Scholes, author of *Structural Fabulation*, believed that Le Guin forced readers to inspect how sexual stereotyping impacts all personal relationships and individual personalities (1976). Carol McGuirk's pointed out Le Guin's optimism about universal humanity advancing the animals and so on (Bloom, 1986). The themes in this novel are complex and interwoven. There are some arguments about the necessity of an androgynous world and the usage of the pronoun "he". There is a lot of research on Ursula Le Guin in the United States and the novel is considered to be one of her best, attracting many scholars and critics. Compared with the intensive research on Le Guin abroad, only a few Chinese scholars have studied Le Guin's work. The research on *The Left Hand of Darkness* has begun to attract more attention in the 21st century. Since 1987, Chinese scholars have only briefly introduced Le Guin and her early work.

Taoist Ecological Ideals

Taoism is a vulgar religion in China and a dynamic system that constitutes one of the pillars of our traditional culture. Taoism contributed to the making of Chinese culture and society, and has continued to evolve for the past two thousand years. Today, Taoism is one of the five living religions in China. It plays an important role in thriving in overseas Chinese communities. There are several kinds of Taoism. Some scholars have divided the religion into three categories.

1. "Philosophical Taoism" is a philosophical school based on the texts *Tao Te Ching* and *Zhuangzi*.
2. "Religious Taoism" is a family organized by Chinese movements.
3. "Folk Taoism" is a Chinese folk religion. (Kohn, 2000)

Taoism is an important part of Chinese traditional culture, and covers some aspects of it. It has a long history and contains rich ecological thoughts, including the integrity concept of object and subject, the balance concept of laws and harmony, and the exploitation of limitation and satisfaction. Chinese and Western experts have drawn lessons from Taoist ecological thoughts to solve the environmental crisis in today's society. It is our human mission to protect and make harmonious communication. The concept of a relationship between humans and nature has been always the basis of ecological theory, which is a concerned by culture and a characteristic of the Taoism philosophy. Eco-nature is varied and changeable, but is systematic from the Taoism perspective. "Taoism criticizes man's domination over nature, and the roots of which in the hierarchical system dictate human social, political and economic structures, but posit a vision of an ecological society that seeks to restore humanity to its natural place in the harmonious whole of all living things" (Jelly-Schapiro, 2004). Firstly, we should understand what Tao is. A crucial linkage of all things in the world is "Tao", and it is the upmost thought category of the Taoism culture, which is the origin of everything in the universe. Among all things in the world, humans are just a part of nature, not a dominator of nature. Taoism proposes views of equality when dealing with the relationship between humans and nature. The principles of Tao reflect the one who can harmonize with, which finds peace of mind, balance and inner wholeness, or chooses the path of disharmony and destruction.

In fact, the translation of *Tao Te Ching* is only a method to accept and propagate Taoism. Le Guin's acceptance and dissemination of Taoism's ecological ideals has been reflected in her literature works and

also became a primary theme. *The Left Hand of Darkness* is a science fiction novel, which contains harmony, peace, and equality as the integration of traditional Chinese culture. No matter if she conveys Taoism faithfully, or develops her creativity, she is always deeply concerned about her understanding of Taoism, and her pursuit of the world, women and nature, (and other vulnerable groups).

Taoist Ecological Ideals Implied in the Gender Mode

Le Guin is deeply influenced by Taoism, and she claims that we should rebel against the tyrannical rules of human dominance. She also reminds us that human's consciousness will lead us to the development of identity. With the transmission of the eastern culture, many eastern cultures, especially the Chinese cultures have been transmitted to the western countries. In all of those cultures, Taoist ecological thoughts have been the most effective. The works of Ursula Le Guin have only been researched from some plain aspects, including the relationships between dark and light, man and woman, and the dead and living.

"Taoism got to me earlier than modern feminism" (Le Guin, 2004). In Rass's interview, Le Guin told the reason why she created an androgynous world, "It all started when I began to imagine a society without war, a people that do not think in terms of war. They have murders and forays but never wars. What kind of people would they be? I thought. Obviously, they'd be different from us. But in what way? That's how I came to the idea of a society. As one character says in the book, war is a displaced male-generalized activity, something that men do, and women don't" (Rass, 1994).

Generally speaking, androgyny has common characteristics with Taoism's "Yin and Yang" Theory; it is an original mystery assumption. "There is no unconscionable sex, no rape...there is no division of humanity into strong and weak haves, protective/protected, dominant/submissive, owner/chattel, active/passive" (Le Guin, 2000). The western culture emphasizes binary opposition, and there are differences between Taoism and the western culture. This is an androgynous world in which there exists harmonious coexistence of both sexes under the gender mode in Gethen. It also reflects the dualistic philosophy of Taoism, dividing the world into Yin and Yang, or good and evil principles. Peter Daszak et al. said, "Man is controlled by the earth, the earth by heaven, the heaven by the divine law, and the divine law follows nature: Lao Tzu, Philosopher and Founder of Taoism" (Daszak, et al., 2008).

Taoist Theory of Dualist Weakness

Lao Tzu advanced the real meaning of sex existence, both spiritually and physically. It is a kind of Taoism theory of dualist weakness. Thus, in Taoism, there is no binary opposition, because Taoism believes that everything in the world is from "Tao", which is interdependent, and interacted constituting harmony, unity and wholeness. Le Guin mentioned a "Handdara prayer" in *The Left Hand of Darkness*, having a poem "Tormer's Lay" which suggests the importance of the light/dark image pattern in the novel.

Tormer's Lay

Light is the left hand of darkness

And darkness the right hand of light.

Two are one, life and death, lying

Together like lovers in hemmer,

Like hands joined together,

Like the end and the way (Le Guin, 2000).

The poem above tells us about the main idea of Le Guin's androgynous thought. In this poem, "Two are one," and "together are expressions of dualist weakness of Taoism in an androgynous world. They represent that duality is united into one, which is independent equality, mutual transformation and mutual construction. It suggests that the light/dark image pattern plays an important role in that novel, touching on the holistic dualism of male and female, light and dark, winter and spring and so on.

In Ursula Le Guin's work, the word "weak" has many meanings. Literally, it means that people or other creatures have little physical or spiritual strength. In Le Guin's translation of *Lao Tzu*, we can see clearly her understanding for the main idea of Taoism. "Being and non-being arise together hard and easy complete each other; long and short shape each other; high and low depend on each other; note and voice make the music together; before and after follow each other" (Le Guin, 1973). We can see some words in her translation, "hard" and "easy", "long" and "short", and "high" and "low"; these words are antonyms, but they also link words like "together", "each other" and so on. Le Guin stressed a thought that is opposite to western dualism, and conveyed the relationship between humans and nature, and men and women in winter culture, which jumps out of the dualism of patriarchy anthropocentrism to constitute dualist weakness of Taoism.

In *The Left Hand of Darkness*, Ai thinks the winter culture focuses on entirety and unity, which is different from western dualism. There is diversity "dualism" thought between the winter culture and the earth. In this novel's thinking pattern, the duality relationship of humans and nature, men and women, individual and entirety, nation and world, myself and the other, is not hierarchical, but equal; not binary opposite, but interdependent.

Le Guin writes her works fictionally and constructively, and she emphasizes the dualist weakness idea with the literature method. She will make transformation in our world and provide us with a mode in order to reveal all aspects of the models to us in the familiar world. In the gender thought experiment, she regarded Taoism ecology thoughts as a fulcrum, and successfully constructed a harmonious society that was not made up of androcentrism, ruling classes, hierarchy and oppression. An androgynous society seems to include Le Guin's solution for getting rid of the war. She was also influenced by Chinese Taoism. Through the construction of the gender pattern of the "male and female", Le Guin corresponds to the dualist weakness of Taoism with the dualist deconstruction of ecofeminism. She considers Taoism as implying discovering of the way things work.

The Taoist world is orderly, not chaotic, but its order is not one imposed by man or by a personal or humane deity. The true laws-ethical and aesthetic-are not imposed from above by any authority, but exist in things and are to be found/discovered. We learn that the war is an important interference for the opposite side between the relationship of men and women, different countries, and different races, of which the above are against the ideologies of Taoism. The androgynous world that Le Guin creates is represented in the legend and myth of *The Left Hand of Darkness*, which, just like Taoism, is mysterious for her.

Taoist Yin-Yang Balance Theory

Le Guin is known as a Taoist, so there are many distinctive Taoist features in her works. *The Left Hand of Darkness* is not only filled with Taoist yin-yang patterns, but also shows her deepest concerns about human survival in the future. Yin-Yang Theory insists that the interaction establishes a harmonious society between two Qi, which gives birth to all the things in the world. The interaction keeps the natural world in constant movement and change, which is the precondition of this theory.

In *The Left Hand of Darkness*, there are some controversies about the idea of androgyny, but the critics endorse that androgyny is a symbol of amalgamation and unification. Chinese Taoism is another example to express the androgynous thought. At this time, Yin (feminine) and Yang (masculine) can't be separated. Le Guin is a "new wave" writer, but her idea is more inclusive and without bias to any argument. She chooses a positive and optimistic attitude to explore in her literature and pursues balance and wholeness.

Le Guin wants to let people know that everything in the world has independent existence of both sides. Although there are separated Yin and Yang, there is no just distinction in the world and it is incorporated. In *The Left Hand of Darkness*, the disappearance of gender opposition between men and women is the most obvious. In Taoism, the universe is a yin and yang harmonious world. Whatever heaven and earth, they can never be more yin than yang, or more yang than yin, or an imbalance of yin and yang. Chinese traditional philosophy focuses on the harmony and fight with the center of western philosophy. The Yin and Yang patterns open to each other, which makes the binary relation have the potential of mutual transformation and construction. Taoism is based on the view of nature of the universe, love, freedom and equality, so women and nature, human and nature, the ego and the other, the part and the whole; all are liberal. Therefore, the world has the possibility of reorganization and change. The changes are giving expression to harmony between Yin and Yang. Le Guin uses a number of ideas to try to put the yin- yang principle into her works. It is a main theme throughout the novel, just like these words "light and dark", "winter and spring", "male and female", "Karride and Orgoryen", and "earth and Gethen". They are all opposite, but if you deconstruct them, you will find they are balanced and integral. Genly Ai has an unusual experience in Handdara that is a region which is just like Taoism and is concerned with the feminine aspects of yin-yang theory. When Ai sees this village, his impression is "scattered", "random", and "shadowy" because Handdara is a new world where they behaved like animals, or like women, rather than like men or ants. In Terrans, the people tend to think that they have got to go ahead, to make progress. The people in Gethen lived in the Year One, which feels progress and success is less important than presence. Yin and Yang correspond to the men and women, because only when they have both, will human beings multiply and be prosperous. The world wants to achieve unity and harmony between yin and Yang. There is no discrimination and prejudice between men and women in Taoism. There is a pattern in the Le Guin's novel – light or dark. This is a yin-yang symbol, one light and one dark, which comes into being a circle. So, for the problem of nature and humans, the Taoist doesn't regard humans as a natural essence, but humans and nature are equally important. A real person should realize a kind of relationship and understanding between humans and nature, instead of a person who wants to dominate nature.

In Le Guin's opinion, the androgynous world is the way to solve to gender discrimination in our society. It is just like the thought of the process of mutual restriction and interaction between yin and yang. In *Winter*, we can see how modern man's alienation denies "the other", also see how Yang (masculine element) deserts Yin (feminine element), which exists in modern man. Yin and yang cannot live without each other, they need to gain balance to keep harmony in Taoism. Without either one, our life will be impossible. At the end of the novel, in the picture of Tai Chi, yin and yang are directly displayed in front of the readers. In the novel, there is also a religion, mentioning a "Handdara prayer"; Le Guin often adopts a consistent imagery, which is the continuous time-space history and consistent light and dark. Le Guin approaches the theme of balance. When Ai finally accepted and loved Estraven, he showed the yin-yang symbol.

The writer's cognition of the theory of yin and yang is confined to the unity of duality opposites or male and female in *The Left Hand of Darkness*. In the two aspects, the connections are complementary, and only the status of the two sides can create a harmonious environment; either party's strength or rules will not be conducive to the long-term development of things. These are the best examples of the importance of the balance in the world. Not only in this Winter world, but also in real society, keeping balance in the world is very important.

Conclusion

The symbols and androgyny in *The Left Hand of Darkness* express Ursula Le Guin's deep concern for the living condition of human beings. So, she makes a great effort to deconstruct the concepts of gender and war, in order to conceptualize non-dominance and a harmonious world. With the eastern culture, especially the Chinese culture becoming more globalized, Taoism has attracted more and more attention in the western world. Le Guin is a self-proclaimed Taoist. And also, it has something in common with Chinese Taoism ecological ideals, which is the pursuit of equality, paying attention to the overall sense, and woman's value. Faced with such reality, Le Guin hopes to build a balanced environment in her science fiction works. Undoubtedly, her novel traps us in deep thinking that we should cultivate what we have with compassion and care, to have the greater chance to establish a harmonious relationship with the natural world for the survival of all living things.

References

- Bloom, H. (1986). *Ursula K. Le Guin's The Left Hand of Darkness*. New York: Chelsea House.
- Daszak, P., Chmura, A. A., Luo, S. X., Liang, G. Q., & Wilcox, B. (2008). Cover essay: Taoism's ecological wisdom and the flight of the cormorant. *EcoHealth*, 5(2), 235–236.
- Jelly-Schapiro, E. (2004). Taoism, anarchism and radical ecology: Synthesizing a vision for harmony and transformation. Senior Thesis for certificate in Justice and Peace Studies. Yale University.
- Kohn, L. (2000). *Daoism handbook*. Leiden: Brill Publishers.
- Le Guin, U. K. (1973). *Dreams must explain themselves*. New York: Algor Press.
- Le Guin, U. K. (2000). *The left hand of darkness*. New York: ACE Books.
- Le Guin, U. K. (2004). *The wave in the mind: Talks and essays on the readers and the imagination*. Boston: Le Writers, the Cuin Shambhala Publications.
- Rass, R. (1990). *Ursula Le Guin's The Left Hand of Darkness: A critical commentary*. New York: Simon and Schuster.
- Scholes, R. (1976). Science fiction as conscience: John Brunner and Ursula K. Le Guin. *The New Republic*, 175(17).

On Poetry Interpretation by Poet and Scholar with Hermeneutic Motion

Yan Haifeng

Shandong University of Political Science and Law, Jinan, China

Email: yanhf@sdupsl.edu.cn

[Abstract] Translation is an understanding and interpreting process. Poetry translation has two different kinds of translation patterns due to two different kinds of translators, i.e. the poet-translator and the scholar-translator. With the four steps of interpretation of Hermeneutic Motion by George Steiner, ten translated versions of an ancient Chinese poem are scrutinized so as to find out who better interprets poetry in translation.

[Keywords] Hermeneutic Motion; interpretation; poet-translator; scholar-translator

Introduction

In the field of translation, it would be quite natural for one to consider poetry to be the most difficult to render. But why is poetry so hard to translate? The reasons, already given by Samovar (2005), are listed as follows:

- Words have more than one meaning;
- Many words are culture-bound and have no direct equivalents;
- Cultural orientations can render a direct translation nonsensical, and
- A culture may not have the background and understanding to translate experiences specific to other cultures (p. 132).

With these in mind, who can better understand or interpret poetry – someone who is a poet or simply a translator? The questions are not hard to answer since the applause for poets to translate is louder. As early as the era before Christ, Cicero (1783) had the idea that “Itaque nemo est orator qui Demostheni se similem nolit esse” (p. 222), which means that no one is an orator unless he wants to be a Demosthenes, an advocacy in essence for poets to translate poetry. And Dryden (1900), from whom the “dancing on ropes with fettered legs” (p. 238) is usually cited to refer to the difficulty of poetry translation, on talking about Holyday and Stapylton’s interpretation and illustrations of Juvenal, said that “this only for a poet to translate a poem” (Dryden, 1900, p. 92). There are still numerous translators, ranging from Guo Moruo (1928, p. 2) to Wang Zuoliang (1997, p. 524), from Roscommon (1684, p. 7) to Tytler (1907, p. 111), who are for poet-translation of poetry.

However, is it really the case that only a poet-translator can reproduce what the original conveys in the target poem? And is it so that one who cannot write poetry cannot translate it well? So many scholars have made attempts to voice their opinions from different linguistic perspectives except Hermeneutics. Therefore, this author tries to unveil the process of translating with George Steiner's Hermeneutic Motion (2001). So far as the author can see, the model presents before us a whole set of feasible measures to scrutinize the interpretation of the two kinds of translators, i.e. poet-translator and scholar-translator.

Hermeneutics and Translation

Hermeneutics, the “art of interpretation”, was originally the theory and method of interpreting the Bible

and other difficult texts. Heidegger, in *Being and Time* (1927), gave an “interpretation” of the human being, the being that itself understands and interprets. Under the joint influence of the precursors ahead of him, interpretation became the key word of Hermeneutics. Then, with Gadamer's *Truth and Method* (2004), the relation between interpretation and translation was nailed down. He thinks “every translation is, at the same time, an interpretation. We can even say that translation is the culmination of the interpretation that the translator made of the words given him” (Gadamer, 2004, p. 386). He did not, however, precede or expound on what happens in the process of translation, however George Steiner constructed a brand-new translation model based on Hermeneutics in his masterpiece *After Babel: Aspects of Language and Translation* (2001).

Steiner is a famous scholar in the west who has probed deeply into the translation process. In the very beginning of *After Babel: Aspects of Language and Translation*, Steiner points out that “language is in perpetual change” (2001, p. 18), laying the foundation for his Hermeneutic Motion in Chapter Five in which he expounds on the four steps of interpretation with the guidance of Hermeneutics (2001, pp. 312-315):

1. Trust. “There is initiative trust, an investment of belief, underwritten by previous experience”, Translators “grant ab initio that there is ‘something there’ to be understood, that the transfer will not be void” with their previous experience (Steiner, 2001, p. 312). All understandings start with an act of trust, either from heart or some other purposes.
2. Aggression. “This step could be very incursive and extractive, making it a violent process.... the ‘thing there’ in the text only comes into authentic being when it is comprehended, i.e. translated” (Steiner, 2001, p. 313). In this step, the translator invades, extracts and brings home.
3. Incorporation. On the whole, this step is visible in the course of translating, because it is in this step that a translator imports the meaning or the form of the source text. Consideration and quality may vary, and the translator will probably make the translation a “complete domestication, an at-homeness” or “permanent strangeness and marginality”. “No language, no traditional symbolic set or cultural ensemble imports without risk of being transformed” (Steiner, 2001, p. 314).
4. Compensation. After “importing” that may either be domesticated or foreignized, the translator may feel a need to restore parity since he is translating but not creating. “Only in this way... can we assign substantive meaning to the key notion of ‘fidelity’. Fidelity is not literalism or any technical device for rendering ‘spirit’” (Steiner, 2001, p. 318). From this we can see that Steiner pays attention to the quality of the compensation.

With the four steps of interpretation, we can easily see through the process of poetry translation and, in the meantime, clearly explain the poet’s and the scholar’s interpretations in poetry translation, making it possible to find out which translation is better.

The Poet’s and Scholar’s Interpretations

Who can better translate poetry? Both of the processes in poetry translation could be scrutinized with Steiner's four steps. In order to find the difference between the two, eight English versions of Wang Wei’s *Luzhai* poem (Weinberger, 1987) was selected for scrutiny.

1] The Form of the Deer

W. J. B. Fletcher, 1919

So lone seem the hills; there is no one in sight there.//But whence is the echo of voices I hear?
The rays of the sunset pierce slanting the forest,//And in their reflection green mosses appear.

2] No topic

James J. Y. Liu, 1962

On the empty mountains no one can be seen,//But human voices are heard to resound.
The reflected sunlight pierces the deep forest//And falls again upon the mossy ground.

3] Deep in the Mountain Wilderness

Kenneth Rexroth, 1970

Deep in the mountain wilderness//Where nobody ever comes
Only once in a great while//Something like the sound of a far off voice.
The low rays of the sun//Slip through the dark forest,//And gleam again on the shadowy moss.

4] Deer Fence

Burton Watson, 1971

Empty hills, no one in sight,//only the sound of someone talking;
late sunlight enters the deep wood,//shining over the green moss again.

5] Deer Enclosure

Wai-lim Yip, 1972

Empty mountain: no man is seen,//But voices of men are heard.
Sun's reflection reaches into the woods//And shines upon the green moss.

6] No topic

Gary Snyder, 1978

Empty mountains:// no one to be seen.//Yet---hear---//human sounds and echoes.
Returning sunlight//enters the dark woods;//Again shining//on the green moss, above.

7] Deer Enclosure

Pauline Yu, 1980

Empty mountain, no man is seen.//Only heard are echoes of men's talk.
Reflected light enters the deep wood//And shines again on blue-green moss.

8] Deer Park

David Hinton, 2006

No one seen. Among empty mountains,//hints of drifting voice, faint, no more.
Entering these deep woods, late sunlight//flares on green moss again, and rises

Of the eight translators, Kenneth Rexroth, Burton Watson, Gary Snyder and David Hinton are poet-translators, because they are known for their poetry; on the other hand, W. J. B. Fletcher, James J. Y. Liu, Wai-lim Yip and Pauline Yu are scholar-translators as their main activities are in scientific research.

Hermeneutic Motion in Interpreting "Luzhai" by the Two Kinds of Translators

How do the translators above interpret *Luzhai*? The four poet-translators based their translation almost without exception on a trust of heart. Kenneth Rexroth "always translated Chinese poetry" – as he said – "solely to please myself"(Rexroth. 1970. p. 3). Growing old with an increasing interest in Chinese literature and religions, he translated Wang Wei's *Luzhai* with a trust of interest spurting out of his heart. Burton Watson wrote about his pleasure in translating Chinese poetry. David Hinton became exposed to the work of translating Chinese poetry through his interest in Taoism and Ch'an Buddhism, the Chinese

term for Zen Buddhism. And Gary Snyder, needless to say, is still a mountaineer frequently doing Zazen in his spare time. All of them translated *Luzhai* with an overriding interest and trust.

On the other hand, Fletcher, in his only book, *Gems of Chinese Poetry* (1919), introduced himself as “BRITISH CONSUL, HOIHOW” in the line next to his name in the book. It would be proof that he was a scholar-translator, which, after analyzing the translation, is made clear. His trust was out of considerations as a consul. James. J. Y. Liu, according to Zhong Ling, translated *Luzhai* “out of scholastic purpose” (2003, p. 34); Wai-lim Yip found that “almost all the translations of classic Chinese poetry by western translators distort aesthetic orientation” (1992, p. 167), so he wanted to correct it with his translation, which is a typical attitude of a scholar. Pauline Yu is of the same attitude with Wai-lim Yip. Scholastic trust outweighs their interest and love.

Based on the nature of the last three steps of Hermeneutic Motion, they are put together and abbreviated as “AIC” to see how poet-translator and scholar-translator aggress, incorporate and compensate.

AIC of poet-translators in interpretation. In Rexroth’s translation, the title is eliminated, and the philosophical “empty mountain” becomes the empirical “mountain wilderness”, which tells us that he is interpreting and translating according to his own experience. His aggression is thus coming along with his poetic feeling and taste. “不见人” is rendered into “nobody ever comes”, leading him into a trap: he must modify “the sound of a far off voice” with “something like” (Weinberger, 1987, p. 23), and making his compensation of the fourth line clumsy. In all, Rexroth under-interprets some information and rewrites Wang Wei with a creative gesture.

Burton Watson is “a prolific and particularly fine translator of classical Chinese and Japanese poetry”. All of his translations “display...absolute precision, concision and the use of everyday speech” (Weinberger, 1987, p. 23), which can clearly be seen in his version. His aggression is precise and to the point – 24 English words for 20 Chinese, yet every word of Chinese is translated without indulgence, which exemplifies his successful incorporation. He even managed to repeat a character (*no one* and *someone*) as had been done by Wang Wei, which is quite a scholar-like compensation. The version resembles the Chinese poem very much in simplicity, thanks to the poet-translator’s precise understanding and the quality of a scholar, even though the rhyme is under-interpreted.

It is Weinberger’s point of view that Snyder’s version is one of the best translations among the 19 versions chosen in *Nineteen Ways of Looking into Wang Wei* (Weinberger, 1987). According to him, Snyder can see the scene just like Wang Wei, which could be good explanation for the “fusion of horizon” of both poets, and the foundation of Snyder’s aggression in interpreting. The third interpreting step, however, is so neutral, neither foreignized, nor completely marginalized, that “every word of Wang has been translated, and nothing added” (Weinberger, 1987, p. 42). The 4 line poem of Wang Wei is rendered into 8 lines, yet so simple is that his word count is only three more than Watson’s. Rhyme again is missing – a sign of under-interpretation out of creative gesture.

Hinton’s Hermeneutic Motion is the most transparent among the four poet-translators, because he explains his understanding and his translating process in detail in the introduction of *Selected Poems of Wang Wei* (Hinton, 2006, p. xix). Reading through the article, one could find his deep understanding of Wang Wei and the Chinese culture, as well. It is obvious that he positioned himself as a rewriter of the poem, which is so simple that it excludes any translator from under-interpreting. So, it is unusual for him to have added words like “hints”, “drifting” and “rises”. This kind of over-interpretation should be

imputed to his scholastic quality. Moreover, “flare” is too strong to render “照”, again showing his poetic feeling and taste.

AIC of scholar-translators in interpretation. Just as Weinberger comments, Fletcher, “like all early (and many later) translators”, feels he must “explain and ‘improve’ the original poem” (1987, p. 9). Fletcher felt obliged to explain the Chinese poem as a scholar with the purpose of transferring all the information in it; and still he tried to improve it by adding his own understanding, showing his poetic quality. In all there are 37 words in his translation. Over-interpretations and exegesis (or scholium) fill in the four lines, which can be proved by his notes following the translation (Fletcher, 1919, p. 123). He also showed his quality as a scholar-translator by transforming the rhyme.

James J. Y. Liu’s aggression is not as acute as that of a poet-translator, which can be seen from the word choice of “resound” and “pierce”. “Xiang” in the poem means no big sound, but tiny and faint. It can never be translated into “resound” which is more of some big sound and antique. The only reason for the word choice is the rhyme. And “pierce” is too sharp for “返景”. During the third step of incorporation, Liu adopted Weinberger’s “human voices” which is redundant now to readers today. In order to rhyme with “resound” in the second line, he had to compensate the last line with an over-interpreting “ground”.

By leaving out “shen” and “qing” in his translation – this could always be found in poet-translator by under-interpretation, Wai-lim Yip’s aggression on Wang Wei is not that exact at all, thus giving this author enough excuse to categorize him into a scholar-translator. He could not find a fusion of horizon with Wang Wei, so his translation is less successful. “Bu jian ren” and “ru” are rendered separately into “no man is seen” and “reach into”, impressing Weinberger with a sense of strangeness and pidgin. His incorporation is thus foreignizing the translation, even with “China English”. Owing to the omission of the two adjectives, it imposes a question on the readers: where is the scholar’s preciseness? If a reader wants to classify him into a poet-translator, then where is the poet’s keenness? So, in Yip’s case, one can conclude that there he neither an absolute poet-translator or absolute scholar-translator.

If Weinberger ever saw the version by Yu, this author wonders whether he would re-evaluate the ever-increasing usage of “China English”. Just like Yip, Yu is another accomplished sinologist who translates Chinese into pidgin. Yu’s aggression and incorporation are clearly explained in the description of her translating nature of the Wang Wei’s poem in her book *Poetry of Wang Wei* (Yu, 1980, p. 167), totally from the stance of a scholar-translator. In the aggression step, she knows quite well that “Chinese poets rarely use personal pronouns”. So, she settles it, in the incorporation step, with passive voice and inversion sentences. Her “青” is rendered into “blue-green”, manifesting her over-interpretation.

Conclusion

From the above scrutiny, with the help of hermeneutics and Steiner’s motion, it is not difficult to judge the two main types of translators in poetry translation. Poet-translators are always deciphering, creating and under-interpreting their text, while scholar-translators are annotating, following and over-interpreting their text. However, this author should emphasize that in translating there is no absolute poet-translator and scholar-translator. They are only differentiated with the most prominent characteristics and qualities, especially in the age that witnesses the subject of interpretation as becoming more “fragmentized”. Even so, the classification is well-founded just for the sake of their main devotion. So, this author’s conclusion is that every translator could translate poetry if only they know a lot about poetry. Every translator could

translate poetry well if only they are a poet. Every poet-translator could translate poetry the best of all if they are provided with a scholar's carefulness and cultural sense.

References

- Cicero, M. T. (M. Tullii Ciceronis) (1783). *Opera quae supersunt omnia secundum optimae novissimae editiones*. Mannheim: Cura & Sumptibus Societatis Literatae.
- Fletcher, W. J. B. (1919). *Gems of Chinese poems*. Shanghai: Commercial Press.
- Gadamer, H. -G. (2004). *Truth and method*. J. Weinsheimer, & D. G. Marsh, (Trans.). London: Continuum.
- Guo, M. R. (1928). *An anthology of Shelley's poems: Translation*. Shanghai: Printing Unit of the Creation Society.
- Heidegger, M. (1962). *Being and time*. J. Macquarrie, & E. Robinson, (Trans.). London: Blackwell Publishers Ltd.
- Hinton, D. (2006). *The selected poems of Wang Wei*. New York: New Directions.
- Rexroth, K. (1970). *Love and the turning year*. London: New Directions.
- Roscommon, (1684). *Wentworth Dillon. An Essay on Translated Verse*. London: Jacob Tonson.
- Samovar, A. L. (2005). *Communication between cultures*. Beijing: Foreign Language Teaching and Research Press.
- Steiner, G. (2001). *After Babel: Aspects of language and translation*. Shanghai: Shanghai Foreign Language Education Press.
- Tytler, A. F. (1907). *Essays on the principles of translation*. London: Dent.
- Watson, B. (2001). The pleasures of translating. Retrieved from http://www.keenecenter.org/download_files/Watson_Burton_2001sen.pdf
- Wang, Z. L. (1997). *Works of Wang Zuoliang*. Beijing: Foreign Language Teaching and Research Press.
- Weinberger, E. (1987). *Nineteen ways of looking at Wang Wei*. Kinston: Asphodel Press.
- Yip, W. (1992). *Chinese poetics*. Beijing: SDX Joint Publishing Company.
- Yu, P. (1980). *The poetry of Wang Wei: New translations and commentary*. Bloomington: Indiana University Press.
- Zhong, L. (2003). *American poetry and Chinese dream*. Guilin: Guangxi Normal University Press.

A Comparative Study of Protagonists' Masculinities in *Topdog/Underdog* and *Between Riverside and Crazy*

Yue Benjie

Foreign Language Department of Jilin Agricultural University, Changchun, China

Email: waitingyue@126.com

*[Abstract] The 21st century has witnessed an increasing recognition of African American plays. Many scholars hold that the African American play has entered into the Post-Black Era. This paper focuses on two Pulitzer Prize-winning plays in this period – *Topdog/Underdog* and *Between Riverside and Crazy*, to explore and compare the protagonists' masculinities based on the Theory of Masculinity by R. W. Connell. It concludes that African American males show more marginalized and subordinate masculinity due to their race and class in a white-dominated society, but changes are also taking place in their black masculinity.*

*[Keywords] *Topdog/Underdog*; *Between Riverside and Crazy*; masculinity; African American*

Introduction

There has been no consensus on the definition of an African American play until now, but history has witnessed an increasing recognition of African American plays in America. Harvey Young (2012) divided the development of African American theatre into four temporal periods – Antebellum and Reconstruction, the New Negro, the Black Arts Movement, and the Post-Black Era. Society has changed greatly from the time when African Americans were denied citizenship to today when Barack Obama was elected to become the first African American to serve as president. In the 21st century, play writers and scholars started to challenge the received understanding of blackness and downplay the “colour line”. The African American play is no longer confined to be written, acted and watched only by the black, but can also be written, acted and appreciated by the whites. There is abundant research on the novels and plays in the first three periods, but little has been done on the works, especially African American plays, in the Post-Black Era. Therefore, this paper focuses on two Pulitzer Prize-winning plays in the 21st century – *Topdog/Underdog* and *Between Riverside and Crazy* to explore and compare the protagonists' masculinities based on the Theory of Masculinity by American sociologist R. W. Connell.

Topdog/Underdog was written by African American playwright Suzan-Lori Parks who became influential in the circle especially after she was awarded the Pulitzer Prize for Drama in 2002. The play tells about the adult lives of two black brothers: Lincoln and Booth (Parks, 2002). They were abandoned by their parents at an early age and depended on each other to face problems with poverty, work and woman. Lincoln, ironically named after the famous white president Abraham Lincoln, was once an expert in Three-card Monte and later made a living by playing the former president for people to shoot for pleasure. Booth hung on to the old life and he desperately wanted to be a card hustler like his brother but failed. The play ends with emotional and economical bankruptcy of the two brothers and the death of Lincoln. *Between Riverside and Crazy* was the Pulitzer Prize-winning drama in 2015 written by Stephen Adly Guirgis. Different from many black drama playwrights, Guirgis is not black – his father is Egyptian and his mother is Irish American – he grew up on the Upper West side of New York City. That is why his work focuses on the urban life of African Americans. Walter “Pops”, an ex-cop, and his son Junior, Junior's girlfriend, Lulu, and another poor guy Oswald live in a rent-controlled apartment on Riverside Drive. Pops lost his job in the force after

being shot by a white officer after work, and since then, he has been pursuing a discrimination lawsuit against the NYPD. Physical pain and a strong sense of being unfairly treated has made Pops a man filled with anger and irritability, but he finally finds a way to forgive and become a psychologically tough guy. The protagonists in these two plays are mainly male black adults, so this paper will explore how the black men pursue their social and cultural identities and construct their masculinities in the Post-Black Era.

Masculinity

Masculinity refers to qualities associated with men. It is a concept in sociology and has a changing connotation with social development (Coates, 2003). In 1995, Australian sociologist R. W. Connell published a book entitled *Masculinities* which was highly appraised as a landmark in masculinity research. He holds that masculinity is a complicated notion concerned with gender, class, ethnic and race. He divided masculinity into four types: hegemonic masculinity, subordinate masculinity, complicit masculinity and marginalized masculinity (Connell, 1995). He argues that there are different and mutually competitive masculinities in different historical settings. Hegemonic masculinity is the dominant one among the four and typically distinguished from subordinate masculinity. Its normative nature determines the culturally and socially accepted way of being a man and other men position themselves in relation to it. Hegemony, although easily associated with force and power, does not equal violence. It can be achieved via culture dominance, power of institutions, or persuasion. Connell believes that in the general framework of society, there are still specific rules governing gender relations between different male groups. Queers are undoubtedly in subordinate status in terms of masculinity, but some heterosexual men and boys have also been expelled from the legal circle of masculinity. They are dubbed with many derogatory words closely related to femininity like coward, no guts, mutt, momma's little boy, etc. Men of complicit masculinity are characterized with less hegemonic masculinity. They benefit from patriarchy, show respect to women and work outside, but also share responsibilities at home. Men of marginalized masculinity have less access to hegemony due to some traits like race. In summary, "masculinity" does not necessarily mean certain type of men, but how they position themselves via interaction and social practice. Masculinities are not equivalent to men; they concern the position of men in a gender order (Connell, 1995).

Marginalized Black Masculinity

The Same Imposition of Gendered Masculine Caused by Race and Class

Marginalized masculinity is closely related to race and class. Race plays an essential role in dynamic interaction. Though slavery is a thing of the past, and in the Post-Black Era, racism is not the theme of mainstream dramas, however, race is still an inevitable topic to touch upon and a deep reason for current problems. In a white-dominated society, "black masculinities just play symbolic roles for white gender construction" (Connell, 1995). In *Topdog/Underdog*, Lincoln, a poor black guy took a temporary job by playing outstanding American President Abraham Lincoln in a mall. His first appearance brought the audience a big surprise and even shocked his younger brother for the obvious disparity in social status and cultural identity. One man is white, with great achievements, while the other is a black man with nothing. The scene reminded the audience to reflect on their deep-rooted collective consciousness about the marginalized black. Lincoln indeed was tired of being someone else and deep in his heart he desired to be himself. In a fragment recall, his regular customer said to him, "Yr only yrself when no ones watching" (Parks, 2002). Here, arises a thought-provoking paradox for African Americans: they long for dominance in life, but the truth is they have a long way to go. Lincoln was marginalized in silence and his existence

was a symbolic role for the majority white men of hegemonic masculinity. Booth was neither educated nor skilled. His poor education background and lack of family support made it impossible for Booth to behave in a socially-expected masculine way.

Compared with the two brothers in *Topdog/Underdog* who lived in humble abode with nothing valuable in their apartment, Pops, in the play *Between Riverside and Crazy*, enjoyed his rent-controlled house on Riverside Drive. However, people inside the house still belong to the lower class with little education. Pops is the bread winner of the family. Junior is a thief and his girlfriend Lulu is probably a prostitute. Oswald, also abandoned by his father, is a recovering addict. Pops is not a perfect role model either. His was shot by accident while off-duty and his house is going to be taken away. He is often drunk, deeply flawed and potty-mouthed. Although everyone called him father, he was inadequate until the last scene. In the tense conflict with Lieutenant Caro about who should be responsible for the accident, Pops reveals the urban problems a black cop from the lower middle class is confronted with. If the American dream does exist in real life, Pops has made efforts to behave in a socially-expected way, but in fact, he was still marginalized in the group of policemen. For African American males, the glass ceiling of race is still a big hurdle for them to overcome. In other words, they play symbolic roles for the white gender construction and white men possess more hegemonic masculinity through institution, cultural and economic dominance.

Submissive vs. Aggressive Protagonists within the Framework of Marginalized Masculinity

Although the protagonists in the two plays show marginalized masculinities, there are subtle differences in their efforts to rebel. In *Topdog/Underdog*, Lincoln was somehow invisible because in the workplace he was hidden behind Abraham Lincoln, and at home, he was challenged by his brother and he lost his wife due to poverty. He was submissive and submitted to destiny. In contrast, Booth never ceased his efforts to pursue a stronger masculinity, although in vain, because he was neither educated nor skilled. He longed to become talented hustler and win respect and money. In *Between Riverside and Crazy*, the protagonists seem to more aggressive and positive. Junior and Lulu were enrolled in the community college and they had a voice in their own group. Pops is another good case in point. Facing the lure and trick of Lieutenant Caro, he holds firm to fight for his own rights. He is aggressive and stubborn.

Subordinate Masculinity

Similar Emotional Attachment to Females

Connell does not give a clear definition of subordinate masculinity, but explains it in comparison with hegemonic masculinity. According to him, the oppression that whites put on the African Americans in slavery exerted a long-lasting influence on the masculinity construction of black men. The rootless culture and lower starting point place the blacks in a subordinate position. Chances were slim for the black to gain the upper hand in society, so the protagonists of the two plays show deep emotional attachment to family, especially the female family members. In *Topdog/Underdog*, subordinate masculinity can be easily found in the two brothers' recalling of their past family life and their deep emotional hunger for their parents' support and companionship. For them, the house they lived in long time ago was the best place in the world. They kept a family photo album and longed for the good times they had in childhood. When Lincoln was depressed, he often played the guitar to express his grief in losing his family and wife. As a man over forty years old, Lincoln still behaved like a "momma's boy". The scene triggers thoughts on the family role for African Americans.

In *Between Riverside and Crazy*, everyday Pops preferred to sit drinking in the wheelchair of his dead wife – “It is comfortable seating!” (Guirgis, 2015). He missed the days when he lived a normal life. Junior was close to his mother because his father, though always sitting there, was seldom there as a spiritual father. Oswald was laughed at by his father, who was always drunk, and abandoned, so his “father” is also absent in his life.

Different Ways to Get by

As discussed above, the male protagonists in the two plays were in great desire for family support and in deep sorrow for the loss of their mothers, but they showed different personality in healing their wounds. No matter how hard life is, they have to get by. In *Topdog/Underdog*, different from Lincoln, Booth concealed his emotional bond with his mom in a special way. He attentively kept the \$500 his mother left him and never used it, no matter how hard life was. The money was a legacy for him to maintain an illusionary affection to his mother. In the final gamble, Lincoln won the heritage from Booth to prove his stronger masculinity, but for Booth it was a psychological disaster – he was deprived of hope for his family. Therefore, when all sorts of trauma mixed up, language lost its strength and violence grew and spread in his heart. The money in the socks, the humiliation of sex and family became the last straw, and Booth shot his older brother to death. They failed to find ways out. In *Between Riverside and Crazy*, Pops and Junior got by with a certain dignity. Pops was furious over the disability compensation and angry with his former colleagues who wanted to make a deal from his case. Such self-destructive anger made him a bitter man, but his stubbornness for justice and intelligence gave him a way out. He got the compensation he deserved. In addition, a church lady offered mysterious help by offering a close-to-death sexual healing for Walter Pops, with repeated theme by his ear “You are always free!” (Guirgis, 2015). Pops finally chose to relieve his anger and put everything down for redemption.

Different Attempts to Claim Hegemonic Masculinity

Hegemonic Masculinity Claimed via Violence and Sex in Topdog/Underdog

The construction of black hegemonic masculinity is confronted with many obstacles due to economic, social, cultural and political ideology as mentioned above, but African American males have natural desire and pressure for hegemonic masculinity. Therefore, different people make different choices. Black men are generally regarded as physically strong, but offensive, and have a strong sexual desire and violence tendency. “It is the economic status, social class and educational background that hinder them gaining the traditional definition of masculinity” (Coates, 2003). This is a problem to be solved, but hard to achieve when there are no job opportunities for Lincoln and Booth. When they realized that they could not gain social and economic status, despair caused them to start a fight inside the small group to prove who the “Topdog” was. In order to gain psychological comfort and prove their little hegemonic masculinity, Booth took advantage of his brother by showing his much more “successful” sexual performance with Lincoln’s ex-wife: “you jealous, man. You just jail-us”. For him, sexual conquest brought him a sense of masculinity. “The black men’s ability to use that penis in the arena of sexual conquest could bring him as much status as being a wage earner and provide” (Hooks, 1989). Ironically, Booth waited for his girlfriend Grace in anxiety to claim his masculinity, but she never appeared throughout the entire drama, so maybe it was an imagination or illusion. In the final scene, Booth told Lincoln he shot her to death, which indicates his failure in pursuit of hegemonic masculinity via sex. While for Lincoln, he also attempted to be the “top dog” via showing his gifted card play. At the climax of the play, Lincoln gained the upper hand and tried to

remind and convince Booth that it was he who supported the family. Out of despair and anger, Booth shoots his brother to death. Just as Connell put it in the book “in a fight, violence can become a better way to claim masculinity”. Booth went to the extreme and showed an extreme form of hegemonic masculinity.

Initial Attempt to Gain Hegemonic Masculinity via Self-Salvation in Between Riverside and Crazy

Pops is the only one with obvious hegemonic masculinity among the protagonists in the two plays, partly due to his social role as a policeman and partly because of his personality. In the rent-controlled house, everyone calls him “dad” even though only Junior is his son. He sets the rules in the family and fought for his own rights, but also for the “orphans”. He deliberately neglected the threats from the landlord and argued fiercely with his ill-intentioned former colleagues. He never gave in to the government, but voluntarily donated part of his compensation to the woman and “orphans” he trusted. His relationship with Junior and Oswald lacked depth, but his deep love and sacrifice can be felt by the audience. The good news was that Junior stopped cheating and stealing and enrolled in City College. Oswald obtained a job interview. Though neither a perfect policeman nor father, Pops set a good example to be a tough man.

Conclusion

Abundant information about the blacks either from the press or literature frequently de-masculinizes the male power of African Americans by criticizing them for being absent fathers in the family or not being “real men” as far as financial ability is concerned. “A large majority of black men took as their standard the dominator model set by white masters” (Hooks, 2004). Parks and Guirgis lead us to see more behind their marginalized and subordinated masculinity. Masculinity is determined by one’s relation and position to others in society. Where the African American stand and what masculinity they show are more determined by the class and race. Parks and Guirgis are well-acknowledged in African American drama. They both made contributions in placing the African American play more rooted in cultural norms than in racism. In Parks’ viewpoint, the black play is not all about race; she aims to reveal that more are influenced by race and she also advocates that more efforts should be done by African Americans themselves too to win respect and support. Stephen Guirgis went further in depicting the real problems African Americans face in life in the Post-Black Era. Parks deconstructs history to trigger our reflection on helping the black to construct well-rounded masculinity in the white dominated society. Guirgis conveyed his belief in the power of a tough black guy.

Acknowledgement

This research was financially supported by the Starting Foundation for Young Scholars of Jilin Agricultural University, Jilin Province, China (Project No. 201649).

References

- Coates, J. (2003). *Men talk. Stories in the making of masculinities*. London: Blackwell Publishing.
- Connell, R. W. (1995). *Masculinities*. Cambridge: Polity Press.
- Guirgis, S. A. (2015). *Between riverside and crazy*. New York: Theatre Communications Group.
- Hooks, B. (1989). *Where we stand: Class matters*. New York: Routledge.
- Hooks, B. (2004). *We real cool. Black men and masculinity*. New York: Routledge.
- Neal, M. A. (2006). *New black man*. New York: Routledge.

- Parks, S. -L. (2002). *Topdog/underdog*. New York: Theatre Communication Group Inc.
- Howard, T. C., & Flenbaugh, T. (2011). Research concerns, cautions and considerations on black males in a “post-racial” society. *Race Ethnicity and Education, 14*, 105-120.
- Young, H. (2012). *The Cambridge companion to African American theatre*. New York and London: Cambridge University Press.

Reflection of the Tragedy after Passion – A Study on “Passion”, Based on Ethical Literary Criticism

Qiaoling Xiao, and Mengxue Xiao

*School of Foreign Languages, Wuhan University of Science and Technology,
Wuhan, China*

Email: 13720397396@163.com

[Abstract] “Passion”, one short story of Alice Munro’s representative work *Runaway*, mainly depicts the protagonist’s, Grace, running away with the brother of her fiancé. The story shows the girl’s dilemma, as well as their initiation in love and marriage during the process of their growing up. Based on Ethical Literary Criticism, the paper focuses on the main ethical line of Grace’s fleeing to analyze the short story “Passion” from the perspective of ethics. By analyzing the protagonist’s choice, identity and her increasing ethical consciousness after reflection, this paper aims at revealing the main cause of this ethical tragedy, the reflections after passion and the ethical significances underlying the story.

[Keywords] ethical choice; ethical identity; ethical consciousness

Introduction

Alice Munro was granted the Laureate of Nobel Prize in Literature due to her prosperous achievement in short-story writing. Her works attaches great concern on women’s general living conditions. Scholars at home and abroad have focused on the study of Munro’s work from the perspective of narrative strategies, feminism and mythological archetypes. “Passion”, one of eight short stories in Alice Munro’s representative collection *Runaway*, narrates a story of confessions about Grace’s passionate running away with her fiancé’s brother forty years ago. Adopting Munro’s representative “double time frame” (Zhou, T., 2014, p. 124), the narration of the story clues transfers between the past and the present in order to emphasize influences of the past on the present. This paper holds that the story is a text about ethical issue; in addition, Grace’s running away is the leading ethical track of the whole story, which is the main ethical line. As a result, it is necessary to analyze the ethical environment and the ethical relations between protagonists based on the ethic scene of the story to make an objective interpretation and fair judgment on motivations, essences and the consequences of running away. Applying core terms in ethical literary criticism, this paper will interpret Grace’s irrational choice, misplaced identity and her ever increasing self-consciousness, representatively, to analyze the profound ethical significance and moral values which are represented in her reflection after her passioned running away.

Passionate, but Irrational Choice

As mentioned above, running away is the core issue of the whole story. It is the direct cause of the tragedy. Meanwhile, it is also a crucial ethical choice for Grace which herself pays at the news of Neil’s death. The ethical literary criticism holds that ethical choice is the core of literary works. The analysis of ethical choice and its motivation are the process of understanding and criticizing literary works (Nie, 2014). Therefore, to interpret Grace’s running away, her motivation should be analyzed first. Around this core issue, the protagonist Grace has made two choices, becoming engaged with Maury and running away with Neil. The

former one changes her relationship with the Travers, which brings her new ethical identities. And it is her new identity that makes her stuck in an ethical dilemma.

To trace the process of this ethical choice, it is necessary to “return to the historical ethical scene and interpret literary works from the ethical standpoint at that time” (Nie, 2010, p. 14). For her choice of getting engaged with Maury, there are two inevitable reasons. One reason is that Grace comes from a poor family in Ottawa which could only live from hand to mouth by caning. The family could not afford the high tuition at the University; as a result, Grace could only accomplish the fee-free compulsory education, “It was never necessary to study all the subjects offered”, but “Grace tried examinations, receiving unnecessarily high marks.” But “this was getting her nowhere since she was not going to be able to go to the college” (Munro, 2005, p. 166). In order to support life, she could only inherit her uncle’s job and worked as a caner after high school. She continued her unnecessary study in because “she just wanted to learn everything she could learn for free” (Munro, 2005, p. 166). Besides this, “she was poor not just because of the job she was working at but because of her strong Ottawa Valley accent, of which she was as yet unaware” (Munro, 2005, p. 164). With poor living conditions, Grace could not improve her life by means of entering into the college. As a result, instead of going to college, marriage is the only way for her to get out of being poor and her boring caning job.

The other reason she agrees to marry Maury is Mrs. Travers. Grace was adopted and brought up by her uncle and aunt when she was three years old after her mother’s death and father’s remarriage. “Her stand-in parents were kind, even proud of her, through bewildered, but they were not given to conversation” (Munro, 2005, p. 165). In other words, a normal family ethical relationship was always absent while Grace was young. She longs to have a healthy happy family. As a consequence, she easily feels close to the mature elder lady with a harmonious family. “[S]he fell in love with Mrs. Travers, almost exactly as Maury had fallen in love with her” (Munro, 2005, p. 165). Actually, Grace’s falling in love with Mrs. Travers is a kind of psychological projection. Despite the fact that Mrs. Travers is not Grace’s biological mother, Grace still projects her hope for motherly love on Mrs. Travers to compensate for her deficient family relationship psychologically. She decides to marry Maury in order to maintain the so-called mother-daughter relationship with Mrs. Travers, as well as to gain a complete family relation.

The two reasons mentioned above demonstrate Grace’s decision of marrying Maury. It is this ethical choice that transfers Grace’s ethical identity from Maury’s girlfriend to his fiancée, which brings her a new relationship with the Traverses. In the meantime, this new identity gives her new responsibilities as well as obligations. Because of this transferred identity, Grace’s running away with Neil is not only immoral, but also violates ethical principles.

Grace’s running away with Neil is the core of the whole story, as well as her crucial choice in the whole ethical issue. From the perspective of motivation, her decision of marrying Maury is rational and practical. However, her decision of running away is more irrational and full of passion. The concept of Sphinx factors is used to interpret the motivation of ethical choice which presents the contradictory unities that exist in each human being, the coexistence of good and evil. Human factors and animal factors are both full of energy in Grace’s mind. She was attracted to Neil’s for his “tall, spare, quick-moving” nature (Munro, 2005, p. 179) when they met for the first time. Stridulously, Neil’s proposal of running away makes Grace think that Neil wanted to flirt with her, which causes her to dismiss her ethical principles and make a wrong decision. Her running away with Neil is stimulated by irrational passion and sexual desire. For the pursuit for freedom and passionate sexual desire, they decide to run away from the back door of the hospital at risk. “[S]he herself would figure more or less as a captive. An airy surrender, flash nothing now but a

stream of desire” (Munro, 2005, p. 183). Neil has no intention to flirt with Grace, but Grace projects her desire for sex on Neil which means she is the captive of her own desire, instead of Neil’s. Grace’s fantasies about love affairs last throughout her running away. “[T]he memory of his lips pressed to, then his tongue flicked across, her skin” and “[s]he could feel a hundred, hundreds of flicks of his tongue, a dance of supplication, all over her shin” (Munro, 2005, p. 185). Then “[s]he’d thought it was touch. Mouths, tongues, skin, bodies bone on banging bone on bone. Inflammation, Passion” (Munro, 2005, p. 193). Sexual desire is one of the animal instincts for human beings. The above excerpt reveals that Grace’s strong desire for sex makes animal factors gradually run out of the control of the human factor which results in her loss of ethical consciousness.

In the meantime, Neil drives fast to search for the illegal bar in order to buy whisky with high alcohol content, which makes their running away more irrational. Stimulated by desire, he keeps driving after drinking and teaches Grace, who has no experience or even a driving license, to drive and makes her drive on the road. Apparently, Neil’s irrational behaviors are not only crazy, but also against the law. Grace’s running away is stimulated by the pursuit of sexual entertainment, while Neil’s is motivated by paralysis of alcohol. “The Sphinx factor, the combination of human and animal, denotes that it’s only one step away between them. So, it is necessary to make rational choice” (Wu & Long, 2017, p. 67). In the story, the irrational ethical choice after the passion, which is led by the imbalance of the Sphinx factor creates the tragedy.

Misplaced Identities in the Tragedy

The tragedy after the passion apparently is directly caused by Grace’s irrational choice. But the core issue lies in the violation of the ethical taboo which makes for dilemmas and confessions. The causes of this ethical tragedy are strongly unrelated with the change of Grace’s ethical identities. Literary Ethical Criticism places emphasis on the analysis of the ethical identities, because “in literary works, ethical issues are often associated with people’s ethical identities (Nie, 2014). Grace’s identity transferred with the development of the plot. It is only immoral if we suppose the runaway happened between Grace and another man, instead of her fiancé’s brother. Therefore, the key that makes this runaway violate ethical taboo lies in Grace’s misplaced identity during her process of her passionate pursuit to satisfy her sexual desire. Ethical identity is the premise of moral behavior. In reality, ethics requires identity and behavior to be consistent with moral rules. If ethical identity is contrary to ethical standards, it will lead to ethical conflict and form literariness of literature. So, to dissect the causes of this ethical tragedy, the key is to deconstruct the ethical identities of core protagonists: Grace, Maury and Neil.

By becoming engaged with Maury, Grace could maintain the mother-daughter relation with Mrs. Travers, as well as leave the poor boring caning life as she wished. But this ethical choice also transfers her identity from Maury’s girlfriend to his fiancée, which is approved by all family members in ethics. As a fiancée, she shares the responsibility to be loyal to her fiancé and their future marriage. In the meantime, Neil and Maury have a close biological relationship because they share the same mother. This kind of blood relation creates the ethical taboos between Grace and Neil of incest. According to social scientific study, ethical order is maintained by taboo before the creation of ethical conception in ancient time. In sexual relationships, people are extremely fearful of incest and very strict with taboos. Freud mentioned one thing about ethical taboos in his book, *Totem and Taboo*, that once exists totem there is a taboo that the sexual relation is forbidden between people who share the same totem (Freud, 2015). It can be concluded that the ethical taboo of incest derives from the fear of the serious consequence of incest. Consequently, Grace

should strictly obey this taboo for her identity of Neil's future sister-in-law. Besides, Neil is already married with two children. His running away with Grace is counted as an extramarital affair. Having this kind of immoral relation violates his ethical obligation in marriage.

The transformation of ethical identities is the core reason for the tragedy. Grace's identity transfers from Neil's future sister-in-law to his partner on the way to elopement in ethics, which is opposite to her ethical obligation and moral responsibility. And Neil also transfers his identity from Grace's brother-in-law to her partner in the passionate runaway. Ethical identities are misplaced, which bring serious ethical consequences. For Grace, eloping with a married man to pursue sexual entertainment violates traditional moral rules. Meanwhile, this kind of misplaced identity damages the family ethical order of the Traverses, which brings ethical confusion to the entire family. Is Grace their future sister-in-law or Neil's extramarital relationship partner? This confusion forms an ethical knock which brings obstacles to Grace's identity cognition. Grace's turbid ethical relation with Maury and Neil could not be tolerated in the Traverse, which is kind of family with traditional ethical points of view. The most serious thing is that shady relationship between Grace and Neil also violates the traditional ethical taboo of incest, which brings serious ethical punishment to Grace herself, as well as the Traverses. For Grace, she was abandoned by the Traverses. And for the Traverses, they lost their son, Neil.

The final part of the story has profound ethical value. Mr. Travers gives Grace a check for one thousand dollars to end the relation between Grace and the Traverses. The check has a double effect on Grace – it is humiliating and liberating. On the one hand, it means that the affection between Grace and Maury and the imitate mother-daughter relationship between Mrs. Travers and Grace are equal to one thousand dollars. This is humiliation and contempt for Grace to the maximum. So, “[i]mmediately she thought of sending it back or tear it up and sometimes even now she thinks that would have been a grand thing to do. But in the end, of course, she was not able to do it. In those days, it was enough money to insure her a start in life” (Munro, 2005, p. 196). Neil's death and the Traverses' disengagement seem to be the most serious punishment for Grace. With one check, Grace lost her all of her ethical identities, including the identity of “daughter” which Grace valued most. The tragedy after the passion leaves Grace with infinite sorrow and regret, which causes her to reflect on the irrational ethical choice. It is the growth of her ethical consciousness which takes her back to the Traverses' summer house with deep confession.

Reflections with the Growth of Ethical Consciousness

This story starts from the end of the “passion” of Grace's revisiting the Traverses' summer house in Ottawa Valley forty years later. The plot in the story embodies the process of Grace's ethical consciousness from loss to recovery then to growth in the form of her confession and memory. At the beginning, Grace's ethical consciousness is weak in her young age. In her mind, animal factors are full of vitality and easily run out of the human factors. The story shows the different attitudes between Grace and Maury in dealing with the premarital sexual behavior. For Grace, “[P]leasurable physical intimacies would follow” (Munro, 2005, p. 173) easily. “[S]he was willing. And Maury was ready, but not willing” (Munro, 2005, p. 173). She offered herself and threw him off balance easily. Grace's casual attitude towards sexual behavior forms in sharp contrast with Maury's. “Maury is a sterling character” (Munro, 2005, p. 174). His strong sense of responsibility not only embodies his intense ethical consciousness but also shows a kind of mainstream ethical value in the small town of Canada like Ottawa Valley. People there hold more traditional and conservative ethical viewpoints towards love and marriage. Born in this kind of traditional family, Maury

takes premarital sexual behavior seriously. “He felt it his responsibility to protect her” (Munro, 2005, p. 173). So “[t]his was the thing that had not happened” (Munro, 2005, p. 173).

Grace and Maury’s different attitudes toward sexual desire form in sharp contrast. It reveals one thing important – Grace has weak ethical consciousness. It is Grace’s weak ethical consciousness that makes the animal factors erupt easily out of the control of the human factors, which is the root reason for her irrational riding away with Neil for sexual entertainment. She easily abandons her ethical responsibility to impetuously run away with Neil. In the process of running away, she fantasizes a passionate romance affair while Neil drives at a miraculous speed to search for an illegal bar in order to satisfy his alcohol abuse. They totally lost their principles that “Maury and Mavis and the rest of the family were wiped from her mind” (Munro, 2005, p. 183). Stimulated by alcohol, Neil encourages Grace to learn to drive without a license. They abandon their ethical rules to indulge themselves in crazy alcohol abuse and passionate entertainment. The animal factors totally run out of control in their mind and ethical consciousness totally lost. So, Grace don’t judge her behavior is for the “fell purpose” (Munro, 2005, p. 185) that she thinks that it is “not a treachery to be riding with Neil” (Munro, 2005, p. 190).

After that afternoon, the tragedy after the passion brings Grace deep introspection and profound confession. The anti-climax from passion to death urges her to reflect upon her behavior after passion. Grace should be squarely blamed for her witnessing of Neil’s serious alcohol abuse with no discouragement while they were running away. Her guilt in Neil’s death allows recovery of her ethical consciousness. Meanwhile, her misplaced ethical identity causes her to be stuck in deep dilemma. Her transferred identity brings confusion to the Traverses as well as herself. And the “ethical dilemmas that Grace is confronted with during her summer with the Travers family, dilemmas...still remain unresolved when at the beginning of the story she returns to the Ottawa Valley, forty years after that fateful summer” (Winther, 2012, p. 199).

At the beginning of the story, the main reason for Grace’s revisiting lies in her reflection on the tragedy motivated by her recovered ethical consciousness. With strong ethical consciousness, she returns to the Ottawa Valley to pursue the past memory with impressive confession. She clearly realizes that what she did forty years ago seriously violated ethical taboo. After Neil’s death, the Traverses end the connection, as well as the relationship, with Grace. “What was Grace really looking for when she had undertaken this expedition? Maybe the worst thing would have been to get just what she might have thought she was” (Munro, 2005, p. 161). What she thought she was? Maury’s fiancée or Neil’s sexual partner. The misplaced ethical identity is the root of Grace’s dilemma and caused her to be stuck in deep regret and confession for so long a period. However, these kinds of thoughts about her ethical identity result from the growth of her ethical consciousness. Thus, motivated by strong consciousness, Grace returns to the old place to reflect on her past memory in Ottawa Valley which embodies the ethical value of the story.

The story may be seen to conclude as potentially healing, admission of culpability on Grace’s part with full ethical consciousness. “We are meant to see Grace finally starting to accept her human fallibility – able, finally, to forgive herself for being led into temptation by her youthful desire for ‘Passion’ (Winther, 2012, p. 209). In literature works, “ethical consciousness leads to the desire of human beings to preserve their ethical experience in a fixed form” (Nie, 2005, p. 18). Showering of the ethical responsibilities, Munro records Grace’s regret and reflection about the ethical issue in the form of memory. From an ethical and moral perspective, Grace’s passionate pursuing for freedom sexual entertainment violates moral limits as well as ethical taboos, which brings serious consequences. From this point of view, the writer wants to share a moral standard with her readers between right and wrong. But Grace’s rethinking and pursuing of the ethical issue shows her growth in ethical consciousness which provides an ethical pattern for readers.

“The short story is concerned with ultimate universal mystery rather than limited, time-bound social issues has often been recognized by authors, for the related contradiction of the form is the fact that in its smallness, it attempts to reflect largeness” (May, 2012, p. 181). “Passion” also embodies the importance of the ethic and the ethical taboo, which makes up the basic moral standards for human beings.

“Munro has continuously found the human experience of temporality to be captivating” (Trussler, 2012, p. 183). Grace’s past events representatively reveals the girl’s confusion and perplexity in love and marriage. As the narrator, Alice Munro records of Grace’s experience shows her ethical consciousness as well. She writes down this precious ethical experience to share with her readers in order to provide a sample of ethical choice in love and marriage. Meanwhile, Munro’s works have strong autobiographical style. “If consciousness is separate from the experience of one’s life, and life is a book we never succeed in fully reading before nothingness illuminates everything” (Trussler, 2012, p. 194). In Grace’s passionate experience, the writer expresses her opinion about ethics. “Munro’s identity as a short story writer is closely connected with her identity as Canadian writer and women writer” (Zhou, Y., 2014, p. 62). Based on Canada’s patriarchal society, the protagonist in Munro’s work shares kind of traditional and conservative ethical ideas in love and marriage that brings a series of constraints and oppressions to women’s in love and marriage. Constrictions from ethics are the core reasons for girls and women to run away in order to get rid of them and pursue freedom. But an irrational runaway always bring tragedy. From the end of the story, we can conclude that Munro herself accepts these traditional ethical standards of love and marriage as revealed in Grace’s confession. But she still attempts to explore more rational and reasonable path for girls and women to get rid of ethical dilemmas.

Conclusion

Literature plays its role of instruction by narrating moral events to provide experiences and educational values for choices of human beings. Simultaneously, ethics is an inevitable topic in Munro’s work. The short story “Passion” reveals the institutional discipline power of ethics to offers experiences for ethical choices in love and marriage. Besides running away, Munro tries to seek more rational ways for women to get rid of dilemmas in their daily lives, which have impressive effects.

References

- May, C. E. (2012). The short story’s way of meaning: Alice Munro’s “Passion”. *Narrative*, 20(2), 172-182.
- Freud, S. (2005). *Totem and taboo*. Wen Liang (Trans.). Beijing: Central Edition and Translation Publishing House.
- Munro, A. (2005). *Runaway*, (pp. 159-196.). New York: Random House.
- Nie, Z. (2005). On ethical literary criticism. *Foreign Literature Studies*, (01), 8-17.
- Nie, Z. (2010). Ethical literary criticism: Its fundamentals and terms. *Foreign Literature Studies*, (1), 12-22.
- Nie, Z. (2014). *Induction to ethical literary criticism*. Beijing: Peking University Press.
- Trussler, M. (2012). Pocket of nothingness: “Metaphysical Solitude” in Alice Munro’s “Passion”. *Narrative*, 20(2): 183-197.
- Winther, P. (2012). Munro’s handling of description, focalization, and voice in “Passion”. *Narrative*, 20(2), 198-209.

- Wu, Y., & Long, Y. (2017). The going-out policy of Chinese academics and ethical literary criticism: An interview with Prof. Nie Zhenzhao. *Journal of Beijing International Studies University*, (1), 57-65, 131.
- Zhou, Y. (2014). There's more to being a short-story writer: Alice Munro's art of short story. *Foreign Literature*, (05), 62-73.
- Zhou, T. (2014). On Alice Munro's reflection on the traditional family ethics in *Runaway*. *Foreign Literature*, (03), 119-126.

An Eco-Feminist Study on Tess' Tragedy in *Tess of the D'Urbervilles*

Peng Xue, and Zhu Yadong

Sichuan Agricultural University, Ya'an, China

Email: px8292@126.com

[Abstract] *Tess of the D'Urbervilles* is one of the most important of Hardy's novels. In the novel, the life of an innocent woman, Tess, is told. From the perspective of eco-feminism, Tess' tragedy is caused by the capitalist society, which oppresses not only human beings, but also nature, and the patriarchal system, in which men are superior to women, and men take the control.

[Keywords] Hardy; Tess; tragedy; capitalism; patriarchy

Introduction

As one of the most important British poets and novelists of the late 19th and early 20th century, Thomas Hardy shows not only the characteristics of modernity in his works, but also that of critical realism literature. Because of his early life experiences, he was full enthusiasm for nature and rural life, and this can be seen in most of his works, which are reputed as "novels of environment and character" (Hao, 2015). These novels tell readers of human being's pursuit, as well as their pain, struggle and helplessness in the conflict between nature and man, man and society (Ding, 2008). *Tess of the D'Urbervilles* has long been regarded as one of Hardy's masterpieces. In this novel, Tess, a girl from lower class, experiences great suffering, and ends up dying. Through the tragedy of Tess, Hardy reveals to readers the terrible influence that capitalism and modern civilization have on nature and human beings.

Among various studies on *Tess of the D'Urbervilles*, the eco-feminist perspective deserves attention. In *Feminism or Death*, Francoise d'Eaubonne first introduced eco-feminism, the combination of feminism and ecologism. Eco-feminism puts emphasis on the relationship between nature and females, argues that people must protect nature, and advocates gender equality (Zhu, 2011). The core of eco-feminism is that in the patriarchal human society, both women and nature are the "other". Women suffer oppression from a patriarchal society, which is similar to the fact that nature is exploited by humans. People must maintain a harmonious relationship with nature, and, at the same time, avoid gender discrimination. In *Tess of the D'Urbervilles*, from the perspective of eco-feminism, both nature and Tess, the heroine, are victims of patriarchy.

Close Relationship between Tess and Nature

Tess is the heroine of the novel. She is a beautiful girl from a poor lower class family. In addition to poverty, she suffers seduction, prejudice, abandonment, and finally, death. She is called the purest woman by Hardy, but it is this purest woman that has experienced the worst misfortune. Through her tragedy, readers can see the dark, cold society, indifferent by-standers, and all the injustice of the time. From an eco-feminist perspective, in the development of society, women and nature are oppressed and exploited. It is closely related to politics, economy, and culture.

Eco-feminism believes that nature and women have relevant experiences, so their fate is similar (Dong, 2010). A daughter of nature, Tess is in harmony with nature. She got her purity and beauty from nature;

she loves and admires nature so much that she believes that nature is her spiritual land. From Tess' birth to death, the natural environment she lives in symbolizes the wonder and humiliation in her life. She was born in a small tranquil village, works on a dairy farm far from city's hustle and bustle, and begins her love affair there. In Angel's eyes, she is not just a milkmaid, but a symbol of the beauty and perfection of women. It's a wonderful and lovely place. Tess' life ends in Sandbourne, far from the village she was born, a place corroded by industrial civilization, no longer pure nature. The change of seasons symbolizes the joy and sorrow in Tess' life. At the turn of spring and summer, Tess goes to meet her "relative", the D'Urbervilles, and comes back with strawberries and roses. In autumn, she is seduced by Alec, and her misfortune starts. In the chilling winter, she has to take shelter from people's criticisms and prejudices at her shabby home. In the next May, she finally recovers from pain, and begins her love affair with Angel in that summer. On her wedding night that next winter, she tells Angel what happened to her; Angel can not accept it and walks away from her. It hurts her so much that she feels the bitter cold of winter once again. Her change of fate follows the change of seasons, which implies the internal connection between women and nature that when women are being natural, nature is being feminine. Women get strength and hope from nature, and their destiny and development of character is shown by nature.

Causes of Tess' Tragedy from an Eco-Feminist Perspective

Eco-feminists argue that, to save women and nature from oppression, it is necessary to make a profound change to the political and economic factors which have caused the tragedy. Tess lived in the period during which Great Britain was becoming a capitalist country. It can be said that her tragic fate was basically caused by her economic and social status. With the industrial revolution, the capitalist economy developed rapidly, which caused the collapse of the old economy in rural areas. A large number of farm laborers had to leave their homes and land for the cities in order to make a living. Capitalism oppressed the laborers for the benefit of the rich. In the hope for a better life, the poor tried their best to meet rich "relatives". This is the reason why Tess met Alec. It was the start of her miserable life. New technology was applied where Tess worked. The way capitalists operated production went far beyond what Tess, as well as nature, could take. However, poverty made her give way to Alec once and again. It was the essence of the capitalism system, which helped the rich gain their wealth through oppression on the poor, which put Tess in tragedy.

Patriarchy was another reason for Tess' tragedy. Tess' tragedy was also the tragedy of society and nature. The age in which Tess lived was the Victorian Era. It was a period when women and nature were still viewed as the "other". Men took control. Women and nature became victims of the patriarchal system. The industrial revolution was developing at a high speed, invading every place in the country. Machines were used on a large scale. The order of nature was destroyed. "...rabbits, hares, snakes, rats, mice, retreated inwards as into a fastness, unaware of the ephemeral nature of their refuge..." (Hardy, 1993).

Eco-feminism calls for restructuring of the political and economic relationships between men and women. Through Tess' tragedy, Hardy criticized the oppression of patriarchy on women and nature. In such a society where men take all the control, women are doomed to pay much more efforts to live. In Tess' family, her father was so lazy that she and her mother had to work hard to make a living. With the hope of getting help, her father even forced her to meet the rich "relatives". Tess was seduced by Alec, but he doesn't feel guilty, nor is he punished by law or society. What's worse is that he blamed Tess for luring him. It was typical of that period. Men didn't have to take responsibility, but they had the right to blame women, even when the women hadn't done anything wrong. Tess got pregnant, but the baby died soon after

birth. People had no sympathy for the miserable woman, instead, they laughed and looked down upon her. At that time, in Great Britain, it was a shame for women to lose their virginity. Despite the fact that she was seduced, people considered her immoral, but said nothing of Alec's crime. In the dual system of patriarchy, women are viewed as physical, emotional, and natural, while men are defined as cultural and rational. Women are considered inferior to men.

In Tess' tragedy, Alec definitely represents how capitalism and the industrial civilization invaded every part of the country, including the rural areas. In a deeper sense, Alec also represents the bourgeois upstarts and social violence. He takes it for granted that women are possessions of men, but the men don't have to take any responsibility for what they do to them. In Alec, Hardy reveals the hypocrisy of capitalism. Alec seduced Tess and doesn't repent any of it, while Tess, the victim, is not considered a pure woman, and she even has to sacrifice herself for her family when they lose their house. Years later, Alec becomes a priest, but that doesn't change his greedy and evil nature. "Tess' economic dependence on Alec in this novel reveals that Tess, as an innocent woman in a vulnerable position, is powerless in her resistance of a man at a superior position" (Kastan, 2006). Tess kills Alec and is sentenced to death. It is a symbol of the patriarchal oppression of women in that era. Tess, a girl created by nature, is finally destroyed by the industrial civilization.

In the Victoria Era, when this novel was written, women were in a subsidiary position, viewed as men's possessions. From the perspective of the human factor, Tess' tragedy was caused not only by the evil Alec, but also the man who she loved, Angel. The former destroyed Tess' body, and the latter destroyed her spirit.

Different from the rich and shameless Alec, Angel is a talented young man with good education. As an advanced intellectual, he bravely fights against old and traditional thinking. He doesn't agree with male domination in the capitalist society. He admires nature, advocates freedom, and gets along well with the laborers on the farm. In his eyes, Tess is the daughter of nature, the symbol of beauty and purity. They fall in love with each other naturally. However, what is ironic is that on their wedding night, Tess has enough courage to tell Angel what happened to her, but he is so astonished that he is unable to accept it. Worse even, he suddenly feels that he can not communicate with Tess, and he sees the gap between them. This gap is still caused by capitalist thoughts. A seemingly open-minded man as Angel is, the patriarchal concept still lies in his heart. In men's eyes, virginity is of the greatest importance for a woman, and decides whether she is pure or not. The woman he wants to marry actually is not Tess herself, but an idealized image of a woman in his mind. Angel's inner nature is still a typical Victorian man. All he wants is for Tess to satisfy his expectation. He wants Tess to change her surname, and contribute to his farm. He never thinks of Tess as an equal human being. When Angel is sleepwalking, he puts her in the coffin, which represents his destroying of Tess' spirit.

Conclusion

Despite all the misfortunes and prejudice Tess suffered, she showed her courage in fighting against the patriarchal society. She didn't conform to the traditional concepts applied to women. In the male-dominated society, her behavior was irrational and even immoral. She declined Alec's compensation. She wanted a marriage based on freedom and true love. She cared little about how others viewed her. Having waited for so long, she had no other choice but to live with Alec. It was at that time that Angel came to her again and said that he forgave her. She knew that she was cheated by Alec once more. Thinking of all the hurt that

Alec caused her, she killed him. Although the novel ends in a tragedy, readers can see Tess' desire for happiness and freedom. It symbolizes the awakening of her female consciousness (Wang, 2014).

Tess' tragedy is closely related to the era she lived in. Eco-feminism argues that the only solution to the ecological crisis and the problems facing women is to restructure human society and its politics, as well as economy and culture.

References

- Ding, S. (2008). *A study on the ethical thoughts in Hardy's novels*, (p. 3). Chengdu: Bashu Books.
- Dong, Y. (2010). *An eco-feminist approach to Tess of the D'Urbervilles*, (p. 15). Hefei: Anhui University.
- Hao, X. (2015). *An interpretation of the inevitability of Tess' tragic fate from the perspective of ecofeminism*, (p. 9). Xi'an: Northwest University.
- Hardy, T. (1993). *Tess of the D'Urbervilles*, (p. 77). London: World Editions Limited.
- Kastan, D. S. (2006). *The Oxford encyclopedia of British literature*, (p. 507). Oxford: Oxford University Press.
- Wang, X. (2014). Tess' tragic fate and the awakening of her feminist consciousness from an ecofeminist perspective. *Journal of Anhui University of Technology (Social Sciences)*, 05, 60.
- Zhu, H. M., Nangong, M., & Wu, T. (2011). *Ecofeminism: A literary interpretation on gender, culture, and nature*, (p. 1). Beijing: Social Science Academic Press.

A Stylistic Analysis of *No Signposts in the Sea*

Tianhua Zhang

Chengdu Agricultural College, Chengdu, China

Email: sky.zth@163.com

[Abstract] *No Signposts in the Sea* is a novel written by famous British poet and novelist, Victoria (Vita) Sackville-West. In this work, he describes a man who is dying who decides to book a purposeless journey at sea. This paper analyzes the work from a stylistic perspective. It mainly analyzes it from four aspects: background of the author and this work, logical structure, language features and figures of speech, as well as brief ideas on reading this work, beginning with feeling and ending with regards to life.

[Keywords] stylistic analysis; *No Signposts in the Sea*; logical structure; language features; figures of speech;

Introduction

No Signposts in the Sea by Vita Sackville-West is a masterpiece because of its plain description of the course of trip, in which the leading character, Edmund Carr, finds happiness. This work is just like a clean brook rippling in a massive grass field, a stream of sweet water flowing into the readers' hearts. It's so comfortable and quiet that no one would have any idea of dullness and tiredness. When reading it, readers find they are carried by the ship in which the narrator, Edmund Carr, is on board; readers are slowly coming together like a pure and gentle handkerchief fluctuating in the wind. The more the readers read the novel, the stronger this feeling is. The author also uses some rhetorical devices to make this happen. The paper analyzes this novel from a stylistic perspective.

Victoria Mary Sackville-West (1892-1962) was an English poet and novelist, born in Knole Castle. She was educated at home and these traditions exerted a major influence on her life (Watson, 2000). Her poetry is traditional in form, reminiscent of the work of the English nature poets of the age of Romanticism. As a prolific writer, Sackville-West was the author of 15 novels, as well as biographies and travel books (Andrew, 2000). Though her poetry has endured, her novels are more widely known; there is a depth of feeling and perception in the best of her work, both in her poetry and novels, a quality at once stately and moving (Mei, 2011), which the readers can learn from this work.

The novel *No Signposts in the Sea* was written in the form of a journal kept by a man, the narrator, Edmund Carr, an influential political columnist and a bachelor (Sanders, 2000). He knows that he has a limited time to live, a few days, weeks or two months at most. How shall he spend them, to wait only to meet the coming death, or to spend them happily? He has no idea, but wonders. In his quandary, he learns that a widow, whom he has recently met at random social occasions, has booked passage on a cruise to the Far East. The widow's qualities, intelligence and warmth, stiffened by a deep reserve, have struck him as uncommon; he decides to be aboard. As for Carr, he was inevitably tinged with an undercurrent of sadness at first when traveling. Now, he breaks through his shadow of sadness gradually. His first weeks at sea are idyllic. Because of Laura's warmth, he is released from pressure; the lackadaisical rhythms of ship life; the shifting panorama of magnificent skies and sea, the enticing, passing shores, and infrequent ports-of-call; his growing knowledge of Laura, the widow – all combine to give Carr an unfamiliar peace and a profound change in perspective (Mei, 2000).

Logical Structure

Usually, a novel should include narration of time, place, people, background, beginning, middle, end, climax, theme, conflict and so on (Wang, 2000). However, in this work, there is nothing that seems to be a climax, or conflict; even the beginning, middle and end are indistinguishable. But readers still can find clues and some well-connected parts, and still, they are logical. How does Sackville-West arrange them? In total, it can be divided into some key parts.

Firstly, the author mainly narrates of Laura, her gestures and clothes, and the Colonel. Then she mainly states Edmund Carr's preliminary change of ideas. From initially materialistic to become a sentimental and sensitive person, sentences from the novel indicate this, "A hard materialism was my creed, accepted as a law of progress; any ascription of disinterested motives aroused not only my suspicion but my scorn" (Zhang, 2011, p. 303). "And now see how I stand, as sentimental and sensitive as any old maid doing water- colors of sunsets" (Zhang, 2011, p. 303). "I once flattered myself that I was an adult man; I now perceive that I am gloriously and adolescently silly" (Zhang, 2011, p. 303). Then, the author tells the readers some usual things people often do at sea – leaning over the taffrail, looking at the sea, and following the coastlines among which people like the skiffs best. The author tells of Edmund Carr and Laura traveling around the Cape in the darkness and the quality of the Colonel appears in Edmund's comments about the old guide in the lighthouse. The author narrates the travels – seeing the flying fish, dolphins, and islands, upon which Edmund diverts himself by inventing his life and is amused to find his imagination is always turning towards the idyllic. This turning echoes the preliminary change. Then, the author writes of the fact that Edmund and Laura watch the green flash and they dispute on this. This is a turning point or twist in Edmund Carr's thoughts. There was a preliminary change in the narrator, from a materialistic to a sensitive person; this part is the real twist of the narrator's perspective. "I am sorry to see the sun go, for one of the pleasures I have discovered is the warmth of his touch on my skin...Now the indolence of southern latitudes has captured me" (Zhang, 2011, p. 308). Carr is glad to enjoy nature, like the dusky men sitting about doing nothing, hearing the footfall of naked feet in the dust, and being silent, sparing no regrets for a lake dammed into hydraulic use for the benefit of an industrial city in the midlands. The last part tells us that Edmund likes the bliss of travel at sea and wishes the journey would never end. Because of the change of his perspective and life's outlook, and the happiness he gets in travel, he has hope for a happy life even though his time is at an end. The contents above are the main body of the work from which the readers can observe that the narrator changes his perspective gradually. In addition, readers can still find two clues in this work like usual novels, the time order is important. But this is not the feature of this work. However, the important feature of this work is the clue along which there are several sights arranged. Without the travel in which people enjoy life, especially without beautiful views, no one could feel unsuppressed from their tiredness, pain or even despair. So, in this work, Sackville-West had paid much attention to this.

The views above are important factors which make the possibility for the narrator to change. And when they are prevailing before our narrator, together with Laura's warmth, Edmund Carr can forget his pain because of limited time (Mei, 2011).

Language Features

In this work, the language features are so special that when the readers are reading it, it seems that they are drinking a glass of pure, fresh and somewhat sweet and cool water, which makes them easy, brisk and relaxed (Mei, 2011). The first feature is the words in this novel. In this work, the narrator uses the word *I*

more often than other narrators (Mei, 2011). This is a language feature. This work is almost a prevail of feeling, so the narrator use *I* to indicate his own feelings in his mind, actions, and words. For example, “I have never had much of an eye for noticing the cloths of women...,I want my fill of beauty before I go, I like the football of naked feet in the dust, silent as a passing cat” (Zhang, 2011, p. 302). Readers can also find that the author mostly uses a lot of plain and light words, not so bright, hot or luxurious, although they are rich. This is adapted to the feeling of the suppressed narrator and the atmosphere of the story. For example, “And now see how I stand, as sentimental and sensitive. In all this great serenity of ocean it is seldom that we espy so much as another ship; ...but above all I love these long purposeless days in which I shed all that I have ever been” (Zhang, 2011, p. 306). Besides, the readers can see many adjectives in this work used together – “...in the evening she wears soft rich colors, darks, olive green, midnight blue, always of the supplest flowing texture” (Zhang, 2011, p. 308). “...What I like best are the stern cliffs, with ranges of mountains soaring behind them, full of possibilities, ... the peak of a submarine mountain ranges, lonely, unblemished, remote, then come the twilight colors of sea and heaven...the wine pink width of water merging into lawn of aquamarine, and the sky a tender palette of pink and blue” (Zhang, 2011, p. 304). And then, the use of words in this passage is so perfect, proper and vivid. For example, “...and thus beguile ourselves for an hour or so after dinner, I regarded as moonlight all those whose life was lived on a less practical plane, which he imparts from time to time without insistence. I am one with the night” (Zhang, 2011, p. 305). Readers can see that the words used above are more interesting and meaningful than the common words readers used to interpret them. “Beguile ourselves” means “level of existence”, “impart” means “to tell”. Readers can surely find that the initial words are more craftsmen, revealing the author’s ability in using words.

The second language feature is the sentences. In the work, Sackville-West employs long sentences to enrich her work. There are only simple sentences, compound sentences or complex sentences. Long sentences can contain more information than short ones. Long complex sentences express complex ideas clearly and accurately, for they have room for all kind of modifiers. Surely, in the excerpts, the author describes the narrator’s feelings, views and scenery he passes by, so there are many such long sentences. For example, “I have never had much of an eye for nothing the clothes of women, but I get the impression that Laura is always in gray by day, looking cool when other people are flushed and shiny in the tropical heart; in the evening she wears soft rich colors, dark red, olive green, midnight blue, always of the supplest flowing texture” (Zhang, 2011, p. 308). This sentence contains at least four facts. *I* did not care about women’s clothing and did not know what color they were; *I* find Laura is always in gray by day; other people are flushed and shiny in the tropical heat; in the evening, she wears soft rich colors. At the same time, in the work, there are many noun phrases, adjective phrases used as a sentence without subject or predicate, such as “For me. Well, the islands, and Blue, the color of peace” (Zhang, 2011, p. 310). When they are used together as long sentences, the work is richer and attractive.

The third feature are the tones in the novel. When a person who is consciously aware of his destined impending doom, how will he supposedly feel and look at the things in the world? Everything he sees is colorless and tiring, just like the case when you see the things with your dark glasses. So, throughout this work, the readers will feel an overcast atmosphere made by Sackville-West. Of course, it’s the narration by the leading character, Edmund Carr. No one would laugh in case it would break the atmosphere, narration and this moving story. In stead of laughing, there is only one thing left in the readers’ minds, they are being touched, deeply touched.

The fourth feature is the writing style. Sackville-West employs a method, by narrating the mind of the leading character to describe everything – people, scenery, and his feelings – so as to disclose his inner-heart world. This is the highlighted feature of this work. In other novels, things happen orderly and directly. Just the leading character’s words, his daily actions make up most of the novel; even though there are also inner heart narrations, they are not the main parts of this book. Meanwhile, there are comments after each of the scenery descriptions. Also, the narrator dissects and reproves himself frequently analyzing the reasons. This is natural for the narrator when stepping to the edge of death, thinking about what he had, and lost – there is no time for the beauty of the world, but only his important affairs.

Figures of Speech

Besides the logical structure and language features, Sackville-West also tried her best to make the language as rich as possible with many figures of speech, including metaphor, metonymy, euphemism, personification, transferred epithet, hyperbole, and so on (Wang, 2000). With so many figures of speech, this work is very attractive, touching everybody’s inner heart, and arousing everybody’s sympathies. The following are some examples. “In the evening she wears soft rich colors” – metonymy, “rich colors” mean “colored clothing”. “He says he used to read me” – metonymy. “Read me” means “reading my works”. “I want my fill of beauty before I go” – euphemism, “I go” means “I die”. “The young moon lies on her back tonight as is her habit in the tropics, and as, I think, is suitable if not seemly for a virgin” – personification. “I wonder what mortal controlled it, in what must be one of loneliest, must forbidding spots on earth” – hyperbole. “...and the sky a tender palette of pink and blue” – transferred epithet, and “the cool support of the water” – transferred epithet, “And then I like all the small noise of a ship: the faint creaking, as of the saddle-leather to a horseman riding across turf, the slap of a rope, the hiss of sudden spray” – onomatopoeia. “...but above all I love those long purposeless days in which I shed all that I love ever being” – transferred epithet (Mei, 2011). All of the above are examples from the work. Indeed, Sackville-West exerted her talents, intelligence and ability in mastering language in her works, in ways which many other authors also mastered them, but they are gathered to do only a master of language. Sackville-West’s work has something of poem or prose, so beautiful and deep, touching the readers’ hearts. This is a result of her poetry writing. There is a depth of feeling and perception in the best of her poems. But this work also has a depth of feeling and perception just as her poems do.

Conclusion

Life is so important, and anyone just has an opportunity to enjoy it. If lost, nothing will be of interest for him; if had, life will prevail its prosperity and significance before its master. Value our lives, and grasp the time to do the things we like – to be successful in our careers, enjoy the beauty of nature, and enrich our lives. From the narrator of the work, readers can learn a lot – to take good care of their lives, and not to spend the whole time only on important affairs, otherwise, people will regret what they should have done when their death is coming.

References

- Mei, R. (2011). *Advanced English, (third edition, teacher's book 1)*. Beijing: Foreign Language Teaching and Research Press.
- Sanders, A. (2000). *The short Oxford history of English literature, (third edition)*. Oxford: Oxford University Press.
- Wang, S. (2000). *A course in English stylistics*. Shandong: Shandong Education Press.
- Watson, S. R. (2000). *V. Sackville-West*. Boston: Twayne Publishers.
- Zhang, H. (2011). *Advanced English, (third edition, book 1)*. Beijing: Foreign Language Teaching and Research Press.

Representations of Childhood in Children's Fantasy

Nie Aiping

*School of Literature, School of Foreign Languages, Northeast Normal University,
Changchun, China*

Email: nieap409@nenu.edu.cn

[Abstract] Fantasy, as a popular genre in today's children's literature, adheres to its characteristic way in representing children, childhood and the world. Still the social background, real-life experiences, and spiritual pursuit are elements fundamental enough to set the frame and tone for the writer's fantastic account, whose active influence generates three major types. The poetic account appeals to the deep-rooted nostalgia for the glorious old days when the close bond between man and nature stood unaffected and the magic worked in the universe. The hilarious and the painful are two extremes in modern fantastic representations when the world is constantly interrupted by social upheavals, and intermittently awestruck by mighty human power in groundbreaking inventions while shamed by ever-expanding human desire in catastrophic destructions. The distinctive representations of childhood in children's fantasy are, in a sense, a live history of children in real life.

[Keywords] representation; childhood; children's fantasy

Introduction

Fantasy, the product of imagination, has now firmly established itself as one of the most popular genres in children's literature, with the successive sensations aroused by *The Lord of the Ring*, *Harry Potter*, *Twilight*, and *Hunger Games*. The high verisimilitude in the rendition of the impossible in fantasy satisfies teenagers' deepest personal hungers, which substantiates fantasy writer Orson Card's description of the allure of fantasy for adolescents as a survival instinct (Card, 1991). Young minds never comfortably settle down with stability and certainty, instead, they are always searching for new identities and possibilities. Adolescence is a natural time for science fiction and fantasy to be the literature of choice (Card, 1991). Young adults are romantic dreamers, who "respond to the idealism and imagination they find in everything they read... Their minds are flexible, recognizing few limits. Here the seeds are sown for the great visions, those that will change the future for us all" (Pierce, 1993, p. 50). The close bond and inherent intimacy between children and fantasy has worked out a different approach to childhood, compared with what is shown in realist children's novels. The strange, the weird, the weak, the beautiful, the miraculous, and the powerful are all equalized in the presence of great magic, hence a sense of empowerment is keenly felt. A miraculous shift, an impossible change, and an abrupt disruption quickly sweep the character(s), as well as the readers, off their feet and launch them on an unusual journey, and a unique landscape is unveiled to either imply or indicate a picture or vision of childhood.

Childhood as Nostalgia for the Poetic Past

Imagination can point to the future, the present, and the past, and we do this because we want to make a change to the reality we are trapped in or fed up with. The hunger for the unreal or the strange would put its grip on the distant unknown past, for the mysterious beauty of the legends never fails to arouse admiration and worship for the formidable power or "magic" in the manlike heroes, or in psychoanalytic terms, the persistent quest for self-identity always leads the person back to the very beginning, to the days

in the “womb”, to locate his origin and re-establish his connection with the “mother” so that the inner “self” becomes complete. It seems like a journey back into the birthplace to seek the roots that define who we are, or psychologically speaking, to search for a pure, idyllic realm as the spiritual shrine to allay our fears and worries.

Under such noble aspirations, the look into the far past in children’s fantasy usually takes on a poetic hue. The mysterious, legendary mist brooding over the past, together with the intrinsic primal urge for re-connection, endows the fantastic world with a romantic aura, teeming with tranquility, purity, and also a bouncing life with vitality and hope.

In the portal fantasy where the close neighborhood of the real and fantastic worlds is revealed through the existence of a portal, the juxtaposition and sharp contrast between the two worlds provides enough proof to show the ugliness of the modern reality characterized by chaos, boredom and oppression, yet demonstrates the supreme beauty of the imaginary kingdom suffused with diversity, thrill and freedom. Lewis Carroll’s *Alice’s Adventures in the Wonderland* (1865) skillfully presents a wonderful alternative to the real world laden with unwanted worries and endless work, through the arrangement of an accidental fall into the rabbit hole. The outlandish and ridiculous things Alice encountered there, ranging from the magical bottle of lotion, the mad tea-party, to the crazy trial, all march outside the accepted rules and sound reason, however, it is in this nonsense creation that Alice, borne down by the tedious life in the real world, gets energized and hits on the joy and meaning of life again. Thus, her awakening from the dream in the end can be taken as the awakening of her inner self from the dead slumber of meaningless and lethargy. C. S. Lewis’ *The Lion, the Witch and the Wardrobe* (1949), the first of *The Chronicles of Narnia*, also gives a similar depiction. The magical land of Narnia, lying at the other end of the wardrobe, proves to be a much more interesting place than war-trodden Britain in the 1940s. Despite the perpetual winter with no Christmas under the evil reign of the White Witch, the presence and prevalence of magic in the land of Narnia promises freedom and hope, both of which are pathetically absent from the real world. The final defeat of the White Witch ushered in not only the Golden Age of Narnia, but the “golden life” of the four children from the Pevensie family. Against the historical backdrop of World War II, the holy mission of the Pevensie children in Narnia coincidentally reflects the inner desire of war-torn hearts for purity and order, which further attests to the fact that magic would arise and work where science and technology fail to work.

However, human conviction in the power of magic is not limited to portal fantasy. In low fantasy where magic intrudes upon the normal world, the yearning for the good old days acquires different expressions. Kenneth Grahame’s *Wind in the Willows* (1908) made a clear manifesto for the pastoral past with his artistic construction of four anthropomorphized animals, together with the ever-flowing river and mysterious Wild Wood, from a recollection of his childhood at his grandparents’ house in the Thames Valley. The serenity and vivacity of the river life emanating from the sweet memories resurged in Grahame’s mind after years’ grinding of life as a treasure house for inspiration, for comfort, and above all, for hope. No matter how the world changes, the river still stands as a holy shelter for the much-craved innocence and long-lost joy. Katherine Applegate voices the same urge in *The One and Only Ivan* (2012) by enabling a gorilla to recount its bittersweet childhood when it lived a happy and carefree life in the African jungle with its family, but then was later “abducted” by intruders and shipped to America, beginning a life of imprisonment in the shopping mall first, then hopefully in the zoo through its efforts. Every glance at the past filled Ivan’s heart with sorrow and grief, for nowhere in modern society could parallel the wild nature or compensate for the intimate care and love in the family. The Golden Age is over and gone, and compromise must be made for a tolerable life. As a result, the zoo emerges as a relatively good choice, whereas the merry jungle life in

the past stands as an eternal eulogy of the should-be, yet irretrievable, ideal of life. A sentimental note seems to overshadow the fantastic account of Grahame and Applegate.

By contrast, contemporary fantasy writer Stephenie Meyer provides an optimistic and rosy vision in her vampire romance series *Twilight* (2005-2008). The sexless pure love between Edward and Bella, the unconditional support and sacrifice in the Cullen family, and final victory in the confrontation with the Volturi all come together to present an ideal, not the usually horrible portrait, of vampires: the charming undead with strict moral discipline and self-restraint. The happy ending of the great family reunion, and clever reconciliation of the love triangle of Edward, Bella, and Jacob by making Edward and Bella's baby daughter Renesmee Jacob's lover, serve to reinforce the conservative American family concept (Dai & Gao, 2010), which works as an effective antidote to the traumatic American hearts and minds in the post 9.11 era.

Magic, the oldest and undying human superstition, holds the wish for wonder built in humanity, and proves an inexhaustible spring of courage and hope in times of fear, cowardice and frustration, hence stands as the ultimate haven or shrine we can always return to, or in Tolkien's words, escape to, for recovery and consolation (Tolkien, 1966).

Childhood as a Hilarious Carnival

Along with the spiritual landscape with its psychological and mythological depths that fantasy presents us (Pringle, 1989), fantasy adopts "a different approach to reality, an alternative technique for apprehending and coping with existence" (Le Guin, 1979, p. 84). The power vested in the fantastic helps free the young, tender hearts and minds from the social, age and gender confinement, and encourages them to follow their hearts' desire and to confront life with confidence and strength in spite of fear. The fantasy tale "becomes a rehearsal for the reader of life as it *should* be lived" (Yolen, 1981, p. 64). Fantasy writers, as directors of the rehearsal plays, enjoy the privilege to put on individualized life stories on the stage. There are happy and heartening ones, and also sad, but enlightening ones. In the former case, childhood is wrapped up in a hilarious game, a game which fully releases the pent-up urge and life force in children, and throws them into the direct confrontation with the great unknowns of life. Adventures become the preferred medium to accommodate the impossible games for its openness and inclusivity.

Gasps of rapture will ensue when the adventure is exposed to exciting, yet not necessarily painful, challenges or tests and culminates in a happy ending where a reunion, victory, or wish fulfillment takes its place. The whole adventurous experience turns out to be a kaleidoscope of constantly changing, thrilling, and unpredictable events, with a resulting sense of achievement. The twists and turns, the errors and losses on the way are all indispensable elements in this adventurous carnival to see the folly as well as the good of the world and of ourselves, and enjoy every bit of life to the full.

Kate DiCamillo's *The Tale of Despereaux* (2003) follows the adventures of a mouse named Despereaux Tilling, as he sets out on his quest to rescue a beautiful human princess from the rats. The narrative pattern of this fantasy itself is a game interesting enough to attract attention. The design of four "books" respectively told by a different character or a group: Despereaux, Roscuro, Miggery Sow, and finally all of them combined, adds to the reading joy. Despereaux's coincidence-filled adventure in the dungeon, and the stupid and ridiculous plans and action of Roscuro and Miggery Sow, rid the whole story of heaviness and seriousness, and meanwhile shed some humor on the battle between the good and evil, as well as on the final heroic rescue of Princess Pea. The dungeon life originally intended as a punishment turns out to be a happy and successful march toward the dream, through a series of amusing games. Fun

and pleasure, shown through coincidence, or impossible foolishness, or raging absurdity, blend inextricably into the game of adventure to lighten up the story plot, and entertain the innocent souls. However, this is not a technical innovation of modern American fantasy, but an old tradition dating back to Frank Baum's epoch-making book in the history of American fantasy, *The Wonderful Wizard of Oz* (1900), where Dorothy, Scarecrow, Tin Woodman and Lion went on an adventure along the yellow brick road in the land of Oz and ended up in a shocking discovery that their much desired qualities have always been in themselves, with the silver shoes on Dorothy as an evident sign of the hidden power in the adventurous company. The ending of the novel turned the journey they took all the way down to Emerald City into a redundant absurdity, soaked in joy and fun by witnessing one farce after another. Later, James Thurber applied his New-Yorker satire and humor to children's fantasy and pushed Baum's absurdity to extreme nonsense with a blunt revelation of a Duke's false pride, Golux's trickster-like style, and Xingu's quick wit in *The 13 Clocks* (1950). From then on, the vein of adventurous carnival continued and expanded through the devotion of fantasy writers like Ruth Gannett, Walter Brooks, and Edward Eager, etc.

Walter Brooks' persistence in this regard is particularly striking. "If L. Frank Baum has a successor, it is Brooks" (Sale, 1978, p. 245). His 25-volume *Freddy the Pig* series, published between 1927 and 1958, features a resourceful, versatile, gentleman-like pig on the Bean farm, whose diverse interests drive the series into different lanes as he becomes a detective, pilot, poet, magician, newspaper editor, politician, and other vocations, as the series progress. His adventures in both the human and the animal world make Freddy an almighty agent who can easily shuttle through the two strange worlds and hold them together with his unique glue of humor and wisdom, which contributes a refreshing approach outside the area of human reasoning and morality. Freddy's "pig way", with its peculiar brand mark of "pig code" and "pig humor", helps bring out the rollicksome and boisterous nature of the adventures Freddy and his animal partners were sent on. The seeming threat or danger invariably dissolves into a merry discovery of the fun and hope in life.

The formidable and risk-ridden tests and challenges in the carnival-style adventure turns out to be a frolic instead of having the supposedly intimidating or frightening effect. The resolution in the end, almost an anti-climax after all the efforts and attempts made under the tension of the conflict, finds a sudden, easy way-out. The young characters' foray into the adventurous "jungle", unfolding a life full of happy accidents and coincidences, hence evolves into an enjoyable and carefree journey to exhaust the impossible, the incredible and the miraculous that the childhood dreams of.

Childhood as a Cauldron of Pain

Admittedly, fun and pleasure is an integral part of childhood for their emboldening temperament. Yet, one fact remains no matter how much joy and delight there is, man is now and then borne down by the weight of reality, which, as the breeding ground for artistic creations of all kinds, still claws at fantasy, and consequently, makes for the dark and gloomy adventure. Childhood, then, develops into a period to taste the bitterness and hardship in life. Instead of relishing the cheerful brightness, the heroes and heroines are carefully "chosen" to suffer the insufferable, fight the most unlikely, and finally survive to accomplish the mission impossible. More pathetically, the merry company as active helpers and supporters in the carnival-style adventure makes its exit, leaving the young protagonist alone stumbling about in the world and groping for the truth. The adventure constitutes a bona fide crucible smitten with pain, grief, remorse, and loss.

Adventures of this kind often witness a glimpse of fleeting happiness in the protagonist's childhood. Shortly after, overspreading darkness takes over, with the hero or heroine constantly stuck in a whirlpool

of lies and conspiracies. Helpless and vulnerable at the beginning, they are hammered and hardened in their struggle against the pestering evil force into something of a juvenile martyr by consecrating the pursuit of sacrifice and devotion in spite of personal concerns. In other words, they are well-lauded heroes in public, but miserable losers in private for their incapability in the defense of their beloved ones. It is a losing battle in that the final victory over their enemies can never atone for the irrevocable loss of innocence and undiminishing solitude.

The *Hunger Games* trilogy takes place in an unspecified future time, in the dystopian nation of Panem, with a wealthy Capitol city, and twelve (originally thirteen) surrounding poorer districts. As punishment for a past rebellion against the Capitol, one boy and one girl from each of the twelve remaining districts are selected by lottery to compete in an annual pageant called the Hunger Games, a televised event in which the participants, called “tributes”, are forced to fight to the death in a dangerous public arena. The winning tribute and his or her home district are then rewarded with food, supplies, and riches. The purposes of the Hunger Games are to provide entertainment for the Capitol and to remind the districts of the Capitol’s power and their ancestors’ lack of remorse, forgetfulness, and forgiveness for the failed rebellion. Tributes selected for the Game are doomed to a tragic destiny, whether they win or lose, since the Game, open to cheating, intrigue, betrayal, cruelty, and killing, is intended as a punishment and a painful lesson imposed on the twelve districts.

The heroine, fatherless Katniss Everdeen, becomes one of the tributes for the 74th Hunger Games in place of her younger sister Primrose. Together, with another chosen tribute, Peeta Mellark, she takes part in the notorious Game and is made a witness of the darkest corners of humanity in the bloody, crazy killing prescribed by the Game. In addition, the easy and willful change of rules from the Capitol further highlights the insignificance of human life to the rulers, as well as the helpless condition of the tributes, all of which fills Katniss with disgust and anger so intense that she shows her defiance and rebellion in the Game from time to time. However grim the prospect may seem, the fight and struggle just go on, and instinctively they fight for survival, even for the slightest hope. Katniss’ strength, relentlessness and determination finally win a victory for both Peeta and herself, which is indeed a rare luck, but an irritating thorn in the flesh to the rulers for the budding rebellious spirit seen in her. As a result, the momentary joy in the hard-fought victory quickly gives way to a rat-in-the-hole life with constant pressure and threat from the President. Driven on the victory tour, and forced into the unwanted role of the lover of Peeta, Katniss’ sickness and impatience slowly ferment, and finally erupt at the ridiculous special 75th edition of the Hunger Games. This outrageous trickery results in her desperation to join the nation-wide rebellion against the Capitol, for real happiness and freedom for her fellow citizens, for herself, and above all, for her family.

Firmly following the renewed hope, Katniss puts on a vehement fight and takes the liberty of killing President Snow on her own, but accidentally sees the death of her dear sister Prim in the parachute bombing carnage. Her entire fight and struggle comes to a halt all of a sudden. The thing she has been fighting for becomes meaningless in face of Prim’s death, which all of a sudden puts an end to Katniss’ life in spiritual terms. Her involvement in the inhuman Game, her endurance of all the betrayal, manipulation and mockery in the victory tour, and her unconditional devotion to the cause of rebellion, all point to a single direction – her love of the family, with Prim at the center. When the whole casserole of pain and suffering is about to come to an end, her hope suddenly withers and dies as it is to materialize. Life plays the cruellest joke on Katniss, who happens to learn another shocking obscenity of the fight that it was Coin, the well-respected leader of District 13, who commanded the bombing. The unbearable loss and absurdity finally makes

Katniss snap, unfit in a world of caprice and uncertainty, with the mark of solitude doomed in her battered heart.

Such an adventure is a complete inferno for the young protagonists with endless traps and trials waiting ahead and heart-rending grief and regret imprinted in their minds. The constant intrusion of the antagonistic forces sets the unyielding hero or heroine on a journey, though besieged with unpredictable and ghastly challenges, for rescue and salvation, yet ironically, doomed to lose and fail. Consequently, the powerful become powerless, the strong turn weak, and hope gets buried in despair at the irony of life. And life is an eternal struggle in the pain of doomed solitude.

Conclusion

Fantasy, unlike the humdrum life, “offer[s] a change from realistic, issue-based fiction that is imposed upon unwilling children by adults who think they know what is best” (Grenby, 2008, p. 157). An expansion of our reality, fantasy eagerly embraces the things we don’t expect to happen in our everyday routine (MacRae, 1998). Therefore, in fantasy we put what we regretfully miss in the case of the nostalgia and hilarious representations, and what we fortunately do not have to confront in the case of a painful account, and intend all of them either as a gentle reminder or a red alert. Childhood, in the mirror of fantasy, develops multiple personae, anticipating a revival in its truest sense.

Acknowledgement

This paper was supported by the Social Science Project of Jilin Provincial Department of Education, *A Research on the Educational Implications of Children’s Fantasy* (Project No. JJKH20170947SK).

References

- Card, O. S. (1991). Fantasy genre. (Speech). *Genrecon, American Library Association Conference*, 27-28 June, Atlanta.
- Carroll, L. (1865). *Alice’s adventures in the wonderland*. London: Macmillan.
- Dai, J., & Gao, X. (2010). Shadowless shadow: An analysis of the popular vampire culture. *Forum of Literature and Art*, 2010(10), 38-41.
- DiCamillo, K. (2003). *The tale of Despereaux*. Somerville, MA: Candlewick Press.
- Grahame, K. (1908). *Wind in the willows*. London: Methuen.
- Grenby, M. O. (2008). *Children’s literature*. Edinburgh: Edinburgh University Press.
- Le Guin, U. (1979). From Elfland to Poughkeepsie. In *The Language of the Night: Essays on Fantasy and Science Fiction*. New York: Putnam/Perigee.
- Lewis, C. S. (1949). *The lion, the witch and the wardrobe*. London: Geoffrey Bles.
- MacRae, C. D. (1998). *Presenting young adult fantasy fiction*. New York: Twayne Publishers.
- Meyer, S. (2005-2008). *Twilight*. New York: Little, Brown and Company.
- Pierce, T. (1993). Fantasy: Why kids read it, why kids need it. *School Library Journal*, 1993(10), 50-51.
- Pringle, D. (1989). *Modern fantasy: The hundred best novels*. New York: Peter Bedrick Books.
- Sale, R. (1978). Two pigs. In *Fairy Tales and After: from Snow White to E.B. White*. Cambridge: Harvard University Press.
- Tolkien, J. R. R. (1966) On fairy-stories. In *The Tolkien Reader*. New York: Ballantine.
- Yolen, J. (1981). *Touch magic: Fantasy, faerie and folklore in the literature of childhood*. NY: Philomel.

A Cultural Essence Survey of West European Countries

Su Yue

School of Foreign Languages, Anshan Normal University, Anshan, China

Email: 35014208@qq.com

[Abstract] *The modern world began from and prospers in Europe. Today's Europe appears as a rich, beautiful and civilized continent. Numerous countries learn from Europe. This essay mainly analyzes the major attributes of Western European culture. Thereafter, this author summarizes the reasons constituting Europe's fantastic culture. The major factors include: democracy, legal system, science, education, philosophy, renaissance, enlightenment movement, and religious reform.*

[Keywords] *Western Europe; developed countries; cultural essence*

Introduction

Today's Europe is a beautiful and rich continent, having not only a nice natural environment with lush verdant forests, clear green waters and clean fresh air, but also a favorable humanity with exquisite architecture, a sound social system, prosperous economy, advanced science and technology, well-educated citizens, a glorious history and splendid civilization. Europe is famous for its rich culture and profound rational spirit. From Latin America to East Asia to Africa, people all hope to be inspired by the development of Europe. The so-called Western Europe often refers to the United Kingdom, France, Germany and other well-developed countries as the representative of Western European culture.

Culture not only includes literature, art, and many forms of human knowledge and spiritual activities, but also refers to the lifestyle of a certain region or social group. Its connotation can be divided into two aspects: visible and ideological. The conceptual forms behind visible behaviors and manifestations include behavioral norms, values, ideas about the universe and social structure and order, and so forth (Kroeber, & Kluckhohn, 1952). If culture means lifestyle, and customs, etc., then it is hard to say which is superior and which is inferior. However, if culture refers to a clear sense of values, attitude towards life, and national psychology, etc., there must be a difference between an advanced and backward culture. These values will react to the existence and development of the society (Wei, 2008).

Despite the different forms of cultural expressions, behind the prosperity of the cultures there is a common corresponding between an advanced system and its spirit. As typical representatives of European culture, Western European countries were the first to become modern countries. What factors have helped them come out of the ignorant backward medieval theocracy time? Why did modernization first appear in Western Europe? How does this relate to its culture?

Literature Review of European Culture

Scholars have been constantly interested in the study of European culture. Searching in CNKI (China National Knowledge Internet), this author has found papers on European culture every single year since the beginning of CNKI collection – 1949. The number of papers related to European culture is 8538, and the number of papers with “European culture” in the title is 1023 (CNKI, 2017). Wide topics from philosophy, art, education, history, religion, science to the legal system, and social structure, etc. have all been studied. As can be seen, Europe has a rich culture in almost every aspect of human life. In order to analyze the

positivity of the European culture to see its influence on the social development, this paper studies its identities. Many scholars doubt that this may ignore culture diversities, but actually, there are cultural diversities even within one nation, such as the northern and southern cultures in China, and the Scottish and English cultures in Britain. The decisive factor here is the degree of abstraction and the angle of view of the study. It is observed in non-European regions, especially in Asia, that European countries do exhibit cultural similarities with those non-European countries (He, 2005).

Democracy, Laws and Science in Europe

First of all, democracy, the legal system and science form an important foundation for the development of Europe. The pursuit of freedom, rights and dignity are important values of Europe.

Democracy

The word *democracy* comes from the Greek language (people: *demos*; rule: *kratein*) and literally means *ruling of people*. The word is often used to describe a country's political system. Democracy is a series of principles and ways of protecting people's freedom. A democratic government knows that its primary function is to protect people's rights to fully participate in social and political life.

Daron Acemoglu and James Robinson are two of the leading figures in the research of development issues in the world. In their book *Why Nations Fail*, they point out that "what makes a country rich or poor is the man-made social system, rather than the location of the land or its people's ancestral beliefs" (2013). This explains why two neighboring countries with similar geographical and natural conditions can take on quite different appearances. Countries are more likely to develop the right social system when the people of the country have political rights and freedom and are able to participate in political issues. When we establish the right status of democracy, we will develop a number of corresponding social systems.

Legal System

Europe is the source land of the democratic thoughts (Ma, & Ren, 2003). The legal system of the countries in West Europe is relatively sound and perfect. It had the basis of the legal system of ancient Rome and places great importance on it. The world's contemporary legal theory and legal culture mainly stems from Western Europe. In many Western European countries, each citizen has three personal numbers for life: an identity card number, a social security number, and driver's license number. No matter where the person is, his personal information can be found easily: work records, tax records, criminal records, traffic violation records, and loan repayment records, etc. If you have a bad record, then you will have great trouble in doing many things: job seeking, business, consumer loans, and immigration, etc.

Studies have shown that in administering a society by virtue, only 10% of people will always abide by the regulations. However, if laws are used to control the society, then 90% of the people will abide by the rules (Liu, 2003). This tells us that for the social order we would like to have, we should establish complete legal systems.

Science

Western European countries have the most developed science and technology; its citizens have a relatively high level of education. The advancement of science and technology has created advantages for Europe. Science is now associated with many names of European scientists such as Copernicus, Galileo, and Newton. Europe is the birthplace of modern industry in the world. With the Industrial Revolution,

productivity increased greatly and Europe rapidly accumulated large amounts of wealth. The development of European science not only changed Europe, but it also changed the world's civilization.

The development of science in Europe reached an unprecedented boom in the Twentieth Century. Today, science is increasingly involved in the race of national interests. There are authoritative scientists in almost every field of human affairs. As the most authoritative label, science is found and used everywhere. With the fast development of industry and commerce, the need for scientific education has become the need of everyone. Science literacy has gradually become a basic quality that all people must possess. We live in a time deeply impacted by science and rationalism. Everything in our life is science (Wu, 2001).

Education, Philosophy and the Environment in Europe

Education

Historically, the European royal family in the Seventeenth and Eighteenth Centuries attached great importance to scientific talents and research. The Royal Academy of Science and the universities that were founded or supported by the royal family became a fertile ground for the rise of modern science in Europe. Many of the scientific research achievements and scientific masters in modern Europe benefitted from the favorable academic environment provided by the universities. For example, Isaac Newton was admitted to Trinity College, Cambridge in 1661 (Wikipedia, 2017). After graduating from the university, he served as a teacher and became engaged in scientific research there. In 1687, he completed his book, *Mathematical Principle of Natural Philosophy*, eventually making him a great master of scientific development. University of Gottingen, Germany which was founded in 1735 gathered a group of outstanding scholars, with Gauss and Webb as two representatives of them. The university has produced 45 Nobel Prize winners as of now.

The real significance of education lies in the development of human potentiality and personality and the realization of human value. From home education to school education and social education, European countries provide students with the opportunity to develop their own personalities. The cultivation of personality is not only conducive to the individual, but also fits the needs of the society.

In terms of the investment in education funds, the European countries' government support is strong. Belgium, Sweden, Denmark, Norway, and Iceland governments' education investments make up more than 6% of their gross domestic production. The French government's education investment is the highest in budget items. Although Germany's education investment accounts for only 4.4%, considering its total GDP ranks the third in the world, the absolute number of investment in education is still very considerable. European countries' education funding primarily comes from the state governments. Take the French education investment as an example, 84.7% of the education funding is shouldered by the central government, and the remaining 15.3% comes from local government. Education funding being guaranteed, no school needs to think about making money through education. Hence, schools can completely concentrate on teaching and research (Shao, 2007).

In many European countries, the tuition, from primary school to universities, are all voided, leaving no excuse for non-attendance. Teachers have a more favorable income than civil servants. Further education for teachers is also free. All of these factors lay a good foundation for European education.

Philosophy

Philosophy is the science of sciences, the highest form of theory, and is closely related to the development of a society. Modern European philosophy has a great influence on Western society and modernization of

the West. As the theory and prelude for the emerging capitalism production relations, the leading spirit of modern European philosophy opposes religious superstition, feudal autocracy and ignorance and backwardness, and promotes rational, scientific and progressive enlightenment.

Many philosophers in modern Western Europe were scientists themselves: Descartes founded analytic geometry, Leibniz was one of the inventors of calculus, and Kant put forward the nebular hypothesis. Modern philosophy of Western Europe has formed a new concept of nature, which has changed people's attitude towards nature, thus promoting the development of natural science in this era. The materialism theory of modern philosophy was accepted by most European natural scientists, and hence, has greatly promoted the development of science (Li, 2003).

Philosophy is a compulsory course for high school students in France. Why would French people spend so much time and energy studying philosophy? According to the syllabus issued by the French Ministry of Education, the purpose of the philosophy course is to cultivate students' critical thinking and help them establish a rational analysis of the world. In other words, the point is to let the students find their own values, and to be critical of even the most common phenomenon. This critical and innovative thinking mode will do them and society great good.

The Europeans have never seemed to take intellectuals as "professionals". They have always taken intellectuals as "thinkers". Their work is not to provide professional services in the field of knowledge, but in the field of ideology and culture of continuous innovation, leading people to reflect more deeply on this world and the existence of human beings.

One of the most unforgettable points of the sights of Europe is its beautiful greenness. The ranches are like a green carpet, the woods are like natural green defenses, the roads are like green corridors. From Paris to Luxembourg, from Brussels to Amsterdam, from Frankfurt to Vienna, whether you choose to walk, or ride, or drive, you will not find any bare lands, bare hills in Europe (Pan, 2016).

The beautiful natural environment of Europe is not really "natural", but a result of human protection. Through learning from mistakes, lessons, and with decades of efforts, it has finally achieved what we see today. With the development of industrialization and urbanization, environmental pollution struck many European cities. This once was a serious threat to people's health and their quality of life.

In 1972, for the first time, the European Community took environment protection into consideration, and in 1973, they launched the first "Action Programme on the Environment". In 1981, the EC set up its environment directorate. In the following thirty years, the European Union was developed and then implemented six "Action Programme on the Environment" and put forward many specific measures to implement for environment protection. Environmental protection measures included many pollution taxes such as a carbon dioxide tax, sulfur dioxide tax, water pollution tax, noise tax, fuel tax, vehicle tax, packaging container tax, fertilizer tax, pesticide tax, garbage tax, and battery tax, etc. (Meng, & Jia, 2008).

Environmental protection is also reflected in the lifestyle of Europeans, penetrating every aspect of their lives. Europeans have high salary incomes, but the majority of the people just lead simple lives, advocating conservation. Europeans advocate an economic way of life. In restaurants, they will only order as much food as they can eat. Waste on food will be fined. Hotels do not provide the customers with one-off toothbrushes, combs, slippers or other disposable items. Europe is one of the strictest areas with control on automobile exhaust. Europeans also have a preference for small cars, with the fuel tax accounting for 50%-70% of the oil prices.

Historical Reasons for Cultural Change in Europe

In some key areas in the development of world history, some changes have led to a series of great changes, which significantly changed the face of a region and even the world. As far as spiritual culture is concerned, major events affecting the development of Europe were the Renaissance, the Religious Reformation and the Enlightenment.

Europe has embarked on a road of rich culture since the Renaissance. Since then, culture has become an important basis of social, political and economical development. The development of culture is the real lever which transformed Europe from a conventional society to a modern society (Zhu, 2012). The Renaissance began in Italy in the Fourteenth Century and spread almost all over Europe in the Fifteenth Century. Before the Renaissance, Religious Theology prevailed in European society. Known as the Dark Ages, this time period was marked by slow development and ruling by theology and churches. With the Renaissance, people began to break through the chains of church-rule and started to pursue and discover their awakening humanity and self-consciousness. Liberation of people's spirits, formation of subjective consciousness and the idea of freedom were the most important achievements and contributions of the ideological emancipation movement of the Renaissance. The Renaissance was the initial stage of modern Europe on the way to the civilization of capitalism; it was the prelude to the emerging bourgeois' theory of natural rights; it was the primary state of the bourgeois' new political ideas. Without the Renaissance, there would have been no European awakening.

The Religious Reform and the Protestant movement of the Sixteenth Century was a comprehensive adjustment and social transformation of European society. Not only did it tear down the old political system and break the authority of the Catholic Church in Rome, it put Protestantism in its place. It confirmed individual's rights and dignity, overthrew the theocratic ruling of the European world, promoted the development of the secular power, woke up national consciousness, cultivated the spirit of capitalism, and gave birth to modern science. The influence of the Reformation on the development of capitalism was just unexpected. It promoted the liberation of humanity and Western thought, and gave rise to the European bourgeois democracy. In particular, Puritanism sparked out of the rising thoughts, penetrating into all areas of human activities at the time. Religious reform was the gateway to modern society (Xie, & Yumin 2003).

The rational spirit of modern western culture got its real development in the Seventeenth Century. The Seventeenth and Eighteenth Centuries were the most important times for Western culture when fundamental changes took place in Europe. The Enlightenment Movement constituted the symbol of these two centuries. It was through the baptism of the Enlightenment that a new sense of modern Western culture came into being. The Enlightenment produced a large number of historic figures, and their ideas and thoughts made freedom, democracy, rule of law, and constitutional concepts become deeply rooted in people's hearts. The Enlightenment profoundly changed Europe's political ideas and ways of thinking. Art was the basic tone of Renaissance, religion was the soul of the Religious Reformation, and then science and philosophy became the Gods of the Enlightenment. Enlightenment thinkers exposed the ignorance, fanaticism and deceit of the old Christianity, advocated freedom of speech, publication and belief, and promoted the development of science.

Conclusion

The rise of Europe is one of the most striking things in human history over the past hundreds of years. The factors influencing the development of the historical process of modernization in Europe are complex: natural factors, social factors and historical factors all have affected the degree of national modernization.

In terms of culture, the Religious Reformation and the Enlightenment constituted an important part of the spiritual awakening in Europe; from an economic point of view, geographical discovery and the Industrial Revolution made for material prosperity in Europe; from a political point of view, the rise of national independence and the democratic system helped Europe finally realize the modernization transformation. All of these factors are interrelated, which lead to the final rise of Europe. The above-mentioned factors are the ones that this author feels are most important because they are the roots of the superficial culture.

References

- Acemoglu, D., & Robinson, J. A. (2013). *Why nations fail: The origins of power, prosperity and poverty*, (pp. 3, 21). London: Profile Books Ltd.
- CNKI. (2017). http://kns.cnki.net/kns/brief/default_result.aspx.
- He, P. (2005). European cultural characteristics. *Journal of Capital Normal University*, 6.
- Kroeber, A. L., & Kluckhohn, C. (1952). Culture, a critical review of concepts and definitions. In *Papers of the Peabody Museum of American Archeology and Ethnology*, 47(1). Cambridge, MA: Peabody Museum of Archaeology and Ethnology.
- Li, C. (2003). *The influence of modern European philosophy on the process of western social modernization*, (p, 12). Guangxi Social Sciences.
- Liu, S. (2003). Some enlightenments of European culture. *Research on Ideological and Political Work*, 8.
- Ma F., & Ren, N. (2003). European integration: A cultural interpretation. *Modern International Relations*, 9, 31.
- Meng, L., & Jia, X. (2008). Study on green tax reform in Europe. *China Mining*, 8.
- Pan, H. (2016). Feeling the real European civilization. *Southern Literature*, 5.
- Shao, W. (2007). *Thoughts on development back from Europe*, (p. 3). Far Hills, NJ: New Horizon Press.
- Wei, D. (2008) The social civilization vision of European culture: Lenin's analysis and its ideological value, (p. 1). Jiangxi Social Sciences.
- Wikipedia. (2017). Isaac Newton. Retrieved from https://en.wikipedia.org/wiki/Isaac_Newton.
- Wu, Y. (2001). Reflections on the three dimensions of European science and their modern significance. *Journal of Social Science of Jilin University*, 3.
- Xie, S., & Yumin. (2003). The influence of religious reform in western Europe in sixteenth century on the development of capitalism. *Journal of Guangxi Youth Cadre College*, 2.
- Zhu, X. (2012). The rise of European cultural power countries. *People's Forum*, 8.

Beauty and Science: Art and Aesthetics between the Orient and West

He Shuqing

School of Humanities, Hangzhou Dianzi University, Hangzhou, China

Email:heshuqingbb@163.com

[Abstract] General aesthetics is the science of the aesthetic in general, and its domain comprises aesthetic phenomena both in art and nature according to the monistic principle. However, from the viewpoint of its history, aesthetics has not always been defined as the science of only beauty. In the latter half of the nineteenth century, following the intellectual trends amid the rapid progress of the natural sciences, the need to treat art as a general science was advocated on the grounds that art could be clearly understood as consisting of concrete and empirical facts rather than as an abstract and ambiguous concept of beauty. The controversy continues to this day. Therefore, this article compares the classic definitions of beauty and art in the Orient and the West and examines the aesthetic meanings of beauty and art. And it points out that art is also a medium for communicating aesthetic value, which has a social function. During the phase of its enjoyment, art is an activity involving the contemplator's inner re-creation that allows for social participation through the subjective emotional self-expression of its aesthetic value.

[Keywords] aesthetics; art; Orient; West; literature

Introduction

General aesthetics is the science of the aesthetic in general, and its domain comprises aesthetic phenomena both in art and nature under the monistic principle. According to the literal meaning of the Oriental term 美学 (aesthetics), which is composed of the characters 美 (beauty) and 学 (science), the fundamental task of aesthetics may be defined, as a matter of course, the study of beauty. However, from the viewpoint of this word's history, aesthetics has not always been defined as the science of only beauty.

In the West, Alexander Gottlieb Baumgarten, who coined the word *aesthetics*, from the Greek word αἰσθητικός (αἰσθηαῖς), discussed questions about beauty in *Aesthetica*. Because beauty might be brought into existence by sense-perception, which is a lower faculty of apprehension, he raised questions about sense-perception and addressed them primarily as belonging to *the science of sensuous knowledge* according to the original meaning of the Greek word αἰσθητικός (αἰσθηαῖς) (Baumgarten, 2017).

Immanuel Kant, in his book, *Critique of Judgment*, recognized the concept of taste as a faculty of aesthetic judgment associated with feelings of pleasure and displeasure. By analyzing and criticizing the characteristics of the judgment of taste through its four aspects (quality, quantity, relation, modality), he discussed the problems of aesthetics primarily as a *Critique of Judgment* (2007).

Meanwhile, Friedrich Wilhelm Joseph von Schelling treated the problems of art in *The Philosophy of Art* (Schelling, 2008). Further, Georg Wilhelm Friedrich Hegel treated the problems of art as a type of historical problem rather than as problems of beauty in *Introductory Lectures on Aesthetics* (Hegel, 1994). However, Friedrich Theodor von Vischer and Theodor Lipps insisted, in their *AesthetikoderWissenschaft des Schönen* (Vischer, 2012) and *Asthetik*, that aesthetics was the science of beauty (Lipps, 2015).

In the latter half of the nineteenth century, following the intellectual trends amid the rapid progress of the natural sciences, the protagonists of *Allgemeine Kunstwissenschaft*, such as Max Dessoir and Emil Utitz, believed in the necessity of a clear separation between aesthetics and the science of art (Dessoir, 1923; Utitz, 1914). They advocated the necessity of a general science of art discipline on grounds that art could

be more clearly understood as comprising a set of concrete and empirical facts rather than as an abstract and ambiguous concept of beauty itself.

The question remains as to whether the domain of aesthetic inquiries is beauty or art, or if beauty and art should be studied at the outset as a precondition in aesthetics. It is important to explore the meaning of beauty and art separately before discussing the subject of aesthetics.

The Literal Concept of Beauty

According to *shuo wen jiezizhu* (Duan, 1981), the character for 美 (beauty), is defined as 甘 (sweetness), and sweetness can, at times, be defined as beauty. Sweetness is one of the five sensations, along with sourness, bitterness, spiciness and saltiness. Any quality that is pleasing to these senses is said to be good, sweet and beautiful. The structure for the character beauty comprises the characters 羊 (sheep) and 大 (large), meaning that a large sheep, being fat, tastes good. Sheep is served on the 膳 (dinner table); the character for table is a compound of 月 (meat, (moon=meat)) and 善 (goodness). Thus, the character for beauty acquires its significance; when combined with the character for sheep, it symbolizes a good omen. It is worth noting that beauty, goodness, justice and virtuousness share the same meaning in Ancient China (段, 1981).

In this context, the character for beauty has two meanings: first, it has a gustatory meaning correlated to sweetness, which thereby means 好 (good) in a broad sense; second, it has an ethical meaning related to 善 (goodness). In the following discussion, we will explore the classical meaning of beauty from the standpoint of comparative aesthetics.

The Taste of Beauty

The meaning of beauty with regard to the gustatory sense is also found in the Western world as well. Words such as *taste*, and *Geschmack*, originally had a gustatory sense, but they have come to mean experiencing and judging pleasure in a broad sense, and experiencing and judging beauty in a narrower sense. Currently, aesthetics uses these terms to denote the enjoyment of an aesthetic object and the judgment its value.

For Aurelius Augustinus, the beauty of any material object derives from a congruence of parts with a certain sweetness (*suavitas*) of color (Augustinus, 2011). In his case, the meaning of the word *suavitas*, which originally referred to one of the gustatory senses, shifted to denote the characteristics of an ideal visual color.

Currently, we frequently use expressions such as “sweet look” or “sweet melody” to describe visual or audible objects. Thus, the meaning of beauty in the gustatory sense as expressed in *shuo wen jiezizhu* also has existed in the Western world, and it still exists today.

Concepts such as taste, *Geschmack* and *gout*, which had originally been related to the palate, became a subject of discussion in the seventeenth century. At this point in the history of aesthetics, people began to emphasize the aesthetic meaning and significance of these words together with the meaning and significance of new words such as wit, genius, imagination, fancy, and feeling, etc. (Ainslie, 1922).

Kant defined the concept of *Geschmack* as the faculty of estimating beauty on an a priori basis (2007). Since that point, the concept of taste has become one of the most important concepts in aesthetic inquiries and been regarded as the enjoyment of aesthetic objects and the judgment of their value.

However, in Chinese, the word 味道 (taste), which can be said to correspond to Kant’s definition of *Geschmack* in an aesthetic sense, is a cognate word of and originally meant both dietary and aesthetic taste.

At this point, if we admit that the modern concept of the words *taste*, *Geschmack* and *gout* corresponds to that of taste, and if we define aesthetics judgment as *Geschmacksurteil* according to Kant, the science of aesthetics may be defined using the Chinese meaning as the science of taste.

The Spirit of Beauty

The relationship between beauty and goodness was defined early in the Analects of Confucius.

“The Master said of the Shaou that it was perfectly beautiful and also perfectly good. He said of the Woo that it was perfectly beautiful but not perfectly good (Legge, 1869).

Shaou was a type of music made by King Shun, and it was perfect in melody and sentiment. Woo was the music of King Wu, also perfect in melody, but possessing a martial air, indicative of its originator. In the Analects, which offers a comparative evaluation of the music of Shaou and Woo, the concept of beauty was related to goodness in an ethical sense (Yang, 2015).

Confucius, who considered the beautiful in close connection with ethics and politics, recognized the beautiful and food as elements of beauty and art, and regarded the coincidence of supreme beauty and supreme goodness as an ideal condition.

The meaning of beauty in politics and ethics may be found in the following Analects:

“Tsze-chang asked Confucius saying, ‘In what way should a person in authority act, in order that he may conduct government properly?’ The Master replied, ‘Let him honor the five excellent, and banish away the four bad things; then may be conducted government properly.’ Tsze-chang said, ‘What art meant by the five excellent things?’ The Master said, ‘When the person in authority is beneficent without great expenditure; when he lays tasks on the people without their repining; when he pursues what he desires without being covetous; when he maintains a dignified ease without being proud; when he is majestic without being fierce (Legge, 1869).

In the so-called 五美说 (five beauty theory) of the Analects, the concept of beauty is closely linked to a practical meaning in the sense of good government.

The meaning of beauty with regard to goodness may also be found in the Western world. As we may find in Xenophon’s *Memorabilia*, *καλοκαγάθια*, the unified concept of beauty and goodness, was a broadly understood concept in ancient Greece. According to Socrates, beauty and goodness were not two different things; whatever is beautiful is also good, that is, useful. Furthermore, anything is good and beautiful if it serves its purpose well, but bad and ugly if it does not (Xenophon, 1997). For Socrates, beauty and goodness were identical, and beauty was useful if the object served its purpose.

In Plato’s work, we also found the concept of *καλοκαγάθια* (2000). For Plato, the *ζδ̄εα* of goodness held the supreme position in the world of *ζδ̄εα* and represented the supreme value and the supreme goal. He thought that the *ζδ̄εα* of goodness manifested itself only in the contemplative mind as a shining ideal beauty. For Plato, *καλον* was the proper object of the *ἐρωσ* of the *ζδ̄εα* of goodness, which was ultimately reduced to goodness. In this sense, the concept of *καλοκαγάθια* referred to the moral perfection that implied beauty in goodness.

As mentioned above, there was generally no clear distinction between beauty and goodness in the ancient worlds of the Orient or of the West.

Such was the opinion of St. Thomas Aquinas in the mediaeval age. For him, the beauty and goodness of an object were fundamentally identical, for they were based upon the same aspect – form. Consequently, goodness was praised as beauty.

The Aesthetic Meaning of Beauty

In modern times, such words such as 美, *beauty*, *beauté*, and *schön* have conventionally had meanings closely connected with such concepts as pretty, charming, capital, handsome, lovely, excellent, comely, fair, good-looking, nice, and fine, etc. These words are appropriate for expressing the quality of objects that evoke sensuous or spiritual pleasures.

In conventional speech, when we say, “it’s beautiful,” we speak of values such as truth, goodness, holiness, and usefulness, etc. This phrase expresses the quality of the object, and from this quality, we may directly experience some harmonious and pure pleasure, as opposed to a sense of imperfection, ugliness, or evilness. However, the meaning of beauty as a subject of aesthetic inquiry, is different from the conventional meaning and usage of beauty. In this case, beauty possesses separate values comprising truth, goodness, holiness, and usefulness, etc. The beautiful in aesthetic inquiries is in a word, “the aesthetic.” Because the wide range of all objects of aesthetic inquiries cannot be covered by the conventional concept of beauty alone; the concept of beauty in aesthetics must be defined as “the aesthetic”, a broad concept that comprises a great number of “aesthetic categories” or “forms of the aesthetic” manifested widely in nature, life, history, society, culture, and art, etc. “The aesthetic” here represents a concept that comprises not only minor aesthetic categories such as the romantic, the classical, the pretty, the lyrical, the dramatic, the picturesque, and the pathetic, among others, but also fundamental forms of the aesthetic value such as the sublime, the tragic, the comic, and the ugly. “The aesthetic” also embodies the conventional concept of the beautiful and the graceful.

In other words, the meaning of beauty in aesthetic inquiry comprises not only the beauty in its narrowest sense – which evokes positive and harmonious pleasure in the object – but also beauty in a broader sense, i.e., the characteristics that evoke negative and disharmonious feelings. The term “the aesthetic” as the subject of aesthetic inquiries can be considered to be the most appropriate when used in its etymological sense because it indicates values that can be realized in the experience of aesthetic objects.

Art in the Orient and the West

The Concept of Art in the Orient

According to *shuo wen jiezizhu*, the meanings of the character for 艺术 (art) are as follows (段, 1981). In the Orient, the ancients used the character ‘藝’, or ‘藝’, which meant the *plant* or the *seed* instead of the modern character 艺 (art). During the T’ang dynasty, the character 藝 meant *to plant*, and in the case of the 六艺 (six arts), they used 艺 (art). The six arts were: 1. 礼 (Ceremonies); 2. 乐 (Music); 3. 射 (Archery), 4. 御 (Charioteering); 5. 书 (Writing or the study of written works); 6. 数 (Figures or arithmetic). We find neither 藝, nor 艺 (藝) in *shuo wen jiezizhu*. However, the character 藝 was also used to indicate the six arts in the Chou Dynasty, because studying the six arts was compared to farmers planting in the paddies.

Having clarified that the character 艺 represented planting in the paddies, we can first say that it meant a certain “technique” that was useful, just as the art of planting or farming was useful for the farm. Second, the character was defined as the “cultivation of human character” according to the six arts, which comprised the highest broadest education and aimed at providing their cultivators fruitful harvests in the forms of earthly rewards, which were compared to the 五穀 (five grains).

However, the ancient Chinese character 術 originally meant the way or custom of a particular country and has come to mean method or technique. The character is composed of 行 and 朮; the former means “to go”, and the latter express the pronunciation of this character.

In this context, the word 艺术 implies the full cultivation of human character that is achieved by attaining 仁 (virtue). Secondly, it means technique or practical ways and methods to attain virtue. In the Orient, the most important aspect of the arts – poetry, music, calligraphy and painting, etc. – was in their cultivation of the mind toward virtue rather than in artistic skill itself as described in the Analects.

“The Master said, ‘If a man be without virtue what has he to do with music?’ (Legge, 1869).

For the ancients, the meaning of art lay not in a nimble-fingered technique or skill, but in its ability to cultivate human character, to expand human welfare, and to allow its practitioners to experience delight in life – l’art pour la vie. According to the Analects:

“Odes serve to stimulate the mind. They may be used for purpose of self-contemplation. They teach the art of sociability. They show how to regulate feeling. From them one learns the more immediate duty of serving one’s father, and the remoter duty of serving one’s prince. From them one becomes largely acquainted with the names of birds, beasts and plants (Legge, 1869).

This quotation implies the benefits that can be derived from poetry and, in a wide sense, the instructive utility of the literary art. The instructive utility of art may be found more precisely in the following Analects.

“The Master said, ‘Though a man may be able to recite the three hundred odes, yet if, when entrusted with a governmental charge, he knows not how to act, or if, when sent to any quarter on a mission, he cannot make his replies unassisted, despite his learning, of what practical use are they?’ (Legge, 1869).

This remark can be understood as emphasizing the efficacy of poetry as well as the cultivation or completion of the human character, further placing the practical meaning before the learning.

The Concept of Art in the West

The meaning of art as a practical technique or skill may also be found in the West. The words *ars*, *art*, and *Kunst*, which correspond to 艺术 in Chinese, do not necessarily define the modern concept of the word *art* in the etymological sense. In general, *ars*, *art* and *Kunst* mean a technique or a craft that produces objects by processing and forming specific materials, and further, attaining specific purposes efficiently in one’s daily life – in short, a skilled craft.

According to A. G. Collingwood, the aesthetic sense of the word *art* is very recent in origin. *Ars* in the classical Latin meant something quite different: a craft or any specialized skill, such as carpentry, smithing or surgery. The Greeks and Romans had no conception of what we call art as being different from craft; what we call art was regarded merely as a group of crafts, such as the craft of poetry (ποίησις), arspoetica, which they conceived, no doubt with misgivings, as being similar in principle to carpentry and the other skilled crafts. Art in medieval Latin – such as art in early modern English, which borrowed both the word and its sense – meant any special form of book learning, such as grammar, logic, magic or astrology and was still in use at the time of Shakespeare:” lie there, my art” says Prospero, taking off his magic gown. However, the Renaissance, first in Italy and then elsewhere, re-established the former meaning; and the Renaissance artists, like those of the ancient world, actually considered themselves as craftsmen.

It was not until the seventeenth century that the problems and conceptions of aesthetics began to be disentangled from those of technique and the philosophy of craft. In the late eighteenth century, this separation of meaning went so far as to establish a distinction between the fine arts and the useful arts. Fine arts meant beautiful arts (les beaux arts, le belle arti, and die schönKunst) and not the delicate or highly

skilled arts. In the nineteenth century, this phrase, abbreviated by leaving out the epithet and generalized by substituting the singular for the distributive plural, became “art” (Collingwood, 1958).

In its current usage, the word *art* means, in general, an activity of aesthetic culture that has three aspects: aesthetic creation, a work of art, and aesthetic enjoyment. It is differentiated from scientific, moral, religious or economic activity in its nature, and is a type of craft that holds a peculiar domain of value under the principle of aesthetic value.

The Aesthetic Meaning of Art

Any discussions on art should not explain, interpret or define its concept from a unilateral viewpoint. Morris Weitz suggested that aesthetic labels should not be attached to the entire body of art, but should rather be applied separately to the various constituents of the creative process: the aesthetic artifact, and the aesthetic experience (1950). Art is too complex and too wide-ranging to possess a single definition. Each piece of the classical definition calls attention to some important aspect of art or recommends some criterion of aesthetic excellence, but there is no sharp demarcation or consistent essence from which a simple definition can be formulated (Graham, 1950). According to Weitz, there are two types of concepts. A concept is open if its conditions of application are amendable and corrigible, that is, if a situation or case can be imagined or secured that would call for some decision on our part to extend the use of the concept (Weitz, 1950). A concept is closed if a new concept must be invented to address the new case and its new properties. If necessary and sufficient conditions for the application of a concept can be stated, then the concept is closed. However, a closed concept only occurs in logic or mathematics, where concepts are constructed and completely defined; they cannot occur with empirically descriptive and normative concepts unless we arbitrarily close them by stipulating the ranges of their use. From this viewpoint, art itself is an open concept. New conditions (cases) have constantly arisen and will undoubtedly continue to arise. New art forms and new movements will emerge, which will demand decisions on the part of those interested, usually professional critics, as to whether the concept should be extended or not. Aestheticians may establish similar conditions, but never necessary and sufficient ones for the correct application of the concept. With art, its conditions of application can never be exhaustively enumerated because new cases can always be envisaged or created by artists, or even nature, that would call for a decision on one’s part to extend or to close the old concept and invent a new one. In this sense, the primary task of aesthetics is not to seek a theory but rather to elucidate the concept of art. Specifically, the primary task is to describe the conditions under which we correctly employ the concept.

Nevertheless, men have constantly attempted to inquire into the nature of art and have applied philosophical interest to define aesthetic or artistic phenomenon from the time of ancient Greece up to the present, and such efforts will not cease until a clear definition is formulated.

In reality, the concept of art is extremely complex and unilateral in its denotative and connotative senses. First, the concept has a denotative complexity, which comes from the generalization of various and different types of artistic phenomena such as music, literature, drama, cinema, and dance, including various types of sculpture arts. A single term, “the arts,” comprises all of these.

At the same time, because a work of art originates from the creative activity of the artist, comes into being through his process of objectification, and is completed through its aesthetic enjoyment by the contemplator, we can say that it is a unilateral phenomenon that has three aspects: creation, the work of art, and enjoyment. From this observation, art may be defined as “a cultural activity involving the emotional expression of a creative aesthetic value and charged with a social function”.

Conclusion

Every type of art is, in its creative phase, an activity that serves the social function of communicating the emotionally experienced import of the artist's life to others through the concrete objectification of a new universal aesthetic value in the particular expression of each specific art form. However, as a work of art, it is also a medium for communicating aesthetic value, which has a social function. Finally, during the phase of its enjoyment, art is an activity involving the contemplator's inner re-creation that allows for social participation through the subjective emotional self-expression of its aesthetic value.

References

- Ainslie, D. (1922). *Aesthetic*, (2(3)). London: Macmillan.
- Augustinus. (2011). *City of God*. Beijing: World Publishing Corporation.
- Baumgarten, A. (2017). *Aesthetica*. ReInk Books.
- Collingwood, R. G. (1958). *The principles of art*. Oxford: Oxford University Press.
- Dessoir, M. (1923). *Allgemeine kunstwissenschaft*, vol. 8. France: Ulan Press.
- Duan, Y. (1981). *The glosses on etymology of ancient Chinese characters*, (pp.78 & 148-149). Shanghai: Shanghai Ancient Books Press.
- Graham, G. (1950). *Philosophy of the arts*. Cambridge, MA: Harvard University Press.
- Hegel, G. W. F. (1994). *Introductory lectures on aesthetics*. London: Penguin Classics
- Kant, I. (2007). *Critique of judgment*, book 1. New York: Cosimo Classics.
- Legge, J. (1869). *The Confucian analects*, (pp. 128-375). London: N. Trubner & Co.
- Lipps, T. (2015). *Ästhetik - psychologie des schönen*. Berlin: Vero Verlag Press.
- Plato. (2000). *The republic*, (p. 284 b). Mineola, NY: Dover Publications.
- Schelling, F. W. J. (2008). *The philosophy of art*. Minneapolis, MN: University of Minnesota Press.
- Utz, E. (1914). *Allgemeine kunstwissenschaft*, vol. 1. *Allgemeine Kunstwissenschaft*, Oakland, CA: University of California Libraries.
- Vischer, F. (2012). *Aesthetik, oder, Wissenschaftdes Schönen*. France: Ulan Press.
- Weitz, M. (1950). *Philosophy of the arts*. Cambridge, MA: Harvard University Press.
- Xenophon. (1997). *Memorabilia*, book 3. Cambridge, MA: Loeb Classical Library.
- Yang, B. (2015). *The interpretation of analects of Confucius*. Shanghai: Zhong Hua Press.

Discussion on the Methodology of Hofstede's National Cultural Theory

Xiying Jiang

College of Foreign Languages, Bohai University, Jinzhou, China

Email: jiangshan0030@126.com

[Abstract] Despite its wide application, Geert Hofstede's national culture dimension theory has met various kinds of criticism. Problems still arguably exist in the sample selection and the data collecting procedure. The index numbers cannot work as Hofstede has hoped. They can not accurately reflect the national cultural differences and correctly predict the problems that might be encountered in cross-cultural communication.

[Keywords] cultural dimension; national culture; indexes of dimensions; methodology

Introduction

Different from most anthropologists, Geert Hofstede chose a very special group for the research of national culture – IBM, a multi-national corporation based in the United States. He used the technique of surveying a large number of people at IBM from various national cultures about their values and preferences in life. His empirical framework of national culture was based on the survey of 116,000 questionnaires within IBM subsidiaries across 53 countries and regions. The data was collected at two points in time between 1968 and 1972 using a self-completed questionnaire. The designed questionnaire is called the Value Survey Module and includes 60 “core” questions and 66 “recommended” questions. Using factor analysis, he isolated four dimensions that accounted for a large amount of the variation in answers (Hofstede, 1997): power distance, individualism vs. collectivism, uncertainty avoidance, and masculinity vs. femininity. In later studies of Confucianism, he added a fifth dimension called Confucian Dynamism, or long-term or short-term orientation (Hofstede, 2001). Different from the dimensions constructed by former researchers, a score was assigned by Hofstede to each country for each pair of contrasting values to identify the differences (Hofstede, 1997; 2001). These were called indexes of dimensions. The countries could be ranked due to the contrasting values in terms of each dimension by the quantitative indexes on each of these dimensions of each national culture.

Related Studies on Hofstede's National Cultural Theory

Hofstede brought forth a well-categorized dimension of culture, but criticisms also exist in the model. Colin Gray argued that the validity of the masculinity dimension is open to question. The masculine/feminine distinction is apparent only in those cultures identifiable as “masculine”, and even in these cases, it is somewhat attenuated (Gray, 1998). Gray cited Beck who argued there is a global shift from masculine toward feminine concerns, hence rendering the masculine/feminine distinction increasingly obsolete.

Using indigenous knowledge of Chinese culture and philosophy, Tony Fang criticized Geert Hofstede's fifth national culture dimension, “Confucian dynamism”, also referred to as “long-term orientation”, in the article “A Critique of Hofstede's Fifth National Culture Dimension” (Fang, 2003). In the article, the basic premise on which the dimension was founded is scrutinized. It is argued that there is a philosophical flaw inherent in this “new” dimension. Given this fatal flaw and other methodological weaknesses, the usefulness of Hofstede's fifth dimension is doubted. The article concluded by calling for new visions and perspectives in our cross-cultural research.

Pan Fan and Zhang Zigang criticized Hofstede's bi-polar dimensions and the uni-attribution of the national culture's effect on the differences of management styles between nations after they analyzed the Chinese culture (Pang, & Zhang, 2003). They argued that two directions of one dimension can exist in one culture at the same time with different proportions. And besides culture, there are other factors that will influence the management styles between nations, such as policies, systems and laws that are established by different institutions.

To some extent, all of these criticisms can be proven with various evidence from various fields. But just as Hofstede says, the dimensions do not exist, they are constructed (2002). No matter how many dimensions are constructed, the most important point is that they are effective in describing and analyzing cultures. The validations of the culture dimensions constructed by Hofstede are not difficult to obtain. What is different in Hofstede's dimensions lies in the index numbers. They can not work as Hofstede has hoped. Due to the unrepresentative sampling and inappropriate data collecting method, plus their inability to cope with the uneven cultural change of the world, it is highly possible that Hofstede's national culture dimension index numbers are unable to properly reflect the national cultural differences and correctly predict the problems that might be encountered in cross-cultural communication.

Criticisms on the Methodology

The Controversial Sample

All of the members of a population are not identical in all respects, so a careful sampling procedure is needed in a research that concerns sampling. Hofstede drew the sample (composed of corporate executives and employees) from one large multi-national company alone, instead of drawing randomly from the entire population. This brought up several points in controversy.

The sample was not representative. Hofstede's sample was drawn from a single company comprised of middle-class employees that represented a narrow segment of the population. This effectively limited the generality of findings derived from the data.

Although the term representativeness had no precise, scientific meaning, it carried a common sense meaning that made it a useful concept in the discussion of sampling... a sample will be representative of the population from which it is selected if the aggregate characteristics of the sample closely approximate those same aggregate characteristics in the population (Babbie, 1989).

No matter where Hofstede's reason was grounded, the peculiarity of the multi-national corporation and the difference between the IBM employees and the rest of the population was not hard to distinguish. Country differences may be confounded by the homogenizing influence of a dominant corporate culture that traverses national boundaries.

There are no valid reasons for assuming the IBM responses somewhat to reflect the national average. When the research is made at the national level, undoubtedly the statistics should be based on the whole population of the country. But in any event, IBM subsidiaries have many national atypical characteristics. These include: the company's selective recruitment is only from the middle classes (Hofstede, 2001); the frequent international training of the employees; the technologically advanced and unusual characteristics of its product during the survey periods; the frequent personal contacts between subsidiaries and international headquarters staff; its tight internationally centralized control, etc.

Furthermore, IBM employees most likely diverge from the general population more in some nations than in others. For instance, during the time the surveys were undertaken, working for a non-family owned

firm or the public sector would have been much more unusual in Ireland or Taiwan, for example, than in, say, Britain, or the USA; and working for high-technology business would have been more unusual in Third World nations such as El Salvador and Bangladesh than in industrialized nations such as Western Germany and the United States (Schwartz, 1994).

The number of the sample was too limited in some countries. Hofstede often emphasized the large scale of the IBM survey – 116,000 questionnaires administered in 66 countries. But the huge number of respondents did not, of itself, guarantee representativeness. In any event, a closer examination of the number of questionnaires used by Hofstede reveals that the average number for each country was small, and that for some countries, it was very small.

Two surveys were undertaken, around 1968-69 and repeated around 1971-73. The figure of 116,000 questionnaires was the combined number for both surveys. Some countries were surveyed twice. Furthermore, not all the questionnaires were used. Although the survey covered 66 countries, the data from only 40 countries were used in characterizing national cultures (McSweeney, 2002).

Six of the countries included had more than 1,000 respondents in both surveys. They were Belgium, France, Great Britain, Germany, Japan, and Sweden. In fifteen countries and regions, the number of surveys was less than 200 – Chile, Columbia, Greece, Hong Kong, Iran, Ireland, Israel, New Zealand, Pakistan, Peru, Philippines, Singapore, Taiwan, Thailand, and Turkey. The first survey in Pakistan was from 37 IBM employees, and the second included 70 employees. The only surveys in Hong Kong, Taiwan, Thailand and Singapore included 88, 71, 80, and 58 respondents, respectively (Hofstede, 2001).

In response to criticisms of the small number of respondents in some countries, Hofstede has stated, “if a sample is really homogeneous with regard to the criteria under study, there is very little to gain in reliability over an absolute sample size of 50. ...I could therefore have done my research on 40 (countries) x 50 (respondents per country) x 2 (survey rounds) - or 4,000 respondents in total - and obtained almost equally reliable results” (McSweeney, 2002). The crucial condition in this claim is: the homogeneity of the population, so that a sample of 50, indeed even 1, would be representative of that population. But the question is, in fact, no society is homogeneous as Hofstede has thought. Every society consists of individuals with various differences. At the country level, homogeneity of the population is absolutely impossible.

As to the scientific research method of surveys, surveys of 2,000 respondents are not unusual. A large number of cases is very important for both descriptive and explanatory analyses (Babbie, 1989). As for the sample used by Hofstede, it is quite out of proportion with the whole population. In his analysis, only the data collected from the employees in marketing and service branches of IBM were used because the branches were the only subsidiary that existed in all the countries under investigation.

The scale problem of Hofstede’s research was radically compounded by the narrowness of the population surveyed. Furthermore, although the surveys (which were undertaken within IBM for quite different reasons) covered all employees, the data used by Hofstede to construct national cultural comparisons was largely limited to responses from marketing-plus-sales employees. Hofstede argued that those populations surveyed were similar in every respect other than nationality. As the respondents all worked for IBM they shared a single monopolistic “organizational culture” common between and within every IBM subsidiary. As they are matched on an “occupational” basis, each matched group also shared a common “occupational culture”. Thus, he stated that the only thing that can account for systematic and consistent differences between national groups within such a homogeneous multinational population was

nationality itself... Comparing IBM subsidiaries therefore shows national culture with unusual clarity (Hofstede, 1997).

Hofstede has never made clear how many respondents' data was actually used in his analysis. It is reasonable to believe that the number in some of the countries was extremely low since the data used for analyzing national cultural differences were all from the marketing-plus-service subsidiaries.

The ultimate purpose of sampling is to select a set of elements from a population in such a way that descriptions of those elements (statistics) accurately portray the parameters of the total population from which the elements are selected (Babbie, 1989). As Lytle, et al. stated, "Hofstede's data...was representative of a very limited segment of the overall national population" (Lytle, Brett, Barsness, Tinsley & Janssens, 1995). With such a big difference between the sample and the rest of the population, using the data from the sample to analyze the whole population is hardly convincing.

Criticism on the Questionnaire

Different from most anthropologists who employ field research to study culture, Hofstede adopted a method that is usually used in social research to collect data – the questionnaire. His questionnaire was called the Value Survey Module. With regard to so large a sample, a self-administered questionnaire was no doubt the easiest way to collect data. But the easiest way does not ensure the most appropriate way for the purpose. As for value research, a questionnaire does have more weaknesses beside its defect as a way of research. Criticisms of Hofstede's Value Survey Module are mainly in three aspects: the weaknesses of the questionnaire in general, the unreliability of the respondents, and the cultural bias of the researchers.

Weaknesses of the questionnaire in general. Survey research has a number of weaknesses. Standardization questionnaire items often represent the least common denominator in assessing people's attitudes, orientations, circumstances, and experiences (Babbie, 1989). By designing questions that will be at least minimally appropriate to all respondents, what is most appropriate to many respondents may be missed. In this sense, surveys often appear superficial in their coverage of complex topics.

Similarly, survey research can seldom deal with the context of social life. Although a questionnaire can provide information in this area, the survey researcher can seldom develop the feeling for the total life situation in which respondents are thinking and acting that as effectively as the participant observer can.

Surveys cannot measure social action. They can only collect self-reports of recalled past action or of prospective or hypothetical action. Furthermore, the difference between the respondents' interpretations of the same question and the seriousness and carefulness of the respondents when filling the questionnaires are always a concern. Comparisons are virtually meaningless if there is no equivalence of meaning.

The unreliability of the respondents. Whenever surveys are used to measure variables, distortions tend to occur in such self-reported data. One of the most problematic of these distortions is the social desirability bias. Social desirability bias is a tendency to provide socially-approved answers to questions about oneself (Weiten, 1989). The population under investigation, if influenced by this bias, tends to respond to many questions with contrived, edited answers intended to create a favorable impression.

The problem of social desirability bias is a significant one in survey research (Hoek & Gendall, 1995). When the question is about socially desirable or undesirable behavior or attitudes, the respondent tends to appear or act in a socially desirable way, which may not reflect the true state of affairs. Reliability of respondents and the difficulty to distinguish between reality and desirability are two problems with the attitude surveys of investigating values and beliefs. (Values actually referred to and operationalized by

respondents into norms or counter-norms in real life situation versus values they see fit to declare, but not necessarily to follow, especially under some circumstances).

From this point of view, Hofstede's implicit conception of the questionnaire respondents is contestable. Although individuals' answers were mostly confidential, the respondents' foreknowledge of the end purpose of the surveys could, to some extent, have encouraged them to manipulate their answers.

An in-built western cultural bias. A key issue in any type of cross-cultural social science... is the influence of the researcher's own culture on the outcomes of his or her research. ...Cultural background determines, among other things, what one considers desirable as well as one's feelings and biases in this particular area (Kim, Triandis, Choi, & Yoon, 1994). It is argued that an in-built western cultural bias existed in constructing the general four-dimensional model. And gathering and processing the empirical data by exclusively western researchers is also a problem that invites discussion.

In the social sciences, it is hard to create value-free concepts and terminology, because these are not formed in a vacuum, but emerge in a socio-cultural and ideological context (Kagit Çibasi, 1994). This leads to the distinguishing of the etic and emic methods of the cross-cultural studies. Rather than identifying emic dimensions from one culture and simply applying those dimensions to the other culture(s) in a study, a derived etic approach requires researchers to first attain emic knowledge (usually through observation and/or participation) about all of the cultures in the study (Harris, 1987). Hofstede's approach in *Culture's Consequences* is obviously entirely etic.

Monir Tayeb objected that the research was entirely based on an attitude-survey questionnaire, which Tayeb contended was the least appropriate way of studying culture (Tayeb, 1996). Cross-cultural research should only be done with cross-culturally designed instruments, that is, instruments for which the content is collected in a number of different countries, culturally as different as possible. In this respect Hofstede's questionnaire used in the IBM studies was developed after interviews in seven countries and pretested in four, but the countries in which it was developed were all western countries, which makes his questionnaire not exempt from the criticism.

Conclusion and Limitations

Hofstede's four-dimension national cultural model is generally accepted as the most comprehensive framework of national cultural values. He constructed his national cultural dimensions on the basis of collecting data from a multi-national company, IBM, by means of a questionnaire called the Value Survey Module. With the construction of different dimensions, a score from calculating was assigned to each dimension of every country to indicate the cultural differences between countries. These were called index numbers of each dimension. By doing so, Hofstede offered a national culture dimension theory for not only qualitative studies, but also quantitative studies.

However, the index numbers do not work as Hofstede had hoped because the data collection and analysis were based on an inappropriate sample and data collecting method. First, there was a big gap between the sample and the rest of the population. So, the data from the sample to analyze the whole population was hardly convincing. The too-limited number of samples from some countries made the generality of the data even more questionable. Moreover, IBM employees most likely diverged from the general population more in some nations than in others. That made the data's reliability even more in doubt. Second, the questionnaire used in the research was vulnerable to many criticisms. Not only can in-built bias be found in the designers of the questionnaire since they were all from western countries, but also the

questionnaire method itself cannot remain clear of the criticisms due to the difficulty of the controlling and distinguishing between reality and desirability of the respondents.

The present study is mainly based on the analysis of Hofstede's works. Due to the difficulties of accessing the matched samples and the limitations of the present situation, it lacks the empirical data that are important for the validation of the hypothesis. However, there is a very strong possibility that the defect could be partly remedied by the former researchers' conclusions in similar aspects.

References

- Babbie, E. (1989). *The practice of social research*. Belmont, CA: Wadsworth Publishing Company.
- Fang, T. (2003). A critique of Hofstede's fifth national culture dimension. *International Journal of Cross Cultural Management*, 3(3), 347-368.
- Gray, C. (1998). *Enterprise and culture*. London: Routledge.
- Harris, M. (1987). *Cultural anthropology*. New York: Harper & Row, Inc.
- Hoek, J., & Gendall, P. (1995). Classifying undecided respondents: A comparison of different methods. *Asian Statistical Association*, 13 October 2004.
- Hofstede, G. (1997). *Cultures and organizations: Software of the mind*. New York: McGraw-Hill.
- Hofstede, G. (2001). *Culture's consequences: Comparing values, behaviors, institutions, and organizations across nations*. Thousand Oaks, CA: Sage Publications, Inc.
- Hofstede, G. (2002). Dimensions do not exist: A reply to Brendan McSweeney. *Human Relations*, 55(11), 1355-1361.
- KagitÇibasi, Ç. (1994). A critical appraisal of individualism and collectivism: Toward a new formulation. In U. Kim, H. C. Triandis, S.-C. Choi, & G. Yoon, (Eds.), *Individualism and Collectivism*. Thousand Oaks, CA: SAGE Publications.
- Kim, U., Triandis, H. C., Choi, S.-C., & Yoon, G., (Eds.). (1994). *Individualism and collectivism*. Thousand Oaks, CA: SAGE Publications.
- Lytle, A. L., Brett, J. M., Barsness, Z. I., Tinsley, C. H., & Janssens, M. A. (1995). Paradigm for confirmatory cross-cultural research in organizational behaviour. *Research in Organizational Behaviour*, 17.
- McSweeney, B. (2002). Hofstede's model of national cultural differences and their consequences: A triumph of faith, a failure of analysis. *Human Relations*, 55(1).
- Pan, F., & Zhang, Z. (2003). Discussion on the deficiency of Hofstede's research from the view of Chinese culture. *Hubei Social Sciences*, 7, 22-23.
- Schwartz, S. H. (1994). Beyond individualism and collectivism: New cultural dimensions of values. In U. Kim, H. C. Triandis, S.-C. Choi, & G. Yoon, (Eds.), *Individualism and Collectivism*. Thousand Oaks, CA: SAGE Publications.
- Tayeb, M. H. (1996). Organizations and national culture: Methodology considered. *Organization Studies*, 15, 429-446.
- Weiten, W. (1989). *Psychology: Themes and variations*. Pacific Grove, CA: Brooks Cole Publishing Company.

A Brief Analysis of the Marketing Mode of the Chinese We-media Industry

Daiyue

School of Foreign Language, Beihua University, Jilin, China

Email: 37341834@qq.com

[Abstract] Nowadays, we have entered the information age and the advent of new technologies has closely linked information to individuals. The information speed of traditional media cannot satisfy us who require the most rapid communication, and the we-media derived from the network environment can cater to the high standard of information. This paper analyzes different fields, and various industries from media people, including Papi sauce, Luo series thinking, and the Luo Yufeng business model, as well as the reason for exploring the we-media industry marketing modes. This thesis explores and summarizes the we-media marketing mode through successful media enterprises so as to help the new media enterprises in this field find working direction, learning how to run their own media accounts.

[Keywords] we-media; communication; competition; marketing modes

Introduction

The development of we-media in China has been closely linked with China's economic development, technological innovation and the process of social democratization. In ten years of the Internet, the rapid growth of netizens is increasing. Network demand is more diversified. Media forms are more abundant. Since the media is attracted increasingly into the mainstream media view, people have begun to focus on blog trends and the direction of future social media development. In particular, micro-blogging in 2010, as a human interaction tool truly achieved unlimited expansion of information, and it can be said that 2010 was a landmark in China as the media revolution year (Bowman, & Wills, 2012).

This paper tries to understand the development trend of the media in China by comparing the number of users, consuming habits and spreading effects with western countries in the background of the development of Internet technology. In April 2008, the market research agency, Universal MC Cann, surveyed 17,000 representative users worldwide. The results showed that many Asian countries and regions are in the forefront of the popularity of blogs. More than 70% percent of the Chinese mainland, Taiwan and South Korean users have created blogs, while in the United States, there are only 26.4% of users, the UK 25.3%, and Canada 22.5% (Bian, 2016).

The data also showed that in 2010, the growth of the Chinese micro-blog was the largest Internet application development. And another figure could make us more surprised – on December 10, 2010, Liu Xiang's Tencent Weibo fans reached 8 million followers, surpassing the U.S. First Lady's nearly 700,000 Twitter followers, becoming the world's most followed microblogger (Gong Han, 2016). The above data fully shows that the media in China is in continuous upward trend of development, and has gradually realized from small groups to the masses of popularity. Some scholars believe that China is earlier into the "New media and the we-media", and faster than developed countries such as Germany, France.

Analyses of the Marketing Mode in Three Successful Chinese Online Celebrities

Online celebrities can become successful. There is a certain inevitability. It can be analyzed from the following angles.

Sociological and Psychological Angle

At this stage, “Online celebrities” come from different fields. Each one has their own characteristics – they are young and beautiful, equipped with abilities and knowledge, one who has studied abroad or had commendable work experience, or have a unique sense of humor and spit groove ability. Fans following them are attracted by their characteristics. Identity means an individual’s identifying characteristics; celebrity is a person who is higher than his position or achievement, so as to eliminate the anxiety caused by the frustration of the individual in their real life, when it is unable to achieve success or contentment. Online celebrities have the characteristic that provide their following fans a sense of identity. To sum up, the recommendations and behaviors of online celebrities will undoubtedly get a lot of powder. The combination of e-commerce will inevitably flow into sales or achieve advertising, brand publicity and other effects.

Marketing Angle

Marketing is an indispensable part of an enterprise’s ecosystem chain. The marketing mode of online celebrities has withdrawn from the traditional cramming. They put the point of view of consumers, choosing the right way to communicate with the users, grasping the customer to satisfy their unique needs, thereby gaining acceptance. Online celebrities, compared to other stars, are reachable and close to our daily life. After obtaining the attraction of fans, the fans will automatically surround themselves with a same class with online celebrities that has extremely high fidelity. The traditional advertisement will produce a negative mentality, but the news produced from online celebrities can get tens of thousands of forwards, which is the most successful application of word-of-mouth dissemination. Online celebrities are very suitable for the current Internet.

Communication Angle

The success of online celebrities relies on social media such as micro-blogging, a micro-letter, or video broadcasts. The relationship of the social media platform can be divided into a strong relationship and weak relationship. A strong relationship is mainly the acquaintance of the community, and a weak relationship consists of some strangers chatting in the net. If we put people’s social properties in accordance with labeling, in the form of a classification, nationality, age, education, and job, these explicit social labels are classified into the primary social labels, whereas interest, trial values, and so on are divided into superior social labels. The relationship between online celebrities and fans is a weak relationship. They are influenced by the same interests, aesthetics, and views, compared to members of a strong relationship who have mastered the same information. The emerging viewpoints and new things in a weak relationship are easier to spread and flow more quickly than the characteristics of sealing. This is why the online celebrities release of the information can be quickly transferred and spread out.

Online Celebrity Case – Papi

Papi sauce is a successful online celebrity who only uses a table, a chair, and a stroke to have a talk show, causing tens of millions of fans’ attention. No more than five minutes of a video will cause 100,000 or even millions of clicks, forwards and comments (Week Tuga, 2011).

Professional Performance

The use of dramatic changes in facial expressions, exaggerated psychological activities, tone of the audio, performance style and sharp precise language are essential elements in the Papi sauce video. She is major

in performance in university so that she can face the camera lens easily. She has very typical knowledge and middle-class taste. She does not swear, judge or earnestly preach, but she has her own values. Her audios are fast, with all tone rises, content barely staying between the time, forming a strong impact on fans. Papi Sauce prepares the radio thoughtfully, integrating different types of topics to let the content of the video be richer, to avoid no content to release, increasing strong fan viscosities.

Content is Close to Our Life

Online celebrities should produce high quality content to satisfy the Netizen group. Papi is good at observing life, and has good writing skills. Papi, as the “Opinion leader,” can always express what the fans want to say in a few words. Each Papi sauce video simulates a real life scene to show the hot topics or a certain phenomenon in life by some popular words.

Free Style “Minus” Distance

The content of Papi sauce is the experience of most people in ordinary life and with its funny form, it reflects the value of the “public” in its interpretation. Papi sauce is good at teasing herself to bring the fans closer. She labels herself as poor and with a flat chest. In addition, the video scenery is close to life and also narrows the distance between Papi Sauce and the audience, by creating a relaxed atmosphere. Papi Sauce can be the neighbor who lives next door, the colleague who loves to tell jokes, or the classmate who loves performing at school; she is like the general public, just like any one in our life.

Online Celebrity Case – Luo Ji Si Wei

Make Full Use of WeChat Public Number

Using WeChat to push information, and establish a friendship in the increasingly fierce competition from we-media. The user experiences have become a decisive factor in the success of the media. Therefore, the full use of media technology and functions to enhance the audience’s experiences is compulsory course of every excellent we-media entrepreneur. As a new kind of social media, WeChat has a distinct media characteristic with traditional media, and it is constantly changing the habits of people’s information reception, use and dissemination, which affects their world perception, interpersonal interactions and social practice, to some extent. Nowadays, people tend to have interactive, in-depth and equal two-way communication, rather than just one-way and inculcation information reception in the traditional media.

When Luo Zhenyu talked about how to operate WeChat public numbers, he said he was not creating a product, but rather making friends with WeChat public numbers. He pointed out that if WeChat public numbers want to be the friend who wants to visit, one must have values, which can satisfy a human need (Lining, & Zhang, 2015). It shows that Luo Zhenyu fully recognizes that in social media, we cannot be at a high level of preaching, but should be at an equal friend status, to establish a relationship with the audiences. For example, “Luo’s thinking” sends a 60-second recording, plus an article on time to push to subscribers at 6 o’clock every morning. He tells the audience some personal views about daily things, and answers some questions previously raised by the audience. The push time is chosen at 6 a.m. and the recording is 1 minute. It is the behavior of the operators to understand the target audience, and fully plan and utilize the function of the WeChat public number. Because “Luo’s thinking” has positioned the target audience as white-collar and student-represented intellectuals, the push time was set up before work and class. This audience can make full use of all kinds of fragmented leisure time for reading.

Promote Brand Development with Fan Effect

It operates a special member recruitment mode, creating an exclusive membership superiority. In April 2013, “Luo series thinking” launched “the most unreasonable” paid membership system: 5,000 ordinary members, the price of 200 yuan, 500 hardcore members, the price of 1200 yuan. Many people teased him. However, the result is surprising, 5,500 members only in half a day all sold out, accounted for 1.6 million yuan. On December 21, “Luo’s thinking” carried out second recruitment, recruiting 20,000 people in one week, it proved the success of his business model (Li, Y., 2012).

It tries to promote fans’ activities and construct the consciousness of community. Foreign scholars Muniz and O’ Guinn have put forward the concept of “brand community”. It refers to a specialized, non-geographically meaningful community based on a set of social relationships among consumers who use a brand. In general, the “brand community” of the members form a “common sense”; this “common sense” is not only to enhance social interaction within the community members of the sense of identity and emotional ties, but it also can help to enhance community members of the brand loyalty. “Luo’s thinking” has been advocating for interaction with fans, through various online or offline forms, to promote its “brand community”. For example, it actively promotes the activities of the members, such as promotion of farmer dumpling, the production of various community movies, the spread of sweet words, and so on. It also mobilizes members to help each other, to solve the problems together, or to establish a community sense of belonging, such as public tuition fees. These community activities are undoubtedly able to create a community imagination among fans and members, and further strengthens their identity and loyalty to “Luo’s thinking”.

Online Celebrity Case – Luo Yufeng

According to the report of the Guangzhou daily, Luo Yufeng marriage events is actually a network planning agency in speculation. The purpose is to make Luo Yufeng famous. Of course, the network hype is so “successful” because some traditional media play a key role in it. Luo issued marriage leaflets near the Lu Jiazui in Shanghai, and the local media reported for a while, but it did not produce a sensation. It wasn’t until January 30, 2010, when Luo Yufeng was invited on Jiangsu satellite TV interview program “World” that she became famous (Li Yawen, 2016).

The Period of “I want to marry the Mr. Right” shows fully demonstrated Luo Yufeng’s shocking words and deeds. Luo Yufeng tangled with a “love triangle” to make a big fuss, while the host was extremely deliberately shaking the questions, creating mystery and adding to the situation. The traditional media and the network quickly pushed the event to a climax. The event dissemination process used three main media: leaflets, televisions, and networks.

According to the participation of different medias: We can divide the development of this topic into two phases. In the first stage, distribute the marriage leaflets. Luo Yufeng distributed marriage leaflets on the streets of Shanghai, and because harsh marriage conditions caused a small range of concerns, the network began to notice it (Wang, H 2014). Later, Luo Yufeng marriage event became one of the news events dominated by the network media and entered the channel of mass media. By distributing leaflets and web postings alone, the incident did not create any sensational effects, and the audience did not actually feel the event as “important”, and was obliterated by other news events on the network.

In the second stage, news events migrated to the network. The reason Luo became an online beauty was mainly because of the “World” broadcast. Broadcast five days after the program, the issue of the Web post appeared again. This post was simple; it was only a screenshot of Luo’s “shocking” quotes. However,

unlike the first phase of the network propagation, this event already had a high degree of concern. The network of dissemination of the phase of the traditional media news events expanded the mass news events, and further enhanced the “importance” of the event. This post was soon put on the top of the mop, followed by a surge in the volume of threads. In the next half month, the Website reposted the piece, netizens discussed it, PS spoof, pop language, and human flesh search, all classical means of network dissemination have been used. News events reached the pinnacle of influence.

On January 11, 2017, Luo wrote an article titled “Pray for blessings, seek encouragement”, she described herself in a struggle from the countryside to flee Shanghai, and going to the United States. Netizens were very touched after reading this article. According to reports, this article was sent on the WeChat public number, and in just a few hours, the number of readers was over 100,000 (Zhang, F., 2014).

A Suitable We-Media Marketing Mode for China

Nowadays, the we-media industry in China has become more and more popular among young people. First of all, we must know the trend in China and find a suitable way to develop it. Over the past 10 years, Web2.0 technology has brought tremendous changes to the Internet, from various network communication tools to micro-blog, WeChat, Post paste, sec, BBS, and so on. The new concept of the media’s continuous producing makes the field of network communication bring another concept of innovation. In China, at present, the we-media platforms have the WeChat public number, Jin Ri Tou Tiao, Bai Jia Hao, and so on. In the future, there will be more and more good platforms (Zhou, F., 2014).

1. The autonomy of the media has become stronger than the traditional media. Unlike the traditional media, the propagation subject of the media is the object of the subject, which can be independently transmitted on the network; it can be any person on the network. The dissemination subject is diverse; audiences have the independent choice in the rapid media development time; each person can publish their own opinion on the event, and initiate a topic through the forum, post bar and so on. They can also express their thoughts on their own micro-blogs.
2. Today, people require concise and clear contents. We-media speeches are concise and clear, saving the time contemporary people. It will be more conducive to the spread of content and audience acceptance. For example, Weibo, publishes no more than 140 words, which helps people understand contents quickly. This short message satisfies our current and contemporary fast-paced lifestyle. The dissemination of information from we-media also has the characteristic of being central. Everyone is the producer and the recipient of the information. More and more people can use this low-cost, low-threshold platform to disseminate information so that it ceases to be the privilege of some communications agencies and media. From a mutual information dissemination, the public understands a multi-angle, multi-directional, three-dimensional world.
3. We-media is forming a unique cultural value. When we want to advertise a book, a talk show or a film, we can ask we-media for help. It not only enhances their own values and completes their propaganda purposes, but also promotes cultural exchanges. Influential figures, through their own micro-blogs express their own views of their positions and heir own unique feelings. It is forming their own unique cultural value. We-media not only forms a unique cultural value, it has the characteristic of timely dissemination, so that everyone can become the communicator or the audience in this new media, increasing the diversity of information and the emergence of many-to-many transmission patterns, so that you can discuss with many people. We must maintain a

rational attitude; distinguish the authenticity of speech; abandon unfounded remarks and viewpoints.

Conclusion and Prospect

The we-media entrepreneurs must be cautious in facing the immediate opportunities. It is said that “content is king”, which is worthy to ponder in the development of we-media accounts. Good content, supplemented with basic brand-marketing, can attract great attention, and the interaction between the audience and entrepreneurs is frequent. The commercial value of we-media can also bring considerable income from the audience. For thousands of years Chinese writers have had a dream, hoping to rely on writing to maintain life and to service readers. The we-media platforms have suitable media characteristics to develop. From now on, we-media will be able to achieve a new leap.

References

- Bian, W. (2016). Business models and prospects for self media. *Young Journalist*, 08.
- Bowman, S., & Wills, C. (2012). *Media on how audiences are shaping the future of news and information*, (p. 12). Beijing University of Posts and Telecommunications.
- Gong, H. (2016). Traditional media people moved from media to China. *Media Today*, 03.
- Li, Y. (2012). *Research on the development of traditional media since the media age*, (p. 12). Beijing University of Posts and Telecommunications.
- Li, Y. (2016). A study of the value of the online community of self thinking media. *Yunnan University*, 05.
- Lining, & Zhang, H. (2015). Six business models from the media, *Editors*, 12.
- Wang, H. (2014). Analysis of the future of media marketing in China. *Industry and Technology Forum*, 10.
- Week Tuga. (2011). Since the development of Internet media studies. *Chengdu University of Technology*, 05.
- Zhang, F. (2014). The present situation and future development forecast of Chinese media programs – Taking “Luo Ji thought” and “Xiao Shuo” as an example. *Media Today*, 05.
- Zhou, F. (2014). Since the media and its “Chinese style” development. *Communication and Copyright*, 02.

Language Reflects National Character

Shuo Zhang

*School of Foreign Languages, Changchun University of Science and Technology,
Changchun, China*

Email: zhangshuo6862@sina.com

[Abstract] The English and Chinese nationalities have different ways of thinking because of their differences in geography, history, culture and humanity. Differences in thinking patterns determine the differences in language structure characteristics. The deep reason is the difference of thinking style and character between different nationalities and different cultural backgrounds. This paper probes into the linguistic differences between Chinese and English modes of thinking in terms of word order, the words themselves, lexical composition and the structure of the article.

[Keywords] national characters; English and Chinese language; thinking differences

Introduction

“The national character, as the unique psychological characteristics of a nation, which condensed into experience and habits, since the national recognition of this reality for a long time. With the formation of language thought, it gives some idea of the form and the formation of national peculiar way of thinking” (Wei, 1999). Therefore, from the thinking model contained in a national language, we can see the characteristics of the nation and the characteristics of the corresponding development of the national culture. Language and thought are inseparable unity. “Thinking is the conscious way by which the human brain reflects and understands the objective reality. It is not natural, but the product of the society. Language is the main tool for human communication and preservation of ideological results. It is the main material shell of thinking and the carrier of thinking” (Wang, D., 1999). Thinking comes first in language, and thinking creates language. But, thinking has a dependence on language, and language can fix the way of thinking and help to carry out thinking.

Thinking is human. Moreover, different people can also have a common understanding about the same thing, even though they have different ways of thinking. However, the language of thinking is national, and different nations have different languages. In this essay, the author will discuss the differences of Chinese and English language features which reflect the different national characters and the differences of thinking patterns between Chinese and English language, and these different features are fully embodied in their lexical features, their language characteristics and their sentence and article structure. The author will use some research methods to discuss the point of view, such as definitions, numbers and examples.

Literature Review

What is national character? MS Lv Xichen believes that “national character is made by the whole social and cultural background, and also by the majority of adult national members’ common mode of thinking, attitudes, values and behaviors, psychological characteristics. It is highlighted by many individual characters” (1996). In Mr. Li Dazhao’s article, “The Fundamental Difference Between Eastern and Western Civilizations”, he stated that Eastern civilization is a peaceful civilization. Chinese seek peace of mind and external harmony; while western civilization is a dynamic civilization, that pays attention to breaking

through conventions in individual struggles, changing, moving, and actively transforms and conquers nature.

Mr. Zhang Jin, a scholar, believes that the national character of initiative and quietness is also reflected in the sentence structure of both English and Chinese. The sentence structures of two languages are different from each other. The regular sentence structure of English language is three points, which is SVO; While, the sentence structure of Chinese language is two points, which is TC (topic and explanation) (Zhang, J., 1990). In the English sentence, the verb is the core, the front is the actor, and the back is the coactee. Without the verb, the sentence cannot become a sentence. The subject, the object and the verb predicate form a complete description of the event, and they are indispensable. There are not three strict English structures in Chinese sentences. They contain only two parts: topics and explanations. Therefore, Chinese takes the noun as the center, and the subject can be omitted. Sometimes it does not relate to the verb.

In addition, the pursuit of conciseness in English and American characters has also influenced the development of the English language. One of the major trends in today's English language is simplification. Faerch & Kasper (1983, pp. 38-44) and Selinker (1972, pp. 209-230) fully affirmed the role of simplification: to achieve communication by means of limited means without errors. American linguist Mario Pei, in the article of "English in 2061: A Forecast", also pointed out, "the development direction about English will be influenced by British and American people's pursuit of simplicity. Its syntax is likely to continue to be simplified and close to spoken English" (Wang, R., 1997).

Lexical Features Reflect National Character

Language can be expressed in speech or silent visual characters. Writing is the written symbol of recorded language, so it is also called a "symbol". "Chinese is an image language and uses "word writing". English is the language of sound, or phonography (sound writing). An ideograph, mainly based on imagery, is the imitation of natural things, such as 'day' and 'month'" (Peng, & Yang, 2000). In oracle bones, it is the image of the sun and moon. The self-explanatory of the ideograph is very strong, and the visual semantic resolution is very high. For example, "明" means "the sun and the moon", and "掰" means the separation of both hands. Some put a label on the basis of the pictograph to be self-explanatory; "Semasiography is deepening gradually on the basis of the original picture, and prompting the people's thinking and imagination through the composite image" (Zhu, & Li, 2002); while a phonogram is based on phonetic hieroglyphs and adds sound symbols to expand characters reproduction. Eighty percent of Chinese characters are phonograms. The same signifier of the phonogram almost identifies things and behavior in meaning; and tens of thousands of English words are not self-explanatory.

In Chinese word order, the time sign of behavior should be placed at the front of the sentence. For example, there is a sentence like that in Chinese - "我做完作业去睡觉。". But, in English, the sentence should be like, "I go to bed, after I finish my homework" ("我去睡觉, 在做完作业之后。"). In the descriptive understanding of a realistic picture, English is the first statement of the current occurrence from the present to the past; but then, in Chinese, it is always from the past to the future. For example, "She had flown in just the day before from Britain where she had spent her vacation after the completion of recruitment job she had been engaged in America." In Chinese, according to the sequence of the time, it is like this "她在美国的招聘工作完成后, 就到英国去度假, 不久前她坐飞机回来了。" The word order of the two languages is just the opposite. English comes straight to the point. The most important thing is often put at the beginning of the sentence, and then the other elements are placed at the back in order to form a short head and long tail of the linear chain. However, in Chinese, it is opposite. Firstly, it would like

to describe the external environment clearly, and finally comes to the point. For example, “It is happy to work with you.”; and then, in Chinese, there should be like “跟你一起工作是一件快乐的事情”.

Anyway, these lexical features reflect different national characters. China is mainly closed to the vast mainland, and the economic form is the traditional natural economy. Therefore, the Chinese people advocate “harmony between man and nature”, emphasizing that man and nature are inseparable and influence each other. In this way of thinking, they are good at thinking from the objective and concrete images, and finding their universality by analogy and association. Although they have a relative ease to grasp the whole picture of things, it is difficult to find the essence of things. These Chinese characters are also reflected in their words. However, the origin of the western culture was in ancient Greece and its adjacent waters. The handicraft industry, commerce and navigation industry were greatly developed, which aroused their interest in astronomy, meteorology, geometry, physics and mathematics. Therefore, they attach importance to nature and positivism, and also emphasize analytic thinking. Their language also pays more attention to logic and the nature of things.

Language Characteristics Reflect National Character

“The Han nationality is sensitive to the imaginative thinking, pay attention to the visual experience, and often regard the feeling, perception and representation as the basis. Therefore, the Chinese words tend to be specific, form the virtual concept, and express the abstract content with the specific image” (Zeng, 2000). The British nation is good at abstract thinking. They would like to achieve a rational understanding of things through the perceptual analysis of things, and see the nature of things through the abstract analysis. Therefore, there are more abstract language expressions in English. This is reflected in the following aspects.

There are more concrete nouns in Chinese and more abstract nouns in English. Chinese nouns can only refer to specific things, that can be seen by five senses. Chinese usually use category words to express the category of behavior, phenomenon, attribute and so on, which makes abstract concepts concrete. English sentences use abstract nouns extensively. The meanings of these nouns are generalized, referred to as general and broad in scope, so they are easily used to express complex thoughts and subtle emotions. Most abstract nouns in English derive from other parts of speech (such as verbs and adjectives) by means of grammaticalization (that is, adding affixes, especially suffixes). For example, the suffixes, showing “property” and “state” (“-ness\ -tion\ -ty\ -sion\ -ence\ -ance\ -hood” and so on).

More verbs are used in Chinese, while nouns and prepositions are often used in English. Chinese verbs have no morphological change; they are easy to use and dynamic, so Chinese use verbs more. Using Chinese verbs to translate English behavior, abstract nouns and prepositions can play the role of moving, acting static and replacing reality with reality. The English use a large number of abstract nouns to make language abstract and the content is virtual.

“English is often used as a preposition to express more abstract meanings” (Wei, C., 2006). The preposition itself is a function word, which is very active in English. The prepositional phrase or idiom of a preposition is sometimes elusive in its meaning. Compared with English, Chinese words tend to be concrete, and Chinese verbs instead of English prepositions can express imaginary concepts in real form and express abstract content in concrete images. For example, in Lincoln’s famous speech at Gettysburg, there is a popular phrase: “That government of the people, by the people and for the people, ...” In this sentence, only three prepositions “of, by, for” instead of “own, govern, benefit” of the three-verb meaning is obscure; and Chinese people (Governance), people (have), the people (right) "to express the same

meaning. Ten distinguish meaning clear. Another is that: “Coming!” She skimmed over the lawn, up the path, up the steps, across the veranda, and into the porch. (“来啦!”她转身蹦着跳着地跑了, 越过草地, 跑上小径, 跨上台阶, 穿过凉台, 进了门廊。) In this sentence, the Chinese verb “cross, run up, cross, cross, and enter” is used to translate the five prepositions of English “over, up, across, into”, which expresses the concrete and give a dynamic association to the five prepositions.

Article and Sentence Structure Reflect National Character

The Chinese are generally used to describing and explaining things from the small to the big, from the local to the whole, and from the general to the special; while the English are usually used to describing and explaining things from the close to the far, from the small to the big, from the individual to the whole, from the special to the general. Such a difference lies in the sentence order of Chinese and English, such as in a correspondence address, in a person's introduction, in a title, in the order of time, organization, and system, etc. In Chinese, that is always from the whole to the part or from the big to the small; on the contrary, English is conversely different. From English to Chinese, the differences of sentence structure can reflect the thinking differences of the East and the West. Moreover, this can be also reflected in observing and dealing with things. For example, the Chinese people are accustomed to starting from the whole to the individual, from the general to the special, from the large to the small, and from the macro to the micro. Meanwhile, an English man is accustomed to starting from the individual to the whole, from the specific to the general, and from the microscopic to the macroscopic.

Chinese speaking, or writing is standing in a comprehensive view, divergent thinking is ultimately to go back, and finally reached a high effect. In English, that is “proposing, analyzing, and solving problems”. There is usually a topic sentence at the beginning of a paragraph, and the other sentences are all around the central argument, which can be traced back to the ancient Greek logic and abstract thinking structure Aristotle formed. This system is also the cornerstone of Western thinking style.

Implications and Conclusion

“Language reflects the different characteristics of different ethnic groups, which is formed in the long-term stable environment. English and Chinese are in continuous development, and each one has its good points” (Li, R., 1996). It is hard to say which one is better, but the two languages can learn from each other in different aspects of social life. For example, Chinese people may learn to be more rigorous from Westerners in scientific research; while Westerners may refer the overall concept of the East in dealing with the relationship between individual and society so much so that we will obtain the ultimate benefit to the development and progress of mankind.

The research of language culture or language phenomenon in culture has already become a hot topic all over the world. Anthropologists were interested in the earliest studies of language and culture. Sociologists later became interested in the subject. From this author’s point of view, culture is a historical phenomenon, and is developing with the development of social material production. “Language belongs to the cultural category, on one hand, it belongs to a culture; on the other hand, it is a part of the culture; Meanwhile, language as a social phenomenon and a communication tool, which is also an important carrier of culture and the tool of cultural development” (Wang, & Wu, 1994). To some extent, we can even think that language is culture itself, because the meaning expressed by language is the content of culture. Language and culture is changing and developing together. In other words, if the language of a nation

flourishes, it will carry forward the culture; on the other hand, if a national language dies, its culture will also wither.

To sum up, therefore, from the thinking model contained in a national language, we can see the characteristics of this nation's characters, and the characteristics correspond with the development of national culture. Language reflects national character. Language and thinking interact with each other. Different nations have different languages and ways of thinking, and they also have different national characteristics. Differences in language features and modes of thinking vividly reflect the characteristics of different ethnic groups. This article focuses on the different lexical features and their different language characteristics, and the different structure of the sentence and article in Chinese and English, which reflect their different national characters.

“With the emergence and development of the nation, the national language, national character, national tradition and life style are all forms of national culture, and the cultures of all ethnic groups which have their own uniqueness” (Wang, & Wu, 1994). The social culture, historical tradition, life style and temperament of a nation can be displayed through language. Therefore, there is no language which can be left from a particular ethnic culture. As one of the most basic characteristics of a nation, language can best reflect the characters of a nation.

Acknowledgements

First of all, I would like to extend my sincere gratitude to my supervisor, Jin Zhang for his instructive advice and useful proposal on my thesis. Also, I am so grateful to all the other teachers who are professional in English Linguistics, providing me with assistance. My thanks also go to other teachers of the foreign language college. At last, I'd like to thank my parents and friends for their support and encouragement.

References

- Wang, F., & Wu, H. (1994). *Culture and language*. Beijing: Foreign Language Teaching and Research Press.
- Wei, C. (2006). The origin and development of English. *Chinese Academic Periodicals*.
- Li, R. (1996). A contrastive study of English language and culture. Shanghai: Shanghai Foreign Language Education Press.
- Zeng, J. (2000). The differences of thinking between Chinese and English nationalities from the perspective of words. *Foreign Language and Foreign Language Teaching*.
- Zhu, X., & Li, L. (2002). The embodiment of Chinese and English modes of thinking in language. *Shandong Foreign Language Teaching Journal*.
- Peng, J., & Yang, X. (2000). Reflections on the linguistic differences between Chinese and English thinking. *Journal of Xi'an College of Foreign Languages*.
- Wei, H. (1999). Analysis of national character and national characteristics. *Journal of Inner Mongolia Institute of Education*.
- lv, X. (1996). *Taoism and national character*. Changsha: Hunan University Press.
- Wang, F., & Wu, H. (1994). *Culture and languages*. Beijing: Foreign Language Teaching and Research Press.
- Wang, D. (1999). *Introduction to linguistics*. Shanghai: Shanghai Foreign Language Teaching Press.
- Zhang, J. (1990). *A dynamic study of English sentence patterns*. Kaifeng: Henan University Press.
- Wang, R. (1997). *The latest development of English words*. Beijing: Foreign Language Teaching and Research.

Transmission of French Culture to Sinophone Students

Fangyuan Zheng

Bohai University, Jinzhou, China

Email: fangyuanparis@hotmail.com

[Abstract] Intercultural shock is always a very important and challenging point for teachers, to transmit French culture to Chinese-speaking students in the classroom; teachers can use tools to better cite intercultural phenomena. For students of the French specialty, the level of their language is always taken for the criterion of the result of teaching, not of know-how. But, the intention of study is to satisfy professional needs. One wonders if French can be a working tool without cultural knowledge, and the answer is undoubtedly negative. We would like students to be willing to engage in cultural exchange.

[Keywords] French culture; culture of origin; socio-cultural; intercultural shock; literary tool

Introduction

First of all, we ask two questions: Why is culture taken into account when teaching a foreign language? What does the teacher have to say before passing on the culture? Since 1964, the French government and the Chinese government have established diplomatic relations. With the strengthening of relations, the communication of the governments addresses many fields, and one sees that there are more and more commercial exchanges and cultural communications such as cultural week. The establishment of the Alliance Française, an organization that is destined to transmit French and French culture to the world, has aroused the passion of French and animated cultural activities (Wang, & Qi, 2012). In China, there are more than one hundred universities that have established the specialty of French, and those students who choose to learn French will have job opportunities such as translators, and teachers. Cultural knowledge is essential for these professions, and they take care of cultural transmission (He, 2011). Therefore, cultural education deserves attention during the teaching of languages. France and China are located respectively in Europe and Asia, and because of the remote distance, French and Chinese belong to different language systems. For French-speaking students, French is less affected than English in social life. The difficulties in studying a foreign language are found not only in grammar and vocabulary, but also in the understanding of an exotic culture. Thus, it will be better to lead students to account for language and culture on equal footing, because language is one of the compositions of culture, and at the same time, culture is one of the bearers of the language.

The context of the student is an appreciable factor in that the teacher must specify before adopting the teaching methods. Inspired by teaching theory proposed by Confucius, a great educator and Chinese thinker, who said that the “yin caishijiao” (Chinese phonetic alphabet), in French, means giving each person training corresponding to his abilities. The student’s background includes his age, gender, education level, culture of origin, purpose of study and mode of thought. In this dissertation, students of the French specialty have the following characteristics: most are females aged 18 to 25; Chinese is their mother tongue and English is their first foreign language; some chose this specialty by following the opinion of their parents and they have not specified their objective of study. The context of the student influences their cultural competence, which is the objective of teaching.

Intercultural shock is undoubtedly an obstacle in cultural understanding. How to get students to overcome the intercultural shock? Does the relationship between the mother’s culture and the targeted

culture promote understanding and acceptance? What can the teacher use for the teaching tool? In what areas are cultural phenomena? What is the best way to interpret the differences between the French culture and Chinese culture? What are the difficulties during the transmission of the French culture to the Chinese-speaking students?

The Nuance from the Culture of origin

The Count of Monte Cristo is chosen as the literary work to be studied, as it is of great importance in the literary world; in China, as one of the ten foreign works deserving of reading by young people, this masterpiece of Dumas has been translated into multiple versions. Before reading the text, the presentation of the author and the context are essential, since these factors favor the acquisition of literary knowledge and understanding of the text. In the classroom, the teacher makes a short presentation on the narrative, and then the students are allowed to read the French extract with the help of a dictionary. After learning the content, we compare the two Chinese versions in which one analyzes the differences from an intercultural aspect.

Together, we read some extracts whose translation becomes a discussion point. In the first appearance of Haydée, one sees the following dialogue: “How do you find it, Countess?” – Extremely beautiful. Medora must have resembled that woman (Dumas, 1981, p. 410). Medora is a character of the *Corsair*, which is unknown to Chinese readers. In Mr. Wang’s version, “Eve” occupies the place of “Medora” (Wang, 2009), and Mr. Han’s version apparently adopts “Holy Virgin” (Han, 2001). Both translators replace the character with another. Why do they abandon the original score? If they translate it faithfully, it remains “a blind spot” for Chinese readers who do not know who Medora is, so they resort to known female images so that readers can imagine the beauty of this woman. Are “Eve”, and “The Blessed Virgin” better suited to describe the prettiness of Haydée? We ask the students to propose adjectives to describe the two female images, and adjectives such as *pure*, *innocent*, *maternal*, and *seductive* are returned and we find the reason that the translators chose the two images. In the following chapters, with more detailed descriptions of Haydée, the student will form an image on this Greek woman; it is a process of overcoming intercultural shocks.

We quote another excerpt to see how the translators interpret a political event. The emperor, king of the island of Elba, after having been a sovereign of a part of the world, reigning over a population of five or six thousand souls, is heard shouting, “Vive Napoleon! By a hundred and twenty millions of subjects, and in ten different languages, was treated there like a man lost forever for France and for the throne” (Dumas, 1981). The two Chinese versions respectively use the phrase, “It became only the king of the small island of Elba” and “It was degraded like the king of the island of Elba” to translate “was treated there”. In this paragraph, faced with the exile of Napoleon, the reader needs political knowledge to understand the attitude of the speaker. From the semantic point of view, the verbs used, “to become” and “to degrade”, present the opinion that the translator holds towards this history and this political personage. The first version is more expressive of disappointment and regret; on the other hand, the latter is more neutral. Thus, of the two versions, it is found that the difference of the individual understanding leads to the nuanced interpretation on the foreign culture.

In the text, there are symbols with the living cultural color and choosing one to discuss, “You have seven merlettes in your arms, you will give three to your wife and you will have four more left” (Dumas, 1981). The teacher asks the students: Do you know of the merlette? What does the merlette mean? Even if one sees the Chinese translation of “merlette”, one knows that it is a bird according to a radical part of the

Chinese character, because it is a rare word. Mr. Wang's version changes this rare word to the translation of "swallow", but it loses the underlying cultural significance. On the contrary, Mr. Han's version keeps the translation of "merlette". The teacher can give the answer on the second question; the merlettes of the coat of arms are considered a symbol of honor of the dynasty. Here, it means the restoration of the Bourbons. This example reminds students of the cultural index. At the same time, the teacher should emphasize that it is not always appropriate to replace a similar referent of the culture of origin with that of the target culture.

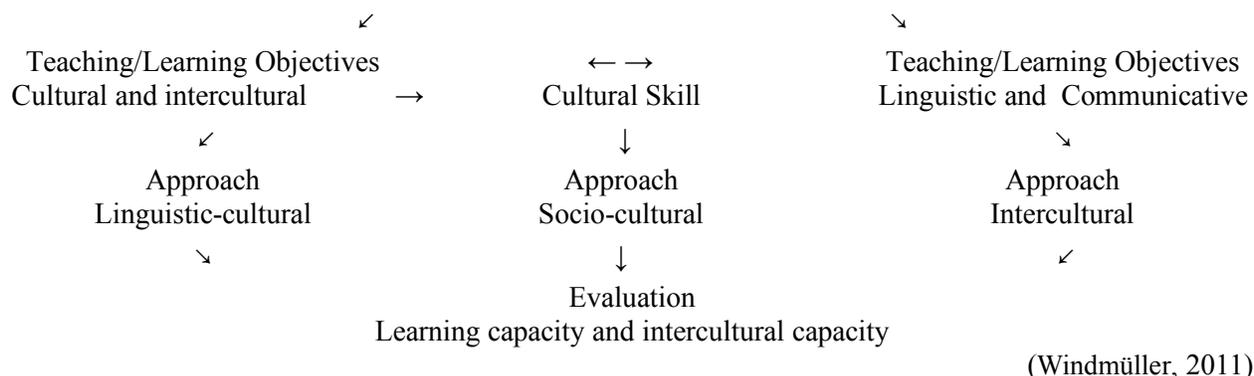
In Chapter V, "The Engagement Meal", we discover the interesting phenomena in a context full of customs. The guests take ceremonial clothes, Father Dantès' descriptions exhale especially the exotic air, "his speckled cotton stockings" and "his hat with three horns" evoke the characters of past Western films; these impressions serve as the support – imagination – for students. Then, the students will know the customs of marriage by the following extract: "Four days to go, four days to return, one day to do in conscience the commission I am in charge, and on 1 March, I am back; On March 2nd, therefore, the true wedding meal" (Dumas, 1981). In both versions, "the wedding meal" is translated into a phrase consisting of two Chinese characters: the first character of the two phrases in the translation of "wedding" is the same, so the second characters indicate the difference of meaning. One translates "the meal" for the feast; he respects the direct translation, word-for-word, and the other interprets it as wine, although it changes the literal meaning of "meal". It is formed with the first character a familiar Chinese phrase of "the wedding feast". In the preceding paragraph, the author describes the delicate dishes on the table, and each guest takes a glass of wine to present the congratulations. These customs are similar to those in China; wine plays an important role in cheerfulness, so, a familiar translation is interpretable.

From the analysis, it is recognized that the nuances of the Chinese versions occur because of intercultural understanding in different aspects. Among the students, each has his or her interpretation of the original text; with the translated versions, they see the different designs on the targeted culture. The study of culture is not self-employment, cultural exchanges favor "stereo-understanding". In the classroom, the teacher can use the method in which students exchange their translation of an excerpt, they see interpretations in different aspects about a cultural phenomenon in a social group.

The Socio-Cultural Approach

In the course of teaching, the teacher must take into account the learner's need and purpose. Students of the French specialty intend to continue their studies in France, or work as an interpreter in Francophone regions such as countries of Africa. They will have contact with Francophone members and live in a foreign society; language is the main method of human communication, people even ask for help to understand the gestures of each other. Cultural understanding is essential, and students need socio-cultural knowledge. For exchange students, they benefit more from local resources like the media, so teachers should suggest to the students to use resources to learn the French society. Students who will work in Africa will also encounter obstacles due to a lack of knowledge about the African culture and the African accent. French society contains African immigrants and their culture, so the transmission of French culture cannot neglect its socio-cultural diversity, since sociality is a fundamental aspect of culture. Why is there a lack of understanding between the foreign learner and the native speaker, even though the learner has a good understanding of the language? Because cultural competence influences its ability to use the language. Next is a conceptual figure that proves this finality of teaching/learning languages and cultures

Figure 1. Knowing and Understanding People of a Foreign Culture Through Their Language and Cultural Specialties



From this figure, we see that cultural competence is constituted by three approaches, and they interpenetrate one to the other. In this section, three subjects are discussed in the context of French society: media, the civilization of leisure, and social communication. It is hoped that students will master French in the different situations thanks to socio-cultural knowledge. It is also a preparation course for their studies in France and their future jobs.

In social communication, people prefer certain ways of expressing themselves; they inherit frozen phrases and proverbs, and the socio-cultural elements can be found in linguistic phenomena. The greeting and the compliment vary in different social relations. With the representations of social relation, one will distinguish the socio-cultural nuances. We agree with this opinion: The link between culture and communication is clearly established and it is therefore necessary that pupils acquire an ability to interact effectively in a multicultural environment, which leads them to become aware that knowledge of the rules of functioning of the language is not sufficient to ensure communication competence and that the latter presupposes socio-cultural and intercultural competences (Narcy-Combes, 2005).

Students must extend the notion of French culture through the speaker state and word origin. The competence of the language does not directly decide that of culture, but they play the role of support to each other. We start with the greeting, “How are you?” and “How do you do?” These elementary expressions are already known to students. Did the students find the cultural particularity in the expressions? In China, we greet each other with more direct and more intimate questions about family or personal affairs. The Chinese adopt these questions as a friendly solicitude, but the French prefer to leave the choice to the interlocutor in order to avoid embarrassment. As for the appellation, the classification in French is simpler than that in Chinese. In China, between colleagues or neighbors, the name is often combined with a word that expresses the relationship between the speakers: “sister” or “brother” after the name and “young” or “old” before the name, respectful appellations are often linked with their craft such as “Professor Wang”, “Li director”. In France, a first name is used directly between young people, friends and colleagues. In this case, we can use the same tutorial; when we meet strangers, elders or superiors, we use titles such as Monsieur to express respect, and it is necessary to vouvoyer. The vouvoyement is polite in certain social relations, and it nevertheless suggests keeping a distance, and thus, it is not suitable between familiar people. In social communication, frequent subjects such as time, current affairs, health, avoided subjects and reckless questions are mentioned, but in general, one does not inquire about personal income, or question

the age of women. These sociocultural habits remind us that privacy is hidden and protected in French communication.

French society attaches importance to culture, and it devotes itself to protecting the purity of French; purists, who are characterized by patriotic sentiment, refuse borrowing. Nevertheless, in a country where cultures are animated, one often hears borrowings and foreign accents, such as “ok” and “cool” are repeated with French pronunciation in daily conversations. In the course of language teaching, there is a neglect of cultural truth – audio materials always record normative speeches without accent, but in real conversations, the accent of the interlocutor and the noise of the context often impede understanding. The *Reflets* audio-visual manual is proposed by Guy Capelle, in which students can discover more socio-cultural realities in real scenes of French life (Capelle, 2006).

The letter is a traditional means of communication; it still exercises its function in France. Now, in China, the letter box only has the function of a newspaper deposit; in the eyes of the Chinese, it is one of the French sociocultural characters. The French maintain this tradition – the letter informs the formal announcement of a nostalgic tone. The rules of formula correspond to the objects of the letter, the appellation and the compliment are combined according to social relation. In China, there is no shortage of French manuals on letter formulas; it is better to use them, because written politeness is also necessary for *e-mail*. If the letter is a formal inheritance, the proverb and the metaphor are an intellectual inheritance. According to the meaning, certain French proverbs can be correlated with Chinese proverbs, although they express different references. In the classroom, one do interactive exercises where the teacher writes the French proverbs in the painting and the students find the corresponding Chinese proverbs. We begin with the French proverbs that the students can easily find the corresponding proverbs in Chinese, according to the word-for-word translation, like “Help yourself, God will help you”. And “If necessary, we know the friend”. Progressively, the difficulty is increased, such as “Beating the dog before the lion.” The Chinese proverb, which expresses the same meaning, is translated in French to “Kill the cock before the monkey.” “It’s green juice or juice green” is harder to guess because the corresponding Chinese proverb uses the unit of weight to compare. Among the list, there are also proverbs of Quebec which make the richest French heritage. As for metaphor, it happens that different cultures stick the nuanced label to the same signified. In the expression “chatter like a magpie”, the magpie is stuck on the label of wax worker; on the contrary, the Chinese think that the magpie announces happiness. Another metaphor is “mute like a carp.” Logically, a carp does not speak, but the carp represents bravery and living in Chinese metaphor; this conception is influenced by the Chinese story in which a carp jumps the dragon door. There are still a great many proverbs and metaphors that bring the cultural characteristic, and with the examples cited, the teacher transmits the competence to associate the foreign culture and the mother’s culture.

The socio-cultural approach is constituted by the cultural details that take place in French society; it concerns many subjects in various fields; eternity and abundance characterize socio-cultural knowledge. Faced with infinite research, students need competence and consciousness; they learn to observe everyday life and discover cultural phenomena. Above all, they must be sensitive to the culture of origin. The students are inspired by the teaching methods, and they will become aware of the cultural elements through the bearers such as the media, social activities, conversations.

Put Animation in the Cultural Classroom

Half a century ago, the media became pedagogical, and in the classroom we can see multiple forms such as video, the internet and multimedia. Some educational media are ubiquitous in everyday life. How to

discover cultural phenomena with well-known tools? You have to put animation in the classroom so that students have the interest and curiosity to discover them. After analyzing the literary text of *The Count of Monte Cristo*, we take advantage of the audiovisual support to better understand it. The following quote supports this idea: “It would be good to arouse students’ curiosity, in order to create empathy and understanding. The film and literary work are the best means of achieving this, which explains why the teaching of a foreign culture is easier at the advanced levels” (Narcy-Combes, 2005). Without any of these, the students have an advanced level that is called competence, following the courses of the previous parts.

The film of *The Count of Monte Cristo* is chosen as a text assistant. We are going to organize two courses in which the students watch the film together. If we do not ask the students to look at the film respectively out of class, it is because this work was shot in several versions of which the student chooses one to tell in Detail, and that is expected among the other students. First of all, we make the preparations, and after the comparisons, the 1998 French version is a better choice. Strictly, it is a mini-series; the dialogue is in French, and at the same time, this version presents better scenes of the work written in French. We opt for the French version without Chinese subtitles because the students will follow the subtitle in Chinese, and pay less attention to the French dialogue and the detail of the scene. It is not advisable to watch the film before reading the text, because it prevents the process of imagination and reflection. However, after reading, we seek the imaginary referents in the film to complete the understanding of the text. We ask the students: What character do you prefer? Why? Are there descriptions that are difficult to imagine? Do you have difficulty? On what point? What scene are you expecting? The questions help students to clarify the purpose; this is the preparation of the student side.

We reserve two courses to watch *The Count of Monte Cristo*, but there is not enough time of class because the series is composed of four episodes of 100 minutes. So, we will watch the first two episodes, and the rest is left to time out of the class. It is not advisable to select the excerpts of the film to watch, since an extract from the film does not show the successive scenes, the first two episodes are however a complete half of the series. After watching the episodes, students are encouraged to discuss their feelings of the film and the text. It is possible to predict interesting topics of discussion; in the forum, the net surfers make comments on the film, and they also express opinions on the comparison between the film and the original text. The appearance of the actor who plays the role of the Count does not correspond to the imaginary; in the text, “it was a young man, with beautiful black eyes and ebony hair” (Dumas, 1981, p. 4), and some characters are pruned, like Ali.

The adaptation of the plot does not lose interest in the setting of the film; one internet surfer says, “I would like to know the name of the scene by a river on which Edmonde Dantès participates in a boat race and people meet for a picnic.”. The comments of the French surfer will be the corpus of the cultural class, in which Chinese students will learn the opinion of the French towards the presentations of the maternal culture. One can also use this method in contemporary reading; the elegance of the hedgehog is a popular fiction, which is also filmed, and we can see the daily scenes of current French society. It is rare to find a film that goes beyond the original work, but in cultural education, the two are combined so that students can imagine the phenomena of the foreign culture and observe the intercultural differences in the images. In the film *The Count of Monte Cristo*, the images of the object bring concrete explanations, with the decoration of the mansion, the elegant covers and the noble costumes, the students more clearly understand the French culture.

To energize the classroom, students are grouped into groups of four or five, and each group chooses an excerpt from the text and acts it in the classroom.

Conclusion

This article proposes teaching methods that are appropriate for the cultural context of Chinese-speaking students. It begins with the relationship between French culture and Chinese culture, because a foreign culture separated from the mother culture will produce more intercultural shocks, so students are encouraged to discover the differences and peculiarities of the French culture through intercultural links. In the course of cultural transmission, media and literary text are used to enrich the content and animate the class. This method is adopted so that the students have the capacity to learn about the culture. Cultural research, as a puzzle, is an extensive and eternal study, and it is necessary to gather knowledge of various fields such as art, society, and language. Faced with the unknown phenomenon in foreign culture, students are advised to interpret culture with culture. But, there are still difficulties in cultural teaching. In Western religion, the Sinophone students lack knowledge about the religious origin and influence coming from the society. Religion is an important element in French culture, but in China, religion is taken as a sensitive and complicated subject, so a hole in cultural teaching occurs. We will try to analyze the linguistic approach, the religious approach and the socio-cultural approach of the literary text in the advanced cultural class.

References

- Capelle, G., (2006). *Reflets*. Beijing: Foreign Language Teaching and Research Press.
- Dumas, A., (1981). *The Count of Monte Cristo*. Paris: Gallimard.
- He, D. H. (2011). College student's motivation in French learning. *Jiamusi University Social Science Journal*, 29(5), 183-184.
- Narcy-Combes, M-F. (2005). *Precis de didactique: To become a language teacher*. Paris: Ellipses.
- Windmüller, F. (2011). *French as a foreign language (FLE): The cultural and intercultural approach*. Paris: Belin.
- Wang, M. L., & Qi, T. J. (2012). A study on the strategy of French alliance's cultural transmission. *French Study*, (1), 79-85.
- Wang, Y. (2009). *The Monte Cristo*. Beijing: New Star Press.
- Han, H. L., & Zhou, K. X. (2001). *The Monte Cristo*. Shanghai: Shanghai Translation Publishing House.

On Identity Construction Strategies in Hillary Clinton's Campaign Speech

Yulian Chen

South China Business College, Guangdong University of Foreign Studies, Guangzhou, China
Email: yulianchen2003@163.com

[Abstract] In recent years, the relationship between language and identity and that between language and gender have attracted researchers in diversified fields. Considering the gradually increasing participation of females in politics, this paper researches into discursive strategies for identity construction of female politicians, with Hillary Clinton's campaign speech as an example. The results show that metadiscourse resources like self-mentions and boosters, intertextual devices like quotation and reference, and metaphors, help to construct her femaleness and her roles in society, revealing to the public her rigorous thinking and supreme self-confidence, arousing echoes in the audiences' hearts and leading to the successful construction of her multiple identities as a woman, a daughter, an American, a Democrat and a presidential candidate.

[Keywords] identity construction; discursive strategies; female politicians; Hillary Clinton; campaign speech

Introduction

In recent years, the relationship between language and identity construction has attracted researchers in diversified fields who think that language, as a dynamic form of social practice, is of vital importance in constructing social identities, social relations and people's understanding of the world. Identities are constructed in the process of language choice, which meanwhile reflects social identities. Discursive practice, a specific form of language use and social practice, is no exception. More and more studies tend to focus on the functions of discursive strategies for identity construction, especially for political and gender identity construction.

With the advent of the 21st century, women play an increasingly important role in international affairs. Appearances of female politicians, with their unique charms and characteristics, are making a difference in politics. Their role as candidates, governors and political spouses attract great attention. And their ways of constructing identities in public, among which making speeches is an influential and effective one, also gradually arouse public concern. Speech is the pervasive way of political communication with the purpose of releasing and broadcasting information, thus leading public opinion. In addition, political leaders' ruling claims and inner feelings are revealed through public speeches. Discursive strategies in public speeches by female politicians contribute much to the construction of their identities. The present paper probes into this topic with a case study on identity construction strategies of Hillary Clinton in her campaign speech in 2015.

Theoretical Basis of Identity Construction Studies

Identity refers to people's explanation and construction of their individual experiences and social status in certain cultural contexts. Identity construction refers to a series of self-definition and continuous adjustment of self-construction (Burr, 1995). Researches into identity construction developed from Essentialism to Social Constructionism. Essentialism claims that identity is not constructed by social factors and thus, people cannot choose or change their identities. While Social Constructionism proposes that language is not only a tool by which people learn the world, but also a social product and a constituent of social reality. People are not born with certain identity and their identities are historical and

cultural products constructed by discourse and change accordingly with the development of society (Liu, 2015).

In the view of social constructionists, practicality is the essential attribute of language, which confines the functional application of language in social practice. As revealed by Foucault, discourse is usually used for self-image and empowerment; a discursive relation exists between humans and the world, in which discourse decides man's status in the world and benefits the establishment of social relationship and the construction of social identity (Wu, 2003). Famous linguist, Fairclough (2003) also thinks that identity reflects different statuses of individuals in different social practices, which will be reproduced and innovated by different power relations.

Construction of Political and Gender Identity

Identity construction, with both philosophical and linguistic foundation, has a wide field of research and range of use, among which political identity construction and gender identity construction are brought into sharp focus.

Political Identity Construction

Owing to the multiple social identities of political figures, political discourse has become a study focus that has been probed from many perspectives, among which Critical Discourse Analysis occupies an important position. Critical Discourse analysis aims at revealing the influences of power and ideology on discourse through the analysis of discursive practice. Fairclough (1998) regards political discourse as a type of discourse order and believed that discourse order and social order should be taken into consideration when analyzing a political event or the discourses of a political figure. Social identity of a political figure exists in the power relation and is also obtained from the power relation, while power is always hidden in discourse and discursive strategies.

Gender Identity Construction

The traditional view has existed for a long time that differences between men and women are intrinsic and determined by their biological characteristics, ignoring the influence of social cultural factors. However, social gender theory claims that gender identity is constructed in a specific historical and social environment, with language as a tool for the construction. People's different language choices in changing social circumstances, as the mark of gender identity, lead to the construction of different social identities, thus gender identity is not static, but practical and dynamic. Construction of gender identity can be realized at different linguistic levels like phonetics, vocabulary and syntax. However, language choice and identity construction is not decided by gender, for they may also be affected by other factors such as the communicator's power, social status, profession and psychology. Therefore, gender identity is a complex and multi-layered concept. Men and women form their own linguistic styles in the process of socialization and realize their multiple identities through language choices and changes.

Political Speeches and Identity Construction

Speech, a face-to-face means of communication, has been regarded as an important communicative method since ancient Greece. Aristotle (1965) claimed that man is a political animal by nature. For the pursuit of political interest, language is always applied to maintain and develop social relations. A number of famous politicians have achieved their goals through speeches and have even changed the course of history, such as Mahatma Gandhi and Winston Churchill. To a great extent, a remarkable politician is an excellent orator. Though most of such politicians have been male, there have also been numerous female

politicians who are very good at delivering speeches, such as Margaret Thatcher, Michelle Obama and Hillary Clinton.

Hillary Clinton is of a distinguished family background and has received higher education in world-famous universities like Wellesley College and Yale University, where as a student, she once impressed the entire nation with her speeches. Afterwards, she made numerous speeches as the First Lady, Federal councilor, Secretary of State and Presidential Candidate, revealing her image of a brave and intelligent woman to the whole world.

Identity Construction Strategies in Hillary Clinton’s Campaign Speech

Hillary Clinton’s political speeches have common characteristics of ordinary political speeches, which clearly state her points and give publicity of her propositions. However, what makes her speeches differ from those by traditional male politicians is her gender identities as a daughter, a wife and a mother, her personal experiences, her religious beliefs and her role in politics. This author has made a tentative study on 18 political speech texts of Hillary Clinton, including her first campaign speech in 2015, her speech on the email-scandal, and her farewell address when she resigned from the post of the Secretary of State. It has been found that Hillary Clinton has adopted diversified discursive strategies in her speeches to demonstrate both her gender identity and political identity, which otherwise influenced her choice of discursive strategies. The present paper makes a case study on Hillary Clinton’s first campaign speech in 2015 to discuss her identity construction strategies, such as metadiscourse resources, intertextual devices, and metaphor.

Metadiscourse Resources in Hillary Clinton’s Campaign Speech

Hyland (2005) thinks that metadiscourse should be taken as a social activity, through which people can construct individual discourse with peculiar purpose. He classifies metadiscourse into two categories: interactive metadiscourse which includes transitions, frame markers, endorphoric markers, evidentials and code glosses, and interactional metadiscourse which includes hedges, boosters, attitude markers, self-mentions, and engagement markers. This writer has already made an analysis of the features and rhetorical functions of metadiscourse in Hillary Clinton’s campaign speech and the related paper is waiting for publication. Owing to the need for the present research, the major data are quoted in Table 1.

Table 1. Distribution of Metadiscourse Resources in Hillary Clinton’s Campaign Speech

Category	Number	Percentage
Transitions	72	13.5%
Frame markers	14	2.6%
Endorphoric markers	0	0
Evidentials	6	1.1%
Code glosses	0	0
Self-mentions	276	51.7%
Boosters	79	14.8%
Engagement markers	56	10.5%
Attitude markers	25	4.7%
Hedges	6	1.1%
Total	534	100%

The above statistics show that metadiscourse resources have been frequently used in her speech, among those with the highest frequency are self-mentions, boosters and transitions. The use of these strategies, to a great extent, reflects her identity as a female presidential candidate, expresses her political

stances to the public, indicates her confidence in winning the campaign and impresses the audience with the achievements she can and will make, which are clearly illustrated in the following examples.

- (1) I believe you should have the right to earn paid sick days. I believe you should receive your work schedule with enough notice to arrange childcare or take college courses to get ahead.
- (2) Well, I may not be the youngest candidate in this race. But I will be the youngest woman President in the history of the United States.

Examples (1) and (2) demonstrate that self-mention “I”, engagement marker “you” and “your” show the public Hillary Clinton’s awareness of her identity as a candidate and her relationship with the audience, which can psychologically reduce the distance between them. Attitude marker “believe”, and booster “should” and “will” emphasize her political view and determination to achieve success, which can strengthen the audience’s confidence in her and enable them to support her. Frame marker “Well”, hedge “may not” and transition “But” brings out her gender identity as a woman, her realization of women’s status in America and her intention to break men’s domination of politics.

Intertextual Devices in Hillary Clinton’s Campaign Speech

Fairclough (1992) claimed that intertextuality encourages the writer to commit to a certain value, and also encourages the reader to identify with the writer’s ideology and social identity. He classified intertextuality into manifest and constitutive, with the former referring to explicitly marked inter-textual relations of one text to other texts, which are often implicated or directed by some surface characters such as quotation marks. Xin Bin (2000) classified intertextuality into specific and generic intertextuality. Specific intertextuality roughly corresponds to Fairclough’s manifest intertextuality, but it is more detailed and clear because it also includes those unmarked but quoted intertextual relations. Specific intertextuality mainly includes devices like quotations, references, clichés, allusions, conventionalism, proverbs and parodies.

Based on Xin Bin’s classification of intertextuality and his description of the specific intertextual devices, this writer manually marked and counted the most frequently adopted intertextual devices in the speech. Quotations and references, two devices with the highest frequency, are the focus. The sources of quotations and the types of references are shown respectively in Tables 2 and 3.

Table 2. *The Sources of Quotations in Hillary Clinton’s Campaign Speech*

Source	Number
Ordinary citizens	1
Famous song	1
Other candidates	1
Her mother	3
Former/present president	2
Total	10

Table 3. *The Types of References in Hillary Clinton’s Campaign Speech*

Type	Number
Former or current president’s views	5
Deeds by the republican	11
Historical periods or events	5
Personal experience	10
True stories	5
Total	36

Table 2 reveals that Hillary Clinton has quoted words from different sources to deliver her ideas. Words of her mother have been quoted three times, which contribute much to the construction of her identities as a daughter and a candidate. The following examples are illustrated to prove this point.

(3) My mother taught me that everybody needs a chance and a champion.

(4) Years later, when I was old enough to understand, I asked what kept her going. You know what her answer was? Something very simple: kindness from someone who believed she mattered.

(5) I can still hear her saying: "Life's not about what happens to you, it is about what you do with what happens to you – so get back out there."

Underlined words in Examples (3), (4) and (5) are from her mother, which deliver to the audience that she is a woman and a daughter, and what she gets from her mother can be applied to serve the people. It is easy for the audience, especially women, to approve of her ideas and build up confidence in her.

Besides the quotations from her mother, words from the Republican candidates displayed in Example (6) are also used to affirm her identity as a Democrat and the differences between her and the Republican candidates, thus form a contrast, making the audience approve of her views. Words from ordinary citizens shown in Example (7) are quoted to emphasize her identity as a member of the country, to indicate her close relationship with other citizens and to tell to the public that she cares about every one of this big family – the United States.

(6) Ask many of these candidates about climate change, one of the defining threats of our time, and they'll say: "I'm not a scientist." Well, then, why don't they start listening to those who are?

(7) she doesn't expect anything to come easy. But she did ask me: what more can be done so it isn't quite so hard for families like hers?

Table 3 exhibits that Hillary Clinton refers to the deeds by the Republican, her personal experience, views of former or current presidents, historical periods or events and true stories in her speech to help to establish her identities as a Democrat, a courageous woman and a presidential candidate who is considerate and has the ability to face challenges and change the country. Examples (8) to (12) sequentially explain the five main types of references.

(8) They want to take away health insurance from more than 16 million Americans without any credible alternative. They shame and blame women, rather than respect our rights to make our own reproductive health decisions.

(9) As a Senator from New York, I dedicated myself to getting our city and state the help we needed to recover.

(10) To be here in this beautiful park dedicated to Franklin Roosevelt's enduring vision of America, the nation we want to be.

(11) But, it's not 1941, or 1993, or even 2009.

(12) She was born on June 4, 1919 – before women in America had the right to vote.

Metaphors in Hillary Clinton's Campaign Speech

Metaphor is traditionally seen as a rhetorical device, which later has been defined by Lakoff and Johnson (1980) as a conceptual matter that is unconscious and underlies everyday language. The essence of metaphor is to comprehend and experience a relatively complex and abstract subject matter in terms of a more simple and concrete subject matter.

Language and politics, as mentioned before, are inseparable and closely related. Metaphor, as a transmission mode, will certainly reflect politicians' ideology and intentions. Thompson (1996) argues

that humans need metaphors to think about and deal with politics. Anderson and Sheeler (2005) propose that metaphor plays a central role in the construction of public identity for each woman. Basically, metaphor is an important way of making abstract politics accessible to the audience, activates their unconscious emotional associations and reveal female politicians' intentions and strategies. A qualitative analysis shows that in the speech, Hillary Clinton employs various conceptual metaphors to express her views and standpoints, mainly including metaphors about people, metaphors about business, metaphors about sports, metaphors about nature, metaphors about family and metaphors about war. Some typical examples are cited to illustrate.

(13) It's America's basic bargain. If you do your part, you ought to be able to get ahead. And when everybody does their part, America gets ahead too. That bargain inspired generations of families, including my own.

(14) There are public officials who know Americans need a better deal.

In Hillary's speech, business words like "bargain" and "deal" are used to metaphorize the consistent values of Americans. By using such words, Hillary tells that she is also a member of America and she has the same values agreed and accepted by every American.

(15) I'm running to make our economy work for you and for every American...I'm not running for some Americans, but for all Americans.

(16) I want to be her champion and your champion. If you'll give me the chance, I'll wage and win four fights for you.

As shown in Examples (15) and (16), words about sports, such as "run", "champion" and "win", are metaphorically applied to refer to the administration of America, Hillary's determination to serve every American and her confidence to be a successful president.

(17) For decades, Americans have been buffeted by powerful currents...And I will do just that--- to turn the tide, so these currents start working for us more than against us.

Metaphors about nature also can be found in the speech. Words like "currents" and "tide", which are usually connected with nature, indicate that in the development process, America has encountered and will encounter lots of difficulties or ups and downs. And most importantly, they reveal to the public that Hillary, as a candidate, is confident to take the lead to conquer these difficulties.

(18) I'll fight back against Republican efforts to disempower and disenfranchise young people, poor people, people with disabilities, and people of color.

Example (18) shows that politics, especially conflicts and competition between the two parties has been metaphorically compared to a war. As a Democrat, she will fight back against the efforts of the Republicans and protect the benefits and rights of the underprivileged.

(19) Like any family, our American family is strongest when we cherish what we have in common, and fight back against those who would drive us apart.

In Hillary's speech, the country is a big family and every American, including herself, is a member of it. As a family member, she has the responsibility to contribute to its development and fight against those who tend to destruct it.

Conclusion

Political speech is a very important way for female politicians to publicize their political views and stances. This study on Hillary Clinton's campaign speech in 2015 shows that to construct her identities, she adopted diversified discursive strategies, such as metadiscourse resources, intertextual devices and conceptual metaphors. These strategies help to build her image as a woman, a daughter, an American, a presidential candidate and a Democrat. Her multiple identities, in the meantime, influence her choice of discursive strategies. This paper just makes a case study on a female politician's political speech, and

there leaves much room for larger data to increase objectivity and a comparison study between female and male political speeches is also supposed to made to more clearly exhibit the characteristics of female political speeches.

Acknowledgements

The author wishes to acknowledge support from the Key Program of the English Language and Literature of Guangdong Province, 2016, the Guangdong Philosophy and Social Science Fund project, “The Study of New Rhetoric – Instances from Contemporary English Public Addresses” (Project Code: GD14XWW14) and the South China Business College Research Fund project, “Discursive Strategies and Identity Construction of Female Politicians in Public Speeches” (Project Code: 17-003A).

References

- Anderson, K. V., & Horn Sheeler, K. (2005). *Governing codes: Gender, metaphor, and political identity*. New York & Oxford: Rowman & Littlefield Publishers Inc.
- Aristotle. (1965). *Politics*. Wu, S. P. (Trans.). Beijing: Commercial Press.
- Burr, V. (1995). *An introduction to social constructionism*. London: Routledge.
- Fairclough, N. (1992). *Discourse and social change*. Cambridge: Polity Press.
- Fairclough, N. (1998). Political discourse in the media: Analytical framework. In A. Bell, & P. Garrett, (Eds.), *Approaches to Media Discourse*. Oxford: Blackwell.
- Fairclough, N. (2003). *Analysing discourse: Textual analysis for social research*. London: Routledge.
- Hyland, K. (2005). *Metadiscourse*. London: Continuum.
- Lakoff, G., & Johnson, M. (1980). *Metaphors we live by*. Chicago: University of Chicago Press.
- Liu, W. H. (2015). Multiplicity and language construction of social identity. *Social Scientist*, 8, 147-150.
- Thompson, S. (1996). Politics without metaphor is like a fish without water. In J. S. Mio, & A. N. Katz (Eds.), *Metaphor: Implications and Applications*. New Jersey: Lawrence Erlbaum Associations Publishers.
- Wu, M. (2003). *Exploration of Foucault's discourse theory*. Shanghai: Fudan University Press.
- Xin, B. (2000). Pragmatic analysis of discourse intertextuality. *Foreign Languages Research*, 3, 14-16.

Cross-Cultural Communication in Foreign Languages Teaching

Natalia Gusevskaya

Faculty of Law, Transbaikal State University, Chita, Russia
Email: gusnat1@rambler.ru

Andrey Makarov

Faculty of Law, Transbaikal State University, Chita, Russia
Email: jus-chita@yandex.ru

Yilin Xie

Centre for Russian Studies, Heilongjiang University, Harbin, China
Email: yilinxie1992@126.com

[Abstract] Universities are including courses entitled “Cross-Cultural Communication” for students majoring in languages because it is impossible to understand a language well without understanding its cultural background. Cross-cultural communication is defined in the article as an “understanding and sharing of meaning between people from different cultures in a verbal and non-verbal context”. Cross-Cultural Communication syllabus design is a challenge for the teacher. This paper presents some choices and paths to explore and interpret communication messages. Analysing cultural differences in class motivate students for speaking; also teach them life skills of understanding, respect, cooperation, and acceptance of different cultural styles.

[Keywords] cross cultural communication; communication error; interpretation;

Introduction

As we all know, cultural exchange acts as a bridge in promoting relations between different countries and in deepening the feelings of different people in the world. Language is the medium to realize cultural exchange. Language is the carrier of culture, while culture is the soil of the existence of language. Modern linguists maintain that both language comprehension and language use must rely on the people who master the knowledge in terms of social, cultural and linguistic aspects related to the language. As two large countries in the world, China and Russia have different cultures which have had misunderstandings and even conflicts in the past. Thus, this paper presents the relations between language and culture between the countries and then analyzes the necessity of introducing culture into the teaching of the Chinese language in China. Last, some methods on how to input culture into Chinese teaching and learning are suggested with a view to enhancing the students’ competence of Russian language use.

Culture and Language

There are many definitions on culture so far. The most prevalent relationship between language and culture is that language is the carrier of culture and culture is the soil of language. That is, culture and language are interlinked with each other. What is culture? Many definitions have been given by famous scholars. Edward Tylor wrote that culture is that complex whole which includes knowledge, belief, art,

law, morals, custom, and any other capabilities and habits acquired by man as a member of society (1924). Alfred Kroeber and Clyde Kluckhohn defined that culture consists of patterns, explicit and implicit of and for behavior acquired and transmitted by symbols, constituting the distinctive achievement of human groups, including their embodiment in artifacts; the essential core of culture consists of traditional (historically derived and selected) ideas and especially their attached values (1952). Culture systems may, on the one hand, be considered as products of action, and on the other hand, as conditioning elements of future action. *The Longman Dictionary of English Language & Culture* (2004) defines *culture* as the customs, beliefs, art, music, and all the other products of human thought made by a particular group of people at a particular time (Ivona, 2011). And culture is defined by *Collins English Dictionary* as the total range of activities and ideas of a group of people with shared traditions which are transmitted and reinforced by members of the group (Tengku, 2012). *Webster's Third New International Dictionary* defines culture as a complex of typical behavior or standardized social characteristics peculiar to a specific group (János, 2012).

There is also another definition, which divides culture into two concepts (Moran, 2001). The first is called the big “C”, which is the traditional, objective culture (for example, food, theatre, art, dance, or music). Then there is “small c”, which is the called the subjective culture. This has no existence except in human behaviour. “Small c” culture is an abstraction produced by thought and can define characteristics such as body movement, how we live, how we learn, how we work, and how we express love, in response to similar events and experiences.

Culture can also be identified even further as having three layers (O’Neil, 2006). The first layer includes the cultural traditions that identify you as being part of a particular society (for example, as “Chinese”). The second layer is the subculture. Here, complex societies can be labeled even further as having a cultural tradition, within which one may identify oneself as a part of that group with further defining characteristics, such as the Ainu of Japan or Italian-Americans. The third layer contains human cultural traits. These traits are shared among all cultures. Below, are 12 examples of such traits:

1. Communicating with a verbal language, using a limited set of sounds and grammar rules;
2. Using a classification based on age and gender;
3. Classifying people based on marriage and relationships;
4. Raising children in a family-like situation;
5. A concept of privacy;
6. A sexual division of labour;
7. Rules that regulate sexual behaviour;
8. A definition of good and bad behaviour;
9. A definition of humor and playing games;
10. A definition of body adornment;
11. Art (part of the “big C”);
12. A kind of leadership role for deciding upon community issues (O’Neil, 2006).

Another definition of thinking of culture is to compare it to an onion. Here, the three layers are defined as follows:

- Outer Layer: Associated with the visual reality of behaviour, clothes, food, language, housing, and so forth. This is the level of explicit culture.

- Middle Layer: Basically, like the “small c” (something you cannot see), it refers to the norms and values which a community holds; for example, what is considered right and wrong (norms) or good and bad (values). Norms are often external and reinforced by social control. Values tend to be more internal than norms. Society doesn't have many means of controlling their enforcement. These values and norms structure the way people in a particular culture behave.
- Inner Layer: This core consists of basic assumptions, a series of rules and methods to deal with the regular problems that people face every day unconsciously. These basic assumptions are automatic, like breathing. We do it automatically and do not think about it.

From the above definitions, we can see that culture is a pervasive concept and a dynamic process. Language is the carrier of culture and also the mirror of culture. Sapir, a famous United States linguist, stated in his book *Language* that “Language needs an environment and cannot exist without culture or separate from the tradition and belief society inherits” (Sapir, 1985). Because language and culture are closely linked with each other, cultural teaching plays a significant role in foreign language teaching.

The Necessity to Input Culture into Foreign Language Teaching and Learning

As cross-cultural coordinators, interpreters are supposed to have an intimate knowledge of not only the source and target languages, but also the cultures of both languages. During interpretation, awkward situations often occur due to interpreters’ errors in cross-cultural communications, which may be attributed to the misinterpretations of taboos, the difficulty of interpreting culture-loaded expressions, or different customs cultivated in the long history, etc.

Word-to-word interpretation will surely lead to misunderstanding and miscommunication. Take Chinese to English interpretation as an example. Chinese differs from English in many aspects such as word order and expressions due to the great differences in language systems, thinking modes, values, customs and habits. Therefore, miscommunication may occur in the following circumstances. Taboos are words or sentences which cannot, dare not or will not be spoken out due to some causes. There are different taboos in different cultures. For example, in China, people, especially old ones, tend to ask about ladies’ age, their marriage status or inquire about the price of the product that was just bought. In English-speaking countries, these are the topics that are not spoken about in public, or in other words, taboos. If an interpreter encounters these questions, the word-to-word interpretation would definitely arouse foreigners’ antipathy, leading to embarrassment in communication. Therefore, the interpretation is beyond the interpreters’ language ability, but a test of their cross-cultural consciousness. Thus, the interpreter should firstly identify the taboos, and then explain the cultural differences to the parties involved. In the above case, the interpreter could explain to the Chinese party that the questions are taboos for foreigners and ask for permission to omit the interpretation. If the Chinese party is unwilling or it is impossible to change the question, the interpreter could try to explain to the English-speaking party that it is a common expression for Chinese people to show their hospitality and interpret the question. Interpretation is for communication in this case.

Familiar with the Ways of Thinking in Chinese and Foreign Cultures

Special attention must be paid to the cultivation of cross-cultural consciousness, acquaintances of different thinking patterns, teaching of both the target and source cultures, and interpretation practices

and mock interpretations. The way of thinking is an integral part of one culture, and plays a decisive role in the formation of cultural identity. The Chinese way of thinking is of circular form, while the west, linear. So Chinese people speak with subtle twists and turns, and they often have ulterior motives; while Westerners are straight to the point. Therefore, in order to have a better understanding of Chinese people, the nature of the discourse should be grasped through superficial phenomenon. Their true intentions must be translated to facilitate the understanding of Westerners. Meanwhile, Western straightforward expressions sometimes need to be interpreted into subtle expressions which are easier for the Chinese people to accept. For example, before the opening of a meeting, Chinese people tend to express their modesty and say, “I just say a few words due to the insufficient preparation. Any comments are welcome.” If these are translated literally out, the Westerners would certainly think low of the speaker because he makes the speech without sufficient preparation. But if the interpreter is familiar with the Chinese way of thinking, the sentence can be interpreted into the popular western prologue, “I am honoured to make the speech at this auspicious occasion.” Simple but sufficient, which could make communication go smoothly.

Lecturing on Cultural Subjects

Systematic lectures on Chinese and Western cultures, which help to enlarge interpreters’ encyclopedic knowledge, could be done in interpretation training. Firstly, lectures on Chinese language and culture should be made to make sure interpreters have an intimate knowledge of Chinese traditional and modern culture. The classic books should be read through by interpreters to facilitate their paraphrasing between ancient and modern Chinese. China’s endemic culture could be introduced to give a profound understanding of Chinese culture. With the advancement of Chinese modern civilization, new concepts and new words appear at a quick pace. Therefore, lectures on Chinese modern culture should also be involved. Secondly, a systematic study of Western culture is essential for interpretation training. Some courses, such as General Introduction of English-speaking Countries, Western Cultural History, European Culture and British and American literature could be covered. If possible, some courses or lectures on the Renaissance, the Bible, ancient Greek, and Roman mythology, etc. could be set as a supplement to the normal lessons. Finally, courses or seminars on the comparison between Chinese and Western cultures are also important. The comparisons could be about the differences in political systems, economic models, the ideological field, and customs, etc. Whereby the interpreter can consciously avoid the cross-cultural errors and ensure the smooth conduct of interpretation.

Ways to Input Culture into Foreign Language Teaching and Learning

The showing of movies in the classroom is a very important consideration. Many university libraries have an extensive movie library and audio-visual equipment available. Instead of using class time for viewing, homework can be assigned to view the movie in the library. Reflection classes are also optional and can be eliminated. When designing a topic-based, cross-cultural syllabus, the topics to consider are those that motivate and promote discussion between students. These topics are divided into five thematic groups. The first theme should be world religions (Fantini, 1997). As stated above, the definition of culture contains a belief system. Some of these beliefs are so implicit in a culture that it is hard to separate the social norm and the religious norm. With the current political climate and the negative images of Islam, it is important to remove these media-cultivated stereotypes by studying additional beliefs. Three classes are devoted to the study of the top five religions in the world: Buddhism, Judaism,

Christianity, Islam, and Hinduism (Nakamura, 1998). The next theme of topics relates to first impressions: greetings, names and addresses, time, and the language of clothes. As the old saying goes, “First impressions are always the most important.” We judge someone before they even open their mouths. The “language of clothes” is also very important in the society, and the topic is very popular. It is necessary to teach the students about how color and fashion make certain impressions. Students learn not to “judge a book by its cover.”

Popular cross-cultural issues important for the student are presented as class topics to analyze; for example:

- Work customs are analyzed for the student that will have a job with an international company;
- Expressing feelings is a very difficult situation when communicating with a foreigner, and can lead to misunderstandings
- International Dating: Talking about one’s ideal partner;
- Table Manners;
- Family Life.
- Men and Women: This topic is a cross-cultural issue that interests students the most. Students analyze the different ideas, speech functions, and writing styles of men and women via newspaper articles, academic studies, and email styles.

The last group of topics falls under the heading of Current Affairs. Choosing cross-cultural issues from current media sources invites students to discuss issues that have direct meaning in their lives.

The intercultural dimension aims to develop learners as intercultural speakers or mediators who are able to engage with complexity and multiple identities and to avoid the stereotyping which accompanies perceiving someone through a single identity (Byram, 2004). It is based on perceiving the interlocutor as an individual whose qualities are to be discovered, rather than a representative of an external identity. The intercultural dimension is concerned with: 1) helping learners to understand how intercultural interaction takes place; 2) how social identities are part of all interaction; 3) how their perceptions of other people and other people’s perceptions of them influence the success of communication 4) how they can find out for themselves more about the people they are communicating with.

Intercultural training in language education requires the application of three different approaches: experiential learning, ethnographic approach and comparative approach. According to Kohonen (2001) experiential learning is an educational orientation which aims at integrating theoretical and practical elements of learning for a whole person approach, emphasizing the significance of experience for learning. The approach is well-known in various settings of informal learning, such as internships in business and service organizations, work and study assignments, clinical experience, international exchange and volunteer programs, etc. Learning techniques include a rich variety of interactive practices whereby the participants have opportunities to learn from their own and each others’ experiences, being actively and personally engaged in the process:

- personal journals, diaries
- portfolios, projects
- reflective personal essays and thought questions
- role plays, drama activities
- games and simulations
- personal stories and case studies
- visualizations and imaginative activities

- empathy-taking activities
- discussions and reflection in cooperative groups.

The intercultural approach concentrates on observation and description of behaviors among representatives of a particular culture. Corbett points out that a communicated meaning is constantly negotiated and constructed by the participants of an interaction embedded within a context (2003). It does not depend on the intentions communicated by a speaker. The role of ethnographic methods in foreign language teaching was indicated by Damen (1987). The supporters of the intercultural approach are positive about the possibility of using ethnography in integrated culture and language teaching and developing mediating competences. A learner who is showing intercultural skills can:

1. Use their own experiences;
2. Observe culture phenomena;
3. Be a participant-observer of their own and the other's culture;
4. Question in order to obtain information about culture;
5. Search for the most useful sources of information;
6. Take notes during field trips;
7. Collect, analyze, present, evaluate and distinguish qualitative from quantitative data;
8. Restrain from assessing the other's culture.

The Challenge of Intercultural Learning for Teachers

Learning about other countries' cultures provokes comparisons with our own culture. Thus, we tend to understand and compare new phenomena with the application of categories employed by our language and culture community. The comparative approach should be applied in teaching only with the presence of a teacher who will be responsible for preserving an objective glance at the new phenomena so as not to falsify the newly-learned reality. Unfortunately, comparing two cultures does not lead to the development of intercultural awareness and empathy. Byram and Zarate (1997) claim that only critical cultural awareness achieved through the critical analysis of cultural phenomena and their deconstruction contributes to general education and development among learners.

The teacher should help to:

1. Make learners reflect on how their own language, linguistic and cultural identity are perceived by others;
2. Analyze stereotypes and distinguish individual traits;
3. Discuss tolerance, xenophobia, acculturation and sustaining one's identity;
4. Activate previously gained knowledge and experience;
5. Distance from one's own cultural norms;
6. Shape one's curiosity and critical attitude instead of developing prejudices.

By emphasizing the role of the comparative approach in intercultural training, Kramsch recommends various tasks, which require accepting worldviews different than one's own (1998). Similarly, analyzing things from a different perspective allows learners to compare those aspects of their culture, which they are unaware of. To fulfill the expectations of the comparative approach, they need to engage their knowledge and experience indispensable for making comparisons. As a result, students will be able to strengthen their cultural identity.

Conclusion

All in all, when we learn a foreign language, what we should do is to learn not only its internal knowledge, but also how to communicate with it and how to use its communicative function in intercultural exchanges. Language teaching and learning should always focus on foreign culture. Even the best language learners may not know foreign cultures well. Therefore, teachers should put foreign culture and foreign national conditions into class so that students will be able to understand the cultural differences much better. Only by inputting the cultural differences into teaching and learning can students master the essence of the language which helps them to express themselves appropriately in different situations so that some communicative barriers arising out of cultural differences can be avoided successfully.

References

- Byram, M. (2004). *Developing intercultural competence in practice*. Clevedon: Multilingual Matters.
- Corbett, J. (2003). *An intercultural approach to English language teaching*. Clevedon: Multilingual Matters.
- Damen, L. (1987). *Culture learning: The fifth dimension in the language classroom*. Reading, MA: Addison-Wesley Publishing Company.
- Fantini, A. (1997). *New ways in teaching culture*. Alexandria, Virginia: Teachers of English to Speakers of Other Languages.
- Ivona, B., & Pavel, S. (2011). Some aspects of culture teaching in foreign languages and esp classes: cultural scripts and small talk. *Santalka: Filologija, Edukologija*, 19(2), 119-131.
- János, C. (2012). The role and importance of cultural tourism in modern tourism industry. *Strategies for Tourism Industry – Micro and Macro Perspectives*, 4, 201-232.
- Kohonen, V., et al. (2001). *Experiential learning in foreign language education*. London: Longman.
- Kramsch, C. (1998). *Language and culture*. Oxford: Oxford University Press.
- Kroeber, A. L., & Kluckhohn, C. (1952). Culture: A critical review of concepts and definitions. *Peabody Museum of American Archeology and Ethnology Papers of Harvard University*, 1, 223-230.
- Moran, P. (2001). *Teaching culture: Perspectives in practice*. Boston: Heinle.
- Nakamura, K. (1998). A cross-cultural syllabus for EFL college students: Developing cross-cultural communication at the tertiary level. *The Journal of the Institute for Language and Culture*, 2, 1-23.
- O'Neil, D. (2006). *What is culture? Cultural anthropology tutorials*. San Marcos: Palomar College.
- Sapir, E. (1985). *Language*. Beijing: Beijing Publishing House.
- Taylor, E. (1924). *Primitive culture*. New York: Brentano's.
- Tengku, S. M., & Sepideh, M. J. (2012). Language and culture. *International Journal of Humanities and Social Science*, 17, 230-235.

On the Difference between English and Chinese Address Terms

Yue Dai

School of Foreign Language, Beihua University, Jilin, China

Email: 37341834@qq.com

[Abstract] Nowadays, eastern and western culture has begun to merge and develop continuously. Firstly, the paper will introduce the aim and the significance of the research. Then, there will be a comparison between English and Chinese terms of address. The types of address terms are kinship address terms, social address terms and self-address terms. Translating strategies and theories applied to the translation of address terms will also be stated. The third part analyzes the cultural roots for differences between Chinese and English terms of address. The cultural roots are divided into collectivism versus individualism, kinship-sensitive versus kinship negligent, and extended family versus nuclear family. The final part explains the relationship between politeness and address terms. This paper collates and summarizes the difference between English address terms and Chinese address terms, which could help people avoid unnecessary embarrassment and trouble in the process of cross-cultural communication. By this paper, thoroughly understanding the differences between eastern and western cultures could be more convenient.

[Keywords] address term; Chinese English difference; Collectivism; individualism

Introduction

Address terms are the first level and most basic content of verbal communication. Due to different cultures, histories and social systems, habits of Chinese and English address terms are different. It is helpful for communication for language learners to understand these differences. In this paper, address terms are divided into kinship, social address and self-address terms. The Chinese address terms system is complex and detailed, and includes hundreds of address terms, while the English address terms system is relatively simple, general, fuzzy and with a high degree of generality. The differences in patriarchal concept, ideas, values, and economic ideology result in the differences between Chinese and English address terms system.

English learners can use address terms properly by comparing and classifying Chinese and English address terms and discussing cultural factors which lead to the differences. A comprehensive command of address terms can help to understand the differences between the Chinese and British cultures, so that language learners could overcome communication difficulties resulting from the cultural differences. It can also better promote economic and political exchanges between Chinese and Western cultures, and encourage the cooperation and development with other nations, and thereby promote the smooth progress of cross-cultural communication.

Definition and Significance of Address Terms

Until now, there are many definitions given to address terms. Some definitions of address terms are summarized by some scholars both at home and abroad as follows:

1. "Forms of address are words and phrases used for addressing. They refer to the collocutor and thus contain a strong element of Deixis" (Braun, 1988, p. 7).
2. "A term of address is a numerically and attitudinally-marked designator which:
 - a. functions as a particle to pronominal 'you' to form a notionally paradigmatic phrasal 'you'.
 - b. consists of name(s), word(s), or a combination of both.

- c. is used for the benefit of a speaker, addressee, or third-party hearer either optionally or necessarily for grammatical, practical, social, emotional, ceremonial, or externally-imposed reasons” (Dunkling, 1990, p. 22).
- 3. “Address terms are a system of terms used to designate people according to their status, profession, sex, and so on, reflecting different social relationships” (Ma, & Chang, 1998, p. 5).
- 4. “Address terms are the words speakers use to designate the person they are talking to while they are talking to them. In most languages, there are two main kinds of address terms: names and second-person pronouns” (Fasold, 2000, p. 1).
- 5. “Terms of address are words or linguistic expressions that speakers use to appeal directly to their addressee” (Jucker, & Taavitsainen, 2002, p. 1).

As acknowledged, address terms are used to describe the relationships between the speaker and another or to call someone in face-to-face communication. For example, in China, “Yue Mu” is the address term which can be applied in the absence of the mother-in-law. But in face-to-face communication, we use “MaMa” to replace “Yue Mu” to address the mother of our wife. So, in this thesis, the definition of address terms will be as follows: the words or phrases used to express people according to their identifications, generations and occupations.

The system of address terms is quite different because of the definitely different cultures in eastern and western countries. It originates in different historic traditions, customs and national psychologies, etc. China has its own long history and culture; the addressing system has become a relatively complex and complete system. Therefore, while translating, one should take many factors into consideration to do appropriate works.

Types of Address Terms and Their Differences

Kinship address terms are used to call people who are blood relatives or relatives by affinity. Under different cultures and social environments, Chinese address terms form a quite different system from English ones. They are the product of an agricultural society, a family-centered economy, and a hierarchical family system, and they are also one of the most complex systems of kinship terms in the world. Some translations of basic address terms such as “mama, muqin, niang” can be translated into “mother”, “mummy” and “mum”; “fuqin, baba, die” can be translated as “father”, “dad” and “daddy”. As can be clearly found, the kinship address terms system is more complex in the Chinese language while one English word can express more than one meaning. For example, “aunt” can be translated into “gugu, yi, shenshen, jiuma”. “Uncle” can be translated into “bobo, shushu, jiujiu” (Hu, 2007).

A Dream in Red Mansions is one of the four masterpieces of China, written by Cao Xueqin during the Qing dynasty. This novel describes a detailed, episodic record of four wealthy and aristocratic families – Jia, Shi, Wang and Xue, and in particular, the Rongguo House and the Ningguo House of the Jia clan, two large, adjacent family compounds in the capital. The characters in *A Dream in Red Mansions* are very complex, and every family has an intricate kinship system. The kinship system is distinctly divided into patrilineal, maternal, department of husband and department of wife (Wang, M., 2008). On the basis of *A Dream in Red Mansions*, there are 568 address terms involved. It is an especially classical literary work to discuss its addressing system. The address terms that appeared in it had different English words according different translators. “Jiejie” and “meimei” appeared most frequently in this masterpiece. There are two English translations of *A Dream in Red Mansions* translated by David Hawkes and H Ben Joly. David Hawkes has translated “jiejie” into “sister, darling, miss, you, cousin, pearl dear, coz, elder sister, dear

faithful, dears, maids” and so on, but H Ben Joly used less words to translate it. As for “meimei”, they both used “miss, sister, cousin, dear” and so on. As we can see, the translation of the address system is not a unique way, but very diversiform (Wang, F., 2004).

As for patrilineal and maternal side address terms, the translation of address terms can be more complicated. In Chinese, the father’s paternal grandfather is “zengzufu”, the father’s maternal grandfather is “waizengzufu”, but in English, we use the same word “great-grandfather”. As we know, the children of a father’s and mother’s sisters and brothers are called “cousins” in English, but in Chinese, we call them “tangxiongdi” and “biaoxiongdi”. The son’s wife in Chinese is “erxi”, while in English she is called “daughter-in-law”. Looking carefully, you will discover Chinese has prescribed words to describe every single relationship, whereas English always summarizes similar relationships with a simple address term (Zheng, C., 2008).

Social address terms are applied quite frequently in our daily communications. They are important when we are going to talk with others. Conversation is the most important form of social communication. When we start a conversation, we need to choose the appropriate address terms to show the interlocutors our respect and courtesy to them. Social address terms are divided into six types: communicative appellation, relation appellation, title appellation, honorific appellation, affectionate appellation and assumed kinship terms (only for Chinese).

In Chinese, the communicative appellations that appear frequently are: “xiansheng”, “nvshi”, “xiaojie”, “taitai”, “furen”, “tongzhi”, and “shifu”, etc. They can express one’s sex and marital status (only for women). They can also be combined with names and titles like “lixiansheng”, “dongxiaojie”, and “zhangweixiansheng” etc. In English, widely used communicative appellations are: Madam, Sir, Miss, Mr., Mrs., and Ms. Madam is for females, Sir is for males, and Miss for unmarried young females. They are often combined with family names or full names, such as “Miss Black”, or “Mr. White” (Xiao, Qi., 2007).

In Chinese, the relation appellations are often used under two situations. One situation is that the words express the real relation between addressers and addressees. The other situation is the words don’t express the real relation. The latter situation is used to show respect that the addresser gives the addressee. However, in English, there are less relation appellations used frequently in daily communication, such as doctor, boss, or father, etc. They are rarely used in direct addressing (Wang, Y., 2008).

Title appellations fall into four types: official, professional, academic, and military titles. They can also be combined with other appellations such as names or communicative appellations. Such as we use “maozedongzhuxi” in Chinese and “Chairman Mao” in English. The difference is that in English, the title appellation is not as complex as Chinese (Wang, Z., 2011).

Affectionate appellations are used to express the intimate relationships between the interlocutors. But Chinese address terms are more intricate than English. Chinese people use “lao”, “da”, “xiao”, “er”, and “zi”, etc. to show intimacy. Such as “laowang”, “daliu”, “xiaozhang”, “yingzi”, and “yaner”, etc. They also use nicknames to show intimacy like “pangzi”, and “datou”, etc. In English-speaking countries, people don’t use words like this.

As known, assumed kinship terms are very common in China. They can be used to address someone who has no kin relationship with the addressee. “Dage”, “dajie”, “ayi”, “shushu”, “daye”, “yeye”, “nainai” and so on can be used to address others with no consideration for their age or generation. They can also be combined with last names such as “lidaye”, “liunainai”, and “zhangjie”. This kind of address form only appears in China, but doesn’t exist in the English addressing system.

In English, self-address terms are very simple. There are only two main words – “we” and “I”. However, the self-address terms in China are numerous. They originated in the distant history and culture of China. Chinese self-address terms are applied in various situations according to the age, identity, social status, profession and gender of the addresser and the scene in which they are used.

China is a country with a long history of development. Every different stage has different cultural customs. In the emperor period, court etiquette was strict and serious. The self-abasing terms for the emperor were “gujia”, “benwang”, “guaren” and “zhen”. The courtiers and officials in ancient times were “xiaoren”, and “chen”. The self-address term for spouses of the emperor were “pinjie”, “nujia”, “jianjie” and so on. As for civilians, the self-address terms in Chinese were “wo”, “women”, “zanmen”, “zan”, “an” and so on. There are some haughty terms like “laoniang”, “laozi”, “bendaye”, “laofu” and so on in China. It is quite difficult to find English equivalents. Therefore, translators should use some translational strategies to handle this kind of problems.

Cultural Roots for Differences Between Chinese and English Address Terms

Culture is closely related to language. The culture of a nation is always reflected and embodied by the language of the nation. The eastern culture and western culture are quite different, so there is much trouble in cross-culture communication. As an important part of language, translating address term is very necessary to discuss in cross-culture communication. The cultural roots influenced the development of the differences greatly and it is worth studying.

Chinese culture emphasizes collectivism. The family and clan concept, which highlights the influence of family and clan in the society, is an expression of collectivism. Therefore, people try to expand the group of family and clan to establish various petticoat influences in communication. Meanwhile, Chinese people want to seek a sense of security in their interpersonal relationships, firstly in major social circles and relatives, and then extend them to the entire society. Reflected in address terms, Chinese kinship terms are far more of the same class in English, and can also be used affectionately to call unrelated people.

Collectivism is deeply ingrained in Chinese. People always treat themselves as a part of the group. Collective cultures treat the group as the most important social element. Group affiliations take precedence over individual goals. That’s why assumed kinship address terms is a specific phenomenon in China. The words such as “daye”, “dajie”, and “ayi” are widely used to eliminate strange senses and smooth the communication process.

However, Americans value individualism, stressing selfhood which includes self-existence, self-expression, self-realization, self-awareness and personal independence. Americans usually regard themselves as independent entities separated from other people and the whole world. They have a sense of security out of the group. Their sense of personal security is based on individual career success. They believe that everyone is unique and special. They pay more attention to the individual. They think everyone has the right to his or her own private property, thoughts and opinions. They don’t depend on “relation” very much. So, they hardly use fictive kinship terms while communicating (Dou, M., 2014).

In literary works, the differences are shown in the Chinese use “we” more frequently, while the English use “I” in any context.

Kinship terms are used to name and address one's relatives. They are the reflection of the real relative relationship. A kinship system is a human relations system originated from marriage, blood relationship and law. It is an irreplaceable factor in any social relationship. This is not only the main element to manage individual behaviors, but also the main element to influence the group formation of society, politics and

regions. Kin relationship is not only a structure, but also a kind of cultural structure in its essence. It is the special creation of human culture.

Chinese are educated to attach importance to affection from ancient times to the present. In a family, ascending generations are superior to descending generations. In traditional families, relationships like a father and son, elder brother and younger brother are clearly obeyed. Elder people always take responsibility and obligations of the younger people. Younger people show their respect to the older ones who gave the family so much. So, we can find easily that people obey the addressing rules in their family. The younger people are never allowed to call the senior's name directly, but the elders can call the names or nicknames of younger generations (Wu, X., 2014).

However, in America, people don't regard kinship as importantly as the Chinese. They think everyone is equal. So, the behavior of calling one's full name is a very common thing.

Family is very important for every person. It is the fundamental structure of society. But in China and America, the scale of a family is quite different. The Chinese like living together as a big family so much so that three or four generations living together can be seen everywhere. Moreover, the Chinese think highly of blood lineage, so kinship is very important. The Chinese culture is accustomed to extended family. In an extended family, the family structure is very complicated. This situation results in an intricate address system in the Chinese family. One extended family can have such address words like: grandparents, cousins, aunts, uncles, great aunts, and great uncles, etc. Most families in China are extended families with several generations under the same roof. Even now, some rural and mountain areas still have these kinds of extended families. For this reason, many kinship terms are still in use today.

American culture values the nuclear family. The importance of family weakened because of the development of industry and transportation. Families became smaller and smaller. Even now, the basic structure of society is the nuclear family in America. The composition of a nuclear family is the father, the mother and several kids. As the kids grow older, they are encouraged to leave their parents and organize their own families. The new family will also inherit the tradition of nuclear family (Yan Yi Dan, 2011).

In extended families, kinship terms are needed to assign the complicated family relationships and distinguish different family members. In nuclear families, there is not so much concern on kin relationships. So, the addressing system is simplified and not many address terms are used in nuclear families.

Conclusion

Address terms are the most common expressions in daily communication, but if under deep feeling, the profound cultural factors will be found. This thesis introduces address terms and analyzes the difference between Chinese and English address terms. It first defines address terms and classifies them. It also illustrates the rules of translating address terms and gives some possible solutions. Then, this thesis analyzes the different cultural roots for Chinese and English address terms from three aspects. Finally, it introduces the important relationship between politeness and address terms.

From the above description, we can find that address terms have played an important role in cross-culture communication. Choosing the proper address term while translating and communicating has become easier and clearer. It involves cultural traditions, national consciousness and literary background. The research of address terms results in a better way to communicate. In different situations, choosing the appropriate address term can help interlocutors feel intimate and unembarrassed.

In cross-cultural communication, address terms play a necessary role. It expresses one's courtesy and respect to others. In this thesis, the study may not be complete enough, and there will be some functions

and forms not included. This paper is just a fundamental research of address terms and needs more improvement.

Even today, although culture around the world has permeated and merged to a greater degree, the differences are still clear. In cross-cultural communication, we should pay special attention to the psychology and habits of different nations in order to achieve the goal to the fullest. Similarly, foreign language learning can not only be confined to the accumulation of linguistic signs, but also be combined with their cultural features to achieve unity of content and form. It is why we study the differences between Chinese and Western address terms, especially the cultural lexical semantics and connotative meaning of other nations' languages that is helpful to promote motherland cultural, to master another one or several foreign languages and to communicate with other nations in the world.

References

- Dou, M. (2014). *Studies of cultural differences between English and Chinese address terms*. Wuhan: Overseas English.
- Hu, C. (2007). *A comparative study of address terms in Chinese and American social contexts*. Chengdu: Southwestern University of Finance and Economics.
- Wang, M. (2008). *Contrastive analysis of Chinese and English social appellations*. Xiamen: Xiamen University.
- Wang, F. (2004). *A contrastive study of English and Chinese social appellations*. Changchun: Jilin University.
- Wang, Y. (2008). *The study of address term translation in A Dream of Red Mansions: A perspective of functional linguistics*. Tianjin: Nankai University.
- Wang, Z. (2011). *Talking about the cultural differences between Chinese and English appellations*. Yiwu: Science and Technology Education.
- Wu, X. (2014). *The translation of address terms from the perspective of interpersonal function*. Wuhan: Overseas English.
- Xiao, Q. (2007). *Modern Chinese social appellation phenomenon*. Changchun Penellipse: Jilin University.
- Yan, Y. D. (2011). *English study of A Dream of Red Mansions kinship*. Shanghai: Shanghai International Studies University.
- Zheng, C. (2008). *Comparison and translation of English and Chinese address forms*. Shanghai: Shanghai International Studies University.

On Overseas Transmission of the Chinese Culture in Ancient Times

Minggui Zou, and Lijuan Li

College of Foreign Languages, North China Institute of Science and Technology, Sanhe, China

Email: clankzzl@sina.cn

[Abstract] From a historical view, this paper studies the overseas transmission of the Chinese culture in ancient times. Firstly, the four explosions of overseas cultural transmissions in ancient China are described, followed by the discussion of their methods. Then, the impacts of the Chinese culture on other cultures are analyzed. Finally, the paper concludes that the overseas transmission of the Chinese culture has made outstanding contributions to the development of the world culture.

[Keywords] Chinese culture; overseas transmission; cultural exchanges; impact

Introduction

The history of world culture, in some sense, is the history of the mutual exchange and merging between all cultures in the world. The Chinese culture, with its strong vitality and compatibility, has communicated with other cultures since the ancient times, and has made outstanding contributions to the exchange and development of the world culture (Dai, 2001). However, most researchers and scholars in the fields of culture and translation in China have mainly focused their research on the introduction of Western culture into China in modern times, but the history of overseas transmission of the Chinese culture in ancient times together with its influence on the development of the world culture hasn't attracted enough attention. Fortunately, the Chinese government has stressed the importance of promoting overseas transmission and development of the Chinese culture by putting forward the great strategy of "making the Chinese culture go globally". Under such circumstances, this study of overseas transmission of the Chinese culture in ancient times is of great significance and will shed some light on carrying out this strategy. This paper, first, in a diachronic way, presents a general description of the four explosions of overseas cultural transmissions in ancient China. Second, it, in a synchronic way, this paper summarizes the major four transmission methods while discussing their different features. Finally, it, from a dialectical point of view, the authors explore the impact of the Chinese culture on other cultures.

The Four Explosions of Overseas Transmissions of the Chinese Culture in Ancient Times

Since the ancient times, the diligent Chinese people have made active efforts to transmit their culture to the outer world. But in different historical stages, the scope and method of these cultural transmission have been different. Generally speaking, there were four explosions of overseas transmission in the process of the Chinese culture going global in ancient China.

The Han Dynasty: The Construction of the First Passage to the Outer World – the Road of Silk

In the Han Dynasty in China, Zhang Qianin's mission was to explore the West Regions – the first passage connecting China and the Western world – the Road of Silk. Chinese commodities, by way of the Road of Silk, were brought to Central Asia and West Asia. Meanwhile, advanced Chinese science and technology were also transmitted to the West. Therefore, the Road of Silk became a very important passage for the Chinese culture to spread globally and become a bridge for cultural exchange between the Chinese civilization and western civilizations in the following thousands of years. Through this passage, Chinese

products like tea, paper and books went abroad, and foreign businessmen, literati, monks and missionaries were attracted into China.

The Tang Dynasty: The Chinese Culture Radiated its Influence on Neighboring Countries

During the period between the 7th century and the 9th century, Chang'an (the capital of China in the Tang Dynasty) became the center of the world culture. As an international metropolitan, Chang'an witnessed the exchange and merge between the Chinese civilization and other civilizations in the world. As the center for academic and cultural exchanges in Asian countries, it attracted over 8000 overseas students from neighboring countries like ancient Korea, Japan and others to study China's political system, culture, science and technology. As for other countries at that time, China, in the Tang Dynasty, possessed an unreachably strong "soft power". Many Asian countries, such as Japan, Korea, and Vietnam, etc., realized their social and cultural development by borrowing and absorbing the Chinese writing system, political system, architectural style and social customs (Yang, & Gu, 1990).

The Song and Yuan Dynasties: The Chinese Culture Went the West

It is true that the Chinese culture in the Tang Dynasty exerted great influence on Asian countries, but in the Song and Yuan Dynasties, its influence expanded to the western world. China developed more extended foreign trade than in the Tang Dynasty, to Koryo and Japan in the east, to India and Nanyang (an old name for the Malay Archipelago, the Malay Peninsula and Indonesia or for Southeast Asia) in the south, to Arab and the eastern part of the Mediterranean in the southeast, and to Africa in the west (Yang & Gu, 1990). With groups of Europeans shuttling between China and Europe, the Chinese culture went to the western world, its impact reaching far beyond Asia. In 1291, when the Italian Marco Polo returned to Europe with his *The Travels of Marco Polo*, all Europeans became fascinated with his vigorous descriptions of the mysterious and flourishing eastern country in his book.

The Ming and Qing Dynasties: The Overseas Impact of the Chinese Culture Reaching to the Whole World

In the Ming and Qing Dynasties, the overseas impact of the Chinese culture reached its summit. During this period, many European missionaries like Matteo Ricci and Giulio Aleni came to China with their admiration and respect to the Chinese culture. With their volumes of memoirs, travel notes and correspondences, they demonstrated a prosperous and powerful China to the entire world. Meanwhile, they started to translate Chinese classic books: during his stay in China, the Italian Matteo Ricci sent his Latin translations of the Chinese classics *The Four Books* to Italy; the Belgian Nicolas Trigault translated *The Five Classics* into Latin; the French Jesuit Alexandre de la Chanrme started his translation career with *Shijing*. In additions, four great inventions of China were also brought to Europe through the sea route. The Chinese culture, as an irresistible wave, shocked European society, with its impact continuing for a whole century (Ma, 2003).

Methods of the Overseas Transmission of the Chinese Culture

Ji Xianlin, a famous Chinese scholar said, "Throughout the history of cultural exchanges between China and the West, the westernization of Chinese culture has never broken off. The rich and elegant Chinese culture attracted much attention from western missionaries, businessmen and abroad Chinese students through whom it went globally" (2005). Generally speaking, the Chinese culture was transmitted to the outer world mainly through the following four channels.

Missions of Ambassadors

Ambassadors not only played an important role in the development of foreign relations, but also acted as a vital medium for cultural transmission. Ancient China, a powerful country with advanced culture, developed foreign relations with many countries. Ambassadors, both in China and in foreign countries, made great contributions to the overseas transmission of the Chinese culture. On the one hand, the Chinese ambassadors, who were sent abroad to extend China's influence beyond her borders by the government, actively transmitted the Chinese culture in foreign lands, for example, Zhang Qian in the West Han Dynasty and Ban Chao in the East Han Dynasty with their missions to the Western Regions, and Zheng He in the Ming Dynasty with his seven naval expeditions to the South Seas and across the Indian Ocean. On the other hand, foreign ambassadors from other countries that came to China became carriers of the Chinese culture who introduced the more advanced Chinese political and cultural system to their own countries, such as visitors from Central and Western Asian countries, diplomats from Japan and Korea to the Tang Dynasty, and Marco Polo from Italy. Such official missions carried out by scholars and government officials were regarded as the most influential form of the overseas transmission of the Chinese culture (Zhang, 1990).

Business Trades

Business people played an irreplaceable role in international exchange because the commodities they traded were products of the culture of each people. For example, silk, tea, porcelain, paper, painting, copper, iron and medicine from China represented the material culture created by the Chinese people. What's more, the introduction of Chinese products and items to other countries only enriched the material and spiritual life of people of those countries, and also enticed them to imitate and learn from China, thus promoting the mutual transmission of science and technology between different countries.

Religious Activities

Pious religious people in ancient times were enthusiastic in preaching their religion and regarded it as a holy career which then became an important method of cultural transmission between different countries. During their missionary work, they also transmitted the culture of both their own country and the targeted country including philosophy, ethnics, art, science and technology, and customs, etc. For example, the original purpose of Monk Xuanzang in the Tang Dynasty was to introduce Buddhism from India into China. But during his pilgrimage, he also functioned as a disseminator of the Chinese culture and translated the Chinese classic work *Laozi* into Sanskrit for the Indian people. Jianzhen, another eminent Buddhist monk of the Tang Dynasty crossing the ocean eastward to Japan to spread Buddhism, took advanced Chinese arts and technology, such as architecture, sculpture, painting, and the science of medicine in his pilgrimage, which resulted in the economic and cultural prosperity in Japan. During the 16th to the 17th century, the overseas missionaries coming to China acted as the bridge for cultural exchanges between China and foreign countries (Ma, 2003). Matteo Ricci from Italy and Richard Wilhelm from Germany, obsessed with the Chinese ideological culture, became active propagandists of the Chinese culture. During their stays in China, they were absorbed in studying the Chinese language, culture, translating Confucius classics, and historical literature. With *The Four Books* and *Five Classics* translated into Latin, Chinese Confucianism spread throughout Europe. In addition, they compiled many books on Chinese culture, introducing the history of Chinese civilization, agricultural development, science & technology, historical events, language and literature, and local customs & practices, etc. to westerners.

War

War was another important way of cultural exchange between different countries in ancient times. Although it brought damages and destroys to the development of the social economy and culture, it also prospered the transmission of culture to some extent, for example, the war to the Arabian army in the Tang Dynasty, the three western expenditures of the Mongolia in the Yuan Dynasty, the anti-Japan war in the Ming Dynasty, and the war against the invasion of the Portuguese, the Spanish and the Dutch (Chen, 2000). In the war with the Arabians, the paper workers captured by the enemy army spread the technology of papermaking to central Asia, Africa and Europe. With the success of western expeditions and the construction of the Qipchaq Ulusi and other vassal states, the institutional culture and scientific culture of China in the Yuan Dynasty were brought to South Russia and West Asian areas (Zhang, 1999).

The Impact of the Chinese Culture on Other Cultures in the World

As one of the four countries with great ancient civilizations, China once occupied a rather important position in the world for its rich and magnificent culture. As early as in the Spring and Autumn Period, China made great achievements in science and technology, culture, philosophy, and ideology, which could be comparable to Ancient Greece. From the Han Dynasty to the early Ming Dynasty, China led the world in science and technology for more than fourteen centuries. Through active and frequent cultural exchanges with other countries, the Chinese culture prospered and impacted the development of the world culture.

The Impact on Japan and Other Neighboring Countries

During the 2000 years since the Qin Dynasty to the Qing Dynasty, China always acted as the main character in the Asian historical stage. The Chinese culture, far superior to other cultures, was transmitted to neighboring countries in a single direction. Since the Qin and Han Dynasties, neighboring countries such as Korea and Japan, transplanted and absorbed the essence of the Chinese culture to nurture their cultures. From the Wei and Jin Dynasties, the Chinese system of laws and decrees was transmitted to the Korea Peninsular. Goguryeo, Baekje, and Xinluo, following the example of the Jin Dynasty, promulgated laws. In the Tang Dynasty, the Chinese feudal society came to its meridian period, and the Chinese culture presented a strong attraction to neighboring countries, and attracted many foreign students into China (Chen, 2000).

In the year of 600, the first Japanese diplomats dispatched to China were deeply impressed by the flourishing and powerful Tang Empire. In the following 200 years, the Japanese government dispatched diplomats to the Tang Dynasty 18 times. During their stays in China, these diplomats positively kept studying and absorbing the Chinese political, economic and cultural fruits. When back in Japan, they adopted the Chinese political system to promote reform in their country. The Chinese architecture, painting, music and dance, introduced into Japan, resulted in a craze for learning from the Tang Dynasty. Japanese cities Nara and Kyoto were constructed by totally borrowing the style of Chang'an, the capital of the Tang Dynasty. In a word, the spread of the Chinese culture in Japan sped the progress of the Japanese culture (Zhu, 2001).

As a result, with neighboring countries like Japan and Korea learning from the Chinese culture, the "East Asian Cultural Circle" with merged language & character, ideology and thinking, laws and decrees, science and technology was formed in which China was deemed as the center both in geography and in culture (Chen, 2000).

The Impact on Asian and African Countries

Since the Qin and Han dynasties, the artery for the communication between China and the West was gradually constructed. Zhang Qian in the West Han Dynasty, in his mission to the West Regions, opened the Silk Road which became a bridge to connect Asia and Europe. This traffic artery, as long as 7000 km, made the Chinese culture, Indian culture, Arabic- Islam culture, Persian culture, Greek Culture merge together. Through this passage, the Chinese silk, gun-power, paper, printing technique were spread to Central and West Asia (Zhou, 1987).

During the Song and Yuan dynasties, the new line across North Indian Sea to Arabian Peninsula and Africa explored by Zheng He in his expeditions to the South Seas transported the traditional Chinese culture to Asia and Africa. The goods carried in Zheng He's fleet brought the most advanced economic culture to many Asian and African countries and thus promoted the living standards of the local people. Thousands of the members of Zheng He's crew communicating with local people in Asian and African areas brought the more civilized ways of life and more advanced production modes to them. During the late period of the Ming Dynasty, over 100 thousand Chinese people, who became residents in the South Seas, actively participated in the developing and constructing of their country of residence with the advanced production techniques and scientific and cultural knowledge, thus promoted the development of the local economy and culture (Zhao, Fu, & Li, 2005).

The Impact on European Countries

The advanced Chinese science and culture exerted a vital impact not only on neighboring countries, but also on Europe, the origin of capitalism. Chinese culture impacted the European culture from both the material aspect and the ideographic aspect. First, scientific and artistic fruits and material products, such as silk, porcelain, paintings, and tea, etc. penetrated every aspect of daily life of the Europeans. Second, the spread of the Four Great Inventions in the West provided not only the material foundation for the Renaissance Movement in Europe, but also a technological guarantee for the discovery of a new sea route, thus changing the process of world history (Chen, 2000). Third, Chinese education, law and inspection systems became models for European countries (Wang, Qian, & Ma, 1999). Fourth, Chinese painting and architecture affected the European artistic style. Fifth, Chinese rational thinking was used as a weapon to criticize the theology of the Middle Ages by Enlightenment thinkers. In a word, the spread of Chinese culture in the West stirred a wave of learning from China, which resulted in the gradual growth of Western culture and thus, directly impacted the revolution of Western ideology (Wan, 2016).

Conclusion

Historic evidence shows that the Chinese people, adventurous and wise, once explored new routes to transmit the Chinese culture to the outside world in ancient times; the Chinese culture, vigorous and inclusive, not only impacted the neighboring countries, but also triggered a deep revolution in the fields of science and culture in the western world, thus promoting a cultural development of the entire world. In the context of economic globalization and cultural diversity, we should, with more enthusiasm and investment, continue carrying out the strategy of "spreading the Chinese culture globally", popularizing the excellent Chinese culture in the world, demonstrating its special charm and the cultural confidence of the Chinese nation to realize a common prosperity and growth of human civilization and harmonious co-existence of the mankind (Wang, 2000).

Acknowledgements

This work was supported by the Youth Foundation of the North China Institute of Science and Technology (3142016017).

References

- Chen, S. S. (2000). On the developing process and basic peculiarity of cultural exchanges between China and foreign countries before 16th century. *Journal of Literature, History and Philosophy*, (4), 120-126, 128.
- Dai, Y. (2001). Preface. In *5000 Years' History of Cultural Exchanges between China and the Outside World. History Teaching*, (1), 40-42.
- Ji, X. L. (2005). The dissemination of oriental learning and "orientalization". *Art Magazine*, (2), 32-33.
- Ma, J. Q. (2003). The characteristics of cultural exchanges between China and the west during the Ming and Qing dynasties. *Social Sciences in Guizhou*, 3, 90-94.
- Wan, X. R. (2016). From passive acceptance to cultural confidence: The history of Sino-foreign communication and its illumination. *Studies on Mao Zedong and Deng Xiaoping*, 11, 60-65.
- Wang, N. (2000). Translation and cultural studies in the context of globalization. *Chinese Translators Journal*, (1), 10-14.
- Wang, N., Qian, L. S., & Ma, S. D. (1999). *On the influence of the Chinese culture on Europe*. Shijiazhuang: Hebei People's Publishing House.
- Yang, H. Y., & Gu, Y. H. (1990). Reflection and insights – A historic review of cultural exchanges between China and foreign countries. *Journal of Suzhou University*, 4, 43-50.
- Zhang, Y. X. (1990). Cultural exchanges between China and the outside world and the development of the Chinese traditional culture. *Journal of Henan Normal University (The Social Science Edition)*, 03, 64-68.
- Zhao, D. X., Fu, Q. Y., & Li, H. F. (2005). The cultural ambassador to peacefully promote the international cultural exchanges – Zheng He and the cultural exchanges between China and foreign countries in the 15th century. *Social Sciences in Nanjing*, 08, 60-64.
- Zhou, Y. L. (1987). *The history of cultural exchanges between China and foreign countries*. Zhengzhou: Henan People's Publishing House.
- Zhu, S. H. (2001). *The ancient history of China*. Fuzhou: Fujian People's Publishing House .

Body Language and Its Strategies Study in Cultural Setting

Hu Jia

College Foreign Languages Department, Inner Mongolia University for the Nationalities,
Tong Liao, China

Email: 163.hujia@163.com

[Abstract] In cross-cultural communication, body language plays just as an important role as verbal language. People who do not understand or just ignore the cultural differences in facial expressions, posture, gestures, and eye contact are doomed to fail in cross-cultural communication. This paper analyzes the cultural differences in smiling, standing, the ring gesture, the cross gesture, and eye contact and contributes strategies for solving problems in cultural aspects such as respecting other cultures, learning about other cultures, and introducing and disseminate one's own culture. Solving body language problems promotes successful cultural communication.

[Keywords] body language; cultural differences; strategies study

Introduction

Socrates said, "Nobility and dignity, self-abasement and servility, prudence and understanding, insolence and vulgarity, are all reflected in the face and in the attitude of the body whether still or in motion" (Gu, 1997). Former Secretary General of the United Nations, Dag Hammarskjöld, also pointed out, "The unspoken dialogue between two people can never be put right by anything they say" (Gu, 1997). What these statements drive at is that bodies communicate something about a person to other people in a silent language. It may be by means of the whole body, in the way a person stands or moves, as Socrates remarked or as Hammarskjöld observed, that unspoken language powerfully sends messages which outweighs what we communicate verbally (Gu, 1997).

Communication is an effective way of dealing with interpersonal relationships in a person's daily life. The first thought about communication is using language to speak, that is, verbal communication. The other way is non-verbal communication, which is defined as taking place without words. Non-verbal communication, mainly referring to body language, as the auxiliary means of informative communication, is unique. Behaviors such as eye-contact, posture, gestures, facial expressions, touch, dress and space are all used to convey ideas. It is not what you say, but how you say it. Body language serves several functions. First of all, it can take the place of verbal communication, as with the use of gestures. Secondly, it has the effect of repeating and complementing verbal language. Thirdly, it can express an emphasis on the language. Finally, it conveys our attitude towards ourselves and towards the people we are communicating with. Body language plays the same role as verbal language. To some extent, body language is more simple, vivid and real than verbal language. However, body language is not universal which means that the same behavior can have different meanings in different countries or cultures. As such, native speakers can easily recognize and understand the meanings whereas language learners might experience misunderstandings or even have culture shock. It is important to be aware of body language and its meaning in the target language, particularly for successful cross-cultural communication.

Body Language and Cultural Differences

Human beings have emotions, and usually these emotions appear on the face first. These emotions are quite natural. With the increase of pressure and tension in the workplace, nowadays, many people wear a mask

in society. One of Shakespeare's characters in *Macbeth*, King Duncan, says of someone who had betrayed him: "There's no art to find the mind's construction in the face. He was a gentleman on whom I built an absolute trust" (Gu, 1997, p. 243). Cultural shocks occur frequently under such circumstances.

Facial Expression and Cultural Differences

A smile is a facial expression where the muscles on either side of the mouth are pulled up. Some smiles include the muscle of the eyes, a real smile. Some smiles do not include the muscles of the eyes, a fake smile. In general, when Americans smile, it is because they feel happy, amused or pleased with something. It is a way to express friendliness, being approachable, or trustworthiness. People who smile are thought of as being likeable. Americans are usually open with their emotions and will smile in casual settings with friends, classmates, and family members, in formal settings like at work or business meetings, to complete strangers in public areas, or even when they have their pictures taken.

In contrast, Chinese smile for many more reasons than Americans. Most foreigners find Chinese smiling incredibly sophisticated. For instance, in China, people smile or laugh if they are embarrassed, approve or disapprove, angry, sad, afraid, confused, apologetic, satisfied or joyful. Contrary to Americans, Chinese are more closed and confined about their emotions and facial expressions. Being around familiar people, people they have an informal relationship with, Chinese will more openly smile. Being around unfamiliar people or in a formal situation, Chinese are less likely to smile in order to show seriousness, sincerity, or attentiveness to the issue at hand.

It is essential to note that the focus of a smile is different between the Chinese and American cultures. Americans tend to focus on the mouth. This can be seen in emoticons such as ☺ (happy) and ☹ (sad). The eyes remain the same, but the mouth changes. Chinese tend to focus on the eyes; this can be seen in emoticons such as ^-^ (happy) and ^-^ (sad). The mouth remains the same, but the eyes change.

It is also necessary to point out that Chinese smile more slowly while Americans are quick to smile.

Posture and Cultural Differences

A posture is how you stand, walk, eat or lie. It sends signals about you to another person. If you want to present yourself with confidence and authority, universally you have to practice good posture: stand with your back straight, shoulders back, and your chin up. However, usually, the culture of posture is intricate; even experienced people in body language in cross-cultural communication might make mistakes.

Differences in posture can be found in a variety of settings. For example, in meetings, people from different cultures may misunderstand others' sitting postures. In eastern countries, people are required to sit straight to show their attention or respect during a meeting, but in the west, people are more casual when sitting because it is not the posture, but the content that people pay attention to. In parties, different cultures behave differently in relaxed states. Crossed arms or legs may demonstrate disinterest or an unwillingness to listen in the east, while in the west, this posture just exhibits relaxation. If people don't understand the real meaning of the posture, then communication may not go smoothly. For instance, in America, people always fall into chairs when they sit and look languid. In Japan, because of their formality, their postures are always straight and serious. In addition, people from eastern countries are more likely to bow while people from western countries think bowing is unnecessary.

Gestures and Cultural Differences

A gesture relates to how a person uses their hands to convey a message. The language of hands differs from country to country, from place to place, and sometimes even the gestures in quite close neighborhoods are different. The ring gesture, which is formed by holding the tip of the forefinger to the tip of the thumb, means that something is thought to be *good* or *ok*, both in America and Britain. However, if you cross the English Channel to France, this same gesture means *worthless* or *useless*. Travel further south, this gesture may get people into trouble because in Tunisia it means, "I'll kill you!" (Gu, 1997, p. 234). In Latin America, it is a gesture of insult to another person. The former U.S. President, Richard Nixon, was not aware of this gesture culture. Landing in one South American country on a visit, he came out of the aircraft with both hands held high showing the ring gesture. Having been told this was a rude expression by Nixon, his hosts gave the puzzled President a cold reception. Had the President used the same gesture in Japan, it would have puzzled the Japanese because it means money to them (Gu, 1997, p. 236).

The same gesture may have different meanings in different cultures, and it may result in cultural misunderstandings. Specialists in the study of body movements emphasize that no single gesture carries meaning in and of itself. Index finger crossing is a gesture that causes a great number of cultural misunderstandings in non-verbal communication. In some eastern countries, index finger crossing is used for beckoning, which has a derogatory meaning. However, in some western countries, this behavior just indicates a kind of calling —In America it means, "Come here." In Malaysia, it is a signal for calling animals. In China, using this action is very impolite for traditional Chinese. This cultural misunderstanding affects joint-venture companies with native English speakers as executives (Gu, 1997). In these companies, when the executive wants to call his employee, he may use index finger crossing. However, this action makes his Chinese staff feel uncomfortable because they think this gesture is impertinent. Thus, it can be seen that even a small gesture may cause different reactions.

Other hand, gestures show cultural differences. The *Fingers Cross* in Europe has several meanings, most commonly *protection* or *good luck*, but in Paraguay, the gesture may be offensive. In China, this gesture is just for fun. A *Two-Finger Tap* in Egypt means a couple is sleeping together (Gu, 1997). It can also mean "*Would you like to sleep together?*" In China, this gesture means the couple is perfect match. All of these gesture differences may cause different understandings in different settings. It is quite necessary to know the gestures in different cultural backgrounds.

Eye Contact and Cultural Differences

Eye contact is an important aspect of body language. In western countries eye-contact shows more confidence and honesty than respect. To look or not to look is a question. When to look, how long to look, and who and who not to look at? All of these questions must be drawn up in a list of rules because the rules vary from culture to culture. It is believed that eyes are the windows of the soul. Eyes convey various messages and different emotions. They may bring happiness, or hurt other person's feelings. When teachers cast sharp eyes to students who talk in class, the eyes give an emotional punishment. When lovers see each other, their eyes show affection. When children are too poor to go to school, their eyes are full of eagerness as they watch their playmates go to school.

Because of cultural differences, maintaining eye contact varies greatly among cultures. Direct eye contact is considered to show confidence for the people in the west. However, it is thought to be disrespectful in the east. Chinese people try to avoid long direct eye contact with an elder because Chinese think having direct eye contact with elder people is rude. This behavior continues in many occasions. Even

in a normal conversation, Chinese people get used to avoiding eye contact. On the contrary, looking someone straight in the eye is well thought of in a number of countries. In America, for example, if someone fails to meet the eyes of someone accusing him or her of something is taken as a sign of guiltiness. In Japan, people are taught to look at the neck. In Korea, people always look down first. These cultural differences impact people's cross-cultural communication (Zhang, 2005).

Strategies Study

It is believed that both westerners and easterners use body language to communicate. The difference is westerners take verbal communication at face value and body language emphasizes that meaning. Easterners may say one thing while they mean another thing and their body language will convey their true meaning. Cultural differences in body language cause inconveniences in cross-cultural communication. In many eastern countries, because of their high-context communication, people rely on body language to communicate instead of simply using verbal communication. On the contrary, in most western countries, people are accustomed to using language rather than body language. Therefore, it is necessary to know how to avoid making mistakes when using body language in cross-cultural communication.

Respect Other Countries' Cultures

As the saying goes, "When in Rome, do as the Romans do." Every culture is unique, representing the customs of the country. The misunderstandings which human being cause usually are quite similar, but these similarities have different meanings. Actually, there are many behaviors which are particular to a country. Following the rules is one of the most important ways to bridge cross-cultural communication. After understanding the rules, people can be more conventional in cross-cultural communication. When people face confusing body language, they should learn about these behaviors. No matter what culture they meet, they should respect them and treat them tolerantly. For every person, respecting his country's culture is better than doing anything to his country. For instance, it is unnecessary for a foreigner to do something special when she or he is abroad, but if he or she simply respects the country's habits, conventions, and tradition, she or he will be treated friendlier.

Learn from Other Countries' Cultures

Human beings cannot avoid experiencing cultural shocks. However, contradictions can transform each other. If the ways of thinking or communication methods are not proper, simple conflicts may escalate into serious conflicts. If people can deal with problems properly, serious conflicts can be mediated. In cultural differences, people can increase their understanding, learn about cultural adaptations, and be considerate. People should have personal awareness, patience, and perseverance. People also can read more books and acquire more knowledge on cultural differences. Good books can enrich everyone's knowledge. Reading more about different cultures' non-verbal communications can decrease cultural miscommunication effectively. Besides these, when people approach a new culture, they can make a conscious effort to adjust to it.

Introduce Their Own Culture

Because culture is subconscious, people are generally least aware of their own cultural characteristics. Just as Edward T. Hall says, "Culture hides more than it reveals. Years of study have convinced me that the real job is not to understand foreign cultures but to understand our own" (He, 2004). Respecting other countries' cultures, and learning from them is essential in cultural study strategies. However, allowing people in other countries to also learn more about their own culture is equally vital. By introducing their own culture

patiently and passionately, foreigners will have more understanding about body language. By mutually promoting cultural differences and understanding, both parties benefit. Thus, people can avoid more cultural misunderstandings.

Spread Our Own Culture

China has a 5,000-year history; it has its own cultural origin and resources. Spread the Chinese culture with patience and passion. People should not antagonize or be cynical of our own culture. Spreading our culture means that we should have a clear awareness about what body language actually means in our culture and how to use them correctly and properly. This requires us to have an abundant knowledge about the Chinese culture in order to spread our culture.

Conclusion

As sociologists tell us, every culture is unique, it is different from each other (Rao, 2005). Body language is a unique and interesting part of culture. The cultural misunderstandings which body language causes may give rise to trouble. However, when people accept different meanings for the same behavior, people may think life is full of fun. Culture is a kind of media. Through the spreading of culture, people from all over the world can learn more about different countries' customs. Therefore, in studies, learning more about body language is essential. Meanwhile, understanding different countries' body language is useful. In cross-cultural communication, understanding the cultural meanings reflected by non-verbal behaviors is the key to achieving successful communication.

Acknowledgements

I would like to express my gratitude to my dear friend, Emily Minter. She revised my paper patiently and gave me good advice. In addition, I also want to thank Professor Zhang Jin and my other colleagues who were the first readers and greatly encouraged me. Finally, I must thank my husband and daughter, for without their understanding and support, I could not have finished this paper so quickly.

References

- Gu, Y. G. (1997). *Cross-cultural communication*. Beijing: Beijing Foreign Language Teaching and Research Press.
- He, X. N. (2004). *Intercultural communication skills*. Guang Zhou: Zhong Shan University Press.
- Rao, J. H. (2005). Sino-America cultural differences in cross-cultural communication. *Social Science of Jiang Xi*, (4), 164-166.
- Zhang, J. Q. (2004). Analysis on body language. *Foundational English Education*, (6), 33-37.

Cultural Analysis of Yungang Grottoes under Multicultural Background

Jianying Ling, and Fengying Gao

Shanxi Datong University, Datong, China

Email: 13934759018@163.com

[Abstract] *In this paper, the Yungang Grottoes, which is a world cultural heritage site chiseled in caves during the Northern Wei Dynasty in Pingcheng City is taken as the research object. Through field investigation and literature research, this paper conducts cultural analysis of the multi-symbiosis with the Silk Road culture as the source. The Yungang Grottoes combine a variety of arts into one, the integration of Eastern and Western culture, and the north and south culture – a variety of civilizations here constitute a world civilization. While in the pursuit of innovation, with its unique characteristics it forms the “Yungang style.” It is the testimony of the strong vitality of the Chinese culture. It is a historical example and spiritual source to maintain the national spirit without being assimilated in the face of globalization. This paper analyzes the performance of different cultures from the three periods of the Yungang Grottoes and summarizes the course of cultural development, thus revealing the conclusion that the Yungang Grottoes is the “Sinicization” of Buddhist grottoes.*

[Keywords] *multiculturalism; Yungang Grottoes culture; grotto art; cultural integration*

Introduction

The development of Chinese culture has been the interaction with foreign cultures and the absorption of the multicultural blend and development of the nation. The Northern Wei Dynasty Royal Yungang Grottoes is a typical representative of excellent early Chinese cave art. Multiculturalism “is not only a kind of educational thought, a historical view, a theory of literary criticism, but also a political attitude, a mixture of ideology” (Xi Wang, 2000). Yungang Grotto Culture refers to the artisans of the Northern Wei Dynasty from the Greek, Persian and Indian sculptures, and the integration of the traditional multi-ethnic Chinese artistic style of the grotto art statues of the performance of different cultural forms and intercultural interrelationships (Ling & Li, 2011). For the first time, this paper makes a comprehensive analysis of the different performance and development of the Yungang Grotto culture, taking the Silk Road as the source, multiculturalism as the background, and taking the different stages of the grottoes. The Yungang Grottoes started the process of “Sinicization” of Buddhist grotto art.

Literature Review

The Yungang Grottoes were first recorded in Daoyuan Li’s *Shui jing Zhu • Water Li* (Li, D., 1985) and the subsequent *Chronicles* (Wei, S., 1974), and some important research results were produced in academia. Academic representatives included *Yungang Grottoes* co-authored by Japanese authors Yoshihiro and Nagasaki Hiroshi (1951), *Datong Ancient Architecture Survey Report • Northern Wei Architecture Shown in Yungang Grottoes*, co-authored by Sicheng Liang and Dunzhen Liu (2001), Bai Su’s *Chinese Cave Temple Research* (1996), Wenru Yan’s *Study on Yungang Grottoes* (2003) and so on. Most of these results were studied in an empirical way, from the archeology, religion, architecture, and historical points of view.

Cultural research papers on the Yungang Grottoes included Wen Jiang’s “Yungang Grottoes Cultural Integration Analysis” (2014), Fengxia Ren’s “Cultural Fusion of the Yungang Grottoes in the Northern Wei Dynasty” (2011), Heng Wang’s “‘Wei Book’ and the Yungang Grottoes – Also on the Localization of Buddhist Art in China” (2001) and so on. These results were mainly studied from the manifestations of

different cultures of grotto art. There were few research results on docking between the Silk Road and the Yungang Grottoes. The representative paper was “Silk Road and Pingcheng in the North Wei Dynasty” by Yintian Wang (2001). The Silk Road and Pingcheng life performance and impact was sorted out through the literature, in which the Yungang Grottoes was only a form of artistic expression without further analysis of the impact and development of the grotto art.

The First Period – The Fusion of the Indian, Western and Nomadic Cultures

When Emperor Wencheng, during the Wei Dynasty, revived Buddhism, he advocated cutting the Yungang Grottoes; this was the first period of the Yungang Grottoes (Caves 16-20). Because it was the monk Tan Yao who commanded the chisel, the five caves were also named the Tan Yao caves. When Liang Sicheng came to Datong to carry out a cultural inspection in September 1933, he said with emotion, “It can be taken seriously that in the Yungang Grottoes we can see clearly the sudden infiltration of strong and powerful foreign influences in the inherent blood of Chinese art. Their origins could be traced back to ancient Greece, Persia and India. They traveled to the mainland through the north and south, through the Western Regions and the Chinese Tibetans. The great exchange of different national cultures which gave vitality to our culture was not only the most interesting phenomenon, but also the most important research of modern history scholars” (Sicheng, Huiyin, & Dunzhen, 2001).

The “most important research” makes us think deeply of the origin of the Yungang Grottoes. With clear nomadic style, the Yungang Grottoes were created by the Xianbei people. Judging from discovered archaeological sites, before the establishment of the Northern Wei Dynasty regime, Tuoba Xianbei had established contact with the Western Regions through the Grassland Silk Road. In the fifth century, Pingcheng became a node of the Grassland Silk Road in northern China. At the same time, the Yungang Grottoes were mainly carved by the craftsmen of the Western Regions, who had come through the Desert Silk Road. Buddhism in the Northern Wei Dynasty was mainly from Liangzhou, and the main force of the Yungang Grottoes was from Liangzhou’s Han and minority artisans. Then, Liangzhou (now the Wuwei area of Gansu) in the Western Regions was a very important Buddhist cultural center. In the 5th Taiyan of the Taiwu Emperor (AD 439), when the Northern Wei destroyed Liangzhou, from which 30,000 officials and 3000 monks were captured to Pingcheng, resulting in “All Buddhists moved eastward, Buddhism was developing” (*Wei Book · Buddhism and Taoism Chronicles*, Wei, 2006). Therefore, there are obvious Liangzhou artistic styles in the Yungang Grottoes. The two systems of Xinjiang Kucha and Khotan were integrated in the Liangzhou cave mode. Before the Gandhara, most of the Buddhist arts were symbolized by pagodas and other monuments, but after Alexander’s eastward conquest and the arrival of a large number of military artists, Buddhism arts had epochal changes. A series of statues with European characteristics in the noses, eyes, lips and chins were produced and widely spread into the Western Regions. Kucha and Khotan were the intersections connecting the Indian, South Asian and Central Asian cultures. Therefore, while in abundance of culture from Liangzhou, Kucha and Khotan, it was natural that the Yungang Grottoes also absorbed Indian and Greek cultures. So through the two Silk Ways, the Western voice and the Western Region styles came over, bringing about the integration of Western and Eastern cultures, and the North-South cultural rendezvous. The Yungang Grottoes were the product of other countries’ culture and art assimilated and absorbed into Chinese culture.

The Silk Road was a dynamic concept. In the era of the Yungang Grottoes excavation, the Northern Wei Dynasty was in political, economic and cultural rise, international exchanges were extremely developed, especially in the process of absorption and digestion of Buddhist culture, much attention was

paid to the adoption of matured cultural performances in India and the Western countries. *Wei Book · Buddhist and Taoist Chronicles* records: “In the early Taian (AD 455), five Simhala sramanas brought three Buddha statues to the capital. They said that they had experienced all Western Regions and saw Buddha tracks and meat buns. All foreign kings carried one after another, all artisans depicted their faces. None could match Master Nanti’s creation, looking shining and twinkling away from more than ten steps. The sramanas went to the capital to offer the Buddha bowl and portrait” (Wei, 2006).

The early sitting Buddha statues, such as those in Caves 19 and 20, and on the east wall of Cave 17, are all sitting, with straight shoulders, thick chests, tall and strong figures, bodies slightly forward; their nomadic images a performance and reflection of the Mathura style of Buddhist art. The clothing of these Buddha statues was close to the body with bare right shoulders, which was obvious in the early Indian Buddha dressing style. This dress was a typical representative of Gandhara art creation. At the same time, the clothing fashion of the standing Buddha statues was called through shoulder robes clothing. In Cave 18, the appearances of the five disciples on the east side show strong exotic features. In particular, the statue of Mahakasyapa has a strong Western atmosphere. These special facial features were not a unique case in the temple of the Central Plains Grottoes; they were a visual comment of the international trade or cultural exchange between China and foreign countries during the times of the Silk Road in Pingcheng City.

The Second Period – the Han Culture Highlights in Multiculturalism

Before Emperor Xiaowen of the Wei Dynasty ruled and moved the capital to Pingcheng, the second period of the Yungang Grottoes, was the peak period. As a royal project, the affluent society provided a rich material base for the excavation of the grottoes, and the city had become more abundant in foreign exchange.

In the art of sculpture, the statues obviously kept the Gupta style, including the carving method of the dress, the lotus flower in the middle of the backlight, the decorative patterns surrounding, and the crown of the Bodhisattva. The themes of the kiln types and statues were directly affected by the Ajhou caves, such as the cave with central tower pillars, fornix peaks, caissons, and picture stories with Buddha as the theme – for instance, the birth, monk, practice, Enlightenment, surrendering devils, teaching Dharma, Nirvana and so on. Cave 12, known as the music cave, has a most incisive nomadic style, with walls covered with Buddhas of ten directions, layers of the flying Apsaras forming a grand music ceremony, and hearing a voice from the Buddha. This was the voice of the Buddha, and the voice of Xianbei people.

What is worth mentioning is that on the basis of early multi-cultural integration, the Han culture was manifested more. The first demonstration of this was the appearance of traditional Chinese architectural sculpture. In the Yungang Grottoes, on the basis of the extensive use of traditional Indian niches, there were Chinese-style attics with fancy wood structures and tile roofs. On the outside cave walls, there were Chinese palace-style sculptures and big tile-roofed niches. On each east and west side of the upper part on the south wall in the fifth cave, there was a high relief elephant carrying a tile-roof eave pagoda with a five-layer Sumeru base, which was cleverly designed, and beautifully carved. This was a boutique of the Yungang Grottoes carved stupa and was also a model of the combination of Chinese traditional architectural art with India Buddhist art. The 12th cave was the one with the front and rear chambers, and forefront columns and stone carved tile ridges. On the lower part, there was a structure with three bays and four pillars, with four carved plates on the stigmas, which was palace structure style with a three-liter bucket. There were carved cave eaves of Chinese palace style at the beginning of the Yungang in the Northern Wei Dynasty.

The second demonstration of the Han influence was the appearance of statues with the dress of an ancient scholar. The variety of clothing of the Yungang Buddhist figures was one of the important standards in the staging of the Yungang Grottoes. The early Buddha costumes in the five Tan Yao caves had traditional foreign statue clothing. There were mainly two styles: baring of right shoulder and through the shoulders. In the second period, the appearance of ample gowns with loose girdles, not only embodied the transformation and the Han nationalization of foreign tradition in the Buddhist statues, but also the fact that the artistic creations were greatly affected by social form. The Xianbei people had a strong spiritual conquest of wisdom and coordination. From the period of Queen Feng to Emperor Xiaowen, they began to implement a series of strong measures of Han nationalization, beginning with an administrative system, to a farming system, and then quickly to a reform in culture. They, as military conquerors, showed self-restraint and became civilized students. Instead of brutal and mandatory implementation of the Xianbei culture, they carried on “Taihe Restructuring”. In a series of policies from Wei Xiaowen Emperor, including the various measures of equal field, economy and culture and so on, the clothing reform was a very important one. *Wei Book* records, “...in the eighth year of Taihe (484 year), Emperor started taking the crown”, “in December in the eighteen year of Taihe (494 years), the system of reforming clothes” (Wei, 2006). Emperor Xiaowen led the implementation of dressing in an ancient scholar clothing style. The most striking change in the characteristics of the Yungang Grottoes was the change in dress. In the mid and late caves, almost all of the carving styles had the dress of an ancient scholar. The process of “Hu” localization was fully manifested in this period.

The third demonstration of the Han influence that was the emergence of the dragon totem culture. The sixth cave was representative, with the picture of “nine dragons’ attunements” repressing “Prince Bath” that was from the early India art or Gandhara art. Most image performances were two gods holding bowls, pouring two strands of water from top to bottom. “Nine” is the Supreme China culture figure, and appears in the image of the dragon. In the Taoist “Scripture of the Great Peace”, the description of Lao Zi’s birth: “in the birth day, there were three suns rising in the east, after that, nine dragons spit water.” So, in the Yungang Grottoes, the Buddhist “nine dragons’ attunements” is the transplantation of Han native Taoist “nine dragons spit water”.

The Third Period – Fusion of the Hu and Han Cultures

In the Yungang Grottoes, the caves to the west of Cave 20 were cut after Wei Emperor Xiaowen moved the capital from Pingcheng to Luoyang in the Taihe eighteenth year (AD 494 year); this was the third period of the Grottoes. The carving techniques, statues, and theme selection were all a reflection of reality. The Sinicized, secularized, and internationalized culture had been fully diluted. During this period, the royal project ended. Most of the caves were cut by small officials and civilians, and were usually solitary and small. There were no Indian “thatched cottage types”, and no nomads’ dome types. There were only Han’s tile roof types and tower-type temples, etc. The people were bone thin and clear-like, wearing the dress of an ancient scholar. The artistic statues showed neither tall and strong kings, nor fine gorgeous palaces, but instead showed a more abundant, vivid and interesting, plain, free life. For instance, in Cave 38, there were acrobatics –one man struts, one climbing to the center, one lying on top of a pole, and musicians accompanied by a variety of musical instruments. The Hu culture had been completely integrated with the Chinese culture. The statues of the Yungang Grottoes in the late stage also had a great influence on Longmen Grottoes in a way.

Implication and Conclusion

The Chinese culture has always adhered to the concept of “harmony but diversity of art”, recognizing the diversity and heterogeneity of civilization, so that different civilizations appreciate each other, coexist harmoniously, and it is still very practical today. The Yungang Grottoes were the earliest large-scale grottoes east of Xinjiang. While foreign culture “gives our culture a strong vitality”, it did not only always adhere to the “Chinese inherent art blood”, but it pursued constant innovation, including the design concept, excavation process, techniques, subject and content, and statue form – the integration of content and form. With unique characteristics, this has shaped the “Yungang style”: It was the beginning of the Sinicization of Buddhist grotto art.

“History proves that Chinese and foreign cultures have their own characteristics, they can find the new and different in mutual examination. The more they learn from each other the more greatly they will promote the process of civilization. The more they reject the more they will shrink” (Zhang, & Gao, 2002). In the Yungang Grottoes, the vigorous and unsophisticated sentiment of the Western Regions in the “Tan Yao five caves”, the complication and variety before Emperor Xiaowen moved the capital to Luoyang, the magnificent Taihe style, the easy and pretty style, and the later style of thin handsome looks together constituted the Yungang Grottoes colorful artistic features. The Yungang Grottoes stand on the basis of Chinese culture, absorbing and integrating various foreign cultures; they are the witness of national cultures’ vitality, historical examples and a spiritual source in front of the today’s globalization to maintain national spirit without being assimilated.

References

- Fengxia, R. (2011). Cultural fusion of the Yungang grottoes in the northern Wei dynasty. *Science and Technology Forum*, (26), 233.
- Gengwang, Y. (2007). *The geography of Buddhism in the Wei, Jin, Southern and Northern dynasties*, (p. 107). Shanghai: Shanghai Ancient Books Press.
- Heng, W. (2001). Wei book and the Yungang grottoes – Also on the localization of Buddhist art in China. *Dunhuang Studies*, (3), 54.
- Li, D. (2013). *Shui jing Zhu·Water Li*, (p. 115). Nanjing: Fenghuang Publishing House.
- Liang, S., Huiyin, L., & Dunzhen, L. (2001). *The architecture in the northern Wei dynasty shown in Yungang grottoes. Collected works by Liang Sicheng*, (vol. 2) (p. 178). Beijing: China Architecture & Building Press.
- Ling, J., & Li, T. (2011). Multicultural culture of grottoes. *Jiangxi Social Science*, (1), 237.
- Qiuyu, Y. (2008, March 25). Indian Sanskrit sound. *Datong Daily, Yungang Supplement*.
- Wei, S. (2006). *Wei Book·Buddhism and Taoism*, (p. 1761). Changchun: Jilin People’s Publishing House.
- Wenru, Y. (2003). *Yungang grottoes*, (p. 1). Guilin: Guangxi Normal University Press.
- Wen, J. (2014). Cultural fusion analysis on Yungang grottoes. *Anhui Literature*, (1), 135.
- Weiqing, Z., & Yiqing, G. (2002). *Chinese cultural history*, (p. 18). Jinan: Shandong People’s Publishing House.
- Xi, W. (2000). The origin, practice and periodicity of multiculturalism. *American Studies*, (1), 44.
- Yintian, W. (2014). Silk road and the northern Wei Pingcheng. *Journal of Jinan University*, (1), 139.
- Yoshihiro, & Nagasaki H. (1951). *Yungang grottoes*, (p. 1). Tokyo: Institute of Humanities, Tokyo University.

Exploration on the Experience Teaching Culture in College English

Chen Chen

Foreign Language Department, Jilin University of Finance and Economics, Changchun, China

Email: 47216196@qq.com

[Abstract] Culture is the essence, which is also the precipitation of language. We can also look through language to understand culture to a certain extent. This paper begins with the teaching of college English culture, and probes into the source of English culture teaching and finally, explores its teaching experience.

[Keywords] English culture; action research; experience teaching

Introduction

Each language corresponds to a particular culture. It also affects people's way of life and the direction of certain thinking patterns. However, culture has a profound influence on language. It is not simply the carrier of language. Language and culture can make us communicate in different situations with ease, and in foreign language teaching, culture as a basic teaching content, can appear in language teaching. Modern English education has gradually realized that the dissemination of cultural knowledge plays a vital role in English teaching. Practice proves that English teaching that is not based on culture is a failure of teaching. The exchange and expression of information cannot be completed smoothly in practical communication. In recent years, foreign language has been in cross-cultural communication and foreign language teaching. This shows that modern English teaching has improved the cognition of language teaching, and no longer simply adheres to the phonetic symbols, vocabulary and grammatical explanations. Teaching culture is a kind of experiential teaching, and teaching life must be through conscious cultural pursuits (Gao, 2003, p. 8). Only teachers and students create a specific teaching ecological environment for teaching situations and the restricted activities of teachers and students; it is possible to create teaching activities to develop into a culture teaching model. The teaching concept of "learning-based" embodies a teaching method of exploring, innovating and cooperating teachers according to the students' learning situation. It is mainly to develop students' thinking, improve their learning ability and reflect on classroom teaching as a goal. This requires that the language teaching process must emphasize the cultural and communicative nature of foreign language teaching.

Theoretical Approach of the Action Research

"Action" refers to the actual work and practical activities of the actual workers and practitioners. "Research" mainly refers to specially trained professional workers, scholars and experts in human social activities and social sciences (Zheng, J.2004). The concept of action research first appeared in the United States; later it was further developed by social psychology pioneer Kurt Lewin, who first coined the term "action research" in 1944, and it appeared in his 1946 paper "Action Research and Minority Problems" (Lewin, 1946). It was initially used in social psychology, where described action research as "a comparative research on the conditions and effects of various forms of social action and research leading to social action" that uses "a spiral of steps, each of which is composed of a circle of planning, action, and fact-finding about the result of the action" (Lewin, 1946). Lewin often characterized organizational management styles and cultures in terms of leadership climates defined as (1) authoritarian; (2) democratic; and (3) laissez-faire work

environments. Later, the Columbia University School of Education Dean Stephen Corey promoted to the education sector (Lewin, 1939).

A number of scholars have given the definition of action research from different angles; we can simply summarize the definition of action research as: Action Research is a teacher to reflect on their own teaching problems, propose solutions, test the program in the teaching practice, and then further reflection on the system of inquiry activities (Wen, & Li, 2011). In Teaching Action Research, the researcher is the teacher himself, therefore, the research question is the actual problem that the teacher encounters in teaching. Its aim is to solve the problem by studying, thus improving the teaching effect. Action Research requires the teacher to carry on the research through a systematic way. In the course of the research, the teacher should continually rethink, forming upward spiral research of continuous circulation. It pays attention to the teacher's actual participation. The most essential feature of this approach is the combination of "action" and "research", or doing research in action, improving operational capacity and improving the effectiveness of action.

Teaching Action Research requires teachers to become front-line researchers, and put the real classroom as the research experiment base. Through observing and thinking about the problems that exist in teaching and discovering the most effective solutions, the teacher can improve the quality of classroom teaching. The whole process of research is repeatedly circulating, rising and endless. The action research process is divided into the following steps: The teacher discovers the problems in the daily teaching; collect and analyze survey data; propose solutions and implement teaching actions according to data; propose new questions.

Based on these steps, we have carried out action research on the cultivation of cross-cultural awareness in college English teaching. Action research in teaching culture can embody the cultural perspective of interaction between teachers and students in teaching situations. Teachers and students, based on the collective values of teaching and learning, which are embodied in the learning mode of their status, exchange of thinking category, dialogue and other activities that arose out of the cultural form, collectively created the "Teaching and Learning in One" teaching concept of the main culture. "Teaching" and "learning" on the basis of a common understanding, people then give teaching a relative interpretation culture based on cultural interpretation. Cultural interpretation differs from the understanding of teaching culture and the cultural form of the result of educational teaching. Teaching culture is the cultural stream of consciousness, which appears in the process of cultural exchange activities. The collective value of teaching culture is the spirit of the collective creation in teaching.

The Action Research of the Cultural Experience in College English Teaching

Teaching Guides

In the teaching mode of the English culture experience, the focus of experiential teaching is how to make students act and acquire knowledge in action experience to guide their next goal. Pay attention to the student learning methods, so the teacher can obtain the biggest "proceeds". Let students learn English with "foreign thinking mode", strengthen their understanding of Western cultural differences and promote other professional knowledge. Teachers should allow the students to think of exotic culture in the classroom teaching of college English; these practices and reflections not only let students learn through textbooks, but make students fully aware of the importance of the differences between cultures in English teaching, leading students to discuss cultural identity. This learning mode can only form comprehension, experience

and summarization in accumulation, thus cultivating a sense of cultural identity on the road to learning English. Secondly, teachers should introduce cultural contrast appropriately. When comparing the Chinese and Western cultures, teachers should objectively state the attention of the parties impartiality. Teach students to analyze problems and treat them rationally from different angles. Like cultivating students' cultural consciousness and ability, this "cultural experience" requires teachers to consciously, directionally, autonomously use active language and culture learning in foreign language teaching to realize the multi-mode teaching mode of English teaching, and to experience students' learning ability and interest in learning. The cultural experience stimulates the students exchange experience, so that they find themselves in the "cultural experience" actively cooperating with the teacher's teaching.

In the teaching method, the teacher should use the combination of both inside and outside the classroom to carry on the lecture. In the course of preparing the lessons, the teacher should pay attention to grasping the contents, cohesion and methods of teaching inside and outside the class, avoiding disconnection of teaching in the classroom; the emergence of students' inertia is mainly due to the disconnection of extracurricular cultural knowledge in the course of learning. If the teacher learns how to combine teaching inside and outside the class, and more effectively uses the cultural infiltration strategy, the classroom activity will be greatly improved, and the classroom learning content will be translated into a part of their own learning. It can gradually let students grasp the knowledge of the English language and consciously give students the appropriate guidance, which can provide them with targeted learning. The students' extracurricular learning will have passion and motivation, and at the same time, the teacher should pay attention to the students' life. Through the combination of classroom and reality, help students learn to solve practical problems in the classroom, so their cognitive abilities and learning efficiencies will be elevated, improving their self-worth. Lyn Corno expressed a similar conclusion – the need to keep adjusting instruction, but also to keep as many students as possible in the spotlight: "Adaptive teachers create a symbolic area at the center of the teaching ground, a space for easiest teaching. Adaptive teachers aim to keep the most number of students within that center to capitalize on skills across the class" (Corno, 2008).

In the Classroom

In classroom teaching, the teacher mainly examines the language knowledge point in the traditional English classroom teaching mode. That is: teachers explain the text, vocabulary, translation synchronization of teaching methods, pay attention to the output of knowledge and neglect the student's comprehensive application language ability. This practice further deepened the students misunderstanding of the nature of language learning. The purpose of students' to learn English was not clear, so that many of them lost interest in learning English, and English classroom's enthusiasm was also greatly discounted. The interactive link between teachers and students was confined to classroom questioning and topic discussion.

Now, before each unit is taught, according to the related topics of the unit, the group can organize the and gather the corresponding cultural knowledge for each unit, and in the course of teaching, the teachers should explain the relevant culture and organize different forms of discussion. In the process of learning, the students will improve their cultural awareness, attitudes, knowledge and other aspects, so they will be interested in learning knowledge and cooperate with the teacher's teaching activities, integrating into the cultural teaching of English classroom.

Group Activities

Students in group activities should actively collaborate with their peers to produce interactive language, forming a good learning atmosphere and improving their sense of responsibility, as well as self-consciousness, so that the team has improved to complete the internal knowledge in the language expression. Group action research led to the free group of students and the voluntary principle to elect a group leader; the team leader assigns each member a different learning task according to the team's requirements and the overall goal of the group's activities. The students learn the text in the form of group discussion, which makes a positive, real and effective cooperative learning input between peers. Each group is assigned a part of the text and is adequately prepared for the content, language points, and cultural background knowledge of this section. The form of the group activities is diversified: there is single explanation, two person cooperation, and group collaboration. Students become the protagonist of the classroom activities. In the paragraphs and pre-class warm-up question, everyone can put forward their opinions, so the classroom atmosphere is very active. On the basis of the panel discussion, the difficulty is supplemented, and the keynote is emphasized.

Characteristics of Classroom Teaching

Doyle established a framework for Mr. Jackson's theory, and put forward a framework of classroom teaching with the following five important characteristics:

1. Multidimensionality – a variety of different tasks and events occur in the classroom;
2. Simultaneity – many things are happening at the same time in the classroom;
3. Immediacy – the class progress faster, teachers must be able to respond;
4. Unpredictable and public classroom climate;
5. History – what happens in the beginning of the school year will sometimes affect the students the rest of the time in the classroom (Doyle, 1986).

According to the requirements of college English course teaching, we are in the first school year. In order to improve the application of English comprehensive ability of college students, we should set up a compulsory course for comprehensive English classes, which is also adapted to personalized college English teaching and the implementation of the classification guidance, as well as the principle of the positive experience of individualized teaching. At the same time, multi-media classroom instruction should focus on cultivating listening, speaking, reading, writing, translation, comprehensive, and comprehensive ability; In the third and fourth year, we should set up the upgrading stage and expansion stage of the English elective, which includes the combination of professional and skills English. The Professional English class can let students contact with their own professional knowledge of English, which can cultivate their English skills required for employment.

Extracurricular Activities

English language learners should be adept at using modern network information technology for network communication. Teachers can recommend culturally representative TV programs, movies, lectures, and excellent domestic and foreign English newspapers and websites to students. Using campus broadcast, the school can regularly broadcast foreign language culture-related information through a variety of channels so students can understand traditional customs and lifestyle in the English language. Moreover, students can share teacher's courseware, and reading materials, and even set up a "micro-credit public platform". The teacher can provide the students with the information on the pre-class preview, the topic discussion in

the class and the homework assignments after the class through the “micro-letter public platform”. The school can establish an “English corner” according to specific situations, which can provide students with a better practice of English, and exercises in a spoken platform. We can also regularly hold Western cultural theme parties, and let students organize some competitions such as an English Speech Contest, a debating contest, drama contest, movie lines simulation and others. At the same time, we should increase the practice and training of the assessment; encourage students to volunteers in the activities, and according to the quality of work to give appropriate credits, which can really implement their ability cultivation and quality education. This can help students understand the problem from a multidimensional perspective, which can provide a good learning condition and environment for language acquisition. Teachers should play a good role in cultivating students’ cultural awareness in the process of helping them apply their cultural knowledge. This can inspire their learning initiative and improve their ability of English comprehensive application and cultural exchange, which can arouse their cognition and exploration in the field of culture.

Conclusion

In English teaching, we should selectively infiltrate cultural education through the design of good culture activities, which can improve students’ interest in learning English, and can mobilize the vitality of the classroom. This requires that teachers to create a language environment in cultural infiltration for the students, and take the form of entertaining them to arouse their enthusiasm for learning, so that the students are in a relaxed and pleasant atmosphere to learn and grasp the language knowledge and cultural background knowledge, and to cultivate the students’ comprehensive cultural ability. In the course of classroom teaching, the teachers should adjust a tense atmosphere to create a flexible atmosphere of classroom teaching, stimulating students’ enthusiasm for learning. Teachers can give students positive classroom encouragement, improve their efficiency of English classroom teaching, arouse students’ curiosity and latent power to produce good psychological effects, so that the students can actively and happily stay in an emotional state of learning.

References

- Corno, L. (2008). On teaching adaptively. *Educational Psychologist, 43*(3), 161-173.
- Doyle, W. (1986). Classroom organization and management. In M. C. Wittrock, (Ed.), *Handbook of Research on Teaching*, (3rd ed.), (pp. 392-431). New York: Macmillan.
- Gao, B. (2003.8). The concept of cultural cognition in communicative foreign language teaching. *Foreign Languages and Their Teaching, 33-35*.
- Lewin, K., Lippitt, R., & White, R. K. (1939). Patterns of aggressive behavior in experimentally created social climates. *Journal of Social Psychology, 10*, 271-301.
- Lewin, K. (1946). Action research and minority problems. *J Soc. Issues, 2*(4), 34-46.
- Zheng, J. (2004). *Action research guide*. Beijing: Educational Science Publishing House.

The Impact of the EFL Flipped Classroom Teaching Model (FCTM) on Student Engagement

Wang Fang

*Public Foreign Language Department, Jilin University of Finance and Economics,
Changchun, China*

Email: 319860860@qq.com

Wang Haijun

School of Foreign Language, North-East Normal University, Changchun, China

Email: 188083992@qq.com

[Abstract] *This research explored the use of the flipped classroom approach in an English-speaking class with 27 students in mainland China. Both qualitative and quantitative methods were adopted to discuss the EFL learners' engagement in the flipped classroom. Results showed that although learners' engagement varied at different stages in the flipped classroom mode, it did stimulate students to be more engaged both prior to instruction and during class. As a result, conceivable progress has been made in the learner's performance. Further recommendations have been raised to help improve the effect of the flipped classroom approach.*

[Keywords] *flipped classroom; student engagement; English speaking*

Introduction

The newly issued *The Requirements of College English Curriculum* (2014) explicitly stated: "the goal of college English instruction is to develop students' English comprehensive ability, especially listening and speaking skills, to meet the need of social development in our country and international communication". But the fact is after years of English study, college students are still "a dumb English speaker" which means their oral English ability is not very desirable. The following several reasons may account for this. First of all, the current oral English instruction, although multimedia is widely used, is still the traditional teaching mode taking the teacher's lecture as priority. The student has limited chances to practice oral English because of the large number of students in each class. Secondly, the universities have no or very few oral English lessons in terms of curriculum design in China. Thirdly, "language anxiety" also has negative effect on oral English instruction. "Language anxiety" can be defined by Horwitz, et al. (1986) as "a feeling of tension and apprehension associated with the situation of a foreign language". Some students think that their oral English ability is too low to speak. The traditional classroom provides few chances to overcome language anxiety and a vicious cycle results.

As a unique teaching model, the flipped classroom has aroused universal attention and has become popular in recent years. Ogden, et al. (2014, p. 49) stated that the flipped classroom approach is "a pedagogical design that replaces what typically takes place during a face-to-face lecture (passive transfer of knowledge) with engaging activities and assign the lecture as homework for students to complete autonomously outside of class. Zhang Jinlei (2012) summarized three characteristics of the flipped classroom: firstly, the role of the teacher changed from the knowledge provider to facilitator and director; secondly, lecturing during class is reduced and collaborative learning is enhanced; lastly, the student controls the pace of the learning process. In America, Millard (2012) has suggested that the flipped

classroom can contribute to student engagement, team-based skills, and classroom discussion. In addition, students prefer the flipped classrooms to traditional lectures (Lage, et al., 2000). In one flipped instruction study, Enfield (2013) found that this model can increase self-efficacy in a student's ability to learn independently.

In the EFL environment, the improvement of oral English needs innovation in teaching and learning, as oral proficiency requires students to actively participate in oral practice. In China, oral English skills have become more difficult to acquire since the exposure to English is limited. The flipping approach is a good way to solve the problems in college oral English teaching. Firstly, teachers transfer learning information to the Web beforehand, and the student can learn at their own pace, therefore inspiring the student's learning initiative and enthusiasm. Secondly, flipping the classroom can encourage students to make full use of the network to communicate after class, increasing the practice opportunities which can solve the problem of the shortage of time in the traditional classroom. Last, but not least, teachers and students can interact through the network. It not only improves the relationship between teachers and students, but also enhances academic performance. The establishment of close interaction between teachers and students is very helpful to cure the problems of "language anxiety", so as to improve oral English ability.

Research Methodology

Research Questions

Since the flipped classroom is a new trend in education, scholarly research on its effectiveness is limited, especially research investigating its impact on student's engagement. This research explored three questions:

- What are the student's views toward the FCLM?
- What are the differences between the FCTM and the traditional model on student engagement in class?
- What is the impact of the FCTM on student engagement before class?

Flipped Classroom Teaching Model in Oral English Class

Guided both by the Chi Ring type of flipped class model (Zhong, X., 2014) and college English classroom pattern (Su, 2014), the researchers preliminary attempted to construct a FCTM of college oral English instruction which was divided into four stages: teacher's preparation; remembering and understanding; applying and analyzing; evaluating. Teaching preparation is completed by the teacher before class including the generalization of the teaching emphasis and difficulties, and the arrangement of the teaching task and teaching video. Remembering and understanding refers to the student's autonomous learning including watching videos and reading materials. Applying and analyzing refers to the collaborative learning online, which means applying the knowledge into practice and using the expressions in a real context. Students achieve this mainly through group discussions, situational dialogues, role-playing and other cooperative ways. Classroom activities and evaluation are conducted during class. Because knowledge import has been completed before class, teachers have a lot of time in class to create real situations for students to practice oral English and make evaluations.

See Figure 1.

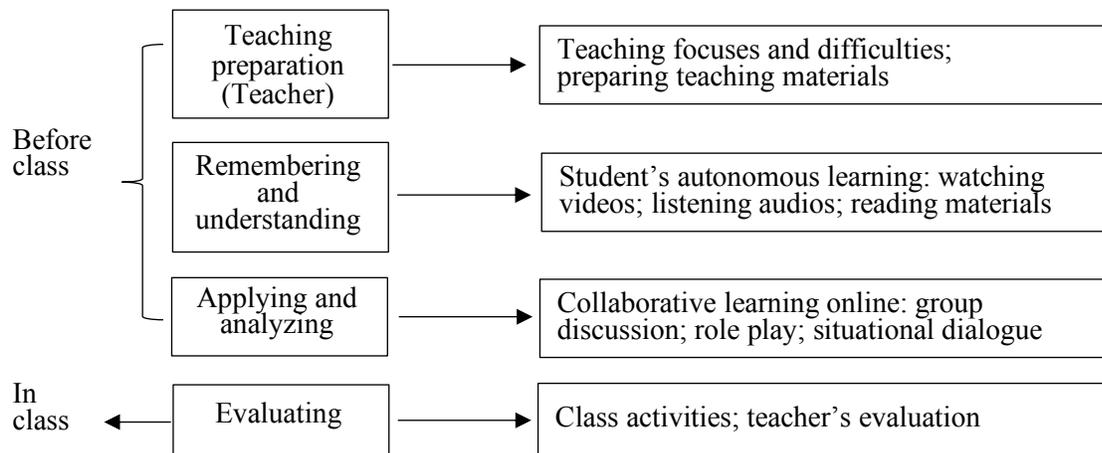


Figure 1. The FCTM in College Oral English Class

Participants

This study was conducted during the second semester of the 2016/2017 academic year in Jilin University of Finance and Economics in China. The students were assigned randomly into an experimental group as sample students (n=27). They were sophomore students studying an economics course. Their native language was Chinese, and they were almost of the same age and English language proficiency. They were taught by the same instructor. The experimental group received the FCTM instruction.

Research Design

This research adopted the interview to investigate the student's view on the flipped approach in terms of the first research question. Ten students were required to answer five questions including three open-ended questions (see Appendix). Their answers were recorded and analyzed later. When it came to the second question, the study employed the quasi-experimental approach to explore the differences between the FCTM and the traditional model on student engagement. A pre-test and post-test were conducted before and after the treatment. In addition, as for the third question, a questionnaire was conducted with the experimental group to evaluate student engagement in two stages (student's autonomous learning, and collaborative learning online).

Research Treatment

The treatment lasted 10 weeks; two lectures (90 minutes) were given every other week. Five units of the Oral English course were chosen to investigate the effect of the (EFL-FCTM) on student engagement. Each lesson was comprised of designed PPT with audios, short videos, reading materials and collaborative tasks delivered to students via the QQ group a week before each class. Students had to study the content and finish the tasks. They were required to record the process of task-finishing and deliver this to the teacher who could give them timely feedback and evaluation.

The class time was divided into three parts. The first part (20 minutes) was spent revising students' answers and giving correct feedback; the second part (60 minutes) was the core of the class, including the planned group activity. The feedback was given to ensure the student's understanding. The third part (10 minutes) was allocated to evaluate the student's performance in various forms, such as inter-group evaluation, self-evaluation, and teacher's evaluation.

Research Findings and Analysis

The interview findings revealed that the students thought they made more progress in oral proficiency and wanted to adopt the flipped model next term. They became more active in class activities. Moreover, various forms of evaluation encouraged them to be more involved in class, as indicated by one of the ten recordings:

I like to practice English with peers before class because it is convenient to talk with them online and the task seems interesting. I spent about ten minutes to watch the video. But sometimes I can't finish it which is the hardest part for me because sometimes I can't control myself.

It was revealed from the recording that some students had trouble in watching videos because of their weak self-control. Further research is needed on how to monitor and encourage students to accomplish autonomous learning.

Questionnaires were distributed to the 27 students in the experimental group before and after the research, to be filled out anonymously. The students were required to answer the question “I like to take part in the class activities”. Figure 2 indicates there were significant differences between the pre-test and the post-test on student engagement (74% of the students like to participate in class activities; only 11% of the students had a negative view), which meant that the using of the (EFL-FCTM) was effective in improving student engagement in class. It was consistent with the findings of Zuo Xin-yue’s study (2016) which indicated that 80% of students liked to take part in the interactive class activities. In addition, the results partially agreed with He Wentao study (2013) in which 70% of the students adjusted to class activities.

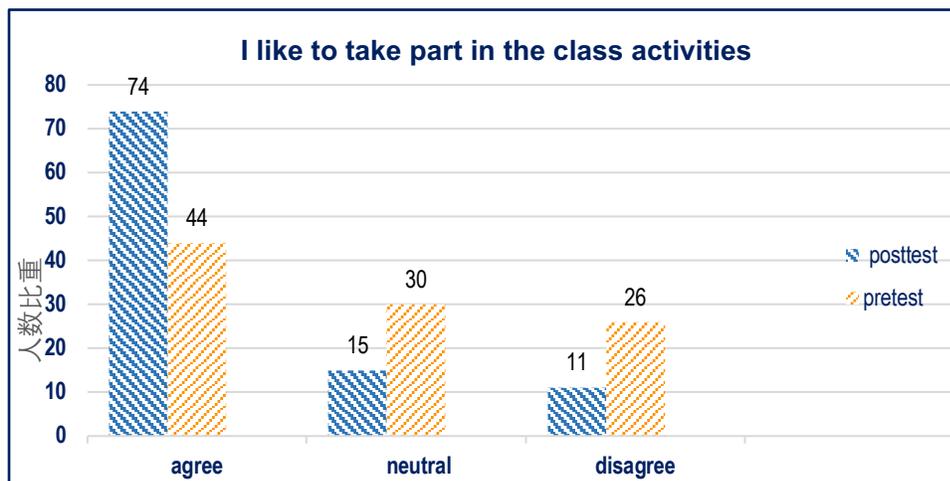


Figure 2. The Differences on Student Engagement in Class Activities

Figure 3 reveals that 69% of the students believed that they benefitted greatly from watching videos before class; 10% of the students had negative opinions. Figure 4 indicates that 78% of the students like to engage in collaborative learning online. Only 4% of the students disliked collaborating with peers. This result is consistent with the review findings that students did better in collaborative learning than watching videos.

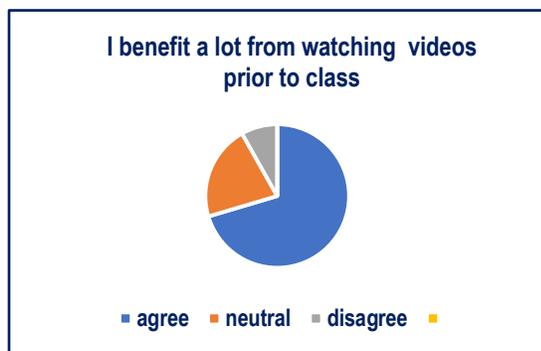


Figure 3. Student Engagement on Remembering and Understanding Prior to Class

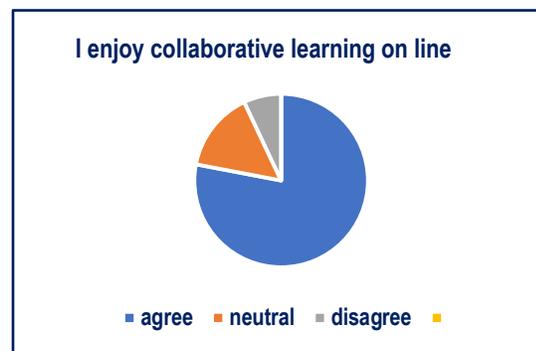


Figure 4. Student Engagement on Applying and Analyzing

According to the findings mentioned above, it is safe to conclude that the (EFL-FCTM) can encourage students to be more engaged than traditional instruction and give greater opportunities to improve student's speaking skills.

Implications

This research provides some pedagogical implications for Chinese oral English instruction. First of all, the flipped classroom contributes to the development of autonomous learning ability. In the flipped teaching model, the students are responsible for the preliminary stage of learning. They schedule the learning process by themselves and independently internalize language knowledge, which undoubtedly has an important role in promoting their autonomous learning ability.

Secondly, the Flipped Classroom implemented in oral English instruction can improve students' cooperation ability. Senior (2002) states that group study enables learners to work collaboratively, striving to add their own contribution to the entire team and taking care of other learners' efforts as well. No matter whether in class or before class, all students are required to cooperate with partners to complete the task. The evaluation is given based on the performance of the whole team's work. It may create harmonious relationships among students and produce an active classroom atmosphere which is beneficial to overcome students' language anxiety and improve spoken English skills as well.

Lastly, the Flipped Teaching Model can provide a large amount of exercises indispensable to the development of oral English skills. Traditionally taking notes and memorizing sentence patterns can not improve English proficiency. Only through active engagement in various oral practices and tasks can students achieve this goal.

Recommendations

First of all, teachers need to attach importance to strengthen the guidance and monitoring of students autonomous learning. According to the findings above, students are more willing to engage in the interactive activities which is easier than video watching containing language knowledge. Understanding and absorption often require a certain amount of time and patience. Every stage in the flipped model is complementary to each other. It is necessary to strengthen the guidance of students' autonomous learning in a way that the performance can be taken into the evaluation system.

Also, tasks play an important role in the improvement of oral proficiency. Wen (2008) proposed the "output-driven/input enabled" model stating that the need for output drives learners to pursue input and

input enables learners to produce output. Accordingly, teachers need to design authentic output tasks meeting and improving the learner's level, such as interviews, and conducting some research, etc.

Lastly, both formative and summative evaluations are necessary to boost student engagement. Brown (2004) stated "Peer-assessment offer certain benefits: direct involvement of students in their own destiny, the encouragement of autonomy, and increased motivation because of their self-involvement (p. 26). Besides the final oral test, the students complete a self-evaluation when they watch the videos; the intro-group evaluation is needed when they finish group tasks; the inter-group evaluation is necessary when they do class activities.

Conclusion

The current research delves into the student engagement of the FCLM adopted in an English-speaking class in China aiming at improving student's oral levels. In conclusion, the majority of the students become more engaged at every stage in the flipped approach (pre-class and in class). Further research needs to be conducted to explore different aspects that may have positive impact on flipped instruction.

Acknowledgements

This paper is the periodical result of The Education Department of Jilin Province, "13th Five-Year" social science project. The name of the project is "The Application of Flipped Classroom into College English Oral Class". The contract number is JJKH20170151SK.

References

- Brown, H. D. (2004). *Language assessment: Principles and classroom practice*. New York: Pearson Education.
- Enfield, J. (2013). Looking at the impact of the flipped classroom model of instruction on undergraduate multimedia students at CSUN. *Teach Trends*, 57(6).
- He, W. (2014). *Research on the flipped classroom and the teaching practices*. He Nan Province: He Nan Normal University.
- Horwitz, E. K., Horwitz, M. B., & Cope, J. (1986). Foreign language classroom anxiety. *The Modern Language Journal*, 70(2), 125-132.
- Lage, M. J. (2000). Inverting the classroom: A gateway to creating an inclusive learning environment. Retrieved May 20, 2017 from <http://www.jstsor.org/stable/1183338>.
- Millard, E. (2012). 5 reasons flipped classrooms work: Turning lectures into homework to boost student engagement and increase technology-fueled creativity. Retrieved May 19, 2017, from <http://www.Universitybusiness.com/article/5-reasons-flipped-classrooms-work>.
- Ogden, L., Pyzdrowsk, L. J., & Shambaug, N. (2014). A teaching model for the college algebra flipped classroom. In J. Keengwe, G. Onchwari, & J. Oigara, (Eds.), *Promoting Active Learning through the Flipped Classroom Model*, (pp. 47-70). Hershey: Information science Reference.
- Senior, R. M. (2002). A class-centred approach to language teaching. *ELT Journal*, 56(4). Retrieved May 24, 2017, from [http://teaching.Berkeley.Edu/ways-make-your-teaching-ore-effective.?](http://teaching.Berkeley.Edu/ways-make-your-teaching-ore-effective.)
- The Higher Education Department. (2014). *The college English curriculum requirement*. Beijing: Qinghua University Press.
- Wang, S., & Zhang, L. (2014). A study of college EFL learners' acceptance towards flipped classroom. *Modern Educational Technology*, 24(3).

- Wen, Q. (2008). On the output-driven hypothesis and reform of English-skill courses for English majors. *Foreign Language World*, 2, 2-9.
- Zhang, J., Wang, Y., & Zhang, B. (2012). The research about flipped classroom teaching model. *The Journal of Distance Education*, (4), 46-51.
- Zhong, X., Song, S.-Q., Jiao, L. (2013). Teaching design research based on the concept of classroom instruction. *Open Education Research*, 19(1), 58-64.
- Zuo, X. (2016). Motivation in a flipped classroom. A case study of teaching oral English in a vocational college in Mainland China. *Sino-OS English Teaching*, 6, 460-467.

Appendix

Review Questions

1. What do you think of the outcome of group learning online prior to class?
2. How about your autonomous learning?
3. What is the hardest part of the learning of flipped model?

Survey Questions

- | | | | | |
|----|--|----------|---------|-------|
| 1. | I like to take part in class activities. | Disagree | Neutral | Agree |
| 2. | I benefit a lot from watching videos prior to class. | Disagree | Neutral | Agree |
| 3. | I enjoy collaborative learning online. | Disagree | Neutral | Agree |

Research on Input of Multi-Cultural Integration in English Teaching

Hong Zhou

School of Foreign Languages, Shenyang Aerospace University, Shenyang, China

Email: 42761717@qq.com

[Abstract] Over a decade ago, culture was recommended to be part of English teaching. However, how to teach culture in class and what strategies should be applied in English teaching is seldom mentioned. It is beyond all doubt that culture should be melted into English teaching. Actually, to teach students how to deal with cultural differences in cross-cultural communication is of great priority in English teaching. The theory of cultural integration provides theoretical basis for inputting culture in English class.

[Keywords] culture integration; culture input; English teaching

Introduction

It is generally held that cultural factors involved in English teaching are a must to cultivate internationally competitive talents. Diverse cultures cannot be ignored in English teaching. However, few scholars put forward specific teaching methods on how to teach culture in the English class. The present teaching methods about culture, a part of English teaching, are so limited that students attach less stress on culture and their motivation is yet to be stimulated. Thus, the current cross-cultural teaching cannot satisfy the international demand for talents and meet the actual teaching goals of English teaching. Accordingly, in order to revise the present ineffective cultural teaching, this paper first, objectively analyzes the present culture input methods in English class via questionnaire, interview and data analysis about present teaching and research. Secondly, it analyzes the necessity of applying multi-culture integration to English teaching. Finally, according to the theory of cultural integration, this paper figures out the specific teaching methods on how to melt multi-culture into English teaching and how to integrate diverse culture in international communication.

Present Culture Input in English Teaching

Culture Teaching is Secondary to Language Teaching

The proposal that culture be melted into English teaching was put forward a decade ago, which is both promising and disappointing. It is promising in that the proposal reveals the close relation between language and culture, and the essence of English teaching. It is disappointing because it has been over ten years since it was suggested. Culture teaching is still secondary to language teaching. The present English syllabus is centered on language teaching with little culture teaching, based on which, English teachers impart culture to students in accordance with their own comprehension of culture and experiences. Culture teaching is not stressed enough in English teaching.

Lack of Culture Testing

It is no denying that the testing, CET band four and six, has gone through several reforms and culture is included in the testing. However, it is far from what it ought to be. Most of the final tests focus on the application of language excluding the testing of culture. Under the testing-oriented language teaching,

culture teaching is not carried into practice. Until now, culture should be included in language final testing largely, which is an effective aspect to melt culture into English teaching.

Lack of Multiple Teaching Methods and Teaching Research

The present culture teaching method is simple mainly because teachers just briefly introduce culture to students according to their experiences and understanding. The origin, development and implication of the culture, as well as the comparison between Chinese culture and English culture are almost ignored. Besides, English teachers do little research on culture and culture teaching. The research is not defined by “students with different stages, grades and majors” (Kong, & Luan, 2012). This teaching and research is bound to be difficult to cultivate internationally competitive talents with cross-cultural communication ability.

Multi-Cultural Integration and English Teaching

Cultural Integration

The theory of cultural integration was suggested by the famous culture scientist, Julian H. Steward, in the 1990s, based on which, Muran and Harris proposed to “build up the third culture, that is culture” (Harris, & Moran, 1996; Chaney, & Martin, 2000). Most scientists hold that “cultural integration is based on the comprehension of cultural differences to integrate different essences of cultures, absorb, melt and adjust different cultures with a result of various interests” (Hadley, 2004). Many internal scientists presume that cultural integration is to combine different levels and various qualities of a culture in a certain order and coordinate with each other functionally. It is also held that “cultural integration is that in the conflict of many cultures, a new culture community is built up gradually in terms of materials and spirits by way of adjustment, origination, melting” (Zhuang, 1997). It is indicated that “culture conflict is the premise of culture integration, involving internal levels of a culture and different cultures. The new cultural community is formed through practice” (Zhuang, 2003).

The Process of Cultural Integration

In international communication, Culture A and Culture B communicate and collide, and the colliding part forms the culture conflict. The identical parts of Cultures A and B are contained in the integrated culture directly, while the conflict part will be included in the integrated culture by means of trans-cultural communication such as cultural avoidance, cultural comprehension, which is a melting and transmitting process between different culture and expressed by line of dashes. The process is as follows:

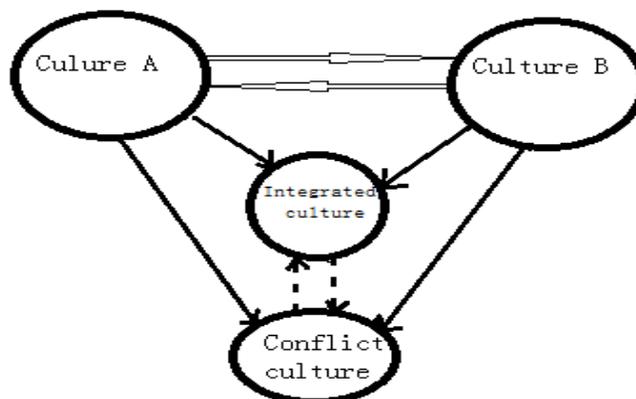


Figure 1. The Process of Different Culture Integration

This is to say diverse cultures will collide in international communication. The essence of culture teaching is not only the display of diverse cultures, explanation of culture diversity but also solution to culture collision. Accordingly, cultural integration will provide the theoretical basis to English teaching.

The Input of Multi-Cultural Integration in English Teaching

The Contents of Multi-Cultural Input

Keep a good attitude. One of the most important inputs in class is to let students recognize and admit to the existence of cultural differences. We should take a polite and patient attitude in the face of cultural differences in order to further cooperate and reach cross-cultural aim. This does not mean giving in to the opponent, but winning the opponent's respect and kindness instead. Only in this way can we absorb its essence and discard its dregs. It is important to have a good attitude to respect, comprehend and tolerate cultural differences.

Quality-oriented input. In class, teachers train students to be conscious of cultural factors in studying and communicating in English. Students ought to form the habit of self-study the culture in English. Moreover, the active awareness of cross-cultural communication ability is also included in the quality-oriented input.

Input of knowledge. Input of knowledge involves the language and culture knowledge. Besides listening, speaking, reading and writing, how to express in English cross-cultural communication is also included in language teaching. Culture teaching includes different world values, thinking ways, time and space ideas, authority-distance relations and customs, and habits. However, a proper and scientific input of culture into the English language teaching is demanded.

Input of abilities. In class, teachers teach students how to discover, analyze, judge and solve not only language questions, but also cross-cultural communications questions. Students are capable of communicating effectively according to task, surroundings, contents and communicative object. Furthermore, "non-verbal communication ability should also be stressed given that there are differences between cultures" (Liu, & Yuhong, 2012). Students' "ability of adaptation and adjustment, judgment in dynamically real communicative context are trained in verbal and nonverbal communication teaching" (Gallagher, 2013). To teach students how to solve tough questions cooperatively and originally in international communication is a necessary part in teaching.

Input of skills training. Teachers train students in real cross-culture context so that students comprehend and master different-culture integration. Teachers prepare various tasks of real cross-cultural communication context before class. For example, students play roles in a cross-culture scenes provided in class. And teachers show students some classic international communication cases. It is critical to train students how to utilize the internet, cloud service to communicate in today's e-age. The practice training strengthens the understanding, adaptation and integration of different cultures, promotes efficient communication, and avoids embarrassment in real cross-cultural contexts.

The integration between these inputs is as the following Figure 2:

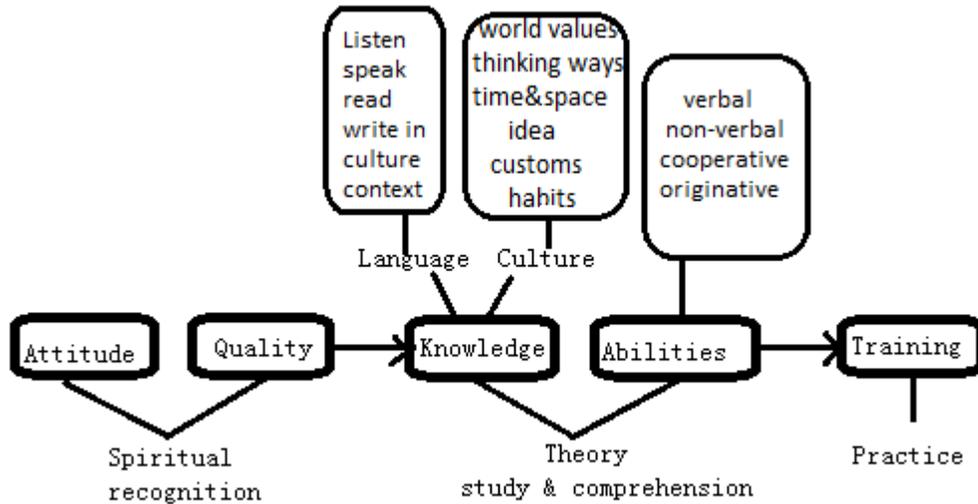


Figure 2. Input of Cultural Integration

The Approach of Multi-Cultural Input

Interest cultivation. As the saying goes: “interest is the best teacher.” The priority for the teacher to do in class is to arouse students’ interest in order to make culture input in class understood. Some short films about cross-cultural communication, stories about culture differences, and jokes about cross-cultural communication are available to generate students’ interest and attention in cultures. Students’ interest in cultures cannot be ignored so as to cultivate cross-cultural communication talents.

Program goal designing. The program goal should be designed based on the current teaching level to create a scientific, sensible talents-cultivating teaching program which can satisfy the society’s demand for talents. The requests for listening, speaking, reading and writing in cultural contexts should be specified. All the abilities involved in cross-culture communication should be outlined. The program goal designing should be far-reaching and sustainable development.

Transmitting and gradual training. Teachers adopt various strategies to cultivate students’ abilities in cross-cultural communication. The theories and knowledge should be transmitted to the development of the students gradually instead of cramming-feeding methodology. Its aim is to cultivate self-study ability and active awareness of cultural differences. The training focus on the combination of internal and external factors to instruct students to study, practice, experience in real cross-cultural context.

Teaching in context. The best strategy is the combination between theory and practice. English teaching should be preceded in contexts which provide students with opportunities to communicate in English and deal with cultural differences. The development of cross-culture ability is a progressive process from bottom to top. So are the cultural contexts items. Teaching in context is specific, imaginable, practical and effective.

Cross-cultural testing. The traditional English testing lags behind the English teaching reform. Since culture is advocated to be melted to English teaching, the teaching effect has to be tested. The cultural testing can be various, be it discussing, writing and case analysis. Students put more stress on culture and cross-culture learning provided that culture is included in the final test. Thus, it is necessary to add culture to final English test.

Implications and Conclusion

How to handle diverse culture is a vacant part in English teaching. Teaching of language finally lies in learning culture's impact on language and how to integrate diverse culture. Students' good attitude toward a diverse culture, active awareness of multi-cultural communication and abilities to discover, analyze, judge and integrate this diverse culture and its collision will be stressed in class. The input of culture assures an effective English teaching program and it is of great theoretical and practical significance to cultivate cross-cultural communicative talents.

Acknowledgements

I would like to give my special appreciation and gratitude to those who have assisted me a lot and have given me so much inspiration to accomplish my research. Without their suggestions, participation, guidance and encouragement, I wouldn't have the confidence to achieve such a fruit.

References

- Chaney, L., & Martin, J. (2000). *International business communication*. Upper Saddle River, NJ: Prentice Hall.
- Gallagher, H. C. (2013). Willingness to communicate and cross-cultural adaptation: L2 communication and acculturative stress as transaction. *Applied Linguistics*, 34, 53-73.
- Hadley, A. O. (2004). *Teaching language in context*. Beijing: Foreign Language Teaching and Research Press, Cengage Learning.
- Harris, P. R., & Moran, R. T. (1996). *Managing cultural differences*. Houston, TX: Gulf.
- Liu, Y. (2012). Strategies on cultivating cross-cultural communication in foreign language teaching. *Forward Position*, 7, 176-177.
- Kong, D., & Luan, S. (2012). Research on cross-cultural teaching in college English class – Contemplation on present research and theories. *Foreign Language World*, 2, 17-26.
- Zhuang, E. (1997). *Diverse culture between East & West and cross-cultural communication*. Shanghai: East China University of Science and Technology Press.
- Zhuang, E. (2003). Culture integration in trans-national corporations and cross-cultural business communication. *Journal of Shanghai University*, 2, 88-93

The Strategy on How to Improve College Students' Oral English

Xiaoning Hou

Jilin Agricultural University, Changchun, China

Email: 695554178@qq.com

[Abstract] In the 21st century with global integration, English plays an increasingly significant role in international communication. As international political, economic and cultural exchanges have become more and more extensive. English has become the primary means of communication between China and the world, and is increasingly inseparable in all aspects of our lives.

[Keywords] oral English; college students; study methods; strategies

Introduction

In today's society, there is a growing demand for advanced English talents. But because of the influence of the Chinese traditional English teaching method, college students often pay attention to reading and writing skills, and ignore the cultivation of their listening and speaking abilities. As a result, students may get good scores in the examinations, but their spoken English is relatively poor, which is called "Dump English". Although this situation has improved in recent years, most students' oral English is far from fluent and perfect. They have problems in pronouncing words correctly, using words properly, or expressing their ideas exactly. Therefore, it is a most important and urgent task to improve college students' spoken English for college English teaching.

Factors Which Influence College Students' Oral English

Undoubtedly, English has been a world language for a long time. "A recent study of foreign-language learning in 25 countries shows English to be the most popular modern language studied worldwide" (Graddol, 2000). Most college students begin to learn English in primary school and have studied English for about ten years, but when communicating in English, they still can't express their ideas fluently and accurately. The reasons for this phenomenon are diverse and complex, and occur mainly in the following aspects:

Pronunciation

It is generally recognized that pronunciation is an area where many transfer errors occur (Du, 2009). Many of the students have developed strong regional accents in Chinese. If they haven't spoken the standard pronunciation of English in primary or middle school, then their pronunciation of spoken English will definitely be affected in the future. Therefore, students should pay more attention to their English pronunciation in primary school. In addition, more than a decade ago, English was not been given enough attention, and English teachers' pronunciation in some primary schools might not have been correct or standard, which directly influenced the pronunciation of their students. As time went on, it led to chronic pronunciation errors. These kinds of errors may accompany the students for a long time, or even their lifetime, and it is rather difficult to correct non-standard pronunciation. In addition, even if the student's pronunciation is correct, because of their seldom use of English to communicate with others, when they express their ideas, there will be a lack of fluency and coherence, or some gaps in their expressions of meaning in the use of English.

Study Methods

Most students follow traditional study methods. They believe that the more words they can remember, the more exercises they do, then the higher the scores they will get in the examinations. They ignore the importance of oral English. This is one of the mistakes most students have in learning English. Many college students have passed the CET4 or CET6 in college, but they are not good at oral English. The ultimate purpose of learning a foreign language is to use the language to communicate with others. If students just focus on the scores of their examinations, they will not achieve the best results in learning. The methods of some students are not correct in practicing oral English. Those that may simply mentally speak rather than expressing the words clearly out loud will also fail to achieve the desired results. In addition to the students' learning methods, some teachers also have misconceptions about their teaching methods. Many teachers use the traditional teaching methods, which only focus on knowledge in the textbook and interpretation of the materials, but they ignore the training of students' comprehensive language competence. As a result, students will lose their situational motivation of learning scenarios, which will impact their learning attitude (Brown, 2000). Besides, "In China, the class is too large and the time is very short. The teachers do not provide a chance for all students to practice. This gives some students no chance to practice their oral English. If some students do not perform, they may not pay attention to learning" (IELTS, 2008). In China, most colleges apply large-class English teaching, so there are not enough opportunities for students to practice English in class. Furthermore, college students have different levels of English proficiency, which raise higher requirements for activities in the class.

Cultural Differences

Language and culture are closely related to each other; thus, the understanding of a country's culture is essential to learning a foreign language. According to Nida (2008), culture is defined succinctly as the totality of beliefs and practice of a society. Snell-Hornby defined culture as "everything one needs to know, master and feel in order to judge where people's behavior conforms to or deviates from what is expected from them in other social roles, and in order to make one's own behavior conforms to the expectations of the society concerned..." (Snell-Hornby, 1997). There are cultural differences in different countries, and these differences will manifest in the language. The differences exist in every aspect between Chinese and English, such as the form of culture, the content, and cultural embodiment, etc. If students do not have enough understanding of the culture of the target language, or their traditions and customs are quite different from the other country, some misunderstandings are likely to occur. Because of the lack of knowledge in culture, students sometimes cannot express their ideas properly, which will result in failure or pragmatic errors in communication. Pragmatic errors refer to the failure of communication made in an unsuitable manner or time, failing to keep with the native speaker's expressing habit, and lacking knowledge of the custom (Wang, 2005), and emphasizing the grammar and the meaning of the language knowledge, but ignoring the input of cultural background. This will not achieve good teaching results, nor will it make the students have interest in English learning. So, in English teaching, teachers should attach more importance to the introduction and permeation on the cultural background of English speaking countries, combine the knowledge of the language and cultural background together to improve the students' English proficiency and expand their knowledge.

Strategy of Improving College Students' Oral English

The world-spread use of English in a variety of political and intellectual areas makes it imperative for any country wishing to access the global community of economic development to have access to it" (McKay,

2002). In order for students to master English better and achieve better learning effects, college teachers should take some effective methods to improve the students' English learning modes, and some aspects are mainly as follows:

Regulate Students' English Pronunciation and Intonation

Pronunciation is the basis of verbal communication as well as the starting stage of language teaching (Timothy, 2004. p. 186). Pronunciation is one of the criteria to measure how people speak a language, as well as the proficiency of a person's spoken language. Many college students can get good scores in the English examinations, but they have certain problems in pronunciation. The pronunciation of some students is not standard, and the pronunciation of others have regional accents. In response to these common phenomena, teachers can improve students' pronunciation in the following ways:

Firstly, students should do more listening practice, for instance, listen to English radio and English songs, and watch English movies, etc. In the process of listening, students can imitate the pronunciation and the tones, so that they can correct their pronunciation by themselves. In the imitation process, students should get rid of distractions of the pronunciation of Chinese, and not bring the pronunciation and characteristics of Chinese into speaking English. Secondly, listening practice is not a short period of training, but a long-term process. College teachers should encourage students to practice their English pronunciation frequently and constantly, to listen and imitate carefully. Once students have mastered the rules of pronunciation of English well, they can use standard English to express themselves and communicate with others properly, which can boost students' confidence to learn English and stimulate their interest and motivation in English learning. Thirdly, cultivate students' interest and initiative in learning English. English teachers should make full use of teaching materials and make students the center in the teaching process. In class, teachers should provide more opportunities for students to practice their oral English and promote interaction between themselves and the students. Through practice, students are actively engaged in the classroom activities, as a result, they may improve their spoken English and communicate with each other in English. "During the process of exchanging, there will be the information transferring from one peer to the other" (Marr, 1997, p. 20). Teachers can also make full use of some devices such as multimedia, to enhance the diversity of classroom teaching rather than simply explaining the information in the textbooks in a traditional way.

While time is limited in the classroom, the practice of spoken English cannot be confined to the classroom, it should be extended to extracurricular activities. Colleges should provide more opportunities for students to practice their oral English by holding some activities after class, such as an English corner or English-speaking competitions, etc., and let the students collect and use more information after class. Students should be given a good communicative environment, because they will be more likely to communicate in English fluently and correctly. It is necessary to point out that in oral English practice, it doesn't matter if students make mistakes. The key is to say, dare to say and not be afraid to make mistakes. Therefore, the teacher should encourage the student to say more. The key to improving spoken English is to practice every day, and express ideas in English frequently. With practice, students can gradually master the rules of the language, since practice makes perfect.

Strengthen Students' Understanding of the Culture in English Speaking Countries.

Understanding the culture of a country plays an important role in learning a foreign language. Peter Newmark (2001) defined culture in that it is a way of life and its manifestations are peculiar to a community that uses a particular language as its means of expression. Edgar Taylor, an English anthropologist who

used “culture” first as a very primary concept in his book *Primitive Cultures*, which was published in 1871, defined culture as “that complex whole which includes knowledge, belief, art, law, morals, customs and any other capabilities and habits acquired by man as a member of society” (Bock, 1979, pp. 13-14). When communicating with native English speakers, many students cannot express their ideas properly, which may result in some mistakes. One of the main reasons for this phenomenon is that students don’t have enough understanding about the cultural background of English-speaking countries. Traditional English teaching tends to focus on cultivating students’ exam-oriented abilities, and the knowledge of the language itself, such as grammar, and the meaning of words or sentences. English teachers often ignore the introduction of cultural background knowledge. Thus, in order to achieve better teaching effect, teachers should cultivate students’ cultural consciousness. How can college teachers strengthen students understanding of the culture of English-speaking countries in teaching? In teaching, teachers should combine teaching materials and related cultural background materials together to help students understand the cultural knowledge and help them expand their knowledge and experience of the culture of English-speaking countries. Because different countries have different cultures, their languages also have their own characteristics in expressions. “Because the students need lots of supports and assistance to practice their spoken English. Praise them frequently and they will be competitive, active and confident” (IELTS, 2008). In class, teachers can introduce cultural background information related to the text to expand the students’ language knowledge, and at the same time, help them to understand the cultural knowledge about the text, including customs, natural environment, cultural landscape, people’s lifestyles, climate, and geography, etc. With these materials, students can enjoy great foreign literary works, poems, prose, art and science, and technology to enhance their cultural cultivation.

Teachers should also encourage students to think in English, and assist their students to master rules and characteristics of English expressions so they can use English better. Every country or social group has its own fixed cultural customs and traditions, and different cultures have different ways of expressing themselves. These differences can be seen in many ways, such as moral standards, religious beliefs, outlooks on life, values, and world views, etc. Then, analyze and distinguish the different usages of language between China and English-speaking countries, such as ways of greeting and contents of conversation, etc. After understanding these differences, students will pay more attention to the appropriateness and normalization of the language when they communicate with others. In a word, teachers should try every means to raise students’ awareness of the English culture, remove cultural barriers, improve students’ sensitivity of English culture, and cultivate their competence of intercultural communication.

Establish a Good Learning Atmosphere for Students.

Dornyei (1994) presented a detailed discussion on the component of English learning motivation in three aspects: the language level, the learner level and the learning situation. The language level refers to the knowledge of language, such as the meaning of words, the grammar, and the structure of sentences, etc. The learner level, which refers to the students’ ability to learning something, plays a very important role in learning. Different learning abilities of students lead to different learning effects. The learning situation is the process of learning to achieve efficiency through a variety of means. The learning situation should promote the development of students’ intellectual activities and attract students’ attention; thus, the key is to provide students’ interesting questions to stimulate their learning motivation. In class, teachers can create a language environment related to the culture of English-speaking countries; let the students learn cultural

knowledge and experience the culture in a relaxed language environment. The learning situation should be real and similar to an ordinary life situation, which the students are familiar with or interested in, so that they may be readily engaged in the activities. "They are sensitive and have a wide range of interests. During the entire process, students are motivated to search language in their vocabulary storage and select the proper language to use" (IELTS, 2008).

Teachers should "carry out the four 'maximums' on the part of the students' participation in classroom activities, namely the maximal amount of time, the maximal coverage of involvement, the maximal degree of authenticity, and the maximal amount of chances for them to learn from each other" (Wen, 1999). Enough opportunities should be given to the students in the class. Although the teacher and the learner have some roles in common, the functions of the roles are different. The implication for the learner is that "he should contribute as much as he gains, and thereby learn in an interdependent way" (Richards, 2001). Teachers should encourage students to think independently, encourage collaboration among students, and guide students to answer questions by themselves. The learning process is accomplished by the students' independent thinking and analysis and collaborative work under the guidance of teachers. Since the "responsible and motivating mechanism can maximize cooperative learning and encourage students to practice speaking English" (Johnson, et al, 1998). Through this process, students can constantly seek answers by failures and successes. Whether their answers are correct or not, students will benefit a lot. In addition, after class, colleges can also hold some related activities or lectures about English culture to give students a relatively fully understanding of English culture and at the same time to arouse students' interest in learning English.

Implications and Conclusion

The English communicative ability of college students plays an important role in their survival and development in society and is closely related to the economic, political and cultural exchanges between countries. The study and improvement of spoken English is an inevitable trend of students in English learning. Speaking oral English well is not an easy job, and it cannot be achieved within a short time. It is a gradual process, which should be continuously accumulated and improved. The improvement of English communicative competence is inseparable from one's diligence, practice and self-correcting. In the process of self-correcting, students can overcome some psychological problems, such as timidity and bashfulness, by speaking to themselves. In order to improve college students' oral English ability greatly, teachers should design and use effective teaching methods in English teaching. They should adopt flexible teaching means, adjust measures for different students and different conditions, and improve their oral English, and at the same time, stimulate the students' interests in learning English. Through the joint efforts of teachers and students, and the students' long-term practice, they will achieve better learning results and their oral English proficiency will be improved greatly.

References

- Bock, P. (1979). *Modern cultural anthropology*. New York: Alfred A. Knopf.
- Brown, H. D. (2000). *Principles of language learning and teaching*. London: Longman.
- Dornyei, Z. (1994). Motivation and motivating in the foreign language classroom. *The Modern Language Journal*, 78(3), 273-284.
- Du, W. (2009). Error analysis in English language learning. *Foreign Language Teaching & Research in Basic Teaching*, (7).

- Graddol, D. (2000). *The future of English?* London: British Council.
- IELTS. (2008). On the role-play in English language teaching 2007. Retrieved from http://www.englishthesis.cn/articleview/2007-4-10/article_view_2309.htm.
- Johnson, D. W., Johnson, R. T., & Smith, K. A. (1998). *Active learning: Cooperation in the college classroom*. Minneapolis, MN: Interaction Book Company.
- Marr, M. (1997). The practice language teaching. *Reading and Writing Quarterly*.
- McKay, L. S., (2002). *Teaching English as an international language*. Oxford: Oxford University Press.
- Newmark, P. (2001). *Approaches to translation*. Shanghai: Shanghai Foreign Language Education Press.
- Nida, E. A. (2008). *Language, culture and translating*. Shanghai: Shanghai Foreign Language Education Press.
- Richards, J. C. (2001). *The context of language teaching*, (pp.16-27, 191-193). Beijing: Cambridge University Press/Foreign Language Teaching and Research Press.)
- Snell-Hornby, M. (1997). *Translation as intercultural communication*. Philadelphia: John Benjamin's Publishing Company.
- Timothy, J. B. (2004). *The psychology of language*. Beijing: Beijing University Press.
- Wang, L. (2005). Analysis on students' errors in their learning process. *China Science and Technology Information*, (6).
- Wen, Q. (1999). *Testing & teaching spoken English*. Beijing: Foreign Language Teaching & Research.

Cohesive Function of Metaphor in Text Construction

Zhu Lijuan

School of Foreign Languages, Northeast Normal University, Changchun, China

Email: zhulj439@nenu.edu.cn

Yang Yuchen

School of Foreign Languages, Northeast Normal University, Changchun, China

Email: yangyc360@nenu.edu.cn

[Abstract] Metaphor can be explored not only at the word and sentence level, but also at the discourse level. Sometimes discourses are decided by root metaphors which help the topic development and form a systemic framework of the discourse. That is, metaphor can help organize and unify the parts of an article and play a cohesive function in text construction. What's more, metaphor and its cohesive function in discourse have important implications for language teaching and learning, especially, in the area of reading comprehension and writing.

[Keywords] metaphor; cohesive function; text construction; language teaching

Introduction

The phenomenon of metaphor has been the topic of haunting interest among scholars and is traditionally seen as one of the rhetorical devices. As a matter of fact, this understanding is limited in that metaphor is not only a matter of language, but 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.

Goatly (1998) argued that the study of metaphor is important for two basic reasons. First, metaphor is what we are consciously or unconsciously employing all the time. The working of metaphor sheds light on ways in which literal language operates. Next, metaphor, and the mental processes it entails, are basic to language and cognition; then a clear understanding of its working is relevant, not just to literature students, but to any students.

The basic motivation for this research is that metaphor is not only linguistic distortions of literal mental thought, but constitutes basic schemes by which people conceptualize their experiences and the external world. Since every mental construct reflects an adaptation of the mind to the world, the language that expresses these constructs attests to the continuous process of thinking, which can have an important effect on the structure of discourse. However, although metaphor has been explored systematically and multidimensionally through various methods, the research on its function in discourse is still limited, especially in regard to its cohesive function in discourse. Therefore, the present work will be mainly focused on this aspect and its significance in language teaching.

Concepts Related to the Cohesive Function of Metaphor

Metaphorical Lexis and Diverse Structuring of Concepts

The holistic approach in discourse analysis might find similar illustration in Goatly's studies (1998). He said that the metaphor is IDEA/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. Thus, text like clothes, are varied because their texture and aesthetic qualities can be evaluated, changed or improved.

Goatly's illustration can be borrowed to elaborate metaphor's function 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 network 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.

Metaphorical Coherence

According to Lakoff and Johnson (1980), metaphorical coherence can be delineated from two aspects: coherence within a single metaphor and coherence between two aspects of a single concept. For instance, the metaphor AN ARGUMENT IS A JOURNEY shows coherence within a single metaphor, which has a goal and a beginning, proceeds in a linear fashion, and makes progress in stages toward that goal.

However, when we talk about the content of an argument, we are talking about two aspects of a single concept, such as AN ARGUMENT IS A CONTAINER. Then we have:

Your argument doesn't have much *content*.

That argument *has holes* in it.

Since the JOURNEY and CONTAINER metaphors are used to focus in detail on different aspects of an argument (goal and progress versus content), we would not expect these metaphors to overlap completely. But it is possible in some cases to focus jointly on both the JOURNEY (process) and CONTAINER (content) aspects of an argument. Thus, we get certain mixed metaphors that display both of these aspects at once. For instance,

At this point our argument doesn't have *much content*.

If we keep *going the way we're going*, we'll *fit all the facts* in.

What makes this overlap possible is that the JOURNEY and CONTAINER metaphors have shared entailments. 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".

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.

Then, in the text where metaphors are used gracefully, the metaphors can make the text not only explicitly cohesive but also implicitly coherent. That is, metaphor can help organize and unify the parts of an article and plays a cohesive function in text construction. The following part shows how metaphor's

cohesive function is realized in discourse. In fact, the cohesive function is a universal feature to all languages. Two articles below (one English and the other Chinese) will prove the point.

Sample Analysis

Illustrations of Metaphor's Cohesive Function in Text Construction

The following passage is an illustration of how metaphor is adopted to give a vivid description of computer problems. Before we consider the coherence brought about by the metaphor, we will look at the cohesion achieved by metaphorical links in the passage. The bold words are the metaphor root and 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”). Other metaphorical words are collocations of “virus” through the whole passage, helping make the topic unified.

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.

The straight lines indicate the development of the root metaphor, and the underlined parts are the concepts related to the metaphorical cohesion. 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.

The 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”.

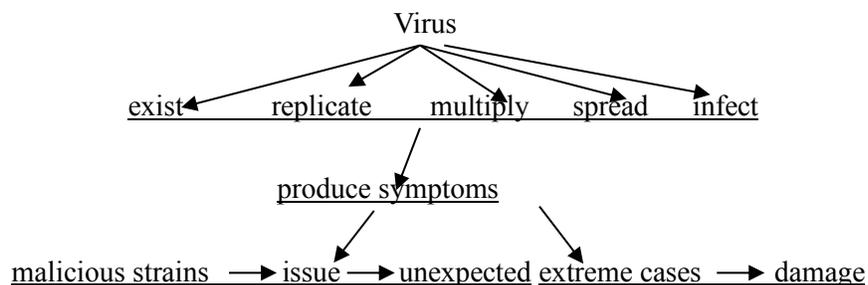
Process of virus: exist, replicate, spread, multiply

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

Characteristic: malicious, extreme

Some other nouns related: symptoms, strains, cases

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



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.

The above sample analysis has demonstrated that metaphor in text construction is no longer a static substitution of one word for another, but helps develop the topic and organize text. Then let's examine another passage.

1. I would describe **life** in terms of a **journey**.
2. But we're walking through **it**.
3. Sometimes we see clearly, and other times **it's** dark and hidden.
4. And you can still walk and think through **it**.
5. And walking through **it**, in walking through a darkness, you come to a fuller understanding.
6. A sense of **it**.
7. And sometimes tripping and falling.
8. And yet still "come follow me" is what you have to remember.
9. Get up again and continue on the **journey** (qtd. in Gibbs, 1994).

It is a LIFE JOURNEY metaphor written by Father Dave, a Catholic priest. "Father Dave's life journey is motivated by his wish to follow in Christ's footsteps. He sees his experience as a priest as a continuous journey in which he walks 'with him through life'" (Gibbs, 1994). It goes without saying that this metaphor, as a way of thinking, helps conceptualize our experiences from interaction with the world. In the LIFE JOURNEY metaphor, we know, the concept LIFE is projected by another concept JOURNEY. For example, the situation of journey may either be clear or dark and hidden, so if we can't see clearly, we may trip or fall. If it does happen, we have to get up and continue. So, on the basis of LIFE JOURNEY metaphor, the passage is an extended analysis of Father Dave's understanding of life as a journey.

Both examples considered so far, have involved cases in which metaphors function cohesively by developing the topics in the discourses. Of course, they are not extraordinary and represent only a small part of discourses in which people use metaphor gracefully, but it's ample to turn out that the use of root metaphor (e.g. COMPUTER VIRUSES or LIFE JOURNEY) has an important effect on the formation of the conceptual system and the discourse development. It's also very important for students to realize that once a metaphor is employed, it is not alone, but interacts with the following text through a succession of

changes or innovations like extension, and repetition, etc. to develop the whole thesis of the text. The network metaphor forms in a text can make the whole discourse well organized and closely connected by extending its applicability from local to global levels.

Implications and 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 the metaphor performs. As demonstrated, the 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 patterns and discourses are decided by these root metaphors, to some extent. Although it is only a tentative study and is not comprehensive in any sense, the above study is ample to show that metaphor can function cohesively to develop the discourse and it can be explored, not only at the word and sentence level, but also at discourse level.

What’s more, metaphor and its cohesive function in discourse have important implications for language teaching and learning, especially, in the area of reading comprehension and writing. Educators and psychologists have long been interested in understanding the role of metaphor in learning and remembering textual materials. The belief that metaphor is not only useful, but 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 students understand how the author develops the thesis, just as the sample analyses have shown. 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. For example, if someone writes: “Young boys are the same as lightning.” Then, this metaphor is based on the preexisting similarity between the two domains. Automatically, the characteristics belonging to lightning can be used to describe the target young boys, such as fast, unpredictable, and aimless, etc. Obviously, it is not suitable to write down “they stay still without any damage”. Undoubtedly, it can also remind teachers and students that texts full of metaphors can be treated and understood from different perspectives.

References

- Gibbs, W. R. (1994). *The poetic of mind*. Cambridge: Cambridge University Press.
- Goatly, A. (1998). *The language of metaphor*. London: Routledge.
- Lakoff, G., & Johnson, M. (1980). *Metaphors we live by*. Chicago: Chicago University Press.
- xxx. (2009). *Virus. Oxford Advanced Learner’s English-Chinese Dictionary*. Hong Kong: The Commercial Press & Oxford: Oxford University Press:

A Study of Experienced Teaching Based on Culture in Foreign Language Education

Liu Yingchun

Jilin Agricultural University, Changchun, China

Email: 809191021@qq.com

***[Abstract]** The internationalization of higher education has called for new requirements for college English teaching. The traditional teacher-centered educational mode has to be replaced by an appropriate and advanced teaching method. This paper introduces experienced teaching in foreign language education. Based on culture, it provides a variety of modern and liberal learning materials for students and new teaching strategies have been adopted to develop students' cross-cultural communicative competence. The findings of practical teaching show that, on the whole, both the teacher and the students are satisfied with this experienced teaching. Especially, the students have improved their language proficiency and mastered autonomous learning.*

***[Keywords]** foreign language teaching, cultures of learning, experienced teaching*

Introduction

The construction of teaching theories has made great progress recently, and the researches on learning are springing up in international language education. Some people propose that the teaching process should be filled with emotion, exploration and communication. Thus, the research on learning has transferred to culture since the end of the 1980s, from technique and science to cultural situations, paying more attention to comprehensive learning (Huang & Cui, 2016). The concept “cultures of learning” arises as a new research paradigm with the trend becoming a heated topic and appealing to many researchers. Cortazzi & Jin (1996, p. 169) define cultures of learning in that most activities in language classes are confined to the expectations, attitudes, values and beliefs that people are accustomed to and it derives from some cultural traditions in society. In fact, it refers to a universal recognition about learning – human beings' civilization activities with the development of history. It consists of what to learn, how to learn and why to learn. Obviously, Chinese and foreign learners hold different opinions about these questions. Therefore, “cultures of learning”, an important part of culturalism, has a great effect on foreign language teaching and learning (Cheng, 2001).

Chinese conventional education focuses on knowledge, but not oral and speaking ability. Meanwhile, it is a virtue to show respect to teachers so that the students are used to listening to teachers carefully and note down what the teachers say in classes. On the other hand, there is reluctance to accept the foreign teaching methods for some English teachers and they are not willing to have a try. Certainly, not all the foreign teaching methods are suitable for us; but it is not advisable to have a very narrow view on new things. To some degree, foreign language “cultures of learning” explains the phenomenon that many students tend to memorize English mechanically, remain silent in English class, and lack critical thinking, etc. (Cortazzi, & Jin, 1996). Thus, this paper explores experienced teaching about culture in college English classes based on qualification education and concludes that it is necessary to apply cultural experienced teaching to foreign language education.

Overview on Experience, Language and Culture

According to semantic analysis connected with philosophy, psychology and education, experience does not only refer to a simple intelligent activity but “being” itself, bearing such features as ontology, affection, autonomy and personal experience (Chen & Wang, 1999). Experienced teaching is based on life philosophy, post-modern and humanistic psychology. It puts an emphasis on the person-centered approach to understanding personality and human relationships, especially student-centered classes. Dating back to the history of experienced teaching, we can find it booming, both abroad and home. The ancient Greek philosopher Rousseau wrote of experienced teaching in his works; Confucius theory also presents education thought of experience. Guided by this teaching approach, teachers pay more attention to individual development, humanity process and emotional communication in language teaching. Therefore, the research on experienced teaching penetrates the humanity consciousness in teaching. The main contents of experience teaching are made up of orientation, the relationship between teachers and students, and the course arrangements. Especially, it emphasizes the importance of interaction in spirit, intelligence and wisdom between teachers and students. Foreign language teaching, belonging to humanities, should be important to students’ emotional cultivation.

When it comes to language learning, we have to combine it with culture. Since the 1990s, cultural studies have been discussed and regarded as one of the objectives of language learning. As a matter of fact, language and culture are bound with each other. First of all, people utter words to express common experiences, for example, facts, ideas and events, which reflect their attitudes and points of view. In addition, members of social groups or communities create experiences through language. People communicate with each other via telephones, letters, electronic mails, or speaking face-to-face; all kinds of media are used to prove the fact that language embodies the cultural reality. And last, but not least, people identify themselves and others by using their language with cultural value, which can show that language also symbolizes cultural reality. It is commonly agreed that language is impacted by culture and it reflects culture. Kramsch draws the conclusion that “culture is constructed across day-to-day dialogues, through the choice of frames and footings that speakers adopt their own and others’ discourse...” (Kramsch, 2000).

Another problem has to be taken into consideration. For native-English speakers, it is very easy to express and communicate properly even though little is understood about their history or culture. On the contrary, for English-learners, it is still hard to communicate in English while they are learning about foreign culture. Obviously, there is a distance between learners’ knowledge and their behavior, or between what one should do and what one actually does (Ren, 2004). In order to develop the learners’ ability to use English effectively in practical communication, we should pay more attention to experienced activities and cultural teaching in English classes, as well. From the above-mentioned, it is inevitable for teachers to carry out experienced culture teaching in innovative education.

Experienced Teaching in College English

Experienced teaching based on culture is concerned with an interactive process of communication based on culture. It is set in a learner-centered situation, in which both the teacher and students participate in the exchange and communication of feelings and ideas during the learning process.

Importance of Experiencing Culture Teaching

As we all know, in language teaching, usually a new culture is brought to learners and learners acquire the knowledge of the target culture when communicating in the new language. Thus, it is significant for English

teachers to foster students' "communicative competence" (Hymes, 1971). As Lado states, "The goal of learning a foreign language is the ability to use it, understand its meanings and connotation in terms of the target language and culture..." (1964, p. 25). With the fast development of international communication, people acquire foreign cultures, as well as spread their own culture. They are eager to understand foreign culture, and culture teaching is increasingly becoming necessary. Moreover, experience plays an important part in culture teaching. It can help learners perceive foreign cultures, including ways of life, customs, and beliefs, etc.; it can help learners expand their horizons and avoid cultural conflicts in communication; it can help learners master the foreign language and put it into practice. In order to achieve the objectives of college English teaching and to improve students' communicative abilities, it is urgent we apply experiencing culture to teaching.

Experienced Teaching Practice

The teacher's role in experiencing classes. In the traditional English class, the teachers take charge of the teaching contents – what to teach and how to teach. The students can not choose, but accept the information passively. Student-centered language teaching is increasingly popular with students because they can be involved in the decision-making process of the course and how it is taught. Obviously, the original teaching method can't meet the requirements of modern society.

Nowadays, it has become the focus of English teaching to cultivate students' communicative skills in real life and to develop their communicative competence. Thus, the experiencing classes are introduced into English teaching. As a result, the teacher has to give more attention to speaking and listening. In teaching arrangements, the teacher makes good use of humanistic devices, which benefits students' moral and virtual training. Moreover, the teacher has to provide a broad stage on which the students can show their abilities and performances as much as they can. In order to promote students' output, the teacher tries his best to integrate culture into teaching, not only foreign culture, but also traditional Chinese culture, and the comparison between them; in order to help students master and use English accurately, the teacher offers students more chances to express their ideas and communicate with each other freely and creatively. Thus, it doesn't work to learn by heart or do as many exercises as possible. At the same time, the teacher transforms his role from dominator to guide who needs to spend more time and energy choosing materials and designing activities for students so that they can solve problems using what they learn and applying it to reality.

In the experienced activities, the teacher's intervention may affect the learners' development of communicative competence, but the teacher doesn't become completely uninvolved. The teacher will transform from a monitor to an adviser and make sure that the students' interactions and activities are a two-sided process, which can create more efficient communication. In the meantime, the teacher has to deal with students' unpredictable problems; he also needs to summarize and comment on the students' unexpected language activities. Therefore, English teachers have to possess sufficient experience, profound knowledge, and good adaptability.

The teacher's teaching strategies. Wangqiang (2006) puts forward that teachers have to improve their abilities in understanding the curriculum first, they have to interpret what a passage is mainly about, why the author writes the article and how the writer organizes the essay, and other items in the passage such as who, what, where, and when. Given the teaching aims, it will be appropriate for the teachers to devise tasks based on experiencing English culture. For the sake of time and space, we apply experienced teaching to English expanding classes, and the results prove feasible in teaching.

For first-year college students, the teachers supply three kinds of English expanding classes: English dubbing, English speech or presentation, and English drama performance. Each course consists of previewing before class, practical operating in class, and autonomous learning after class. All three courses are optional for the students and they will benefit a lot as long as they finish what the teacher requires.

During the teaching process, the teacher changes his central role into auxiliary staff. The teachers make good preparations for class, and they also guide the students to finish their previous studies so that they can help students develop their autonomous learning. Sometimes students can't find the important points about the subject by themselves, so the teachers assign students some tasks to complete in advance. For example, the teachers ask the students to search for information such as the monologue, voice-over and stage property for the English dubbing class. In class, the students present the materials on the subject that they have searched for on the internet. In order to know what the students have really grasped in class, the students are given some time and space to carry out discussion in groups, and role play, etc. According to the preview, the students can learn something about dubbing on their own, and in return, this will motivate their learning interest. Moreover, the teachers adopt humanistic assessment to encourage students to speak everything in English. In English drama performance class, the students are free to select the play that they like and choose the characters that they love. While evaluating the class, everyone is entitled to comment on the performance according to language, action, emotion, and clothes, etc.

In experiencing the class, the most important is participation. As long as you participate in the arranged activities, you will perceive the connotative meaning from the different culture. Based on the integration of perception, students can learn the foreign language and foreign culture as well. In the meantime, drama and literature, as branches of culture, are closely connected with English learning. Just as Liuhong (2009) pointed out, the research on culture has become a central topic about language and culture teaching.

The students' activities in experiencing classes. The experienced classes provide a student-centered environment to promote students' communicative competence. As we know, communicative language teaching is learner-centered, and it accepts the learner's communicative needs. Thus, the students' activities are closely combined with communication in class and a lot of practice is necessary.

Students are divided into several groups and become more involved in the learning process. The teacher is not the leader anymore. Leaders are chosen from each group so that the embarrassment of talking with the teacher can be avoided and the students are not afraid of making mistakes. The students are very confident and respect one another. They can choose the subject that they want to learn and the way that they prefer. In order to perform successfully, the students have to practice once again after class and this leads to their autonomous learning. Encouraged by the teacher, the students open their mouths initiatively to speak and practice English. The students' communicative competence is developed and their input, output and language learning interests are also stimulated in the communication with the teammates. Based on the experienced classes, students improve their manipulative ability and their capacity to solve problems as well.

Conclusion

What matters in English learning is not how much students have learned but how much they have mastered; that is, how much they can use to express themselves. Then the training styles should be stressed. In other words, the teachers had better speak a little, and the students are given more opportunities to perform in the situation provided by teachers. It is not enough for the students to learn only in class, so the teachers had better develop the students' autonomous learning in their spare time. Only in this way, can the teachers help

students improve their capacities in learning. The experienced learning in expanding classes meets the students' demands.

On the whole, experienced teaching motivates students' interest in learning and enhances the attraction of the English class. The teachers are good at creating a kind of humanistic relationship between themselves and the students, and a pleasant atmosphere for learning. At the same time, it is essential for teachers to adopt vivid and dynamic teaching methods in the experience classes. In particular, it is the students that become the center in class, not the teacher, and it is beneficial for all students to take part in class activities. The teaching model shifts from teacher-centered to becoming student-centered. To some degree, the teachers and students have completely changed their roles in class. The practice of experienced teaching proves that the students master and use English more accurately and fluently than before.

Acknowledgments

I am thankful for the platform provided by Northeast Asia International Symposium on Language, Literature and Translation, which offered an opportunity for me to share my own views with others. This paper is partly connected with my product, Appreciation of the Celebrated Works of American Literature. I hope my research will provide a little help for my colleagues and I am very glad to receive their evaluation. Meanwhile, I am sure I will benefit a great deal from peer assessment. Certainly, I hope my paper will be adopted, which can give me encouragement and increase my self-confidence in academic inquiry.

References

- Cheng, X. T. (2001). Culturalism in foreign language teaching. *Shandong Foreign Language Teaching*, 68-70.
- Cortazzi, M., & Jin, L. (1996). Cultures of learning: Language classrooms in China. In H. Coleman, (Ed.), *Society and the Language Classroom*, (pp. 169-206). Cambridge: Cambridge University Press.
- Heidegger, M. (1999). *Being and time*, (p. 171). Chen, J. Y., & Wang, Q. J. (Trans).
- Huang, W. H., & Cui, G. (2016). A review on the concept "cultures of learning" in foreign language education. *Modern Foreign Languages*, 128.
- Hymes, D. (1971). Competence and performance in linguistic theory. In R. Huxley and E. Ingram, (Eds.), *Language Acquisition: Models and methods*. London: Academic Press.
- Kramsch, C. (2000). *Language and culture*, (p. 51). Shanghai: Shanghai Foreign Language Education Press.
- Lado, R. (1964). *Language teaching. A scientific approach*. New York: McGraw-Hill, Inc.
- Liu, H. (2009). An analysis of the central position of cultural ideas in language and culture teaching. *Foreign Languages and Their Teaching*, 11, 21-24.
- Ren, Q. (2004). On culture teaching in ELT. *China English Language Education Association*, 52.
- Wang, Q. (2006). *A course in English language teaching*. Beijing: Higher Education Press.

A Study of College Oral English Teaching in China Based on Multimodal Discourse Analysis Theory

Zhang Liying

Jilin University of Finance and Economics, Changchun, China

Email: cindyzhangly@163.com

[Abstract] With the development of modern society, student's oral English ability in Chinese colleges is given great emphasis in English teaching. However, many college students cannot speak English fluently yet after learning English for many years. The research shows that there are many factors influencing college oral English teaching. Therefore, it is necessary to integrate the teaching methods of oral English with teaching strategies in colleges and universities to establish a multi-modal teaching mode in order to improve college oral English teaching and strengthen students' knowledge on oral English communication.

[Keywords] multimodal discourse analysis theory; oral English teaching; teaching mode; China

Introduction

With the development of modern times, languages, as tools for people to communicate each other, enable them to understand and appreciate this world better and better. In this new era full of opportunities and challenges, Chinese people should not only interact with people within the nation, but also exchange ideas with people all over the world. English, as an important international language, provides a platform for Chinese people to make friends in the world and facilitates the development of globalization. It plays a crucial role in international communication and has become an essential tool both for China and the world to communicate.

In China, with the further deepening of English teaching reform, the overall level of English of the majority of the Chinese students has been increasing yearly. In general, there are five basic skills in English study including listening, speaking, reading, writing and translating. However, Chinese college students are weak in English speaking. According to the college English teaching objectives of the Ministry of Education of China, college English teaching should focus on the cultivation of students' English comprehensive ability, especially listening and speaking ability. In reality, many college students in China cannot speak English fluently because of their strong local accent; some of them cannot speak even a little English. How to improve their oral English and enable them to speak pure and fluent English language is the top concern of educators and teachers in colleges and universities in China. Due to the pressure of future employment from the society, a college student with excellent English could undoubtedly seek a better job competing with his contemporaries.

In order to change such situation of English learning in China, college English teachers should give full play to their subjective initiative and strive to help students improve their oral English skills. Because the improvement of students' oral English abilities is the primary task of English teaching, teachers should not only grasp some special English teaching methods, but also should adopt some correct teaching strategies so as to help students improve. At the same time, students should actively cooperate with teachers in practice in an effort to learn English well. Therefore, it is of great significance to improve students' English pragmatic ability and consider enhancing their oral English abilities as a breakthrough. The theory of multimodal discourse analysis provides a new way to improve students' oral

English ability because it puts the emphasis on the function of the language itself during the process of language teaching. In addition, there are many other factors which need to be taken into consideration such as images, sounds, and colors since they still play an important role in communication. Thus, a study is conducted in this paper to analyze whether the oral English teaching mode based on multimodal discourse analysis theory is conducive to promoting the development of students' oral English ability or not.

Multimodal Discourse Analysis

Based on systematic functional linguistic theory, multimodal discourse analysis sprang up and was paid close attention to by intellectuals in the western countries in the 1990s. It refers to a communicative phenomenon in which many symbols and means such as languages, images, sounds and movements are involved. Many western scholars are working on the study of this kind of new linguistic phenomenon.

In 2009, Chinese Professor Zhang Delu put forward a theoretical framework of multimodal discourse analysis based on his interpretation and analysis of the framework of the systematic functional linguistics (Zhang, 2013). In his framework, the internal elements are logically interrelated. There are four levels in his framework: culture, context, content and expression (Zhang, 2013).

The first level refers to the cultural context, which is composed of ideology and genre. In the whole framework proposed by Professor Zhang, cultural context plays a critical role because it determines the tradition, form and technique of communication (Zhang, 2013). Due to the cultural context, the situational context can facilitate communication. A series of ideologies such as thinking pattern, philosophy of life, living habits of people and all unspoken rules in society belong to culture. In order to analyze the text correctly, it is important to shed light on culture first. In reality, the communication process or structural potential of these ideologies can be called genres because they can express the content of culture directly.

The second level means the context. In the real context, communication is influenced by many context factors such as language range, discourse tone, speaking tone and discourse context. The third level is about content, including the meaning and form. In the sense of discourse, it covers the concept meaning, interpersonal meaning, and discourse meaning, which are influenced by the range, tone and manner of the discourse. In addition, the formal dimension is composed by form and relation. Every modal has its own formal system, such as vision grammar, tactile grammar and auditory grammar. The different characteristics of different models are interrelated, complementary or non-complementary. They all express the meaning of the discourse. The form is interlinked with the relationship through the meaning of the discourse and the media, which is the key part of multimodal discourse analysis theory and is the core of the linguistic research. The fourth level refers to expression, which is mainly introduced by languages or non-language. In a sense, language includes paralinguistics and pure language. Non-language contains body language.

The Current Situation of Oral English Teaching and Learning in Chinese Colleges

Among the English Skills in listening, reading, speaking and writing, speaking is the most important skill that a student will need and use in their future jobs. Although the majority of college students have a good command of English linguistic knowledge, they are unable to express themselves fluently in English because of many factors which influence English learning and teaching in China. The main reasons are as follows:

From the Angle of Teachers

First, the teaching mode cannot satisfy the language needs of students. In the current oral English teaching mode, teachers are still in the dominant position in class. The input that the students obtain is still dependent on the teacher's oral expression. The oral English teaching mode is not varied, which makes oral English teaching boring and dull. Students only get some information and knowledge according to what they hear. Although some teachers adopt some multimedia technology in oral English teaching, they are still confined to the traditional teaching methods and patterns. Therefore, a good teaching result cannot be achieved although teachers and students put great effort into oral English teaching and learning.

Second, a real English learning environment cannot be achieved in the Chinese classroom. The biggest obstacle that many Chinese students face in English learning is the lack of a real language learning environment. Many students only speak English in class, and they have few chances to communicate with others in English outside of class, which could make them lose desire and interest to speak English. English teachers cannot create an atmosphere for students to practice oral English like native speakers.

Third, English lessons are not sufficient for students to learn and practice oral English. Students' oral English study lacks continuity and systematicness because of the few English lessons they have at school. It will take students a long time to practice English so that they can speak it fluently. However, at present, most Chinese colleges can provide only one oral English lesson every week. In the limited classroom time, the input of English knowledge still occupies a lot of time. Oral English teaching is not an independent teaching, and teachers cannot ensure the time allocated to students to practice English. It is really difficult for teachers to supervise the oral English practice of every student. They, of course, also cannot know whether their students practice oral English after class.

Fourth, there are not enough supporting teaching materials for oral English teaching in China. The oral English teaching materials for non-English majors are few. Oral English training exercises in the teaching materials are used as after-class exercises in most colleges and universities in China. The oral English exercises in these materials are lacking directions and references due to the content. Some oral English text books are either too simple or too difficult for students to learn and practice. Teachers should get rid of their dependence on the existing teaching materials and re-design their teaching content according to students' English levels. How to effectively adopt new information technology for the oral English class is really worth thinking about for every English teacher.

From the Angle of the Students

In colleges, students' attitudes towards learning oral English can be divided into three categories: Firstly, some students have a positive attitude towards oral English learning. These students are really fond of oral English and have a strong desire to learn English. Their attitudes are so positive that they could learn and practice oral English very easily. When they are faced with some difficulties in learning, they are active to figure out the solutions. They use a variety of ways and methods to practice their oral English. For example, these students might imitate the pronunciations and tones of English words and sentences in the text books, or they may recite many famous sentences in English novels to improve their oral English.

The second category is made up of some students that are really working hard on English, but their speaking ability in English is different from person to person. They only practice their oral English

according to the text books and the tasks assigned by teachers. They spend most of their time reading and reciting words and sentences from text books without doing any further practice after class.

The last category is made up of those students that hold a negative attitude towards oral English learning. They have little interest in English, and even some are unwilling to learn English at all. During English learning, they do not spend much time practicing oral English. They believe that to acquire knowledge is only their task. They are reluctant to complete their assignments after class. They are not concerned about what they could learn in the class. The reason why these students hate to learn English is that they are not interested in the method of repetition in oral English study. In conclusion, they are easily influenced by their emotions and interests when they learn English in class. If there were a teaching method which could attract these students' interests in oral English learning, they would learn English well with great effort.

Construction of College Oral English Teaching Mode Based on Multimodal Discourse

Change of the Teacher's Role

The role of teachers has changed in constructing college oral English teaching mode from the master of the class to the designer of the class. In order to be a class designer, teachers should acquire knowledge from multi-modal discourse analysis theory in order to improve their teaching ability. They still could participate in some class teaching observation activities, lectures and seminars to promote their teaching proficiency. In this new teaching mode, teachers could design a series of oral English teaching materials with the integration of various items such as videos, pictures and sounds in order to meet the demands of the students. Thus, students could effectively grasp the principles of communication and gain insight into the interconnection between language and its connotation to improve their oral English.

The Change of the Students' Role

The role of students has changed in constructing college oral English teaching mode from the passive participator to an active creator. Teachers can create a competitive atmosphere in the class to mobilize the enthusiasm of students. The materials, in various forms, are presented to the students with the help of modern multimedia technology, which makes the oral English class interesting and colorful so that students are willing to study by themselves. They become the masters of the class and enjoy completing the tasks full of interests and challenges.

Oral English Class Design

Professor Yang (2009) once said in his article, "Multimodal discourse is a kind of way to create meaning in order to enhance communication in a variety of ways" (p. 12). Firstly, it is important to create a real linguistic atmosphere in order to stimulate the students' desire to communicate in English so that language, language content and communication rules can be integrated. In oral practice, students try to make their sentences meaningful. Compared with traditional oral English class, teachers could impart their knowledge through pictures and videos related to the topic to stimulate the students' sensory consciousness in multimodal teaching environment.

Secondly, thanks to media such as television and internet, teachers could enhance the language input through audio and video materials, including original films or television plays. However, it is not a simple task for students just to appreciate the films or plays. They have tasks to complete while watching

them, such as guessing the identity of the characters in the video or guessing the plot. The whole teaching process is in the dominance of the teachers.

Thirdly, teachers should be good at making use of pictures to assist students to express their ideas in English. Professor Li (2003) believes, "Pictures are the narrative reproduction" (p. 11). Teachers should encourage students to express their thoughts in English and make them feel proud when they speak in English. When designing class activities, teachers should require student to express their ideas in English with the help of pictures and photos. Thus, the oral English of the students has been improved in this multimodal environment.

Fourthly, the coordination of many modes could contribute to the infiltration of culture into the language and improve the teaching method. This teaching mode could integrate culture connotation with language studying. For example, students could act out an English drama. During the rehearsal, they could experience the feelings of the characters in the play and perform their understanding of the play, which not only could improve their oral English, but also help them learn the English culture better.

The Advantages of the Multimodal Classroom

It is found that the theory of multimodal discourse analysis could provide a substantial theoretical basis for the research and teaching of oral English. This theory illustrates the expressive ways of languages in terms of culture, context, content and expression, which could offer theoretical guidance for the oral English teaching in Chinese colleges and Universities. At the cultural level, English lessons in colleges could place more importance to cultural background information in order to broaden the students' horizons so that they could better learn about foreign culture and the functions of foreign language, which may encourage them to study harder in the process of English learning. In the level of context, the application of multimedia technology in English teaching and studying could make students feel that they are in a real linguistic environment. On the one hand, linguistic environment could arouse students' interest in English study. On the other hand, it may facilitate English teaching and help achieve teaching objectives. In the content level, the design of the content of oral English lessons should be more interesting through a variety of multimodal displays because it could fully stimulate the students' visuals and hearing so that they learn more efficiently. The multimodal class is characterized by different expressive ways such as voice, pictures, photos and so forth, so that students could study and practice oral English wholeheartedly in the class. College oral English teaching based on multimodal discourse analysis has overcome many shortcomings which traditional teaching cannot avoid. Students get highly involved in teaching activities organized by teachers and student-centered teaching objective could be achieved.

Implications

Multimodal discourse analysis provides oral English teachers with various teaching methods. Based on this theory, teachers could make full use of modern multimedia technology to make their English classes more interesting and fascinating. However, there are several points which should be taken into consideration during oral English teaching. Firstly, the improvement of teaching efficiency should be regarded as a priority when teaching methods based on multimodal discourse analysis are used. Secondly, multimedia plays an assisting role in the teaching process. Last, but not least, this teaching mode could help create teaching environment and offer convenience for oral English teaching and learning.

Therefore, the teaching modes are the tools during oral English teaching. The teaching goal of oral English is to develop students' speaking ability in communication. The students' communicative skills

gain great attention in this modern society. For instance, English teacher Xie Li (2013) stated, “PPT is a mode and a tool in English teaching” (p. 145). Hence, the ultimate goal of oral English teaching is to help students communicate freely in English in their lives. With the increase of globalization, English is becoming more and more important as an international language. Thus, with the help of these tools, the English-speaking ability of students could be improved.

As a teaching assistant, the multimodal teaching model can intrigue students’ internal motivation so that teachers and students are willing to participate in such activity. Since these models are seen as a supplement to teaching, to choose a teaching modal is not arbitrary. From an economic point of view, if a teaching modal could help solve the problems in oral English teaching, it is unnecessary to get many modals involved in teaching process so as to avoid the waste of human and material resources.

Conclusion

It is concluded that a positive and effective mode could have a positive impact on oral English teaching and learning. On the contrary, an ineffective mode would produce a negative influence on oral English teaching and learning. Teachers are required to choose a proper mode with diversified means and ways in practice in order to achieve a satisfactory teaching result. During the construction of oral English teaching mode in colleges and universities in China, it is necessary to focus on the teaching content. The materials should be relevant so as not to deviate from the teaching goals. Otherwise, the involvement of multimedia information with sounds and images in teaching is more likely to distract students’ attention from the teaching content, which would affect the teaching result in the class. In addition, a mass of information would make students tired of studying and digesting the knowledge from the text books.

Multimodal teaching is a double-edged sword. It is important for the teachers to work harder to make this mode work smoothly in the class. In the long run, the application of this mode in oral English teaching has a unique advantage, and it is the key to oral English teaching in this new era. But, at present, the task for domestic researchers is to improve and perfect the research framework and analytical methods on multimodal discourse analysis theory. Oral English teaching based on multimodal discourse analysis theory still needs to be studied further in the future.

Acknowledgments

Thanks to the joint efforts of the members of Jilin University of Finance and Economics, and thanks to the funding of the Education Department of Jilin Province. This paper is a series of Paper Programs – Research on the Construction of College Oral English Teaching Mode from the Perspective of Multimodal (No. JJKH21070147SK); Research on the Application of College English Open Course in Cloud Computing Environment (No. JJKH21070145SK).

References

- Li, Z. Z. (2003). Social semiology analysis of multi-modal discourse. *Foreign Languages Research*, 5, 10-14.
- Xie, L. (2013). English classroom teaching in multimodal environment. *Journal of Heilongjiang College of Education*, 2, 145-147.
- Yang, X. Z. (2009). Multimodal discourse analysis and systemic functional linguistics. *Foreign Language Education*, 4, 11-14.
- Zhang, D. L. (2013). Exploration of multimodal framework in foreign language teaching. *Foreign Language World*, 3, 39-46

How to Cultivate Application-Oriented Foreign Language Talents to Meet the Needs of the Times in Local Universities and Colleges

Wang Shujie

School of Foreign Language, Anshan Normal University, Anshan, China

Email: 502771554@qq.com

[Abstract] *With the implementation of the great strategic concept “Belt and Road” proposed by President Xi Jinping, the process of international economic globalization is rapidly increasing, and the demand for foreign language talents in the society is diversified, The author narrates this paper from the following three aspects, including the concept of application-oriented foreign language talents, the pattern and current situation of the cultivation of foreign language talents and the methods of cultivation of application-oriented foreign language talents, in order to explore the cultivation pattern of application-oriented foreign language talents to meet the needs of local economic development.*

[Keywords] *Belt and Road; application-oriented foreign language talents; local universities and colleges; cultivation pattern*

Introduction

In general, local universities are developed on the basis of technical colleges, and there are many shortcomings: shorter school history, inadequate educational resources, weak faculty, lower quality of students and so on. In the face of the increasingly changing social environment in which the talent market is fiercely competitive, the original target of professional training has not been able to meet the demand of high-quality application-oriented foreign language talents in the new situation, and the local universities should actively promote the reform of the cultivation pattern of talents and build a training model for application-oriented talents. In our country, the study of a training model for application-oriented talents in theory or practice has started late, but in foreign countries, especially developed countries, they have paid attention to combining theory with practice from the very beginning, and they have many successful experiences in the cultivation of application-oriented talents (Wang, 2016, pp. 5-8). What they have in common is that cultivating the talents who can adapt to the changing times and the social needs is their supreme goal and theory on school management, which fully reflects that the universities have advanced with the times in the theory on school management. The fundamental task of universities in our country is to cultivate talents, and they must pay attention to new opportunities and new challenges brought by development of the society and the national strategic plan on the cultivation of the talents, renew the educational idea and continue to carry out reform on the cultivation pattern of talents to serve society in the end (*Guidelines of the National Program for Medium- and Long-Term Educational Reform and Development (2010-2020)*, 2010, p. 28).

Concept of Application-Oriented Foreign Language Talents

In 2000, the training target of the English major was clearly defined in the *Teaching Syllabus for Foreign Language Majors in Higher Education*: “English majors in colleges and universities should cultivate compound English talents who have a solid foundation of English language and extensive cultural knowledge, and can skillfully use English in translation, teaching, management, research and other work

in the following fields, including foreign affairs, education, economy and trade, culture, science and technology, and military affairs and so on.” This passage defines the concept of Compound and Application-oriented Foreign Language Talents (English Group of Steering Committee of Foreign Language Teaching in Colleges and Universities, 2000, p. 4). Cao Deming, President of Shanghai International Studies University, believes that internationalization is a breakthrough in the reform of training mode of talents in foreign language institutions, which means taking international training as the main line, taking students' development as the center and trying our best to cultivate international talents who are able to communicate with each other in cross-cultural communication (Cao, 2011, p. 1). This is determined by the internationalization of foreign language education, the internationalization of domestic economic activities and the current situation of foreign language education

As mentioned above, we can see that application-oriented foreign language talents should have a solid basic knowledge of foreign language majors, extensive humanity knowledge and professional skills in specific industries, and at the same time, in practical work, they should have a stronger spirit of innovation, sense of innovation and the ability to independently analyze problems and solve problems.

Current Situation of the Cultivation of Foreign Language Talents

Since the 1990s, almost all colleges and universities have set up foreign language majors, and the number of graduates is increasing yearly, but the employment rate is decreasing yearly (Ji, & Fan, 2005, p. 43). Through market research, we find that although our graduates have certain foreign languages skills, they are lacking in the understanding and mastery of knowledge in certain specific industry so they cannot meet the needs of employers in the following industry fields, such as data translation, foreign trade negotiation, product publicity and so on, which leads to the digression between talent training and social demand. The reasons for the above-mentioned phenomenon are as follows:

No Clear Training Target of Foreign Language Talents and Tending to be Identical

Since the 21st Century, the cultivation pattern of foreign language talents in the local universities and colleges in our country has been almost the same, which means “foreign languages + skills” (Lin, 2016, p. 125). Whether it is in teaching-oriented universities or comprehensive universities placing importance on scientific research, they all follow a model to train foreign language talents. In the course of teaching, they pay attention to the mastery of language knowledge and the training of language skills, but ignore the intersection and integration of related humanity subjects and natural sciences, and only focus on the single theoretical knowledge of the major and neglect the cultivation of students' practical abilities.

Paying Attention to the Scale of Majors and Ignoring Teaching Quality and Practical Link

With the expansion of college enrollment, the foreign economy is active, and foreign language education is developing rapidly. Compared with the traditional foreign language teaching, the foreign language major has set up tourism, economy and trade, translation and other directions, but the directivity of training is not very clear, and the mode “English + majors” cannot be embodied better, and it is very difficult to cultivate the application-oriented foreign language talents needed by society. In the local universities and colleges, although students like the practical link-educational practice, many practice activities are superficial. One of the reasons is that they have shorter internship period, and the other is that there is no strict examination system, which means that the evaluation mechanism of practice teaching is not perfect.

Non-Scientific Subject Setting

The cultivation of talents is mainly reflected through the curriculum, and non-scientific subject setting directly affects the quality of the cultivation of talents, and most of the current teaching materials of foreign language majors attach importance to theory and ignore practice, and at the same time, there are too many class hours, and the content is complex. Our current subject setting mainly emphasizes the mastery of foreign language knowledge and neglects the cultivation of students' humanistic qualities. Although in recent years, many local universities and colleges have set up core and elective curriculums, understanding the necessity of interdisciplinary cross and integration, yet they are lacking effective evaluation mechanisms. Sometimes this is useless, and as a result, what students learn cannot be connected with social demand. After graduating, their knowledge cannot be applied into practical work, which is very embarrassing. In the field of discipline construction and development, foreign language majors in local colleges and universities are generally based on linguistic and literary studies.

Further Improvement of Construction of Teaching Staff and Teachers' Quality

Compared with other comprehensive universities, the level of the teachers' education background is not high in the local universities and colleges, especially for foreign language majors, and there are very few teachers with doctoral degrees. Meanwhile, most of the teachers major in linguistics when they study in universities, and they do not have knowledge of other disciplines such as law, foreign trade, finance and others. Teachers who master the above-mentioned knowledge are fewer, and their level of foreign language is limited, which directly affects the quality of talent cultivation. In addition, local colleges and universities are limited in capital, and there are few opportunities for teachers to study further and communicate at home and abroad; for a common teacher, there are fewer opportunities to study abroad, or even take part in some academic meetings. In this way, they lose the opportunity to communicate with domestic and foreign experts and absorb advanced teaching ideas of others so as to improve their professional ability (Shu, 2004, pp. 3-4).

Focus of the Classroom Needs to Change to the Students

Cultivating students' independent ability is one of the aims of universities and colleges, and students should be the main bodies of classroom activities, with teachers as the organizers and managers of the students' activities, playing the role of the teaching subject. But for a long time, teachers have been still the main bodies of the classroom activities, and students just accept knowledge passively, and meanwhile, the students' subjective initiative and creativity cannot be given full play to, which also violates the goal of training application-oriented talents.

Methods of Cultivation of Application-Oriented Talents

Talent is the driving force of the development of the society. Talent training should follow the law of higher education, take into consideration the regional economic development situation, and aim at serving the market demand. Because there are many malpractices in the cultivation of talents in local universities, it is imperative to carry out the reform of the cultivation mode of talents.

Establish the Training View of Application-Oriented Talents

With the implementation of the great strategic concept "Belt and Road" proposed by President Xi Jinping, it is the inevitable trend of the development of the society to train application-oriented foreign language

talents. Foreign language teaching should cultivate application-oriented talents needed by the state and society on the basis of learning about national foreign strategy according to the national development strategy, social and economic development, and scientific planning. At the same time, the local universities and colleges should conduct a market survey, take market needs as orientation, cultivate the application-oriented talents who serve the development of the local economy according to the specific situations, make the concept of application-oriented talents clear, stress the harmonious development of knowledge, ability and quality, regard the cultivation of ability as the focus, pay attention to students' practical ability and innovation spirit, and ensure they have a broad knowledge, strong practical ability, and high comprehensive quality (Lin, 2016, p. 126).

Student-Oriented Teaching View

In the course of teaching, what students master does not lie in the knowledge taught by teachers, but depends on the process of the construction of knowledge according to their own experience, and what they apply into practice. Teachers are only builders of knowledge, and they should give full play to their oriented role and ask students to participate in the role of the main bodies so as to develop their potential. The main task of teachers is no longer to disseminate knowledge, but to create a learning environment for students, so that they can realize their self-worth in their potential; teachers can adopt various teaching methods in class, such as heuristics, research, and discussion and so on (Liu, 2012, p. 23), providing a new-type teaching mode so that students have a clear task; students trying their best to finish this task by collective cooperation will help develop their creative thinking and ability to analyze and solve problems.

Reasonable Subject Setting

At present, there are two main teaching modes of foreign language in local universities and colleges in China: foreign language + major, which means professional knowledge is the knowledge of language culture and literature of foreign languages; foreign language + direction, and the direction here refers to a trade, translation, tourism, finance and so on. No matter which mode of foreign language teaching, there is a widespread emphasis on the basic knowledge of foreign language and it ignores the phenomenon of specialized courses. After entering society, students are unable to do practical work independently, which results in the disconnection between knowledge and society, and this requires that local colleges and universities must carry out curriculum reform, and strengthen their multi-disciplinary integration. In addition to mastering the knowledge and ability of the subjects, foreign language classroom teaching should introduce the contents of core curriculums and elective courses, and at the same time, local universities and colleges should establish a rigorous assessment mechanism to train a group of foreign language talents who master both foreign language and professional knowledge, and change the mode from “foreign language + direction” to “foreign language + major” and “foreign language + major direction”. Specialized courses should be carried out in higher grades because it is the learning stage of basic knowledge of foreign languages in Grade One and Grade Two, and students can choose one or two interdisciplinary majors according to their own specialties, interests and social needs, such as law, psychology, international relations, and so on, and different departments can also cooperate with each other, encouraging students to learn. Students do not have to completely master the knowledge reserves of these subjects, but at least they can master the basic theoretical framework in order to lay a foundation for future work in related industries.

Strengthen the Construction of the Teaching Staff

The teacher is the direct guide and executor of training application-oriented talents, and only when teachers have excellent professional quality, ideological quality, rich practical teaching experience and strong practical teaching ability can we cultivate the application-oriented foreign language talents needed by society. Most of the teachers in local universities and colleges come directly from higher institutes, and they have profound theoretical knowledge, but they are lacking in the practical experience and do not understand the job situations that students will be faced with. The cultivation of application-oriented foreign language talents requires that we should establish a compound teaching team with two majors and two skills, and the most effective way is “Go out” and “Come in”; teachers can improve their professional levels through professional training, studying abroad, preparing academic reports, attending seminars and other forums. At the same time, our country should attract experienced and high-level teachers to join our local colleges and universities through a variety of preferential policies, and the local colleges and universities should employ senior management personnel of enterprises, successful entrepreneurs and technical personnel to join the ranks of the teaching staff, and try their best to train young and middle-aged core teachers, which is a formidable task (Shu, 2004, p. 28).

Strengthen the Mutual Cooperation between Schools and Enterprises

The setting of foreign language majors in local universities and colleges is divided into normal and non-normal majors, and most local colleges and universities have dozens of senior high schools and foreign language training institutions in their local areas as students’ practice base, which creates a good environment for students to carry out practical training. In addition, it is necessary to create the opportunities for internships and practice for students from non-normal majors and effectively improve their practical ability in foreign language learning, but due to the restriction of foreign language itself and the restriction of regions, it is difficult to implement the cooperation between schools and enterprises. At present, for enterprises pursuing the absolute benefit, they will take some risks when providing internship opportunities for college students majoring in foreign languages more or less, and in addition, a few companies are willing to become a practice base with the commonwealth quality. Local colleges and universities should take measures to guide students to go out, and at the same time, invite enterprise experts to deliver speeches for students to understand the market dynamics. At the same time, the local colleges and universities should adjust their teaching content and methods according to the actual needs of the current employers, and they can refer to Britain’s “sandwich” teaching model – “Practice-Studying-Practice” so that students can combine theory with practice in the process of practice and correct and supplement themselves in time, which not only broadens the horizons of students, but also makes students aware of their shortcomings (Lin, 2016, p. 127). For the cultivation of application-oriented foreign language talents, the effect is remarkable, and it makes what students learn applied into practice. In addition, it is necessary to organize, plan and guide college students to participate in scientific research, encourage students to actively carry out innovation and entrepreneurship activities, strengthen their practical ability, and improve their overall quality.

Conclusion

In a word, the training mode of application-oriented talents is not unchangeable, and it will change with the gradual deepening of the development and reform of social economy. In the exploration of the training mode of foreign language, local colleges and universities should regard the application-oriented

talents as the goal of teaching, deeply understand the connotation and characteristics of application-oriented talents and understand the shortcomings of the training of current foreign language talents according to the economic development goal and the national strategy. Facing the increasingly accelerated process of economic globalization and the increasingly severe employment situation of domestic graduates from foreign language majors, local colleges and universities must keep pace with the times in concept and mode of the cultivation of talents to make the education of foreign language talents follow the needs of social development closely and to build a new training model of application-oriented talents, which meets the needs of the local economy and has its own characteristics (Wang, 2016, p. 29).

Acknowledgement

This project was funded by “A Study on the Cultivation of Application-Oriented Foreign Language Talents in Local Universities on the Basis of Foreign Economy Environment of Anshan (Project No. AS20173019).

References

- Cao, D. (2011). On talent cultivation in higher education institutions of foreign languages. *Foreign Language Learning Theory and Practice*, 1-5.
- English Group of Steering Committee of Foreign Language Teaching in Colleges and Universities. (2000). *Teaching syllabus for foreign language majors in higher education*. Beijing: Foreign Language Teaching and Research Press.
- Gui, Z., & Wang, H. (2013). *Blue book of regional talents: Report on China's regional talent competitiveness*. Beijing: Social Sciences Academic Press.
- . (2010). *Guidelines of the national program for medium- and long-term educational reform and development (2010-2020)*. Beijing: People's Publishing House.
- Ji, X., & Fan, S. (2005). A study on the current situation and prospect of employment market of graduates from foreign languages. *Heilongjiang Education*, 43-45.
- Lin, Z. (2016). Research on the training mode of application-oriented foreign language talents in colleges and universities under the new economic situation. *College English Teaching and Research*, 124-128.
- Liu, W. (2012). *Study on the training mode of application-oriented English talents in local normal universities*. Sichuan International Studies University.
- Shu, D. (2004). Foreign language teaching reform: Problems and countermeasures, (pp. 1-14). Shanghai: Shanghai Foreign Language Education Press.
- Wang, C. (2016). *Research on the training mode of application-oriented foreign language talents*. Heilongjiang University.

A Reflection on the Cultivation of High-Quality Translation Talents in Jilin Province

Chen Yanxu

School of Foreign Languages, Northeast Normal University, Changchun, China

Email: chenyx525@nenu.edu.cn

[Abstract] *Located in the center of the Northeast Asia region, Jilin Province communicates frequently in economy and culture with a number of neighboring countries. Under the background of “The Belt and Road Initiative” and “the localized service under the background of economic globalization”, there are some problems reflected in the training content, as well as patterns of high-quality translation talents in Jilin Province, such as lack of variety of target foreign language, low efficiency, the derivation between the content and market, low localization and so on. This paper looks at these problems, and tries to propose some countermeasures.*

[Keywords] *high-quality translation talents; Jilin Province; cultivation*

Introduction

Located in the center of the Northeast Asia region, Jilin Province enjoys an important geographical location. Under the background of “The Belt and Road Initiative”, there has more and more cooperation between Jilin Province and its neighboring countries in economy, culture, tourism, technology and more. The advance of “The Belt and Road Initiative” and the deeper cooperation and exchange requires the translation talents to be the basis and bridge of communication (Wang, L., 2015, p. 315). Here come the historic opportunities for Jilin Province to enlarge the translation services in the international market and improve its international competitiveness. There are scholars or researchers who have conducted surveys on the significant role translators play in Jilin tourism (Gao, 2009), Jilin commerce (Sun, 2015), as well as the Jilin automobile industry (Yue, 2014). Nevertheless, there is still a lack of an overall reflection in high-quality translators in the new era of globalization, particularly under the current circumstance of *China’s One Belt, One Road Initiative* policy. This paper proposes that there are some problems reflected in the training content, as well as patterns of high-quality translation talents in Jilin province, such as the lack of variety of target foreign language, low efficiency, the derivation between the content and market, low localization and so on. This paper looks at these problems, and tries to propose some countermeasures.

The Adjustment of a Scientific Curriculum System Based on the Training Target

Offering Courses with Distinctive Local Features

The cultivation of high-quality translators requires the integration of translation skills and knowledge specific to other professional fields. Besides such established courses as legal translation, tourism English, and scientific and technology translation, colleges and universities can offer compulsory or optional courses with distinctive local features which may cover regional geoinformation, historic and cultural uniqueness and the traits of economic industries in Jilin, such as a survey of culture in Jilin or the introduction to Jilin provincial culture and geographical features, providing with students a both perceptual and rational way to know about Jilin province. Therefore, colleges and universities in Jilin

province should cultivate “unique talents” serving the development of regional economy and industries in accordance with local characteristics. We should try to set up professional courses which match the paces of economic growth of Jilin, such as the automobile, machinery, tourism, and other primary industries (agriculture, forestry, animal husbandry, and fishery), which provide a vision on the economy and culture of Jilin or even the entire northeast region to the students. Thus, students equipped with rich professional knowledge will find it less challenging to do relevant translation tasks. This is in line with national strategies: The Belt and the Road Initiative and the Revitalization of Northeast China, serving for better economic development and foreign cultural exchanges of Jilin province.

Offering English Courses for Specific Purposes and General Education Courses

With the steady progress of Jilin’s economy and national strategies – The Belt and the Road Initiative and the Revitalization of Northeast China, Jilin has made further and broader foreign exchanges in such areas as politics, economy and culture. In this context, any qualified translator is required to master specific knowledge of some professional field like business English, technical English, legal English, tourism English, conference English, and medical English, etc.

In light of the demands of students’ majors and occupations, English courses for specific purposes (ESP) are designed to help students master communication skills in English in various professional fields, so that we can produce inter-disciplinary talents who are good at both the translation and work. Thus, universities should do better in the teaching of English for specific purposes, not only making courses more local and unique, but also conforming to the needs of the translation market. In the real market, translation companies tend to lay preference to those applicants who are have a professional knowledge of a certain field in the recruitment of translators. Also, universities should encourage MTI students to take general education courses about several major pillars of Jilin (automotive, pharmaceutical, chemical, and food, etc.).

Enhancing the Translation Teaching of Minority Languages

As a regional hub in Northeast Asia, Jilin Province has always had a frequent connection with countries around this area. With the development of the strategy of The Belt and the Road Initiative and China Mongolia and Russia Economic Corridor, Jilin makes a broader exchange on economy and culture with Japan, Republic of Korea, Russia, and Mongolia (Zhao, 2016, p. 72). As a result, these four languages, Japanese, Korean, Russian and Mongolian, are used frequently and widely in business exchange. On this very note, translation talents’ cultivation should focus on not only the English language, but on the other minor languages as well.

With the support of the Ministry of Education, colleges or universities need to establish more translation curriculum for minority languages and cultivate bilingual or even multilingual talents mastering English and another foreign language. We seek to develop comprehensive talents as a way of satisfying the demands of various industries and languages.

Conducting Translation Workshop and Establishing a Model of Industry-University-Research Cooperation

Changing the Traditional Curriculum Setting and Teaching Modes

Excellent learning resources and academic atmosphere render universities the best place for the cultivation of high-quality translation talents. Universities not only develop students’ skills, but also their

professional backgrounds and comprehensive qualities. It is crucial for the training of high-level translation talents to have a sound and reasonable curriculum setting which enables teaching to achieve remarkable results. Due to the fast growth of the emerging economy, traditional courses and their delivery fail to meet the demand of market development. Thus, this author thinks universities in Jilin Province need to change the original curriculum setting and teaching modes, and seek effective cooperation in creating new-style courses with enterprises and translation companies which provide access to the latest industry news and translation technologies. Colleges and universities can set up a CAT (computer-aided translation) course which is in line with the development trend of the translation market in the cooperation with enterprises and translation companies (Xu, 2015, p. 35). In addition, universities can set up joint-teaching courses taught by lecturers and real translators, or technological engineers working in translation companies. For example, we can employ SDL technicians to help teachers to teach students how to use such translation software as SDL-trados, SDLX and Wordfast. According to *China Translation Service Industry Survey Report 2014*, Trados, SDLX, and Wordfast are the top three translation software programs used widely in the translation industry, accounting for 36%, 11.4% and 9%, respectively. Other software following closely are Catelyst, Passolo, memoQ, Ya Xin Cat, DejaVu, StarTransit and Snowman, all accounting for about 3% (Yang, P., 2014, p. 37). It is of great use and worth for MTI students to take this kind of curriculum to improve their translation efficiency and quality.

In addition, university teachers are encouraged to diversify their teaching modes and to cooperate with teachers specialized in specific fields to develop local textbooks for translation. For example, combining translation and such professional fields as automobile, pharmaceutical, chemical, food-stuff, and tourism industries, we will realize the goals of professionalization and localization of the translation curriculum system in Jilin Province.

Universities should try to create a “second classroom” for translation majors. Firstly, colleges need to make active and effective cooperation with teaching faculties, drawing on collective wisdom and absorbing all useful ideas. Secondly, colleges need to go out seeking cooperation with provincial departments of foreign affairs, peer institutions, translation companies, foreign trade corporations and so on, establishing a new mode of industry-university-research cooperation. Thirdly, universities should encourage majors to serve as volunteers in provincial or municipal foreign affairs, engaging them in related translation work, so that students can enhance their spirit of professionalism through real practice. At the same time, in order to develop talents demanded by enterprises, universities may welcome enterprise localization project personnel to demonstrate real cases to students and present standards and occupation qualities required to be localizers.

Jointly Establish Translation Practice Base with Enterprises, and Explore Orientation Training Mode

As an important part of teaching work in colleges and universities, the internship is also a vital method for students to integrate theories with practice, and cultivate their practical ability, interpersonal skills and team spirit (Wang, H, 2016, p. 26). In addition, internships expose students to real work situations, so that they can adapt to a new environment as soon as possible and complete the role conversion from “the student” to “the professional worker”. The practice base established under the instruction of enterprises is a valuable part to the cultivation of high-level talents. It is also an essential bridge linking theories with practice, universities with society, majors and real jobs, which is a key method to put what is learned into practice. Theories, serving as the foundation and essence of practice, need to be expressed in practice.

Thus, the practice base is a great asset to improving students' abilities and putting translation theories into action.

Colleges and universities in Jilin Province have generally recognized the importance of internships in the cultivation of high-quality translators, and have begun to facilitate them. It is undeniable that some practice bases are of high quality, indeed. Some universities have fully taken into account the degree of correlation between internships and majors, giving opportunities for majors to apply what they have learned. However, these practice bases are a few internships related to the modern Language Service Industry in the Internet era, yet limited to traditional translation positions. Therefore, colleges and universities should not only continue efforts to improve original practice bases, but also create a new mode of industry-university-research to provide new internship opportunities for MTI majors through the active cooperation with localized translation companies.

The mode of "Industry-University-Research" cooperation is acknowledged widely as the most effective approach to the development of application-oriented talents. Colleges and universities in Jilin Province should be proactive in establishing connections with society and companies with a view to identifying their demands, so that they can provide an internship base for translation majors in line with the trends of the real translation market. As we know, the enterprise has many experienced translators, so we can invite them to deliver training courses for translation majors, and present professional standards and qualities applied into the translation industry in established practice bases. Moreover, these bases provide students opportunities to practice real translation materials and profoundly understand the gap between them and professional translators. Only in this way, will students figure out the abilities required to be a professional translator and keep improving themselves.

In addition, colleges and universities can explore setting up job-oriented training programs with relative enterprises and make practice mechanisms institutionalized through the signing of agreements. And universities, together with enterprises, should attempt to jointly set up special scholarships and retention mechanisms for excellent trainees. This will not only provide an excellent employment platform for translation majors, but also a good opportunity for enterprises to retain satisfied talents in employment, accordingly avoiding the shortage of high-quality talents. Job-oriented training helps to inspire the enthusiasm of students' practice and identify their own careers, so as to improve the overall level of translation graduates and give possibilities to the cultivation and selection of high-quality translation talents.

The Introduction of the Advanced CAT Technology in the Cultivation of High-Quality Translation Talents in Jilin Province

With the rapid development of economic globalization and regional integration in the Internet era, the traditional translation model of "one person with a pen and dictionary" has great difficulty in meeting the demands – "short time, heavy task and unified standard" offered by modern society, especially engineering documents. Although many universities in Jilin have opened courses of computer aided translation, they fail to keep up with the development of translation technology, or represent the development trends of the translation industry.

As the implementation by industry leaders of such concepts as "big data", "cloud computing", "language assets" and "knowledge management", there have been some new trends in the translation industry carrying out a large-scale information transformation. Benefiting from the computer aided translation software and cloud translation memory being applied in the translation industry, translators

will no longer rely on the dictionary to assist the translation. Also, they can use the massive cloud translation memory to improve translation quality and efficiency. According to the International Association for the Translation of Automation Users, the translation industry will be the core of the cloud translation memory library, the integration of the entire translation industry. The new Internet translation industry is taking shape. Second, major translation companies have also been investing in the development of more optimized process management platforms to improve management effectiveness, quality control, and cost savings. Third, Google, Microsoft, Baidu, NetEase, Alibaba and other giants have also launched online translation services or products, and the mobile side of various translation applications also emerges in an endless stream. The integration of various translation technologies is imperative, and the application of translation industry has entered a new era. In January 2017, the Conference Internationale Permanente d'Instituts Universitaires de Traducteurs et Interprètes forum (CIUTI), was held at the Headquarters of United Nations in Geneva, Switzerland. Huang Youyi, Executive Vice President of the China Translation Association and Co-Chairman of Language Large Data Alliance (LBDA), delivered a speech titled "On the Collaborative Innovation of Artificial Intelligence, Speech and Language of Big Data". In his speech, he elaborated on the challenges facing the language service industry in the context of artificial intelligence and ways to convert challenges into opportunities. He pointed out that the emergence of the neural machine translation, applied technology of voice interaction, as well as the rapid development in the Internet era, are greatly affecting traditional manual translation. Every MTI teacher should think highly of the impact on traditional methods of translation teaching and practice, resulting from the development of translation techniques (Li, X., 2017).

Therefore, the current situation presses for the establishment of a translational corpus urgently required by the growth of economy, and the cultivation of talents who are good at using modern technologies to complete translation tasks with teammates. In the developmental process of talents, colleges and universities must have a keen sense of the present situation demands, encouraging students to learn how to use SDL TRADOS, Trans, Ya Xin Cats and other modern translation software.

It is proposed that one of the feasible solutions to translation curriculum setting is to employ teachers at a computer school to deliver courses jointly (Yang, J., 2014, p. 95). Some qualified universities may try to invite engineers who develop translation software to give a series of lectures for translation majors. It will help the translation teachers and students to have a better understanding of the current development trends of translation technology to enable graduates to remain invincible in the future translation market.

Conclusion

With the advancement of "The Belt and the Road Initiative" and the revitalization of northeast China, economic and cultural exchanges between Jilin and its neighboring countries are becoming increasingly frequent. The cultivation of high-quality translation talents will not only promote the economic and cultural exchange of our province, but also conform to the inevitable trend in the development of the translation market and industry. With the rapid growth of the global economy, politics, culture, technology and other fields, the rapid popularization and development of Internet technology, revolutionary, epoch-making, changes have taken place in the field of translation works, in contents, forms and means. The traditional mode of translation training has been difficult to cope with the challenges posed by the information age. Each university in Jilin Province needs to seize the opportunity – the market's eager and urgent calling for highly qualified translation talents. At the same time, each university should learn from experience and innovative education ideas, so as to explore a method for

Jilin Province to cultivate high-quality translators in the new era, meeting the requirements of the development of our province's economic development and foreign exchange.

Acknowledgement

This paper is one of a series of outcomes of the research project "Research on the Current Situation, Problems and Countermeasures of High-Quality Translation Talents in Jilin Province" (吉林省高素质翻译人才培养现状、问题与对策研究), Project Number 2016A3.

References

- Gao, X. (2010). On the translation of tourism text from the perspective of Skopos Theory – Taking Jilin tourism translation as an example. *Journal of Jilin University of Foreign Languages*, 12(6), 104-108.
- Li, X. (2017). Huang Youyi CIUTI 2017: Language service industry facing artificial intelligence challenge; Build resource sharing platform. Retrieved on Jul.21, 2017 from http://www.china.org.cn/chinese/cat/2017-01/18/content_40125987.htm.
- Sun, D. (2015). *A reflection report on Chinese-English translation of "Key project of economic cooperation in Jilin City"*. Jilin: Jilin Hua Qiao Foreign Languages University.
- Wang, H. (2015). *Application of translation theory and teaching library computer-aided translation practice*. Beijing: National Defense Industry Press.
- Wang, L. (2015). *How the foreign think tank view "One Belt, One Road Initiative"*. Beijing: Social Science Literature Publishing House.
- Xu, J. (2015). *Translation forum of 2015*. Nanjing: Nanjing University Press.
- Yang, J. (2014). A tentative proposal of the cultivation of MTI students in CAT technology. *Theory and Practice of Contemporary Education*, 14(6), 95-97.
- Yang, P. (2014). *China translation industry report 2014*. Beijing: China Translation Association.
- Yue, C. (2014). *A translation practice report of Changchun City automobile parts factory reception trade visiting*. Jilin: Jilin Hua Qiao Foreign Languages University
- Zhao, L. (2016) *The annual report of "One Belt, One Road Initiative" from the vision to action in 2016*. Beijing: Commercial Press.

Cultivation Strategies of Pre-School Children's Interest in English Learning

Na Meng

School of Foreign Languages, Anshan Normal University, Anshan, China

Email: 69524164@qq.com

[Abstract] With the introduction of the theory of "critical period of language", pre-school children's English education has been greatly developed and explored. Learning English at a younger age has become a trend. Therefore, pre-school English education should start with the children themselves, focusing on their interest in learning English. Based on the analysis of the situation of pre-school children's English learning, this paper puts forward the cultivation strategies of pre-school children's interest in English learning. It aims to help English teachers and parents to improve the English level of preschool children through cultivating children's interest in learning English.

[Keywords] pre-school children; interest in English learning; critical period of language; cultivation strategies

Introduction

With the rapid development of China's economy, English has become our important foreign language tool. Learning English from an early age gets more parents' approval. English education at a younger age has become a hot topic in pre-school English education. The pre-school stage is not only a critical period for mother tongue acquisition, but also has a comparative advantage in learning English in psychology, physiology and cognition. "Language critical period", as a theoretical basis, is the best time for children to learn a language. In this period, children learn more language with less. But once this period passes, the ability to learn the language slowly becomes so weakened that it will not achieve the desired results (Liu, 2012). Therefore, early English education is very important.

Although all circles of society, especially kindergartens, have realized the importance of pre-school English and actively carry out pre-school English education, the effect is not ideal. Based on the analysis of the situation of pre-school children's English learning, this paper puts forward cultivation strategies of pre-school children's interest in English learning. It aims to help English teachers and parents to improve the English level of preschool children by cultivating the children's interest in learning English.

The Current Situation of Pre-School Children's English Learning in China

Support and Opposition

For pre-school children's English learning, there is a mixed phenomenon in society. There are two different views of support and objection in society. To a certain extent, the development of pre-school English education has been restricted. First of all, supporters think that the period of 3 to 6 years old is the golden age for second language learning, and it is the best time to build English thinking. If this stage is missed, the child's Chinese thinking becomes so mature that gradually learning English is easily affected by the "Mother tongue" with the habit of "English and Chinese translation". It is difficult to establish a mature English thinking system after the age of 3 to 6 years old. Therefore, the study of a second language can take full advantage of this critical period in children's learning, where English education enables the children to learn more English with less effort. Moreover, both Chinese and English language

education for the children will play a mutual promotion role in developing their language. Anastasi & De Jesus found that bilingual children were superior to monolingual children whether in the average length of their sentences or in the integrity of their sentence structure (McLaughlin, 1980). At the same time, a bilingual education is helpful for children's cognitive, language and literacy. Bilingual children do better in terms of analytical ability, conceptual formation, and cognitive flexibility than monolingual children (Ellis, 1999).

The opponents think that although younger English education can achieve a certain effect to improve the level of English, it must be on the basis of learning the mother tongue's culture. If the mother tongue's culture is not very good, it is impossible to learn any foreign language very well. The brain scientist Yang Xiongli said, "Students should first learn their mother tongue. Children are so young that cognitive ability has not yet reached a certain level. To learn English without fluent mother tongue, two languages confused together with the results of both being bad (Wu, 2005). In addition, opponents also worry that premature foreign language education for children will increase the burden of their learning and affect their physical and mental health. In our country, the Ministry of Education provides that the starting age of learning English is the third grade of elementary school, so there may be two years of interruption in young cohesion. In this case, the continuity of pre-school English education is questioned.

Weak Status Quo of Pre-School English Education

The construction of teachers directly restricts the effectiveness of teaching. A good faculty is the prerequisite for the implementation of English teaching. High-quality teachers directly affect English education and the school's reputation. At present, it is difficult to properly carry out English education in kindergarten because ubiquitous English teachers are not professional and have little training. Most of English teachers in kindergarten majored as a pre-school teacher professional. These teachers know how to teach pre-school children and have some experience, but the English learning in the kindergarten professional is serious enough. In general, it is likely to affect the ability of children to hear and speak as a result of the teacher's amateur knowledge of English, poor English expression and non-standard English pronunciation. Even some kindergartens have foreign classes in order to achieve better teaching results, but the effect is minimal because the communication is not smooth and some foreign teachers have certain dialects.

Moreover, most of the kindergartens do not have enough investment in English education; that is, the hardware facilities can not keep the pace of the times and the English teaching methods are monotonous. English learning in the kindergarten is still generally in the form of teaching. Kindergarten lacks the learning environment where children and teachers communicate with each other in English. In addition, the actual management of the kindergarten is not enough. Teachers do not always find ways to create a good context for young children in order to cultivate their communication thinking and awareness. Under this situation, it is more difficult to consolidate the knowledge that has been learned. In addition, pre-school English education often considers the market demand with an obvious utilitarian nature. Classroom settings from the perspective of market competition do not have scientific rationality with appropriate difficulty.

Educational Model of Primary School Tendency

In China, the impact of exam-oriented education is so deep that parents are often impatient and have a utilitarian psychology which not only tends to guide the teaching model, but also leads to the pre-school

English education model having a primary school bias. Many parents embark on the road of English class in order to accumulate capital for children (Luo, 2007). This phenomenon is due to the fact that the parents pass the pressure of social competition onto the child and the children bear the parents' expectations earlier. This causes a negative impact on the child's psychology.

In order to show the parents the effects of the children learning English as soon as possible, the English teachers, who do not respect the law of learning, emphasize words and sentences too much, ignoring the children's interests and playing less game activities. In this case, it is likely for children to lose interest and confidence. The education model which is geared to the examination and words greatly affects the children's love of English. Naturally, this will not achieve a long-term, beneficial effect, and it will affect the children's English learning after entering primary school.

Pessimistic Parental Cooperation

Parents' cultural differences and different attitudes towards children's learning also have a significant impact on pre-school English education. On the one hand, the parents' English proficiency is weak. Although they hope their children can learn English as soon as possible, they only rely on the limited time their children are in kindergarten to learn English and can not cooperate with the teacher effectively at home. In addition, some parents do not agree that their children should receive an English education at this early stage, especially those parents of some boys that feel children only need to do well at their mother tongue. This results in the situation that the parents will not cooperate with kindergarten English education. In the meantime, some parents only pay attention to the English training and ignore the cultivation of interest; they only pay attention to the learning of knowledge and ignore cultivating the ability to study. These conditions have a great deal of influence on pre-school English education.

The success of pre-school English education is not just the result of unilateral efforts in kindergartens; it not only needs the education of kindergarten, but also demands the cooperation and support of the parents. The common goal, which points to the development of young children, enables children's English education to carry on effectively and continuously.

Measures to Enhance Pre-School Children's Interest in English Learning

Interest is the psychological characteristic by which one person tends to know and study certain knowledge, and is an intrinsic force which promotes people to obtain knowledge. Confucius said, "Learning it is good, taking an interest in it is better, but enjoying it is the best" (Yang, 2011). This shows that interest is the best teacher; it is the spark of igniting the wisdom and it is the power to explore knowledge. American cognitive psychologist Brunner has pointed out that "the best stimulus of learning is the interest of the materials learned" (Tang, 2006). This also emphasizes that interest plays a great role in learning activities. Therefore, pre-school English education can not be a quick success, but should focus on cultivating the children's learning interest. The completion of learning English is based on the excitation of the students' potential ability. In this process, the use of appropriate teaching strategies is particularly important, outlined as follows:

Improve the Teacher's Ability and Teaching Equipment

The lack of professional teachers is the most important factor restricting the healthy development of children's English education. On the one hand, the children's English teachers need to have good English levels and related skills; on the other hand, they should master a solid knowledge of pre-school education, psychological theory and related practical ability. The characteristics of children's cognitive structure at

different stages determine the particularity of the child's language development. According to this view, the education of language for children must meet their cognitive characteristics, whether in content or in method. Kindergarten English, as a language that children learn, should also meet the characteristics of children's cognitive characteristics.

English teaching for preschool children should not focus on the teachings of English words and grammar. The lively nature of young children determines that whatever knowledge they learn should be instilled in an entertaining way. Therefore, the study of English requires effective teaching methods, richer content of lesson plans, and enhanced games during teaching; the requirements of children's English teachers are higher. Teachers should also pay attention to sharing and innovation. Therefore, during the teaching process, each English teacher, and even the teachers of each kindergarten school should always communicate with each other and exchange experiences and innovative ideas.

At the same time, children's English learning should be close to the children's life, focusing on listening, speaking and reading. Only after listening to the teacher's pronunciation clearly, can children speak, following their teachers. There is an interaction and mutual promotion between children's interest in English and their English proficiency. Only in the excitement of interest, can children really appreciate the fun of learning English, so that they can learn English in the subconscious mind and read on their own slowly.

Enrich the Teaching Methods

The children's English teaching approach should be as diverse as possible. Teachers should do their best to mobilize the children's interest in learning so that they can learn during play. The following are some suggestions for enriching their English interests.

Play games. For example: Mrs. Wu designed a game named "Apple Baby Go Home" in order to teach the word "apple" to her students. Every child in the class learned the word "apple" by learning short and easy songs (apple yellow, apple red, apple circle, apple sweet) combined with touching, smelling, and tasting them (Wu, 2004). Because the children each had the opportunity to express themselves they unknowingly became masters of what they learned and with high interest. Surveys show that children are very sensitive to color. Teachers can produce triangles in different colors to teach the children the words of "triangle", "red", "green", and so on. These English games which combine colors and words not only increase the interests of the children learning English, but also strengthen their logical thinking ability (Tang, 2006).

Use songs. During teaching, teachers can write songs with actions to help the children learn English by singing and performing. These interesting teaching activities meet the children's psychology of playing, help them understand and remember the contents of learning, and are conducive to the development of their language and physical movement, as in the English song *Animals on the Bus*: "Cows on the bus sing. Moo! Moo! Moo! Horses on the bus sing. Neigh! Neigh! Neigh! Pigs on the bus sing. Oink! Oink! Oink!" (Zhang, 2016). Singing this song, the children can sing while imitating animals' sounds; the atmosphere is very active, and the students are interested.

Tell stories. Because all children in the world love to listen to stories, teachers should seize upon this feature to teach with entertainment. Specifically, teachers should carefully select English stories from the middle class. These stories are short and pithy with language that's repeated several times. Listening to stories can enhance their ability to perceive language rhythm and help children use their imagination by appreciating the beauty of English language. Short English stories will greatly stimulate the children's

interest in learning. The children listen to the stories, understand them, and even finally start to imitate them. With the passing of time, the children will accumulate many words and materials.

Life-like English learning. For young children, the experience of going into nature is a deserved pleasure. On the one hand, English teaching in nature can make teaching so down-to-earth and funny that the children are naturally willing to participate in it; on the other hand, by letting the children be close to nature, it not only enhances their resolving ability of various things in nature and inspires them to explore it, but it also cultivates their collective concept. For example, the teachers can organize the children to visit the zoo. In the course of the field trip, teachers can tell the children all of the animals' English sayings as they see the different animals so that it's not only memorable to the children, but they also can feel the pleasure of learning anytime, anywhere. This greatly enhances the children's interests in learning English.

Create a Family Environment for English Learning

The *Kindergarten Education Guidance* points out "Parents are important partners of kindergarten. Based on the principles of respect, equality and cooperation, kindergarten should try to get parents' understanding, support and active participation, and actively support and help parents improve their educational ability" (Guo, 2011). On the strategies of English education, many scholars suggest that a rich language environment should be created for children. The model of English education in kindergarten is different from the model in the primary and secondary schools. The model in kindergarten should be realized during certain conditions. Teachers, together with parents, should try to create a rich extracurricular environment, family environment and social environment.

Language acquisition can not be separate from the appropriate language environment. If a certain language learning environment can be created at home, it is bound to become a useful supplement to the school's language learning environment. Parents should pay attention to the study of children's English at home and be able to give appropriate counseling and instruction. Even if their English knowledge is limited, parents can use the relevant materials to help their child study, and then create a language learning environment.

"Family English" can be understood as the English that children learn with their parents. At home, parents can play English games and activities with their children in order to help their children learn a lot of English knowledge and cultivate their interest (Li, 2006). By participating in the child's English study, parents can build a good interaction with their children and share in the fun of learning English. Therefore, parents should fundamentally change their attitudes towards pre-school English, and actively cooperate with the teaching of kindergarten in order to create a good atmosphere for learning English.

Help Children Improve Their Initiative to Learn English

Teachers and parents should try their best to help young children experience a sense of success in study and life. Learning belongs to the child. Knowledge will ultimately be internalized in the child's knowledge structure. Therefore, the child's positive initiative will become the most powerful factor in the child's interest in English learning.

First of all, English teachers can provide children with different learning materials to help them experience success in the completion of teaching tasks and achieve good results. In the process, children can improve their confidence in learning English. Secondly, teachers' speech encouragement in the teaching process and parents' speech and material encouragement will help children overcome their fears

of learning English and establish good self-confidence. Once children encounter difficulties in the course of learning, parents and teachers should help young children figure out the reasons and eliminate their psychological pressures, which is conducive to their English learning in the future. In this case, children are willing to learn initiatively.

Conclusion

Pre-school children's English learning should focus on their interest in English training. Only under the joint efforts of teachers and parents, can we provide an ideal learning atmosphere for pre-school children to achieve the goal of pre-school English education. In short, let children feel that English learning is a kind of enjoyment and a need. Only in this way can we lay a good foundation for children's English learning in the future.

References

- Ellis, R. (1999). *Understanding second language acquisition*, (pp. 296-297). Shanghai: Shanghai Foreign Language Education Press.
- Guo, L., & Tian, Y. (2011). The status quo and countermeasures of pre-school English teaching utilitarianism. *Education Guide*, 2, 48.
- Liu, H. W. (2012). Annual report of preschool English education researches. *Teli Journal*, 3, 10.
- Li, S. L. (2006). *Pre-school children's family education*. Shanghai: East China Normal University Press.
- Luo, R., & Wei, J. H. (2007). Reflections on the phenomenon of young education in English education in China. *New Curriculum Research*, 12, 134-136.
- McLaughlin, B. (1980). Second language acquisition in childhood: Preschool children. *Tesol Quarterly*, 14(4), 524.
- Tang, W. J., & Luo, Y. N. (2006). Multiple intelligences and infant's English teaching. *Courses and Teaching*, 7, 68.
- Tang, Y. (2006). *Study on the structure, current situation and influencing factors of primary school students' English learning interests*. Chongqing: Southwest University.
- Wu, M. H. (2004). Experience in infant English teaching. Retrieved Oct. 26, 2004, from <http://www.befar.com.cn/youerjiayuan/HTML/yinyu/YINGYU.htm>.
- Wu, Z. D. (2005). Summary of the study of early children's English education. *Journal of Shenyang College of Education*, 7(3), 110.
- Yang, B. J. (2011). Annotation of the analects: Chapter VI Yong article. Beijing: Zhonghua Press.
- Zhang, H. (2016). Application of English nursery rhymes in pre-school English teaching. *Good Parent: Practice Frontier*, (pp, 17, 139). Nanjing Publishing House.

Mobile Phone App QQ-Assisted College English Teaching

Qi Jin

Teaching and Researching Institute of Foreign Languages, Bohai University, Jinzhou, China
Email: qij6313@163.com

[Abstract] *Based on the flipped classroom, we put forward a new teaching model – QQ-assisted teaching to assign learning tasks before starting a new unit. This study adopts the observational approach to analyze the result of learning college English, and the study finds that the new teaching model contributes to cultivating the self-learning ability and cooperative learning ability of college students to some degree and increases their enthusiasm of learning English. Therefore, this new teaching model improves the performances of some students. However, it doesn't apply to all the students.*

[Keywords] *QQ-assisted teaching; flipped classroom; college English*

Introduction

The flipped classroom, or inverted classroom, is a new teaching model, in which teachers or professionals make videos for students to watch, through which the students listen to the instructions and learn new knowledge outside class. When they have class, students and teachers can communicate, discuss and collaborate to solve problems and complete the learning tasks (Pang, Z., 2014). The flipped classroom reverses the traditional learning environment. In a flipped classroom, teachers don't spend much time explaining content because students study the content by watching online lectures before class. Teachers are not only the instructor in class, but more importantly, they motivate and guide students in learning; students become the center of the study activities rather than passively accepting the knowledge (Wang, B., 2014). Online, students can also have discussions, as well as consult related information. Before class, students can make their own study plan, decide their own learning style and way of presentation, and teachers can further their personalized study by explaining and collaborating.

Domestic scholars agree that the flipped classroom model is a chance to try to integrate the digital campus and information technology with the reform of the teaching method (Liu, J., & Wang, D., 2014). With the development of the Internet and modern information technology, the introduction of MOOC, micro-class and online class and the widely-used smart phone, it is possible for students to study both inside and outside class and to communicate with their classmates and teachers in a more flexible way.

Based on the flipped classroom model, our university has made new requirements for teaching methods – increasing the time for students' participation and shortening the time for teachers' explanations in the classroom – which aims at cultivating the students' ability for independent thinking, the faculty of independent innovation and the competence of working with their hands. Thus, teachers must adjust their teaching to attain the goals. With the new requirement based on flipped classroom, teachers' lecturing takes a back seat to the interaction between teachers and students, changing the traditional classroom teaching model. In order to meet the requirement we choose an app—QQ on smart phones as the tool to change our teaching model. This essay records the mobile phone app—QQ-assisted college English teaching, guided by the flipped classroom.

Literature Review

Related Research Abroad

The flipped classroom originates from Woodland Park High School in Colorado, in the United States. In 2007, Jon Bergmann and Aaron Sams, chemistry teachers in this school, recorded their lectures and posted them online in order to accommodate students who missed their classes (Zhang, J., Wang, Y., & Zhang, B., 2012). Perhaps the most recognizable contributor to the flipped classroom is Salman Khan, who founded the Khan Academy based on this model. Khan makes many teaching videos and puts them on YouTube for people to watch (He, K., 2014). A lot of people learn knowledge online by his videos, and flipped classroom becomes popular gradually. This model is first applied in secondary schools, of which ten schools are well-known for their fruitful results. In Lake Elmo Elementary School, teachers ask students to watch videos and then finish some tasks and save them on Moodle, an open-source platform, through which teachers can design learning activities and students can have discussion and collaboration. At Clintondale High School, teachers make videos with Camtasia Relay, a screencap, and ask students to watch and write down their problems, so that when in class, teachers can help solve them. In Riverside Unified, teachers use digitalized textbooks to flip the classroom and achieve success. These three schools are good examples. More middle schools, high schools and universities have begun to carry out this teaching model, covering different fields such as physics, chemistry and medicine. At the University of Miami, teachers use podcasts, including blog videos, PowerPoint presentations and screenshots to flip the class. In Middle Tennessee State University, teachers use Assessment and Learning in Knowledge Space, ALEKS, an intelligent tutoring system, to introduce knowledge outside the textbook. In Pontificia Univerdidad Catolica de Puerto Rico (Mayaguez), teachers upload PPT and related online exercises to Moodle for students to learn (He, Ou, & Cao, 2014).

About two thirds American universities have started or planned to make videos to implement flipped classroom model, they put emphasis on the practice of flipped classroom and the teaching results of combining this new model with computer science. The research about flipped classroom focuses on the teaching model, the scope of application, applicable subjects and individualized study of students (Guan, 2016). No study can be found that flipped classroom model can be carried out in all subjects.

Domestic Related Research

Domestically, the research about the flipped classroom basically concentrates on the theoretical exploration before 2012. In recent three years, the flipped classroom has attracted considerable attention and its empirical research has begun. In basic education, the Jukui Secondary School in Chongqing city is a good example of adopting the new model with “3 steps before class, five parts in class”; the Nanshan Experimental Middle School in Shenzhen city is another example (Zhou, T., 2016). In theory, researchers like Zhang Jinlei in Nanjing University build up the teaching model of flipped classroom to assist the reform of the teaching methods by analyzing the origin, the concept and the characteristics of the flipped classroom. The flipped classroom is mainly used in elementary and secondary education and has been studied within this scope. In higher education, the flipped classroom has been applied to different subjects: college English, the Internet and distance education, physics, e-commerce and training course, but there are no fixed patterns. In higher education, the flipped classroom was mentioned as a teaching design based on ADDIE, on Canvas LMS, on MOOC, on Android, on WeChat and on QQ. Most of these designs are just theoretical exploration rather than real application.

Related to college English teaching, several modern information technological tools are mentioned in some papers, such as MOOC, micro-class, touch screen, APP and mobile terminals. Wang Honglin, Lu Haiyan, Cui Yanhui, Wang Yi, Wang Haijie, Zhangli, Yu Ping, Wang Binhong and Zhang Yanqing all have studied and discussed the feasibility of flipped classroom in college English teaching based on the Internet. In practice, the flipped classroom model used in college English teaching is in trial stage. Dou Juhua, and Wen Shan have flipped their class by APP. Li Xiaodong, and Cao Honghui applied this model to their college English film class based on micro-class and have achieved good results (Xu, & Zhou, 2016). Hu Jiehui and Wu Zhongjie have studied flipped classroom based on MOOC in college English teaching, in which teachers use blended teaching model including self-study on MOOC and class teaching. They each finish their own tasks, making audios, videos, editing softwares and making micro-videos and sending them to students. Students scan 2D bar code of App with their smart phones and complete the text content. Hu Jiehui and Wu Zhongjie concluded that “the reform of teaching model is a systematic project, which can only be realized by the collaboration of different segments in college, otherwise students can not have enough time for self-study. The MOOC also needs to improve its functions (Hu, J., & Wu, Z., 2014). Other tools for teaching college English are just explorations, design, or analysis for the feasibility of combining information technology with the flipped classroom.

This paper deals with the real application of information technology, using App QQ on a smart phone to assist college English teaching since smart phones are widely-used among students, and almost every student has a QQ number on the net, even if some students don't use smart phones, they can go to computer rooms on campus. So, in fact, every student can get access to QQ. We want to change the students' passive study habit by utilizing flipped classroom model, to cultivate their habit of self-study and to improve their performance.

Design of the Research

Using *New Horizon College English (Book 1)* as the teaching material, we designed the learning tasks as the before-class self-study content for students. While they are doing the tasks, they can find what they don't understand, mark them, discuss them with classmates or with teachers either before class or in class to get answers. In such way, we expect to assist students to study positively and enthusiastically, cultivating the habit of self-study. We want to see whether QQ-assisted English learning can apply to students of different levels.

The Object of the Research

We apply this QQ-assisted learning in Level-A and Level-B classes. Students in the Level-A class are top students in English, and students in the Level-B get lower marks than those in A class, according to their performances in examinations after registering in college. In both classes, we set up class groups and team groups on QQ, using mobile phones as the tool for studying and communicating. Teachers also create different files to save the relative screenshots.

Goal of the Research

This research adopts an experimental approach to design learning tasks in college English teaching; through the completion of learning tasks, the students are motivated to think independently. We upload video files, audio files, word files and different documents onto the QQ group, fully taking advantage of its various functions. We start aone-to-one discussion and a group discussion on QQ outside class. We also divided the students of one class into different team groups and teachers joined those team groups

too to supervise and remind students to download and finish their tasks. Therefore, students can learn, discuss, question and answer outside class by QQ on their smart phones by themselves. The interaction between the students and between the teachers and students can take place anytime anywhere. With preparations outside class, when the students have English class, they can still ask unanswered questions; teachers organize discussions in the classroom and give the final answers, which meets the new requirement: students spend more time asking questions, discussing and interacting with the teachers, and the teachers spend less time lecturing and more time guiding the class. We also want to see whether this teaching method can be applied to different class levels. More importantly, students are now allowed to use QQ when they have class in order to focus their attention in class discussion, and everyone should have their ideas and question in mind or take down on paper.

Design of Learning Tasks

According to the requirements by our university – turning the traditional teacher-centered classroom lecturing into an enlightening, exploring and discussing teaching model, we ask students to think actively, learn by themselves and figure out what they don't understand when finishing the tasks designed by teachers. The designed learning tasks must contain four factors: words and expressions (pronunciations and usage), important grammatical phenomenon, language points, and text structure. When learning one unit, teachers usually upload the following tasks:

Pronunciation and listening comprehension. First, we upload audio files of new words, expressions, and text onto the QQ group; second, we upload an English paragraph audio every week for students to download and dictate. Students are required to imitate the pronunciation and intonation and practice reading. They should hand in their dictation at the next class.

Reading comprehension. Teachers design background questions and require students to answer them, either by searching for the related information on the internet or by what they have learned; second, teachers pick out important words and expressions and ask students to master their usage; third, teachers choose sentences containing language points and grammatical usage, and ask questions about them in order to guide students to think them over and try to understand or just go them over; fourth, teachers find long sentences and ask students to analyze them; five, teachers require students to find the main idea of each paragraph and structure of the whole text; six, teachers ask students to explain how the text content supports the title. All of this is typed in a Word file.

Translation. Teachers choose long sentences and ask students to try to translate them into Chinese; second, important new words and expressions can be remembered by translating Chinese sentences into English.

Students are not only encouraged to ask questions about what they find difficult to understand in their QQ group, but they can also answer what they can and can discuss them in QQ group, or they can ask teachers for the final key. Teachers keep several questions to discuss in classroom. For all the tasks teachers can check all of the tasks in class and ask students to write down their answers to hand in. In this way, a large part of teaching in traditional classroom can be finished outside class with QQ, and students will have more time to have discussion in class. So, teachers become the organizers of a class study instead of the only speakers. What the teachers do in class is check the results of the self-study, answer questions and organize the discussion.

Research Methods

Observational method. Teachers observe and record the before-class, in-class and after-class study of students in order to have a full view of their teaching effect. Teachers save the screenshots of the questions, discussions and answers in the QQ class group and team groups to see the students' participation. In class, students have to hand in their written learning tasks; after-class study can also be found in the QQ group.

Final-term exam. Final-term exam is used as a good way to check the teaching result of this new teaching method. The test paper includes four parts: listening comprehension, reading comprehension, translation and writing, almost covering all the components of teaching.

Research Result

Result of the Observation

Approximately 95% of the students in the Level-A class downloaded the audio files each time, and they imitated the pronunciation very well. When in class, they could read those new words and expressions very clearly, fluently and correctly, which showed that students in Level-A had a solid foundation in English and a strong desire and ability to study by themselves. According to the screenshots, they were active in the QQ group and in the classroom to ask questions, to think independently and to answer the questions put forward by other students. Moreover, from the homework, we saw that they searched the relative information about the text on their smart phones and added it to the background information, read and understood the text from the beginning to the end, and did the tasks step-by-step. Some of the students even uploaded some English materials they found onto the QQ class group or the QQ team groups for their classmates to learn, which can also motivate the other students in learning English.

Comparatively, two-thirds of the students in Level-B downloaded the audio files and pre-read the new words and expressions, but when in classroom, most students could not read correctly, and made mistakes in both phonetic symbols and stress. These students seldom asked questions in the QQ group and team groups, and didn't care very much about the background information. When they were required to hand in their homework from their learning tasks, they obviously consulted reference books about usage of words, language points and text structure to complete the tasks because they presented identical, standard answers. They lacked independent thinking, and completed the homework just to get high marks. All of the above showed that students in Level-B didn't have as good of a foundation in English as the students in Level-A, and it also shows that B-Level students lack the enthusiasm to learn English.

Test Marks

The final mark of each student included two parts: the formative assessment and the final-term exam assessment. In order to compare the teaching results by the QQ-assisted teaching method, we just took the final-term exam marks into consideration, which was more objective. There were 9.1% A-Level students and none of the B-Level students that scored 80 and above; 25.5% A-Level students and 12% B-Level students received 70-80 marks; 30.9% A-Level students and 41.4% B-Level students got 60-70 marks; 34.5% A-Level students and 46.6% B-Level students received marks below 60. These marks showed that independent learning and thinking cannot be cultivated by the QQ-assisted teaching method, and this method cannot apply to all students.

Discussion of the Results

The QQ-assisted teaching method plays a great role in motivating students to learn English and provides a chance for students to learn English and to communicate with teachers anytime anywhere. Students with a strong independent thinking and learning ability can ask teachers to upload English materials that they want in the QQ group, and in turn, teachers can give advice and learning sources to students in the group, which is beneficial to individualized teaching. Moreover, the mobile phone QQ group contributes greatly to the familiarization of students coming from different departments and different classes. Also, some students can upload some materials to the QQ group, which encourages other students to put more emphasis on English study. In addition, the A-Level students slowly accepted this QQ-assisted teaching method, becoming accustomed to it, and showed interest in it because it was quite different from the way they were taught in high school. The B-Level students lacked enthusiasm and positivity, and sometimes they were half-hearted and tried to avoid communicating with classmates and teachers. Apparently, they cannot accommodate to this QQ-assisted teaching method.

Conclusion

In conclusion, the QQ-assisted teaching method is of great significance to innovate college English teaching and promote the teaching result. First, QQ-assisted teaching is good for some top students because it can cultivate their ability for self-study and cooperative study. Second, teachers should design pre-class tasks which can arouse their interest and lead them to deep thinking. Teachers must organize and have a control over the in-class discussion, and at the same time, they should make PPTs suitable for this new teaching model. College English teachers should dedicate themselves with heart and soul to this new teaching process because this teaching model provides both an inside and outside connection between teachers and students; teachers must get ready to offer help to students anytime anywhere. Teachers should also be armed with a liberal mind and creativity. Certainly, the QQ-assisted teaching method has its limitation – it is necessary to have full coverage of the Internet on campus. This teaching method isn't suitable for all students, so teachers should adapt different teaching methods when facing different students; teachers should modify their ways of teaching to suit the special requirements of each class or case.

References

- Guan, S. (2016). The research overview of flipped classroom in recent five years. *Central China Normal University Journal of Postgraduates*, 23(3), 105-108.
- He, K. (2014). The Future Development of Flipped Classroom in Our Country Based on Its Nature. *E-education Research*, 255(7), 5-16.
- He, Z., Ou, Y., & Cao, Q. (2014). The revelation from flipped classroom in American universities. *Research in Higher Education of Engineering*, 2, 148-151.
- Hu, J., & Wu, Z. (2014). Research on flipped classroom model based on MOOC. *Computer-Assisted Foreign Language Education*, 160, 40-45.
- Liu, J., & Wang, D. (2014). The research and practice review of flipped classroom home and abroad. *Theory and Practice of Contemporary Education*, 6(2), 68-71.
- Pang, Z. (2014). A research review of flipped classroom. *China Educational Technology & Equipment*, 348(18), 56-58.

- Wang, B. (2014). The application of flipped classroom in college English teaching. *College English (Academic Edition)*, 11(1), 9-12.
- Xu, S., & Zhou, X. (2016). A review on flipped classroom in English teaching. *The Science Education Article Collects*, 359, 155-158.
- Zhang, J., Wang, Y., & Zhang, B. (2012). Introducing a new teaching model: Flipped classroom. *Journal of Distance Education*, 211(4), 46-51.
- Zhou, T. (2016). Review of flipped classroom studies from home and abroad. *Journal of Qiqihar Junior Teachers' College*, 149(2), 116-118.

College Commercial English Translation Curriculum Construction Based on Pragmatic Theory

Wang Meng

School of Foreign Languages, Anshan Normal University, Anshan, China

Email: wangmeng2007win@163.com

[Abstract] *This article analyzes college English translation curriculum construction from the view of pragmatic theory. The analysis is practical. Language context, Speech Act Theory, and Conversation Implication Theory are instructive to English translating teaching. This paper discusses about the guiding significance of the context, cooperative principle, the politeness principle and the cross-cultural communication of pragmatic theory during the translation teaching process. The commercial English major still faces many problems including curriculum setting, teachers' proficiency levels, the content of the teaching materials and so on. College English translation practical curriculum construction includes the methods and techniques which meet the needs of personnel training and enterprise needs, and we can combine the content and form of commercial English translation teaching by making use of pragmatic techniques.*

[Keywords] *college commercial English; pragmatic theory; curriculum construction*

Introduction

It is very important to cultivate and enhance students' ability of translation and communication. College English commercial teaching methods and techniques, which are analyzed from the view of pragmatics, have strong practicability. College English commercial majors have begun to recruit undergraduates since 2007. By 2009, the Ministry of Education approved nearly 700 colleges to offer commercial English courses (Chen & Wang, 2009). In 2011, the Ministry of Education revised the undergraduate special directory, formally putting commercial English into the basic directory. Since 2012, the Provincial Department of Education has approved that colleges can establish their own commercial English majors on record with the Ministry of Education and they can cultivate and train groups of high-level foreign language talents who are proficient in the internationalization of English and business and have a strong ability to communicate with foreign languages. These talents should also be familiar with foreigner culture and national conditions. Commercial English is a language used in various types of economic business and social activities including trade, management, finance, marketing, tourism, news, law and so on (Wang, 2012). The commercial English major is neither a pure English major, nor a pure commercial major, and it is not equivalent to the simple sum of the two parts.

Pragmatic Theory

Pragmatic theory is usually seen as context theory (Xiong, 1999). Context contains language, and background knowledge, as well as situation knowledge and the understanding with each other. Context has a direct impact on the verbal comprehension and expression of two parties. Context includes different factors which effect verbal communication. Communication cannot be separated from context. A famous English saying, "no context, no text" (Mao, 2008), shows the importance of the context in the process of translation. The subject of translation studies is the textual analysis, and the essence of translation is to effectively combine discourse analysis with contextual knowledge. Translation should be closely related to the context, strive to be faithful to the original text, and strive to achieve equivalence of translation context,

in order to achieve communication between two cultures. British philosopher Austin proposed the Speech Act Theory (He & Ran, 2001), a locutionary act, which means to express meaning through speakers. An illocutionary act and perlocutionary act mean that speakers use language to express their meaning, and listeners can catch the right meaning. The key point to success in intercultural communication is to understand the pragmatic functions of the discourse. According to pragmatic theory, the translation between English and Chinese is not just a simple sum of the words, but to understand deeper meaning through literal meaning. The Cooperative Principle and the Politeness Principle are important parts in the conversational implication of pragmatic theory. Grice made three speeches at Harvard University in 1967 (Grice, 1989). He stated that in order to ensure the smooth progress of conversation, regardless of the cultural background of the two parties, the two sides must abide by some basic principles. The cooperative principle includes four principles: quantity maxim, quality maxim, relevant maxim, and manner maxim. When one side of the communication violates one of these principles, it will produce an implication which has another meaning. When two sides discuss the principle of cooperation, they should fully consider the Politeness Principle. Famous British scholar Leech (Leech, 1983) divided the Politeness Principle into six categories: tact maxim, generosity maxim, approbation maxim, modesty maxim, agreement maxim, and sympathy maxim. In practical English translation, the understanding of the text is not only in the semantic grammar, but also in the aspect of pragmatic communication. The Cooperative and Politeness Principles are the core of the pragmatic communication; they play important roles in understanding and translating text correctly. Language is the bridge of communication, and culture is the mirror to show language's art. Foreign language translation teaching should pay more attention to the contrast between English and Chinese culture, and take full understanding of the social backgrounds, social habits, values, and thinking patterns of different languages.

Present Teaching Situation of College Commercial English Translation Teaching

Insufficient Practical Training in Curriculum Setting

The curriculum setting of commercial English is mainly based on theory course. Practical courses account for a small proportion and they lack practical opportunities, so the effect is not obvious. Theory courses focus too much on language knowledge rather than commercial courses, cross-cultural communication courses, or humanities quality courses. So as a result, although students have a solid English ability, they lack business knowledge and they are unable to carry out day-to-day business, even the most basic commercial letter. They all have failed to meet the demands of business English talents that the enterprises ask for.

Proficiency of Commercial English Faculty

Business commercial English is a new profession, and the ability of the faculty is weaker than the traditional English major. Most of the commercial English teachers are traditional English teachers, which means they have good theory knowledge in English, but they lack professional commercial knowledge and practical ability. They can't give professional explanations with commercial knowledge. Teachers from commercial majors also lack the ability of English communication; they usually teach in Chinese, so it fails the purpose of commercial English communication. It is a challenging problem that a commercial English teacher not only has good spoken English, and also has professional business knowledge and practical experience. The content of the existing commercial English teaching materials is old with highly academic theory and it lacks practicality and interactivity. The level of the teaching materials is uneven – most of them were written

by Chinese, and there are few original English textbooks. It is recommended to choose bilingual teaching materials so that the students not only can learn the original English, but can also easily understand the business knowledge.

Lack of Interaction Between Students and Teachers in the Teaching Process

College commercial English teaching is mainly based on teachers' instruction, with passive students. This does not conform to the practicality, communication, and flexibility of the commercial English major. The traditional teaching method will not meet the needs of the ages and society any more. It has become a new pattern of commercial English of how to arouse students' enthusiasm, participation and cooperation.

Weak Construction of Correlative Practice Platforms

Practice training can improve students' practical ability, and it is also a time test for the professional knowledge that was learned previously. Students' practice training is not only an essential link to our profession, but also a link that requires the common cooperation of colleges, students, and enterprises. Colleges, students, and enterprises provide students with suitable positions, and help them to adapt to changes of psychological characteristics, observe them, guide them and provide feedback on their work ability and performance, improving the practice mechanism. This will effectively achieve the goal of personnel training and meet the enterprises' need for talent.

The Application and Construction of Pragmatic Theory in College Commercial English Translation Curriculum

According to the goal of business English talent training, commercial English courses should reflect the characteristics of the subject and focus on the importance of students' abilities in business practice, by setting up English major courses that include intensive English reading courses, extensive English reading courses, and listening courses. Business courses should include international trade practice, and finance foreign trade correspondence courses; business practice courses should which include commercial English translation, commercial English BEC, and so on, as well as comprehensive ability practice courses, intercultural communicative competence, and humanistic quality training courses. Major courses reflect basic skills and practicality of language, while practice courses cultivate students' practical operation ability, and increase their comprehensive ability according to the needs of enterprises. It is also helpful for us to achieve personnel training objective which is a combination in industry and study.

Enhance Commercial English Teachers' Practical Faculty

The cross, complex characteristics of commercial English need teachers that have both English and business knowledge. Teachers should pursue knowledge constantly and choose their direction of commercial English according to their own interests and advantages. For example, if you have a strong ability in logical thinking, you might choose international trade, or international finance. If you have a good language ability, you might choose commercial interpretation or tourism English. Some competent teachers also can improve their degrees. Colleges should provide teachers with more chances to engage in further education. Learning abroad can broaden teachers' thoughts and increase their commercial English teaching experience. Meanwhile, colleges can encourage their teachers to take temporary posts in enterprises during their vacations through the university-enterprise cooperation platform, so they can gain more work experience and update their professional knowledge and skills. Some experienced elites in enterprises guide college

commercial English teachers about their levels of practical teaching in order to cultivate high level commercial English talents (He & Jia, 2013).

Create a Student-Centered Commercial English Teaching Mode

The commercial English classroom teaching model should be adapted to the times and practicality through task-based teaching method, cooperative learning modes, interactive teaching methods, and case teaching methods to stimulate students' learning potential. Teachers lead the students to carry on group discussions, scene simulations, translation and so on, in order to stimulate their commercial learning enthusiasm, intensify the practical teaching methods and improve the students' commercial English communication skills. At the same time, teachers should encourage their students to read more business English books in their spare time and to watch more live business interpretation videos, to learn more about the processes of business. To realize the "student centered" interactive teaching method, help the students clear their own career goals and improve their professional competitiveness.

Set Up a Practical Cooperative Learning Platform Between Schools and Enterprises

The cooperation between colleges and enterprises is an essential link to cultivate commercial English talents. Colleges can take advantage of the positions provided by enterprises, and organize students to go into the enterprises, familiarize themselves with the production and operation modes of the enterprises, experience the connotations of the enterprise culture, participate in the daily business activities, such as writing business correspondence and project reports, or working as a business translator. Students should take full advantage of the platform provided by the enterprises, in order to exert their potential, and increase their practical ability of business theory knowledge. Students should always deepen their experience and understanding of business knowledge so that they can adapt to the enterprises' demand of commercial English talents. The assessment model of commercial English should be diversified, and should reflect the combination of teacher evaluation, student self-assessment and enterprise evaluation. Theoretical knowledge assessment can increase students' ability to obtain their certificate such as Cambridge Business English BEC, or their national translation qualification certificate. Assessment in peacetime can focus on oral communication, group cooperation discussion, and so on. The evaluation of practical teaching can refer to the professional quality and moral qualities of the students in practical work.

Conclusion

In short, the talent training in commercial English needs the cooperation of college, teachers, and enterprises. Translation ability, as the core application skill among the five comprehensive skills plays a very important role in language communication. So, translation teaching should be taken as the core link during college English teaching. Colleges and universities should take the social enterprises' demand as guidance, give full play to the characteristics of pragmatic theory in college commercial English research and teaching, and develop the talents to meet the needs of the times and economic development.

References

- Chen, Z. M., & Wang, L. F. (2009.) Analyse "Teaching requirements of business English majors in colleges and universities". (Trial implementation). *Chinese Foreign Language*, 7, 4-11.
- Grice, H. P. (1989). *Studies in the way of words*. New York: Harvard University Press.

- He, N. P., & Jia, Y. (2013). The training of applied talents must strengthen the construction of double qualified teachers. *Teaching Exploration*, 33, 84-85.
- Leech, G. (1983). *Principles of pragmatics*. London: Longman.
- He, Z. R. (2001). *A survey of pragmatics*. Changsha: Hunan Education Press.
- Mao, F. Y. (2008). Pragmatic translation research in the context. *Journal of Jiangxi Financial University*, 6, 69-74.
- Wang, L. F. (2012). *The new development of interdisciplinary study in business English*. Beijing: International Business and Economics University Press.

The Effect of Processing Instruction on Students' Learning of Grammatical Forms¹

Lu Dan

School of Foreign Languages, Northeast Normal University, Changchun, China

Email: lud090@nenu.edu.cn

[Abstract] *Processing instruction, derived from the Input Processing Model, aims to help students establish the correct relationship between form and meaning. The purpose of the current study is to compare the effects of processing instruction and meaningful output-based instruction on the subjunctive mood conditional sentences. The results of the study show that processing instruction is generally more effective than meaningful output-based instruction.*

[Keywords] *processing instruction; meaningful output-based instruction; structured input activity*

Introduction

Grammatical instruction is one of the most difficult problems encountered by teachers of English in China. In traditional teaching practice, students are usually given explicit instructions of a target language form, followed by a large number of output-based exercises. For students in China, although they have learned all the major English grammatical rules and done a large number of follow-up output-based exercises in junior and senior middle schools, some English language forms still turn out to be difficult for them. It seems that the current methods of instruction are not very effective in learners' acquisition of grammatical forms. Therefore, investigating the effects of an alternative approach such as processing instruction (PI) might benefit the grammatical instruction in China.

Processing instruction is a grammatical instruction method based on the input processing model which was proposed by Van Patten in 1993. Van Patten's Input Processing refers to "the initial process by which learners connect grammatical forms with their meanings" (Van Patten, 2004, p. 5). According to Van Patten (1993, 1996), it is difficult for language learners, especially beginning learners to handle both the forms and the meanings. They usually give priority to the meanings in sacrifice of the forms. Only when the level of difficulty decreases, can they take notice of the forms. When learners are concerned more about the meaning, which is what they usually do, they will employ some principles to "look for the message or communicative intent in the input" (Van Patten, 2004, p. 7). The principles are actually the consequences of the limited capacity of working memory. PI is a type of explicit grammar instruction that is informed by the model of input processing (Wong, 2004). And the purpose of PI is to "push learners to abandon their inefficient processing strategies for more optimal ones so that better form-meaning connections are made" (Wong, 2004, p. 35). In the process of PI, the learners are first given information about how the linguistic form or structure works, focusing on one form or use at a time; then the learners are informed that a particular Input Processing (IP) strategy may lead them to process the input correctly; finally, learners complete some 'structured input' (SI) activities. They are termed structured input activities because the

¹This paper was supported by the Philosophy and Social Sciences Planning Project of Jilin Province "Current Situation, Problems and Solutions of Blended Learning in Tertiary Education" (Project No. 2016A2); supported by the Humanities and Social Science Research Project of the Ministry of Education "A Design and Application Study on Blended Learning Activity Targeting at Improving Students' Critical Thinking in College English Writing Instruction" (Project No. 1602104).

input has been manipulated so that learners are pushed away from the less-than-optimal strategies described earlier (Wong, 2004). Since the advancement of PI, some studies have been conducted to compare its effects with other types of instruction. The results of the past studies have shown more positive effects of PI over traditional instruction (TI). But the studies that compare PI and meaningful output-based instruction (MOI) have yielded mixed results. Few studies tempt to investigate the long-term effects of PI. In order to further explore the effectiveness of PI, this study compares the effects of PI and MOI on subjunctive mood conditional sentences. Specifically, this study tries to answer the following two research questions:

1. Research Question: What are the relative effects (both short-term and long-term) of PI and MOI on the acquisition of English subjunctive mood by Chinese learners on an interpretation task?
2. Research Question: What are the relative effects (both short-term and long-term) of PI and MOI on the acquisition of English subjunctive mood by Chinese learners on a production task?

Literature Review

Since the advancement of PI, some studies have been conducted to compare its effects with other types of instruction. A number of studies compare the effect of PI with traditional instruction on different language forms in different languages. Van Patten and Cadierno (1993) compared the effects of PI and TI on Spanish object pronouns and word order. One limitation about this well-designed study was that although it included a delayed test one month later, it still did not prove that the effects of the instruction were durable. Benati (2001) used Italian future tense as the target structure and studied the effects. Although the study did not address the long-term effects either, it demonstrated the superior short-term effects of PI over TI. The study offers “evidence that the results of Van Patten and Cadierno (1993) are generalizable to other structures...” (Van Patten, 2004, p. 775).

Despite the positive evidence to support the superiority of PI over TI, a methodological objection concerning the studies emerged. Cadierno (1995) pointed out that although the results in his study supported the effectiveness of PI, they could be attributed to the different treatments the subjects received. The treatment in PI is more meaning focused and communicative, whereas, the treatment in TI is more form based and mechanical. In order to address this problem, some researchers set out to conduct a series of studies to compare the effects of PI with meaningful output-based instruction that replaced the mechanical drill part with more meaningful output activities (e.g. Benati, 2005; Farley, 2001, 2004). The first study to compare the effects of PI and MOI was conducted by Farley (2001) on acquisition of the present tense Spanish subjunctive of doubt. The results of Farley’s study showed that both PI and MOI had significant effects on interpretation and production of present tense Spanish subjunctive of doubt interpretation. And the results of the study also indicated that PI was overall more effective than MOI on how learners interpreted and produced the Spanish subjunctive of doubt. In order to find out whether the results of Farley’s study could be generalized to a different structure, language or population, Benati did a research to compare the effects of TI, PI and MOI. The results of that study showed that in interpretation task, the PI group outperformed the TI and MOI groups; in the production task, the PI group performed equally well with the TI and MOI groups. Farley (2004) conducted another study on the Spanish subjunctive of doubt to compare the effects of PI and MOI. The results differed from the previous studies in that “PI and MOI had similar effects on how learners interpreted and produced regular, irregular, and novel subjunctives, as well as subjunctive forms in general” (Farley, 2004, p. 159). While these studies produced mixed results, more studies are needed to compare the effects of PI and MOI.

Method

Participants

The participants of this study were first year students from a senior middle school in China. Before the experiment, we conducted a pre-test on the subjunctive mood sentences introduced by “if” to the students. Students who got half or more of the answers right were excluded from the experiment, which left 108 students as the participants. We then randomly divided these students into PI group (54 students) and MOI group (54 students).

Instructional Design

The two groups were taught by the same instructor to avoid interference of confounding factors. Before the instruction, the instructor received a short training on the PI and MOI instruction and was asked to strictly implement the instruction according to the design.

Instructional design for PI group. The instruction of the PI group was composed of three stages: (1) introduction of the grammatical knowledge; (2) explanation of the strategy that students may adopt and hinder their understanding of the sentence; (3) the exercise of structured input. In Stage One, the instructor introduced the target grammar thoroughly. In Stage Two, the instructor explained to the students that when understanding the subjunctive sentences introduced by “if”, they may rely on the Lexical Preference Principle. That is, the students tended to understand the sentences based on lexical terms, while ignoring the grammatical forms. In Stage Three, the students finished the exercises of structured input, which were designed according to the principles proposed by Van Patten and Cadierno (1993). The purpose of the exercises was to help students avoid using the Lexical Preference Principle to understand the sentences and lead them to pay attention to the subjunctive mood introduced by “if.” The exercises were composed of two parts – a referential activity and an affective activity. In the referential activity, students were asked to distinguish between subjunctive mood and conditional sentences introduced by “if”. In the affective activity, students needed to choose the main clause indicating different ideas and preferences from a list of choices based on the given subordinate clause.

Instructional design for MOI group. There were two stages in the instructional design of the MOI group: (1) Explanation of the grammar; and (2) meaningful output exercise. The meaningful output exercise was also designed according to the principles proposed by Van Patten and Cadierno (1993). As in the exercise of the PI group, the meaningful output exercises were also composed of referential activity and affective activity. In the referential activity, students were asked to compose a subjunctive mood sentence, given a list of words. In the affective activity, we also provided students with an “if” subjunctive clause, the students’ task was to first pick a sentence with no variation in verbs from a list of choices and make it into the appropriate form according to the rules of subjunctive mood.

The Test

Pre-, post- and delayed post-tests were administered in the research. The number, content and difficulty level were kept the same in the three tests. There were two types of questions on the tests: comprehension and output. In the comprehension questions, students were required to choose sentences of subjunctive mood from the ordinary conditional sentences. In the output questions, students needed to complete the subjunctive sentences by their own.

Procedure

Before the treatment, a pre-test was administered to the students. The treatment was 3 hours of instruction in two days (1.5 hours/day) about the target grammar. The post-test was administered immediately after the instruction, followed by a delayed post-test two months later.

Results and Discussion

The scores of the tests were collected and analyzed by SPSS 19.0 and the results and discussion are presented according to the different types of the tasks in the test.

Results and Discussion of the Interpretation Task

In order to test the effect of the two types of instruction on students' interpretation of the subjunctive mood, two paired-samples t-tests were administered on students' pre- and post-test scores. The results show the students in both groups made significant improvement (PI group: $t=9.81$, $P<.05$; MOI group: $t=7.61$, $P<.05$). The same test was then administered on the pre- and delayed post-tests. The analysis revealed a similar result; that is, both groups made significant improvement two months after the instruction (PI group: $t=9.81$, $P<.05$; MOI group: $t=7.61$, $P<.05$). With the purpose of finding out which type of instruction was more effective for students understanding subjunctive mood, independent-samples t-test was carried out on the pre-, post- and delayed post-test scores. The results showed that there was no significant difference in the two groups before the instruction. Immediately after the instruction, the PI group scored higher than the MOI group ($t=3.35$, $P<.05$). Two months after the instruction, the PI group still scored higher than the MOI group ($t=-2.30$, $P<.05$). That means PI instruction is more effective than MOI instruction in terms of interpretation of the conditional sentences of subjunctive mood. This result confirmed the PI model proposed by Van Patten and other theorists. Since the purpose of the PI is to prevent students from applying comprehension strategies (in the case of this study, the Lexical Preference Principle) and strengthen the relationship between the form and meaning, it is reasonable that the PI group performed better.

Table 1. Test Scores of Interpretation Task

	n	Pre-test		Post-test		Delayed Post-test	
		Mean	SD	Mean	SD	Mean	SD
PI	54	7.89	1.31	17.32	3.91	13.45	5.01
MOI	54	8.93	1.35	14.01	3.05	12.51	3.92

Results and Analysis of the Production Task

As with the analysis of the interpretation task, two paired-samples t-tests were administered on the students' pre- and post-test scores to test the effect of the two types of instruction on students' production of the subjunctive mood. The result shows the students in both groups made significant improvement (PI group: $t=9.62$, $P<.05$; $t=8.82$, $P<.05$). The same test was then administered on the pre- and delayed post-tests. The results indicate that both groups made significant improvement two months after the instruction (PI group: $t=8.03$, $P<.05$; $t=9.41$, $P<.05$). With the purpose of finding out which type of instruction was more effective for students understanding subjunctive mood, independent-samples t-test were carried out on the pre-, post- and delayed post-test scores. The results showed that there was no significant difference in the two groups before the instruction. As for the scores of the post-tests and delayed post-tests, there was also no significant difference in terms of the production tasks (Post-test: $t=-4.35$, $P>.05$; $t=-1.66$, $P>.05$). This result revealed that PI instruction could achieve the same effect as MOI instruction with regard to production. What is

worth mentioning about this result is that unlike the MOI group, the students in the PI group did not receive any training on the production, which suggests that PI instruction plays a positive role in both interpreting and producing the conditional sentence of subjunctive mood.

Table 2. The Scores of the Production Tests

	n	Pre-test		Post-test		Delayed Post-test	
		Mean	SD	Mean	SD	Mean	SD
PI	54	2.74	0.67	10.40	6.77	8.34	6.33
MOI	54	2.81	0.94	10.85	7.05	9.04	7.54

Conclusion

In conclusion, the results of the study showed that the PI group outperformed the MOI group in interpretation tasks and performed equally well on production tasks with MOI. The fact that PI is more effective for students for whom English is a foreign language might indicate that PI applies to a wide range of foreign language learning. Besides, unlike the relatively simple forms in previous studies, the grammatical form dealt in this study was subjunctive mood sentences, which could suggest that PI is superior to MOI in complex grammatical forms, and this superiority was also revealed in the delayed post-test.

References

- Benati, A. (2001). A comparative study of the effects of processing instruction and output-based instruction on the acquisition of the Italian future tense. *Language Teaching Research*, 5, 95-127.
- Benati, A. (2005). The effects of processing instruction, traditional instruction and meaning-output instruction on the acquisition of the English past simple tense. *Language Teaching Research*, 9, 67-93.
- Cadierno, T. (1995). Formal instruction from a processing perspective: An investigation into the Spanish past tense. *Modern Language Journal*, 79, 179-193.
- Farley, A. P. (2001). Authentic processing instruction and the Spanish subjunctive. *Hispania*, 84, 289-299.
- Farley, A. P. (2004). The relative effects of processing instruction and meaning-based output instruction. In B. VanPatten, (Ed.), *Processing Instruction: Theory, Research, and Commentary* (pp. 143-168). Mahwah, NJ: Erlbaum.
- Van Patten, B. (1993). Grammar teaching for the acquisition rich classroom. *Foreign Language Annals* 26, 435-500
- Van Patten, B. (1996). *Input processing and grammar instruction: Theory and research*. Norwood, NJ: Ablex.
- Van Patten, B. (Ed.). (2004). *Processing instruction: Theory, research, and commentary*. Mahwah, NJ: Erlbaum.
- Van Patten, B., & Cadierno, T. (1993). Explicit instruction and input processing. *Studies in Second Language Acquisition*, 15, 225-243.
- Wong, W. (2004). The nature of processing instruction. In B. Van Patten (Ed.), *Processing Instruction: Theory, Research, and Commentary*, (pp. 33-63). Mahwah, NJ: Erlbaum.

The Correlative Factors for Chinese College Students' Reticence in ESL (English as a Second Language) Classrooms

Zhao Zhiyi, and Zhou Jun

School of Foreign Languages, Zhejiang University City College, Hangzhou, China

Email: qzhaozhiyi@163.com; zhouj@zucc.edu.cn

[Abstract] *Reticence in Chinese college English classrooms indicates students' negative attitudes in resisting and rejecting English learning which extremely restrains the cultivation of students' English abilities. In fact, not only one or a few factors, but based on our interview, there are more than 64 correlative factors that cause students' reticence. This paper aims to find out the reasons for reticence in Chinese college English classes and hopes to explore new approaches to eliminate it.*

[Keywords] *reticence; correlative factors; self-confidence; task-based oral activities*

Introduction

“Reticence” has been a common phenomenon in ESL classrooms, especially in certain Asian countries and areas including Mainland China (Liu, 2005; Liu, & Jackson, 2009; Liu, et al, 2011, Peng, 2005). Students seem reluctant to participate in oral activities, seldom volunteer to respond and always hold back from expressing their views in English classes. Long-existing reticence, commonly considered one of the negative factors for preventing Chinese students' English oral proficiency and poor ability, can be summarized into three categories among the countless factors. Therefore, how to help students overcome reticence in the class and improve their language proficiency has become an acute problem for both teachers and students in China's universities.

Reticence: A Common Phenomenon in Chinese College ESL Classrooms

Reticence is often considered one of the dominant negative factors for poor performance in language classes and language proficiency. Scholars and experts began to study this by observing Asian students especially from Japan (Turner & Hiraga, 1996; Nakane, 2005; Harumi, 2011), Hong Kong (Flowerdew & Miller, 1995; Tsui, 1996; Liu, & Littlewood, 1997; Nunan, 2011) and Mainland China (Chen, 2000; Cortazzi, & Jin, 1996; Liu, et al., 2011). Despite many differences in their studies of reticence in ESL classrooms, they mostly focused upon Asian college students' reticence, based on the Asian's special reserved culture, the dominant role of teachers, tamed and receptive students, and even a low proficiency of foreign language. These listed factors are usually considered to be most important obstacles for hindering students' language oral proficiency.

Turner and Hiraga (1996) observed that Japanese students in Britain who were comparatively reticent or silent, who were unwilling or reluctant in participating in class activities, were so due to the Japanese special culture. Nakane (2005) conducted a study on Japanese students' reticence or silence in an Australian university, which showed that Japanese students' poor or weak adjustment to the new classroom participation caused their reticence or silence in the class, especially compared with native students. Harumi (2011) carried out a questionnaire survey in Japan, which attempted to explore students' silence and the reason was caused by the Japanese culture. Influenced by Japanese traditional culture, the students always regarded silence as a virtue. So, the Japanese students did not like to speak or respond to their teachers'

questions. The silence or reticence in Japanese English classes is a widespread phenomenon that seriously hinders improvement of their oral language proficiency.

Both Chinese and foreign scholars initially began to study reticence or silence in ESL classes in Hong Kong. Tsui (1996) analyzed the students' reticence in the class by interviewing 38 English teachers who considered it a great challenge to stimulate their students to make active responses. Kam-yin Wu (1993) suggested that in Hong Kong, ESL students preferred to be modest rather than to show off by giving lengthy responses to teacher questions. In this context, the use of appropriate questioning strategies, e. g. probing, deserves special attention if teachers wanted their students to produce longer and syntactically more complex answers. Liu and Littlewood (1996) found that although students preferred an active speech role in group work in the class, and almost half still felt uncomfortable when speaking English. Flowerdew and Miller (1995) indicated that students were unwilling to answer any questions even if they were being asked, and their teachers received no responses. In their opinion, this uncooperativeness in the class was caused by their previous teacher-centered primary and secondary education. Nunan (1991) concluded that student reluctance to speak in class was regarded as teachers' biggest challenge, based on his own teaching experiences in Hong Kong.

Meanwhile, Chinese scholars began to introduce class silence or reticence as topics for study in China and tried to analyze the possible reasons or factors and suggest many countermeasures to help students overcome their reticence or silence in the class. Through their observation of students in class, they agreed that Chinese students were usually silent and passive, and they preferred to listen and take notes by themselves, but did not like to take part in group activities. The scholars listed mainly three causes as their study research objects, including unique Chinese cultural factors (Liu, & Zhong, 2005), students' personalities (Peng, X., 2005; Xie, Y., 2006), teaching methodologies (Wang, & Zhang, 2008) and all three combined (Zhang, & Zhang, 2009). Long-existing ESL reticence has directly resulted in "dumb English", that is, a low proficiency of Chinese learners' oral English. Therefore, most Chinese learners' English communicative ability has been proved weak in international communications and exchanges even if they have learned over 10 years after their graduation from colleges and universities.

Liu & Zhong (2005) found that Chinese students' reticence was deeply influenced by the Chinese traditional culture, which regards silence as a cherished virtue that is deeply rooted among Chinese people. Peng Xiuling (2005) emphasized students' motivation for ESL learning and claimed most students' motivation was not integrative but instrumental. Xie Yuanhua (2006) carried out a study of silence or reticence from students themselves, including their personalities, confidence, and emotional factors and so on. Li Bin (2003) concluded that students' silence was due to the traditional Chinese teaching methods. Wang & Zhang (2008) carried out a study about reticence in Chinese college English classrooms. They analyzed the reticence in the classrooms and suggested several solutions for it. Zhang & Zhang (2009) studied students' reticence in college English classrooms from teaching modes.

Despite many differences in the studies on reticence, they have commonly shown that Chinese college students are hesitant in speaking the target language before an audience in the classroom. This is a common phenomenon in the ESL classes and is considered the dominant negative correlation for the language speaking. Different scholars tried to list one or more negative factors causing students' reticence, but no one so far has listed all of the factors and their correlations for Chinese students' reticence in the class. So, this article tries to classify the factors leading to reticence of Chinese college students in ESL classrooms and establish their correlations.

Possible Factors for Chinese College Students' Reticence in ESL Classrooms

Reticence is pervasive and common in ESL classrooms especially in Chinese college teaching contexts, whose causes are diversified and multidimensional. Among the studies conducted by scholars from China and abroad, the frequently-mentioned and illustrated factors are as follows: a low English proficiency (Tsui, 1996; Liu & Jackson, 2009), a fear of making mistakes (Jackson, 2002; Brown, 1994), the lack of confidence (Tong, 2004; Liu, et al., 2011), learning habits (Jackson, 2002; Liu, & Littlewood, 1997), foreign language anxiety (Tsui, 1996, Liu, et al., 2011), teachers' factors (Zhang & Zhang, 2009), cultural environments, and so on. These scholars usually focus on one, or even more factors as their study objects, and some have even tried to analyze negative factors hindering college students' oral language proficiency, based on experimental research, like personal interviews, questionnaires and class observations, but so far no one has listed factors more than what are listed by these experts.

In fact, Chinese college students' reticence in the class is not caused by only one factor or several factors, but by almost all the factors concerning their language learning. According to our observation, there are more than 64 factors which can be summarized into three large categories: teaching and teachers' factors, learning and learners' factors, and traditional culture. The first category contains those influencing students' language learning, including teachers' qualities, teaching skills, teaching environment and teaching methods and so on. These factors can be seen as external factors and usually play auxiliary, not decisive roles in affecting students' language learning. The second category mainly refers to the students and their learning factors that can directly influence their language study. The third category mainly contains the habits and long-history culture which helps to develop the students' learning habits. In the traditional Chinese culture, especially Confucianism, learners choose to be reticent for being afraid of answering questions in public, which has also produced negative influences upon Chinese students. In fact, all of the negative factors listed above have together led to Chinese students' reticence.

The teaching and teachers' factors can only play secondary roles in causing students' reticence in the class because "they only teach or instruct students how to learn, but the real learning has been completed only by students themselves". Here, are listed the enumerable factors around teachers and teaching which can produce direct, or indirect, influences on students learning of oral language. Teachers' professional qualities usually refer to those which teachers should possess as their perquisite requirements: active, optimistic, humorous, eloquent, knowledgeable, and charming, while their corresponding antonyms are respectively passive, pessimistic, humorless, ineloquent, unknowledgeable, and cold. Teachers' personal charms or attractions can arouse several or even many students' interest in learning. If the teacher's professional quality can't fulfill the college students' expectations, and cannot satisfy the students' desire for knowledge, silence will become common in the classroom. The roles of teachers are to motivate the students by encouraging them to be responsible for their own learning, maintaining an organized classroom environment, setting high standards, assigning appropriate challenges, and providing reinforcement and encouragement during tasks.

Teaching, in a broad sense, contains more factors that can influence students' reticence in class, like teaching materials (textbooks), teaching methods, teaching skills and teaching evaluations and so on. First of all, teaching materials (textbooks) usually refer to the types and contents of selections, which are considered major sources of information input. We usually use binary adjectives to judge what kind of textbooks they are, like familiar/unfamiliar (whether teaching materials are familiar to students themselves or not), interesting/uninteresting (whether they are interesting or not), suitable/unsuitable (whether these selected materials are suitable for students or not), new/old (whether these selections are new or not), and

easy/difficult (whether they are difficult to learn or not). Different qualities of materials can bring about different effects upon learners, but the appropriate choice or selection of materials for students can help them to open their mouths and arouse their interest in learning.

Teaching methods or teaching methodologies can also help students learn knowledge to the maximum benefit. In class, we often observe different teaching methods, suitable or unsuitable, attractive or unattractive, flexible or rigid, interactive or teacher-centered, grammar translation or task-based, and interesting or dull. Traditional teaching methods have been used in English teaching which mainly focuses on grammar translation and almost all sentence pattern training and grammar, and hardly any speaking training. This method discourages students from practicing their English communicative competence.

The teaching-learning environment usually refers to the classrooms, where teachers teach and students learn, including the teacher-student relationship, the arrangement of class, the size of class (the large class of too many students), teaching instruments and auxiliary aids, and so on. Creating a positive and engaging classroom atmosphere is one of the most powerful tools teachers can use to encourage children's learning and prevent problem behaviors from occurring. So, an active classroom climate is necessary to remove students' silence.

The final part of the whole teaching process is the student evaluation, and to a degree, the teacher's evaluation in the class which can be judged by the following adjectives: severe/indulgent, strict/lenient, critical/unrestrained, positive/negative, and so on. These pairs of words form antonyms, the former of which have commendatory implications and produce positive influences upon learners, and the latter of which have derogatory implications.

The second category for affecting students' language reticence mainly concerns the students themselves, their learning motivations and their learning ways. This category, in fact, contains the major causes for students' language learning, which should be considered from two aspects. The first factors usually refer to those special qualities that decide their language learning, including their special qualities: language-talented/non-language-talented, extroverted/introverted, calm/nervous, talkative/silent, active/passive, brave/shy, confident/diffident, and communicative/reserved, etc. Each usually affects students' language learning. The second factor contains students learning motives and learning habits during their secondary study for many years, which can also be considered the most important factor causing their reticence.

Students' motivations come from themselves, including their strong desire for learning, their hunting for jobs after graduation, their further study, their studying abroad, communications with foreigners, understanding culture of English speaking countries and so on. They are considered the most important motives for students' learning and, to some degree, they often decide the results of their learning.

Learning habits/learning behaviors are the most commonly and frequently mentioned reasons for reticence. Liu & Littlewood (1997) noted that students' reticent behavior resulted from their previous teacher-centered primary and secondary teaching methods. More importantly, the exam-oriented secondary education in China gradually developed the students into the habit of passively and quietly listening to their teachers. Many students have also formed the habit of waiting to be singled out (Jackson, 2002). As a result, they may get used to being active listeners rather than speakers in ESL classrooms.

The other frequently mentioned reason for students' reticence is their fear of making mistakes. Some students are afraid of losing face and being laughed at by their peers if they give a wrong answer. Teachers can also feel Chinese students' pursuit for the "right" answer rather than risk talking more (Jackson, 2002). For students with high English proficiency, fear of making mistakes is also a great contributor, for they are

afraid of leaving a bad impression on the teacher and peers and worried about making mistakes, thus, they tend to remain reticent. This may be interpreted as the pursuit of perfection to some extent. The pursuit for perfectionism, in turn, can force many students to be unwilling to offer responses in class.

Many students who lack confidence usually tend to be unwilling to speak up in class. Influenced by limited English proficiency, they lack confidence in classroom behaviors (Tong, 2004). Therefore, they prefer to be passive and keep silent in their spoken English. However, in the study of Liu, et al. (2011), even though the students in their target group are highly proficient in English and have no difficulty using the language, they still do not feel confident about their spoken English and ascribe their unwillingness to communicate in class to this factor. Therefore, it can be seen that there is a strong relationship between self-confidence and student reticence in ELF classrooms.

The third category for affecting students' language reticence mainly contains the cultural environment, where they have grown up and have been educated. In the Chinese culture, there is a saying of "one day as my teacher, whole life as my father". Teachers' authority can never be doubted. In the research by Thorp (1991), Chinese student interviewees said that they were not used to asking questions, and that they had been taught as children never to interrupt adults in conversation. This is certainly the case in classroom interaction, where students remain respectfully silent and speak only when spoken to by the teacher.

Possible Solutions or Countermeasures for Overcoming Students' Reticence in ESL Classrooms

Reticence in the ESL classrooms in China's universities and colleges is one of the most urgent problems for Chinese English teachers to solve. Firstly, teachers need to create a supportive and non-threatening learning environment in which students feel at ease and less anxious in class. Usually, a task-based teaching method is adopted whose teaching goal is achieved through the students' completing tasks in class. The student-centered teaching process is task-design, lead-in, pre-task, while-task, report and assessment which is completed through the students' communications with each other in divided groups. With well-designed task-based oral English activities, it is hoped that Chinese students' self-efficacy can be enhanced, their anxiety can be lowered and consequently, their reticence in English class can be obviously reduced and their oral English competence can even be further raised.

Developing students' self-confidence is of the important measures for overcoming their reticence. Firstly, students should have a clear evaluation of themselves and firmly believe that they can improve their English through hard work. Secondly, students can set short-term goals, which are easy to realize, so that they will have a sense of achievement and become more confident. Thirdly, high praise and persistent encouragement from their teachers and partners can help them to build their confidence in language learning.

Try to reduce students' anxiety in the classroom. "Language anxiety" refers to anxiety that appears when students have to express themselves in English or in English classes. It is one of the major factors for causing language silence. In practice, language teachers and learners should work together to create a harmonious atmosphere, increase their enthusiasm and make much progress. Teachers should provide a lively and harmonious class and encourage students to take part in the class activities.

Enhance students' motivations of learning by adopting proper teaching methods. In the class, teachers need to stimulate students with positive judgment, such as high expectations, praise and other rewards. It has been observed that higher expectations can yield better performances from students. In the class, teachers help students to set up goals in the future, such as job hunting, further study after their graduation and even study abroad.

Teachers should try to diversify their teaching approaches and differentiate teaching styles to motivate students. In order to activate students to participate in class activities, they should improve their teaching skills and professional qualities, give proper wait-time, and positive feedbacks in a harmonious and active class atmosphere. Students should change their attitudes from negative to positive, build up their self-confidence and reduce language learning anxiety. Then, students should try to change the conventional idea of “keeping silent is a good virtue” and try to be brave and confident about speaking in public. Of course, students should also develop strong motivations for their learning.

Conclusion

Classroom silence is a complicated and common phenomenon in ESL class in Chinese colleges and universities. Besides the efforts of the teachers and learners in overcoming reticence in language learning, the policy makers and officials of various administrations should actively promote the reform of the exam systems; that is, more oral elements need to be added into the entrance tests for higher education starting very young. This may be the highest motivation and expectation for students to have to open their mouths and not remain silent any more.

References

- Brown, H. (1994). *Principles of language learning and teaching*, (3rd ed.). New Jersey: Prentice Hall.
- Cheng, X. (2000). Asian students' reticence revised. *System*, 28(3), 435-446.
- Cortazzi, M. & Jin, L. (1996). Cultures of learning: Language classrooms in China. In H. Coleman, (Ed.), *Society and the Language Classroom*, (pp. 169-206). Cambridge: Cambridge University Press.
- Flowerdew, J., & Miller, L. (1995). On the notion of culture in L2 Lectures. *TESOL Quarterly*, 29(2), 345-373.
- Horwitz, E. K., Horwitz, M. B., & Cope, J. (1986). Foreign language classroom anxiety. *The Modern Language Journal*, 70, 125-132.
- Jackson, J. (2002). Reticence in second language case discussions: Anxiety and aspirations. *System*, 30(1), 65-84.
- Li, B. (2003). A case study about cross-cultural communications in the class. *Foreign Language Education*, 2003(00), 132-138, 148.
- Liu, J., & Zhong, J. (2005). Negotiating silence in American classrooms: 3 Chinese cases. *Modern Foreign Languages*, 28(4), 393-402.
- Liu, M. (2005). Reticence in oral English language classrooms: A case study in China. *TESL Reporter*, 38(1), 1-16.
- Liu, M., & Jackson, J. (2009). Reticence in Chinese EFL students at varied proficiency levels. *TESL Canada Journal*, 26(2), 65-81.
- Liu, M. Zhang, W., & Lu, Z. (2011). Reticence and anxiety in Chinese university ESP poetry class: A case study. *Journal of Language and Culture*, 2(2), 20-33.
- Liu, N., & Littlewood, W. (1997). Why do many students appear reluctant to participate in classroom learning discourse? *System*, 25(3), 371-384.
- Nunan, D. (1991). *Language teaching methodology*, (p. 195). New York: Prentice Hall.
- Peng, X. L. (2005). The analysis of reticence in the second-year students' classroom of college English. *J Henan Univ Technol (SocSci Ed)*, 1(4), 61-63.

- Thorp, D. (1991). Confused encounters: Differing expectations in the EAP classroom. *ELT Journal*, 45(2), 108-118.
- Tong, W. M. J. (2004). Little voices: Students' confidence and their responses in English lessons. *The Journal of Asia TEFL*, 1(1), 197-212.
- Tsui, A. (1996). Reticence and anxiety in second language learning In K. Bailey, & D. Nunan, (Eds.), *Voices from the Language Classroom*, (pp. 145-167). Cambridge: Cambridge University Press.
- Turner, J. M., & Hiraga, M. K. (1996). Elaborating elaboration in academic tutorials: Changing cultural assumptions. In H. Coleman, & L. Cameron, (Eds.), *Change and Language*. Clevedon: BAAL and Multilingual Matters.
- Wang, J., & Zhang, J. (2008). The analysis of reticence in China's college English teaching classes and its countermeasures. *China University Teaching*, 1, 81-84.
- Wen, W., & Clement, R. A. (2003). Chinese conceptualization of willingness to communicate in ESL. *Language, Culture and Curriculum*, 16(1), 18-38.
- Wu, K. -Y. (1993). Classroom interaction and teacher questions revisited. *RELC*, 24(2), 49-68.
- Xie, Y. H. (2006). Student reticence and teacher's teaching style in EFL classroom. *Journal of Guangdong University of Foreign Studies*, 1, 30-32.
- Zhang, H. Q., & Zhang, K. (2009). On silence in college English classrooms. *Foreign Languages in China*, 2, 78-84.

A Study on the Causes of College English Teachers' Burnout and Countermeasures

Yu Huai

School of Foreign Languages, Jilin Agricultural University, Changchun, China

Email: bevanyu1980@163.com

[Abstract] Recently, the phenomenon of job burnout among teachers has been prevalent and prominent. Numerous studies indicate that there is a high tendency of job burnout among college English teachers. If these teachers continue to suffer from job burnout, it will inevitably affect the quality of college English teaching. This study examines the prevalence of job burnout and its possible causes among college English teachers and presents some suggestions for its alleviation.

[Keywords] job burnout; college English teacher; emotional exhaustion

Introduction

Teaching is generally considered a highly stressful occupation. Especially nowadays, faced with greater demand from students and society, many teachers are being pressed to contribute more of their time and energy, while receiving fewer rewards or recognition for their efforts. At the same time, more and more researchers found that there are a significant number of teachers who are suffering from professional burnout. Jennett, Harris and Mesibov (2003) found that although the reasons may differ, all teachers may experience stress in their work. Teachers, especially college teachers, are faced with increasingly heavier psychological pressure and social pressure. At the same time, with the progress of college English teaching reform, traditional teaching methods do not fit modern society, to some extent, and they should be replaced by new teaching methods. So, college English teachers have to adapt to the teaching reform. Thus, it is easy to see that college teachers are facing many challenges, pressure, confusion, and stress etc. More importantly, this phenomenon may cause a series of severe results in that the teachers are always facing the students directly. The occurrence of teacher burnout may deliver a kind of negative or passive mood to the learners, which may produce a negative effect on the their learning. But, for a long time this kind of educational risk has not aroused the attention of educators. So, there is great demand to investigate teachers' burnout in colleges in order to solve their problems, and finally improve their quality of teaching and the development of education.

Definition of Job Burnout and Manifestation of College English Teachers' Burnout

Burnout is a kind of psychological and physical expression from job stress and frustration. The term "burnout" first appeared in the 1970s in the United States, especially among people who worked in the human service occupations. American psychologist J. Freudenberger (1974) regarded burnout as an exhausted mental and physiology state because long-term work pressure is unable to be alleviated effectively. According to Etizion (1984), the occurrence of job burnout is a slow development process. At the beginning, there are not any signs of job burnout. Soon, it develops slowly without awareness until it reaches a certain critical point. Then, the syndrome of job burnout can be perceived by us all. Farber (1991) stated that job burnout is an individual's response to the severe imbalance between effort and reward in their work. Of all the definitions of job burnout, the most widely known is the one proposed by Maslach

and Jackson (1985) who clarified it as a syndrome of emotional exhaustion, depersonalization, and reduced personal accomplishment that can occur among individuals who do people-work of some kind.

Initially, most of the studies on job burnout paid attention to people work, but did not include teachers. However, the problem of teacher burnout is one kind of job burnout. Teachers are a high-risk group of this occupational disease. Unfortunately, until today, there is not exact definition for “teacher burnout”. But a large group of researchers agree that teacher burnout is a kind of extreme reaction because teachers could not smoothly deal with their work stress. From the 1980s, researchers began to work on job burnout related to the education field. People found that job burnout was an enormous threat to teachers’ physical and psychological health.

Many theories and models appeared based on Maslach’s Three Dimensions Theory. Fessler’s (1992) Teacher Career Cycle Theory is one of the most influential ones. It divides a teacher’s career into eight stages and defines them as pre-service, induction, competency building, enthusiastic, growing career frustration, stable and stagnant, career wind-down, and career exit. At the same time, many Chinese scholars have also studied teacher burnout since the end of the 20th century. Liu Weiliang (1999) regards that burnout refers to a kind of physical and mental exhaustion that individuals could not deal with demanding out of one’s energy and resource. Yang Xiuyu and others (2002) think that teacher burnout is a kind of tired state that individuals could not remit from working stress.

Empirical Study of Teachers’ Burnout in Colleges

Based on the previous studies, the paper investigates and analyzes the condition of job burnout in college English teachers, and seeks feasible suggestions for future improvement.

Preparations Before the Survey

The instruments used in this study consist of questionnaires and interviews. The questionnaire is MBI-ES, which was put forward by Maslach to investigate the burnout levels of teachers. Questionnaires are used to explore the overall situation of job burnout in college English teachers. At the same time, the interview is used to find the factors affecting job burnout in college English teachers.

The present study included 206 subjects of college English teachers in the Jilin Province, including 68 male and 138 female teachers. The questionnaire included two parts. The first part was about background information of the subjects, including their age, gender, marriage, education background, job title, teaching experience and labor intensity. The second part was about their job burnout with 17 questions. This questionnaire measured emotional exhaustion, depersonalization and personal accomplishment. It was arranged on a 6-point Likert Scale, scaled as follow: never (0 point); a few times a year or less (1 point); once a month or less (2 points); a few times a month (3 points); once a week (4 points); 5 points (a few times a week); 6 points (everyday).

Data Collection and Analysis

After sorting and studying the results of these questionnaires, using the EXCELL 2010 and SPSS15.0 to count and analyze the data, the author obtained the following results.

Table 1. College English Teachers' Burnout in Different Professional Titles

Professional Titles	Emotional Exhaustion	De-personalization	Diminished Personal Accomplishment
Professor	5.2	5.1	3.9
Vice Professor	4.7	4.2	5.4
Lecturer	4.1	3.5	4.3
Teaching Assistant	2.9	2.3	3.6

From Table 1, we can find that in the dimensions of Emotional Exhaustion and De-personalization, the scores show us the tendency from high to low. It indicates that with the elevation of professional titles, college teachers become more indifferent and unconcerned with the aspects of teaching and research. On the contrary, in the aspect of diminished personal accomplishment, Vice Professors have the highest score. This implies that because new teachers just assume their duty, they are in a period of adaption, so they tend to evaluate themselves more positively. For professors, they are accomplished in their career, so it seems that they are more satisfied with themselves.

Table 2. College English Teachers' Burnout in Different Educational Background

Educational Background	Emotional Exhaustion	De-personalization	Diminished Personal Accomplishment
Doctor	3.3	2.1	3.2
Master	4.1	3.2	3.8
Bachelor	5.1	4.3	4.2

From the investigation, we see that educational background has a significant influence on the teachers' burnout. It can greatly affect teachers' emotional activities, such as self-confidence. The table shows us that in all the three dimensions, teachers with a bachelor degree have the highest score compared with others. On the opposite, teachers with a doctorate degree have the lowest score. The reasons may be that teachers' abilities and experiences will improve with the advancing of their degrees. So, it is easier for them to devote more in their work, and their negative feelings may decrease at the same time.

Table 3. College English Teachers' Burnout in Different Teaching Years

Teaching Years	Emotional Exhaustion	De-personalization	Diminished Personal Accomplishment
>20	3.2	4.1	3.3
15-20	4.3	3.3	4.3
10-15	3.6	2.8	3.1
5-10	2.4	2.3	2.5
<5	1.5	1.4	1.7

The table reveals that there are significant differences of overall burnout in the dimensions of emotional exhaustion and diminished personal accomplishment. Teachers who have taught 15-20 years have the highest score. While for the dimension of de-personalization, teachers who have taught more than 20 years have the highest score. In addition, it is obvious that with the increase of the teaching years, teachers' burnout level becomes increasingly higher.

Table 4. College English Teachers' Burnout in Different Genders

Gender	Emotional Exhaustion	De-personalization	Diminished Personal Accomplishment
Male	2.3	3.1	3.3
Female	2.9	2.1	1.9

The study result shows that burnout of male and female college English teachers are significantly different. In the dimension of emotional exhaustion, female college English teachers have higher scores

than males. In the dimensions of de-personalization and reduced personal accomplishment, male college English teachers have higher scores than females. This may be due to the different expectations for male and female teachers. Male college English teachers suffer from higher pressure for their work achievement is their main social expectation. Meanwhile, compared with male teachers, female teachers have to work and look after their families at the same time. The multiple roles make them more emotionally exhausted.

Discussions

Nowadays, job burnout among college English teachers has become a problem that deserves special attention. We can find that on the three dimensions things were not any better. The data show us that a large amount of the subjects is suffering from a sense of feeling physically, psychologically and emotionally “drained”. Thus, they respond to their students and treat them in an unfeeling and indifferent way.

Factors Influencing College English Teachers’ Burnout

Individual factors. Personal characteristics and background play an important part in the appearance of teachers’ burnout. Generally speaking, the reaction to pressure is the result of interaction of pressure and personality characteristics. Teachers usually have self-esteem, and sometimes set their goals too high or unrealistic. This will lead them to fail finally and become burned out. Secondly, besides teaching tasks, teachers also have a heavy burden with their families. And for some inexperienced teachers, it is not an easy task to balance between their work and family properly, especially for female. All of these factors contribute to the occurrence of job burnout of college English teachers.

Organizational factors. There are some organizational factors that can cause college English teachers’ burnout. In some schools, the organizational climate is not fair or open enough. If teachers are unable to get feedback, both emotionally and materially, on time, this will lead to burnout. In addition, college English teachers have to face new challenges, such as work overload, more difficult students, higher expectations from society, and constant reform of English teaching, etc. On the contrary, teachers often encounter some limitations, including low professionalization, lack of professional quality, limited professional independence and so on.

From the aspect of students, their behavior usually determines the teachers’ work attitude, emotion and behavior. Today, it seems that more and more problems are coming with college students, including disciplinary problems, destructive behavior, and incorrect attitudes on study. When faced with such kind of students, teachers feel that it is hard to control and administrate them. Thus, job burnout will appear.

Social factors. In society, both the educational government and ordinary people regard teaching as an ordinary profession. The requirements for teachers are just what teachers should do based on the characteristics of this kind of profession. However, besides accomplishing the teaching tasks, Chinese teachers also bear a lot of pressures given to them by public opinion. According to the public, teachers should pay attention to their words and behavior at all times. They must set good examples for their students, even the whole society. If something is wrong with a teacher, no matter how minor the problem is, it will be unforgivable. This kind of tense attention may cause problems of burnout for teachers.

Measures Against College English Teachers’ Burnout

Burnout intervention is getting more and more attention these days. It’s now urgent to prevent and alleviate the burnout of college English teachers.

From the aspect of the individual. The college English teacher ought to pay attention to their psychological health care and adjustment. Teachers should have an adequate diet and physical exercise in that a proper exercise and diet structure not only builds up their health, but also eases their mental pressure. Secondly, teachers may foster other hobbies and actively take part in activities at school or outside. Reading more useful books can also be beneficial to motivate and increase the ability to resist pressure.

From the aspect of the organization. It is better to form an open and relaxed organizational atmosphere. Lacking the support of the organizations is one of the most important causes for a teacher's burnout. Schools should listen to teachers' suggestions and opinions, and let teachers exert their leading role in the school. Teachers should be trusted and allowed to participate in the administration of schools. In addition, a fair assessing system is of great importance to teachers. Then, schools should give more professional independent rights to college English teachers and explore more opportunities for teachers' further education and training.

From the aspect of society. It is advisable to enhance teachers' social status and payment. Our government should increase the input towards education, and the whole society ought to guarantee the increasingly improvement of teachers' economic status. Thus, teachers will have the determination to remain teaching. This is an effective way to solve the problem of college English teachers' burnout. Meanwhile, proper professional expectations should be set up. We should advocate new professional values and optimize public opinions. Reasonable expectations on college English teachers may ensure that they have a relaxed teaching environment. Thirdly, reduce the scale of the English class and alleviate teachers' burden. If the scale of the class is too large, it is not beneficial for the students' development. At the same time, teachers are unable to concentrate on each student.

Conclusion

This study examines job burnout and the possible causes among college English teachers. Group differences on three dimensions are caused by different factors. Emotional exhaustion shows significant differences on professional titles, and teaching years of college English teachers. De-personalization shows significant difference on teaching years, professional titles, and educational background. Diminished personal accomplishment shows significant difference on gender, teaching years, and professional titles. Differences on all three dimensions are observed concerning teaching years and professional titles.

It is known that burnout can lead to ineffectiveness at work. So, intervention programs to prevent burnout among college English teachers should be implemented. However, the findings must be viewed with caution. The sample size in the study was too small, compared with the large population of college English teachers in China. Furthermore, the ways the groups were selected and labeled still need to be tested.

References

- Anderson, M. B., & Iwanicki, E. F. (1984). Teacher motivation and its relationship to burnout. *Educational Administration Quarterly*, 20(2), 94-132.
- Cherniss, C. (1980). *Professional burnout in human service organization*. New York: Praeger Publishers.
- Etzion, D. (1984). The moderating effect of social support on the relationships of stress and burnout. *Journal of Applied Psychology*, 69(4), 615-622.
- Farber, B. A. (1991). *Crisis in education: Stress and burnout in the American teacher*. San Francisco, CA: Jossey-Bass.

- Fessler, R., & Christensen, J. C. (1992). *The teacher career cycle*. Boston: Allyn and Bacon.
- Freudenberger, H. J. (1974). Staff burnout. *Journal of Social Issues*, (1), 159-164.
- Jennett, H. K., Harris, S. L., & Mesibov, G. B. (2003). Commitment to philosophy, teacher efficacy and burnout among teachers of children with autism. *Journal of Autism and Developmental Disorders*, 33, 583-593.
- Maslach, C., & Jackson, S. E. (1985). The role of sex and family variables in burnout. *Sex Roles*, 12, 837-851.
- Travers, C. J. (2001). Stress in teaching: Past, present, and future. In J. Dunham (Ed.), *Stress in the Workplace: Past, Present, and Future*, (pp. 164-190). London: Whurr Publishers.
- Liu, W. (1999). *Psychophylaxis of teachers*. Beijing: Intellectual Property Press.
- Yang, X., et al. (2002). Analysis of teachers' burnout. *Studies in Foreign Education*, 29(2), 56-60.

The Study on College Students' Translation Competence of Chinese Culture

Hou Xiaoning

Jilin Agricultural University, Changchun, China

Email: 695554178@qq.com

[Abstract] Recently, there has been a phenomenon of paying a lot of attention to the study of the culture of English-speaking countries, but less importance paid to learning the Chinese culture. This results in college students' poor expression of the Chinese culture. In order to change this situation, improvement should be focused in many aspects. This article emphasizes the importance of translation methods and techniques to improve students' translation competence of Chinese culture and aims to arouse the attention of college English translation teaching in order to promote the Chinese culture to the world.

[Keywords] Chinese culture; college students; translation competence; cultural literacy

Introduction

Language and culture are integral parts of the organic whole. Culture is the soul of a language, and language is the carrier of culture. Culture is expressed through language; language also carries and symbolizes culture. Peter Newmark (2001) defined culture as a way of life and its manifestations are peculiar to a community that uses a particular language as its means of expression. Culture embodies the spirit of a nation. Cultural influence and competitiveness are important indicators of a country's soft power. Thus, enhancing the influence and competitiveness of the Chinese culture is an important part of improving China's soft power. However, in intercultural communication, there is a phenomenon of "Chinese Culture Aphasia". At present, college students are not good at expressing the Chinese culture in English, which has hindered the output of the Chinese culture around the world and affected the development of China's international status and comprehensive national strength within the world. Therefore, in order to improve college students' ability of translating the Chinese culture into English and to spread Chinese culture in daily life, many efforts should be made, such as enhancing college students' consciousness in culture equality, reforming the teaching contents, strengthening the study of the Chinese culture and improving the English teachers' cultural literacy, etc. The translator, as an emissary of intercultural communication, should be committed to the transmission of intercultural communication and the promotion of the Chinese culture, and finally, to promote the prosperity of the world culture.

The Present Situation of College Students' Translation Competence of the Chinese Culture

College students and college English teachers are deficient in their awareness of Chinese culture. In China, English is the most powerful foreign language that has infiltrated and affected many aspects of our lives. Thus, some college English teachers think that learning English is learning the culture of English-speaking countries, so that students may have the same idea and ignore learning China's culture. The limited emphasis of English teachers on the students' ability of expressing Chinese in English culture directly leads to their poor translation ability of the Chinese culture. Therefore, the lack of Chinese culture awareness of both the English teachers and college students is one of the important reasons for the poor translation ability of college students. As time goes by, the Chinese cultural awareness of college teachers has become weak in the English teaching process. College students' English expression ability and Chinese cultural expression ability have been ignored.

China's foreign trade occupies a certain share of the world economic and trade market, yet there is the phenomenon of a "cultural deficit" in the foreign exchange and transmission of Chinese culture. This leads to "aphasia" of the Chinese culture in world cultural exchange. Chinese cultural load words are the embodiment of the traditional Chinese culture. Culture-loaded words are the words, phrases, and idioms that symbolize some specific things in a culture, and they reflect the particular activity modes that have accumulated gradually in the long history of a specific nation (Liao, 2000, p. 232). Thus, the translator should carefully deal with such words, and try to transmit the essence of traditional Chinese culture to foreign countries in order to achieve the purpose of intercultural communication. However, many scholars in China have made investigations into the translation competence of college students, and the result is less than satisfactory. According to the survey, college students are not competent to translate Chinese cultural load words into English. College English translation teaching has not given enough attention to this, which leads to the disconnection of college English teaching and social demand. Therefore, it is very urgent to improve college students' ability of Chinese-English translation, especially the translation ability of Chinese cultural load words. Colleges should pay more attention to college English translation teaching.

As one of the most widely-used languages in the world, English has received enough attention in China and has had a profound effect on all aspects of Chinese people's lives. English learning, like Chinese learning, starts with people's lives. In many ways, English learning will have a profound impact on a person's education and career. At the same time, with China's reform and opening-up to the outside world, western culture has profoundly influenced and changed the concepts, values, ways of thinking and lifestyle of the Chinese people. Western culture has gradually taken the form of Chinese culture and become a "dominant culture" while the Chinese culture has become "a weak culture". Many young people in China have evolved from understanding western culture to appreciating, worshiping and pursuing western culture. In the process, the Chinese culture has been gradually ignored and neglected, and the sense of identity of national culture is declining. All of this can affect students' understanding of intercultural communication, which can lead to cultural learning bias.

Analysis of the Reasons for the Weakness in College Students' Translation Competence of Chinese Culture

As guides and helpers in language learning, some college English teachers neglect the Chinese culture in the aspects of teaching concept, selection of teaching content, teaching management, teaching methods and the evaluation of teaching effect. What's worse, Some college teachers themselves also have some difficulties in expressing the Chinese culture in English. The unequal cultural output in intercultural communication has affected the image of China as a great power, and it is bound to diminish China's influence in the world. China's economy is very strong, but in addition to business, China should also have ideals and a sense of responsibility to encourage and guide the culture and values of the world. It is evident that strengthening the transmission of Chinese culture to the outside world is of great importance in enhancing the soft power of China and strengthening its national capabilities.

Although reform of English teaching in China has been constantly taking place, there are still some disadvantages in the college English teaching program. Due to traditional teaching in China, teachers and students have developed the "bad habit" of only teaching and studying for examinations, which only focuses on the scores of the exams. College students' English expression ability, as well as their Chinese cultural translation competence have been ignored. As a result, college students' practical ability of

English is not good enough, and they are incapable of expressing themselves and the Chinese culture in English. The present situation of Chinese college students' translation competence on the Chinese culture has something to do with the college English syllabus, to a certain extent. In the college English course, there is no explicit requirement for college students in Chinese cultural expression. The college English syllabus should clearly point out the importance of English expression of Chinese culture and college English teachers should pay more attention to the cultivation of college students' translation competence of it. The content of English courses is mainly about the culture of English-speaking countries, and most of the content is selected from British and American publications; the Chinese culture is barely introduced, especially the traditional Chinese culture that is closely related to the students' daily lives. The lack of Chinese culture in English learning has seriously influenced the cultivation of college students' intercultural communication ability and the spread of Chinese culture into the world. Therefore, college teachers must strengthen the learning of Chinese culture to improve college students' English translation competence in it.

In addition to the above, another main reason affecting college students' translation competence of Chinese culture is that the students do not have enough translation strategies and skills in Chinese culture. Therefore, some translation strategies and skills should be taught to them.

Measures to Improve College Students' Translation Competence of Chinese Culture

Emphasis on Cultural Consciousness and Pride in the Chinese Culture

The society today is a pluralistic society with various cultures. In essence, every culture has its own values, and there is no difference of good and bad between any cultures. College students should learn to understand, tolerate and flexibly handle different cultures. As college students, they should cultivate cultural consciousness. They should view both strengths and weaknesses of the Chinese culture in a right way, be neither arrogant nor self-abased, and be confident about the future of Chinese culture. Besides, they have to hold an equal and respectful attitude towards other cultures and learn from each other. What's more, college students must attach importance to the study of Chinese culture, strengthen its cultivation and their English expression ability, while at the same time, realize the identity of culture in intercultural communication, and avoid the embarrassing situation of Chinese cultural aphasia.

Carry Out educational reform and strengthen the study of Chinese culture.

In 1980, translation studies moved from the linguistic approach to the cultural approach, which Mary Snell-Hornby (1997) termed "cultural turn" in her paper. Scholars Bassnett and Lefevere (2001), focused on the interaction between translation and culture and on the way in which culture impacts and constrains translation. Bassnett (2004) highlighted the significance of the relationship between language, culture and translation. So, firstly, the college English syllabus should be revised to make Chinese culture an important aspect of cultural teaching in order to establish its status in English culture teaching. Through the comparison of the Chinese and western culture, students can see the different thinking modes, different lifestyles, and different beliefs, etc., between the different cultures. Secondly, reform the current English teaching materials. Create English teaching materials on Chinese culture, incorporate the excellent Chinese culture and an English translation of the article into the textbooks, and gradually add the content of Chinese culture in the course of reading, listening and speaking. Nida (2004, p. 86) stated that the evaluation over the validity of a translation cannot be limited to the comparison of corresponding lexical meanings, grammatical classes, and rhetorical devices. What is more important is the extent to

which receptors can correctly understand and appreciate the translated text. In the course of the selection of Chinese literature and culture, it is important to pay attention to the classics, the representative works of Chinese literature and culture. Baker (2000, p. 21) stated that the source-language word may express a concept which is totally unknown in the target culture. The concept in question may be abstract or concrete; it may relate to a religious belief, a social custom, or a type of food. Such concepts are often referred to as “culture-specific”. Therefore, selected articles should be the representative and classic works of the period, and the collection should reflect the overall style and historical context of Chinese literature and culture. The articles should be connected with the text of the middle school textbook, which should show the development and depth of certain content. The articles about Chinese literature and culture can be arranged not only in the text, but also in the reading text after class. Chinese literature and cultural content can also be selected in listening, reading, and speaking articles. Thirdly, reform the teaching methods. Combine the annotation method, integration method, comparison method and other methods to improve students’ cultural sensitivity; strengthen the contrast between Chinese and western culture; improve the students’ Chinese culture accomplishment.

Improve College English Teachers’ Quality and Enhance Their Cultural Cultivation.

As the facilitator and helper of the students’ learning, the teacher should change the concept of teaching and improve the localization consciousness of English teaching. Teachers should be able to understand the Chinese culture in intercultural communication so as to achieve better communication. Scholar Mary Snell-Hornby (1998) defined translation to be a complex form of action, whereby someone provides information on a text (source language material) in a new situation and under changed functional, cultural, and linguistic conditions, preserving the formal aspects as closely as possible. In the teaching process, besides guiding students to master English expression of Chinese culture through the teaching materials, teachers can also spend some time on translation exercises, enabling students to master some necessary translation skills, so that when students don’t know how to express Chinese culture, they can adopt free translation methods, free translation methods plus explanation methods, and fuzzy translation methods, etc., to maximally convey the charm and character of the Chinese culture. What’s more, improve the examination system and guide the students’ cultural learning attitudes. The examination should not only be an examination of the knowledge of the English language, but also include the students’ understanding of the culture. Therefore, common sense of the culture, cultural phenomenon, and cultural contrast, etc., can be included in the examination in various forms. In order to test the students’ cultural understanding, the examination of Chinese cultural knowledge should be an indispensable part.

Translation Strategies of Chinese culture Should be Introduced to College Students

How to deal with cultural factors in translation is always a difficult point in the translation process. Cultural translation is the study of translation from the perspective of culture. According to Susan Bassnett (2004), translation should take culture as a unit of translation; we shouldn’t always focus on the discourse level to translate words and be considered as a functional equivalent of the target language; not be restricted as descriptions of the source text only.

Bassnett (2004) points out that language is closely related to culture, and further elaborates on the concept of cultural translation. First, translation should be based on culture rather than on discourse. Translation is not just a simple process of information decoding and recombination, but more importantly, it is an act of communication. The translation should not be limited to the description of the original text, but the equivalent in the target language culture. Different historical periods have different principles and

norms of translation, but ultimately, these principles and norms are designed to meet the needs of different groups. As Douglas Robinson observed, “reliability in translation is largely a matter of meeting the user’s needs and translating the texts the user needs translated, in the way the user wants them translated” (2003, p. 24). In addition, Bassnett (2004) holds that the function of translation depends on function of the original texts in the original culture, and the translator should make the target language culture and primitive culture have functional equivalence. So, the core of the Bassnett’s theory is the equivalence and conversion of culture. As Nida states, “translation consists in reproducing in the receptor language the closest natural equivalent of the source-language message, first in terms of meaning and secondly in terms of style” (Nida, & Taber, 2004, p. 12). Nida’s functional equivalence theory emphasizes receptors’ response. Jeremy Munday (2013, p. 42) pointed out that Nida’s introduction to the concepts of formal and dynamic equivalence were crucial in introducing a receptor-based orientation to translation theory.

According to equivalent translation theory, in the process of translation of words with Chinese characteristics, the translation content is not the form of equivalent, but the “dynamic equivalence”, which is spread from strengthening cultural concept and consciousness, and correctly grasping the cultural translation of words with Chinese characteristics. Mona Baker argued that influenced by a variety of linguistics and cultural factors, equivalence translation is always relative (Baker, 2000, p. 6). At the same time, they should follow the target language audience's language expression, to make up for absence and dislocation of the concept of cultural vacancy and make it close to the audience’s cognitive habits of thinking. “A maximal level” means that the translation reaches such a high equivalence that translated-text readers can understand and appreciate the text just like the original readers (Nida, 2006, p. 27). Carefully use literal translation, free translation, transliteration or other methods of translation, and add the necessary comments, introducing the common values and achieve the good communication to highlight Chinese culture.

Implications and Conclusion

For truly successful translating, it is more important to be familiar with two cultures than to master two languages, because some words have meaning only in the cultural background. According to Christiane Nord (2001), a German translation scholar, translation means comparing cultures. Translators interpret source culture phenomena in the light of their own culture-specific knowledge of that culture, from either the inside or the outside, depending on whether the translation is from or into the translator’s native language and culture. College students should not only master two languages, but also the differences of two cultures. In this way, college students can ensure the credibility and integrity of the information by overcoming the barriers of the differences between ideology and values. Only by correctly understanding the meaning of the translation and choosing the appropriate translation strategy, can they translate and express Chinese culture that is both Chinese and English.

The transmission of the Chinese culture to the whole world is a long process that cannot be achieved overnight. The Chinese culture can be brought to the world through media and books, as well as its infiltration in all aspects of life. Therefore, translation teaching of Chinese culture should be an important part of college English teaching and should be taken seriously. On the other hand, the humanistic qualities of college students and their awareness of the spread of Chinese culture should be improved. In today’s multicultural coexistence, in order to take China to the world and let the world understand China better, in the college English teaching, teachers should strengthen students’ consciousness of the spread of Chinese

culture in intercultural communication, and raise their English expression of the Chinese culture from the aspects of teachers, textbooks, and teaching methods, etc.

Acknowledgement

The paper was funded by the Scientific Research Foundation of Jilin Agricultural University: The Study on the Influence of Chinese Culture on College Students' Translation Competence after the Reform of CET4 & CET6.

References

- Baker, M. (2000). *In other words: A course book on translation*. Beijing: Foreign Language Teaching and Research Press.
- Bassnett, S. (2004). *Translation studies*. Shanghai: Shanghai Foreign Language Education Press.
- Bassnett, S., & Lefevere, A. (1990). *Translation history and culture*. London & New York: Pinter.
- Bassnett, S., & Lefevere, A. (2001). *Constructing cultures: Essays on literary translation*. Shanghai: Shanghai Foreign Language Education Press.
- Liao, Q. (2000). *Exploration of contemporary translation theories*. Nanjing: Yilin Press.
- Munday, J. (2013). *Introducing translation studies: Theories and applications*. Shanghai: Shanghai Foreign Language Education Press.
- Newmark, P. (2001). *Approaches to translation*. Shanghai: Shanghai Foreign Language Education Press.
- Nida, E. A. (2004). *Toward a science of translating*. Shanghai: Shanghai Foreign language Education Press.
- Nida, E. A. (2006). *Language, culture and translating*. Shanghai: Shanghai Foreign Language Education Press.
- Nida, E. A., & Taber, C. R. (2004). *The theory and practice of translation*. Shanghai: Shanghai Foreign language Education Press.
- Nord, C. (2001). *Translating as a purposeful activity: Functional approaches explained*. Shanghai: Foreign Language Education Press.
- Robinson, D. (2003). *Becoming a translator, (2nd ed.)*. London & New York: Routledge.
- Snell-Hornby, M. (1997). *Translation as intercultural communication*. Philadelphia: John Benjamin's Publishing Company.

Dictionary Use and Peer Feedback in EFL Writing

Ying Cai

School of Foreign Languages, Wuhan University of Technology, Wuhan, China

Email: cathycai@163.com

[Abstract] *Seventy university students participated in an eight-week instructional experiment which was designed to explore whether dictionary use can be adopted as an effective strategy to improve the performance of peer feedback in EFL writing classes. A post-task survey was also conducted to investigate students' lookup behavior and in what ways dictionary use and guidance on it affected the quality of peer feedback. The results of the study indicate that dictionary use plays a significant role in improving the performance of peer feedback. Guidance on dictionary use motivates students to become more independent learners, thus improving their autonomous learning ability.*

[Keywords] *dictionary use; learner's dictionary; peer feedback; EFL writing*

Introduction

An increasing number of studies have been carried out exploring dictionary use from different perspectives, including users' reference needs, reference skills, guidance on dictionary use, role of dictionary use in language learning and teaching. Scholars (Tono, 2001; Wu 2001; Yong, 2003; Luo and Zhao, 2005; Wei, 2009; Xu, 2009; Chen, 2012; Zhang, 2015) have focused on dictionary users' perspective and contributed pertinent suggestions on how to guide EFL learners to get the utmost out of the dictionary, especially a learner's dictionary. A learner's dictionary is defined as "a pedagogical dictionary aimed primarily at non-native learners of a language. The degree to which dictionaries have been integrated into the learning process varies from culture to culture..." (Hartmann & James, 1998, p. 82). Although they are designed to fulfill dictionary users' needs and pedagogical assumptions, these exact learner-targeted dictionaries haven't received attention from teachers and advanced EFL learners as much as lexicographers expected. The attempt to apply the findings of dictionary use studies to EFL teaching and learning has been a compelling challenge. The present research intends to demonstrate whether dictionary use can be adopted as an effective strategy to improve EFL learners' performance of peer feedback, thus improving their writing.

Literature Review

Feedback, either from the teacher or from other learners, serves as a common practice to improve EFL writing. According to the *Longman Dictionary of Language Teaching and Applied Linguistics*, peer feedback is an activity in the revising stage of writing in which students receive feedback about their writing from other students – their peers. Typically, students work in pairs or small groups, read each other's compositions and ask questions or give comments or suggestions (Richards, et al., 2002, p. 336). Foreign and Chinese scholars conducted an enormous number of systematic studies on peer review. Some scholars (Caulk, 1994; Mo, 2007; Topping, 2009; Cai, 2011) emphasized the significant benefits of peer feedback. They argued that peer feedback is more practical and constructive than teacher feedback. On the contrary, for other scholars (Nelson, & Murphy, 1992; Sengupta, 1998), peer feedback seems to have little or no impact, especially when feedback-givers are learners with a low English proficiency or giving critical and negative comments on peers' essays. However, most of the scholars (Zamel, 1985; Keh, 1990;

Yang, 2006; Yu 2013; Zhou, 2013) held that peer feedback can be used as a useful supplement to teacher feedback in EFL writing classroom since teacher feedback is considered more authoritative, while peer feedback is more effective in reducing students' anxiety, significantly improving their learning autonomy.

More importantly, several previous studies have addressed strategy use in peer feedback. Peer feedback training could be used as an effective strategy to improve the quality of comments and suggestions (Min, 2006). Tono, Satake, and Miura (2014) discussed using corpora on revision tasks in L2 writing. They found that information from corpus data actually helped in revising different types of errors in the essays. Yu and Lee (2016) concluded five major strategies language learners adopted in peer feedback: using L1, employing L2 writing criteria, adopting rules of group activity, seeking help from teachers, and playing different roles. With a view to increasing the effectiveness of peer feedback, Wei (2016) proposed using a learner's dictionary as the scaffolding of peer feedback in language teaching from a lexicographical perspective.

Research Methodology

Research Questions

The experiment was designed to explore whether dictionary use could improve learners' performance of peer feedback in EFL writing. The specific research questions were as follows: 1) Do students using the electronic advanced learner's English-Chinese dictionary give more useful and constructive suggestions than those who do not use a dictionary? 2) Can students, having received instruction on dictionary use, perform better in peer feedback than those who have not? 3) Which parts of the learner's dictionary work best for peer feedback in EFL writing?

Participants

The experiment was conducted in two EFL regular classes from a university in south central China. Class 1 (including 35 students), called Group A (the experiment group), had training courses on peer feedback and dictionary use, while Class 2 (consisting of 35 students), named Group B (the control group) only received instruction on peer feedback. The 70 participants were first year science and engineering postgraduates. They were taught by the same English teacher who has taught postgraduates for more than ten years and they had two regular classes per week (90 minutes per week). In addition, they have a similar language background since they have been learning English for 8-12 years, and 70% of them have passed *College English Test Band 6*.

Peer Feedback Instruction

All subjects in Group A and Group B were asked to have a 45-minute training class in which the process of peer feedback and evaluating system were introduced. A peer feedback form, which was made based on the IELTS scoring system, was handed out to them. The researcher explained each item of the form to the students with detailed examples, guided students to read a sample, and showed them how to make judgments, mark errors in the essay and fill out the form. All subjects were asked to fill out form in red ink for information obtained from dictionary, but in pencil for information from other resources.

Dictionary Use Guidance

The dictionary use guidance only targeted Group A (experiment group) in two 45-minute regular classes. The researcher introduced some influential and authoritative learner's dictionaries and explained how the

dictionaries are designed to help users get what they need. These participants were expected to become familiar with the dictionary's design and reference skills through a series of carefully designed activities. To make dictionary use possible and convenient in class, the researcher asked the participants to download the pre-built dictionary data, such as the 7th edition of *Oxford Advanced Learner's English-Chinese Dictionary*, the 4th edition of *Longman English-Chinese Dictionary of Contemporary English*, the 3rd edition of *Cambridge Advanced Learner's English-Chinese Dictionary*, and *Collins Cobuild Advanced Learner's English-Chinese Dictionary* and install them in Eudic, an open dictionary platform, which has been installed on their smart phones.

Procedure

The participants completed the whole experimental cycle in approximately eight weeks. 1) They were demanded to write four essays, involving elite education, cosmetic surgery, environment and tourism. Data was collected when the students finished their fourth essay task, which required them to write an argumentative essay with at least 200 words on the topic "Tourism brings about some problems for the local area. What are the problems and what can we do to solve the problems?" They were supposed to give reasons and use relevant examples from their own knowledge or experience within 30 minutes without any reference book in class. The last four numbers of their student numbers, instead of their names, were written on the answer sheet. The data extracted from the last task was applied to the research since the participants had finished the first three peer feedback activities and become familiar with essay revising rules and feedback giving. In addition, students in Group A (the experiment class) had enough time to practice dictionary reference skills through essay correction. 2) The researcher invited Group A to correct Group B's essays, and asked Group B to correct Group A's essays. The whole anonymous revising process lasted for 35 minutes. Students were encouraged to use their smartphones, or discuss problems with their partner who sat next to them. They marked different error types in the essays and filled out the feedback forms in red ink (information from dictionary) or in pencil (information from other resources). If they could correct the errors, they corrected them. Finally, the written feedback forms were gathered.

Survey

An after-peer feedback survey was conducted. The 70 participants were asked to fill out a questionnaire with 10 questions which emphasized the following aspects: 1) What revising strategy did you choose to use when you encountered language difficulties in peer feedback? What were your reasons? 2) If you have used a dictionary, what was it? 3) Which parts in the dictionary were the most useful for essay correction? Why? After 10 minutes, questionnaires were collected. The researcher stapled the essay, feedback form and questionnaire together for each participant.

Results and Discussion

Revising Strategy Choice

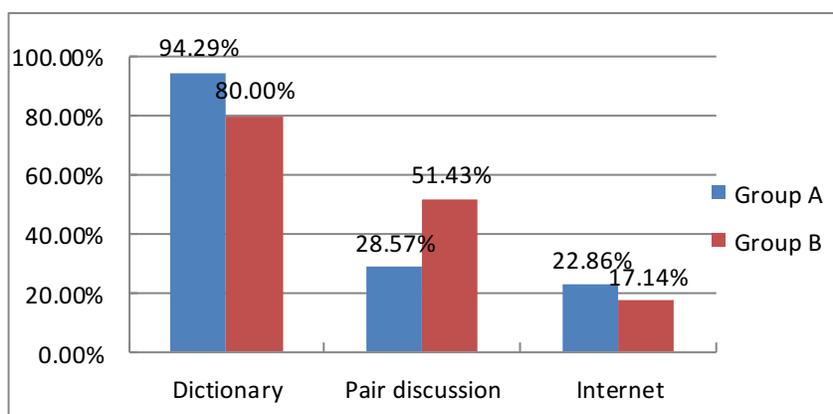
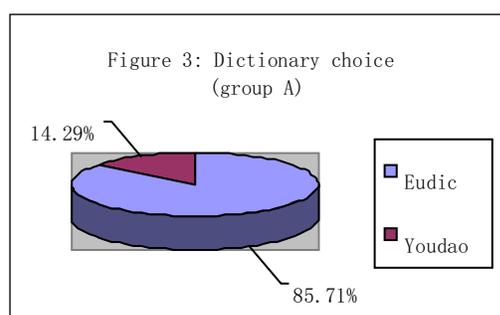
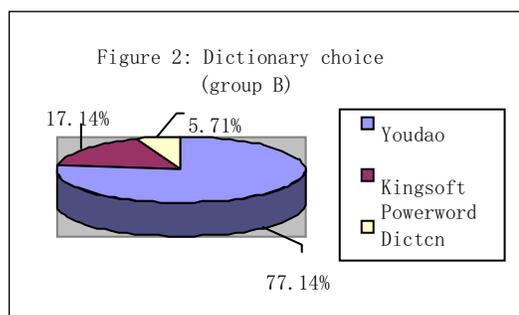


Figure 1. Revising Strategies

Figure 1 shows the different strategies that Group A and Group B chose to correct their peers' essays. Although it was common that both of the groups set dictionary use as their priority, the students of Group A having been chosen to use the dictionary were obviously more than those of Group B. Interestingly, compared with Group A, nearly half of Group B chose pair discussion as a strategy to improve the quality of their feedback. This indicates that the students of Group A who are skilled in dictionary use have become more independent when it comes to giving comments on their peers' essays. Students in Group B explained why they chose discussing with partners – it was more efficient and convenient than consulting a dictionary even though they knew answers from partners might not be 100 percent accurate. Another reason was that they couldn't understand some sentences in the essay they got, so they wanted to discuss it with their partners. It seems that using the Internet was a less frequently-used strategy for them since they failed to realize the advantages of the Internet in essay correction.

Dictionary choice



As presented in Figure 2, the overwhelming majority (77.14%) of Group B turned to electronic dictionary Youdao when they needed to look up a word. Although *Collins Cobuild Advanced Learner's English-Chinese Dictionary* and *The 21st Century English-Chinese Dictionary* are included in Youdao, most of the students in Group B ignored them and chose *Youdao English-Chinese Dictionary*. Without guidance on dictionary use, they didn't realize the differences between the advanced learner's dictionary and *Youdao English-Chinese Dictionary*.

Figure 3 shows that Group A has been influenced by the instructor and the guidance on dictionary use. We see that 85.71% of the students chose Eudic in which the most popular and influential advanced learner's English-Chinese dictionaries have been installed.

How the Dictionary Works for Peer Feedback

Table 1. Identified Errors

	Vocabulary		Grammar				
	Spelling	Word Choice	Tense	Part of Speech	Plural or Singular	Collocation	Sentence
Group A	125	78	56	80	63	68	112
Group B	86	50	62	53	40	48	103

Table 1 reveals the errors identified by students giving peer feedback in their writing class. Given the other two indicators task response, coherence and cohesion are less relevant to this study, the researcher has not taken them into consideration. From the information described in the table, it can be seen that Group A identified more errors in spelling, word choice, parts of speech, plural or singular and collocation than Group B. However, Group A and Group B spotted similar number of errors about tense and in sentences. They argued in the survey that dictionary use cannot exert much positive influence on identification and correction of the two types of errors, which may be directly related to feedback givers' English language proficiency. In this case, it implies Group A and Group B are English learners at a similar level.

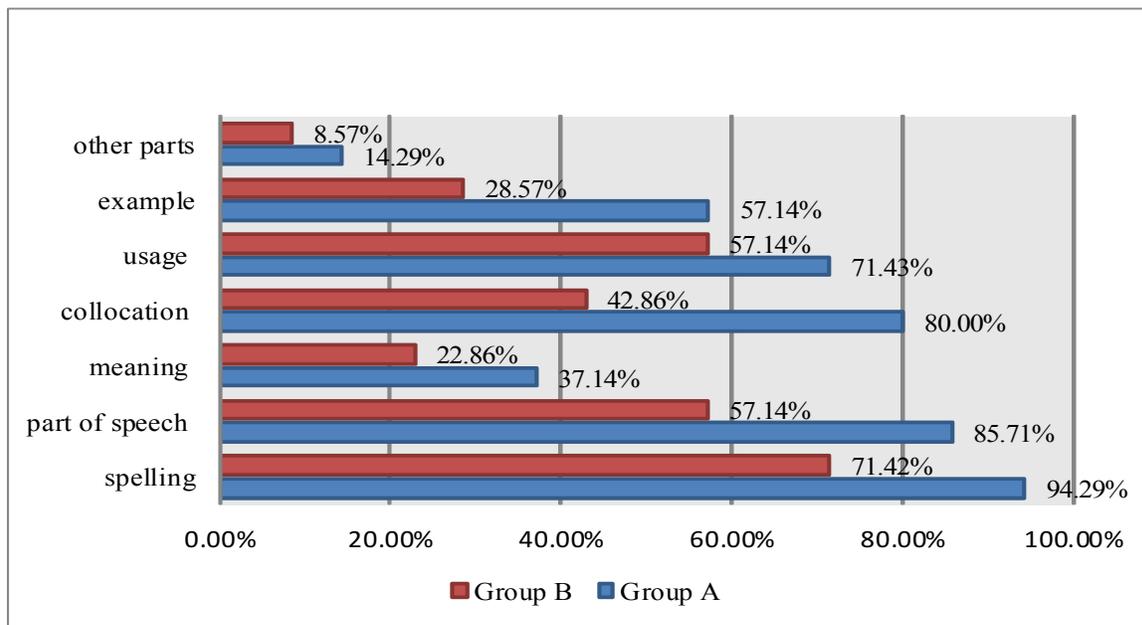


Figure 4. Which Parts of a Dictionary Work Best for Peer Feedback?

From Figure 4 above, it can be seen that students of Group A consulted the dictionary mainly for information about spelling (94.29%), parts of speech (85.71%), collocation (80.00%), usage (71.43%), and example (57.14%) in peer feedback. Similarly, students of Group B also used the dictionary to make sure whether words were spelled correctly or used in the accurate way although the rate of their dictionary

use was relatively lower than that of Group A. The results from the survey tally with the peer feedback forms are listed below. Some typical errors spotted and corrected are as follows:

spelling: resource *deleption* (→depletion); *ameuties* (→amenities); *limitate* people (→ limit);

part of speech: water *scare* (→scarcity); reduce the *consume* of water (→consumption); development of *economic* (→economy); The *destroy* of the ecosystem ... (→destruction).

collocation: *release* of the sewage (→discharge); have impact *to* (→ on); There's no simple solution *for* the problem. (→to);

usage: Spending holiday will also make us *stressful*. (→Spending holiday is also stressful.); We could make tips *to avoid tourists to make noise*. (→avoid sb /sth/doing sth);

example: There's *not* doubt. (→no)

Figure 4 also indicates that looking up a word and figuring out its meaning was considered least important in giving feedback. The underlying reason is “the words their peers used in the essays were so common and simple that it was not necessary for them to look for word meanings in a dictionary.” This answer was written by more than 70% of the students in the survey. Only when writers used common words in an improper and unusual way did the feedback givers start to doubt them and then decide to use the dictionary. For example: It's hard *to resolve* the problem in dry areas. (→solve); tourism business man (→travel agencies).

A small percentage (8.57% from B; 14.29% from A) of students were so careful and rigorous that they found labels and inflections shown in dictionary useful in helping them give suggestions and comments. For example: *Well*, in my opinion (→ spoken word. Delete *well*); *treking* (→trekking).

Compared with Group B, it appears that students of Group A have learned to view the microstructure and macrostructure of the learner's dictionary from a new perspective.

Conclusion

This study illustrates the role of dictionary use in facilitating peer feedback in EFL writing. Lexicographers and scholars investigated dictionary users' needs and compiled user-targeted dictionaries. However, it is not merely needs of different users that are of importance. An equally important factor is users' ability to find and make use of the information given. When dictionary use is adopted as a strategy, guidance on its use is crucial to the improvement of students' revision and writing abilities. The analysis of 70 essays, peer feedback forms, and questionnaires demonstrated that: 1) dictionary users can give more appropriate and accurate suggestions in peer feedback than those who do not use a dictionary; 2) students receiving instruction on dictionary use tended to consult the dictionary more frequently than those who did not; 3) instruction on dictionary use can direct students' lookup behavior, making them aware of various methods they can adopt to obtain information from dictionaries, enhancing their ability to give feedback; 4) students are more likely to consult the dictionary for information about spelling, parts of speech, collocation, usage, and examples in peer feedback based on their English language proficiency; 5) dictionary use and guidance on it motivate students to become more independent EFL learners, thus improving their autonomous learning ability

On account of the limited size of the subjects, there is still room for improving the design of the whole study. For example, the researcher may invite more subjects or consider using computer-mediated peer feedback system. The instruction on dictionary use, an influential factor, needs to be optimized in terms of content, method and time length. The present study has some implications for integrating lexicographical achievements into EFL teaching and learning.

Acknowledgements

This paper was supported by “The Fundamental Research Funds for the Central Universities (WUT: 2015VI044)”

References

- Cai, J. G. (2011). Comparison between peer feedback and teacher feedback – Based on college English writing. *Foreign Language World*, 143(2), 65-72.
- Caulk, N. (1994). Comparing teacher and student responses to written work. *TESOL Quarterly*, 28(1), 181-187.
- Chen, Y. Z. (2012). Dictionary use and vocabulary learning in the context of reading. *International Journal of Lexicography*, 25(2), 216-247.
- Hartmann, R. R. K. & James, G. (1998). *Dictionary of lexicography*. London: Routledge.
- Keh, C. L. (1990). Feedback in the writing process: A model and methods for implementation. *ELT Journal*, (44), 294-304.
- Luo, S. M., & Zhao, H. P. (2005). A review of modern dictionary use. *Lexicographical Studies*, (4), 173-219.
- Min, H. T. (2006). The effects of trained peer review on EFL students’ revision types and writing quality. *Journal of Second Language Writing*, 15(2), 118-141.
- Mo, J. H. (2007). Peer review: Increasing student autonomy in writing. *Journal of PLA University of Foreign Languages*, 30(3), 35-39.
- Nelson, G. L., & Murphy, J. M. (1992). An L2 writing group: Task and social dimensions. *Journal of Second Language Writing*, 1(3), 171-193.
- Richards, J. C., Platt, J. & Platt, H. (2002). *Longman Dictionary of Language Teaching and Applied Linguistics*. Beijing: Foreign Language Teaching and Research Press
- Sengupta, S. (1998). Peer evaluation: “I am not the teacher”. *ELT Journal*, (52), 19-28.
- Tono, Y. (2001). *Research on dictionary use in the context of foreign language learning: Focus on reading comprehension*. Tübingen: Niemeyer.
- Tono, Y., Satake, Y. & Miura, A. (2014). The effects of using corpora on revision tasks in L2 writing with coded error feedback. *ReCALL*, 26(2), 147-162.
- Topping, K. (2009). Peer assessment. *Theory into Practice*, 48(1), 20-27.
- Wei, X. Q. (2009). Attach importance to dictionary use in Chinese college English teaching and research. *Foreign Language World*, 131(2), 75-78.
- Wei, X. Q. (2016). On the use of learner’s dictionary as the scaffolding of peer feedback in L2 writing pedagogy. *Lexicographical Studies*, (3), 1-9.
- Wu, J. P. (2001). Importance of guidance on dictionary use and courses. *Lexicographical Studies*, (5), 126-132.
- Xu, H. (2009). *Towards prototypical exemplification in English dictionaries for Chinese EFL learners*. Beijing: Science Press.
- Yang, M. (2006). Teacher feedback or /and peer feedback: A comparative study in the Chinese EFL writing class. *Modern Foreign Languages (Quarterly)*, 29(3), 293-301.

- Yong, H. M. (2003). *Lexicography from a communicative perspective*. Shanghai: Shanghai Foreign Language Education Press.
- Yu, S. L. (2013). Revisiting teacher feedback and peer feedback: A sociocultural activity-theory perspective. *Modern Foreign Languages (Quarterly)*, 36(1), 70-76.
- Yu, S., & Lee, I. (2015). Understanding EFL students' participation in group peer feedback of L2 writing: A case study from an activity theory perspective. *Language Teaching Research*, 19(5), 572-593.
- Zamel, V. (1985). Responding to student writing. *TESOL Quarterly*, (19), 79-102.
- Zhang, Y. H. (2015). *Second language acquisition and learner's dictionaries*. Beijing: The Commercial Press.
- Zhou, Y. S. (2013). Different effects of different types of feedback. *Foreign Language World*, 156(3), 88-96.

Development of the Localization Industry and Innovation of Undergraduate Translation Teaching

Zhang Enhua

School of Foreign Languages, Anshan Normal University, Anshan, China

Email: 470235323@qq.com

[Abstract] Localization, as a result of globalization, has become an important strategy for international companies to market their products or services abroad. The development of the localization industry has triggered needs for practitioners armed with translation expertise, specific knowledge in their fields, computer-aided translation skills, and project management competence. Therefore, it is essential to be informed of the development of the localization industry to conduct undergraduate translation teaching and translation studies.

[Keywords] the localization industry; localization translation; vocational translator

Introduction

According to LISA (Localization Industry Standard Association), localization is the process of modifying products or services to account for differences in distinct markets (Cui, Q., 2007). Localization is the linguistic and cultural adaptation of digital content to the requirements and locale of a foreign market (Wang, H., 2015). Localization translation services started in the world in the 1980s when the strategies of international companies in developed countries underwent important adjustments. The purpose of overseas investment transitioned from the access to scarce natural resources to the occupation of local markets. The strategic adjustment of international companies and the continuous progress of information technology have greatly promoted the development of the localization industry. According to LISA's statistics, the global localization industry market demand has reached over 30 billion US dollars each year and this figure will continue to grow. It is estimated that more than 500,000 vocational translators are needed in China every year, but the actual number of practitioners is only 60,000. In recent years, this imbalance in the foreign language talent market has become increasingly serious. On the one hand, the market tends to be saturated. On the other hand, the shortage of vocational translators is higher than 90 percent. A considerable part of the gap is the need for localization translators (Wang, C., 2010)

The localization industry is a typical knowledge, technology-intensive industry, with a wide coverage, market demand-intensive and high value-added services. Its competitiveness depends largely on the competence of localization practitioners. This is also an essential reason why colleges and universities in developed countries have incorporated localization translation training into their translation teaching and applied translation studies (Wang, C., 2010). In developed countries' experience, the localization industry requires a great number of vocational translators who have excellent translation skills, specific expertise, some project management experience, and are skilled in the use of translation tools. This paper focuses on the implications of the localization industry for undergraduate translation teaching. It, first, presents the development of the localization industry and localization translation. Second, it analyzes the requirements of localization translation for translators. Finally, it sets forth ways to innovate undergraduate translation teaching.

The Development of the Localization Industry and Localization Translation

The localization industry has rapidly expanded with the rapid internationalization of computer software and hardware products, and the continuous progress of information technology has extended the localization service to more areas. Multilingual translation and conversion is an important part of localization services. Localization translation and traditional translation have important differences in terms of the method and content of work. The traditional translation project is centered on the translator's individual work, and the content of the work is relatively simple, including terminology research, text editing, document editing, translation and type-setting. On the other hand, localization translation services typically consist of teamwork, involving multilingual translation project management, software, company home pages, online translation help and testing, multilingual document publishing and printing, technical writing, multilingual product support, and translation strategy consulting, etc.

Localization translation services not only can help international companies improve their efficiency of products in the market, improve product market acceptance, avoid duplication of translation, and save costs, but can also help focus limited resources on production and operation in core areas. In this way, they help enhance the core competitiveness of enterprises (Wang, C., 2010). To enter the local market, international companies must adjust and improve their products or services to meet the local operating environment, and cultural and legal requirements. Therefore, localization companies must conduct multilingual conversion of source texts to ensure that the products or services of their customers are released simultaneously to different target markets as planned. Localization companies use the Internet, modern project management technology and computer-aided translation tools to achieve scale production, and help their customers become cost-efficient. According to CSA's report, 58.4% of the customers must read product instructions in their own languages before they make purchasing decisions. International companies can outsource the language work to professional localization companies and focus their limited resources on their core areas, such as product development and marketing (Lionbridge, 2008).

Requirements of Localization Translation for Translators

Compared with traditional translators, localization translators must have a combination of solid professional and good translation skills, and master the technical core of localization translation, that is, computer-assisted translation and terminology management tools. Localization translators must also be equipped with project management and organizational skills, and a good team spirit.

Combination of Professional Skills and Vocational Skills

With the rapid development of information technology, the extensive application of computer technology and database technology in the translation industry has greatly reduced the translator's labor intensity, improved the quality and efficiency of translation, and have gradually become necessary tools for vocational translation. Therefore, in addition to good professional skills such as bilingual ability, cross-cultural communication, proficiency in translation, related expertise, technical writing, and others, translators must also have such vocational skills as translation management, network knowledge, translation process, and more, so as to meet the basic requirements of localization translation. For instance, compared with the traditional translation project, the localization process is relatively complex, and is a collection of various activities and optimizations. It can be divided into the start-up phase, planning phase, execution phase, monitoring phase, and ending phase. Each phase can be divided into different sectors and a number of tasks. The whole process involves the collaboration between the project department, the translation

department, the engineering department, the layout department, the test department, and others. Localization projects are ever-changing, but follow the general procedure (Wang, H., 2015). Obviously, localization translators need to be skilled both professionally and vocationally.

Mastery of Modern Translation Tools

Translation has entered the information age, which means translators must be capable of using the computer to work. With the fast advancement of information technology, translation has become a paperless operation and the computer has become the primary tool of translators. The translation process involves the skillful use of translation tools and techniques. Translation technology represents the advanced productivity of the translation industry. Translators need to be skilled in applying translation techniques to reduce duplication, and improve efficiency (Miao, 2010). In the information age, the mastery of computer-assisted translation tools has become an essential skill for translators, which is a guarantee of high quality, efficient translation. For example, computer-assisted translation has been listed as a required course in quite a number of colleges. CAT (short for computer-assisted translation) refers to the use of automatic translation computer programs during manual translation. Duplicate content can be automatically retrieved by the computer program directly from the translation memory. SDL Trados, Deja Vu X, and Wordfast are the most popular CAT programs, which help project managers, translators, and editors improve work efficiency and productivity (Zhou, X., 2013).

Having a Good Team Spirit

Localization translation projects are characterized by teamwork, high quality, heavy tasks and tight time. The localization translation process is divided into three interrelated stages, which are pre-translation, translation, and post-translation. During pre-translation, localization practitioners need to collect information about their customer and the project, determine the project requirements, set up the team, standardize the project, develop the project plan, carry out the project quotation, count the number of documents, and analyze the file types. During translation, translators need to pre-process, translate, edit, proofread, review, post-process, compile, layout, and quality-test. During post-translation, they need to backup and summarize. Therefore, translators must have a good team spirit. They must keep pace, style unity, and maintain close collaboration to complete the task of translation on time and to ensure its quality.

The Innovation of Undergraduate Translation Teaching

Problems of Undergraduate Translation Teaching

High-quality vocational translators are the key to the competitiveness of the localization industry. The traditional academic translation training mode in Chinese colleges or universities cannot meet the needs of the localization industry (Miao, 2007). Based on the needs of the localization industry, the main problems of undergraduate translation teaching are as follows.

Outdated translation teaching concepts. Translation has become a new industry with unlimited development potential. Translators should realize that a textbook in their undergraduate phase has not been able to solve all translation practice problems. The translation principles of faithfulness, expressiveness, and elegance are not the only maxims translators must observe. Translation has entered the information age. The development of new media and the application of new technology have put forward higher requirements of translation. Translation has become more instant, more technical, and more localized (Zhang, L., 2015). To seize business opportunities, companies must be instantly informed of the massive

amounts of information on the Internet in different languages and forms. This is not what traditional translation teaching with academic research and appreciation as its main purpose can provide. To localize a website is not just to conduct lingual conversion. The whole process is very technical, which involves website construction, website maintenance, content updates, and language management, etc. Localization translation pays more attention to the acceptance of the final products in terms of languages and customs. Translation technology represents the advanced productivity of the translation industry. Translators should keep up with the times and be skilled in applying translation techniques to reduce duplication of effort and improve work efficiency (Su, 2013).

Unreasonable training models and lack of necessary training intensity. The development of the localization industry is in urgent need of a large number of vocational translators, and the cultivation of vocational translators must be based on a reasonable translation training model. According to PACTE of Universitat Autònoma de Barcelona, Spain, translation competence consists of declarative knowledge, which can be acquired through systematic education and training, and procedural knowledge, which can be acquired through translation practice (Wang, C., 2010). The translation competence consists of five sub-abilities: 1) bilingual ability; 2) extra-linguistic knowledge such as cross-cultural knowledge, encyclopedic knowledge, and subject knowledge; 3) professional translation knowledge; 4) tool-using ability; 5) Strategic ability (Wang, X., 2008). It is clear that traditional academic translation training models cannot meet the needs of the localization industry development. In addition, undergraduate translation courses are mainly elective courses and subject to the total credit limit. They cannot provide the in-class training required to cultivate translation competence. At the same time, students are unable to guarantee training time after class due to tight schedules or a lack of initiative.

Lack of localized translation teachers. There will be no teaching without teachers. Both the success and the failure of education depend on teachers. The development of the localization industry requires a great number of translators who are proficient in translation, skilled in modern translation techniques, and familiar with project workflow. However, the cultivation of vocational translators requires teachers with rich experience in translation practice and teaching experience. The lack of localization translation teachers is the biggest obstacle to localization translation talent development.

Innovation of Undergraduate Translation Teaching

The localization translation industry is a new industry with expanding market demand, intensive knowledge and technology, and high added value. The competitiveness of the localization industries depends on the professional quality of localization translators. Developed countries such as the United States, Canada, Ireland, and other countries have already incorporated localization translation into translation teaching and translation studies. In view of this, the following aspects must be considered in the innovation of undergraduate translation teaching.

Identify goals and set up relevant courses. The development of localization translators requires a reasonable and systematic curriculum which is in line with the actual needs of the market and combines basic education and professional education. According to PACTE's translation competence model, the localization translation teaching should include four aspects:

1. Practical translation competence, which can be acquired through classroom training, continuous self-training, and translation practice;
2. Encyclopedic knowledge, which can be grasped through elective courses, expert lectures, case teaching, and professional literature, etc;

3. Translators' psychological quality, which can be developed through simulation training;
4. Translation technology and tools (PACTE, 2003).

Practice shows that localization translators must have excellent translation skills, expertise in their fields, familiar with computer-assisted translation, and localization translation tools, as well as a certain degree of localization project management experience (Ma, 2013). Some European and American universities such as Limerick University, Dublin City University and Kent University, have already set up localization programs with bachelor, master, and doctorate degrees. In view of the experience of developed countries, localization courses generally include advanced translation, software technology, project management, machine translation, computer-aided translation, translation memory, translation corpus, term management, and so on.

Promote the cooperation between schools and companies. Schools can choose to cooperate with localization companies. School - enterprise cooperation meets the needs of the society and the market. Through the feedback of localization companies, schools can learn about the needs of the market, provide specific market-oriented training programs for students, and emphasize their practical skills. Besides, school - enterprise cooperation is a win-win model. This training model enables schools and companies to share information and resources, achieve complementary advantages, and both become cost-efficient. Through cooperation with companies, schools can adjust their curriculums, and take advantage of companies' technology, facilities, and practical experience to set up a number of practical courses and provide students with practical opportunities. Meanwhile, companies can use schools' labor advantage to save costs (Ma, 2013)

Use technical means to ensure training. The development of practical localization translators requires continuous, high-intensity training. Some localization companies have launched localization translation training products. The design of these products is based on the "task-driven model" and characterized by scenario simulation and project practice. In practice, teachers can choose or design different translation projects for students to practice. They can also set different role combinations so that students can understand and master the skills different roles require (Wang, C., 2010). In view of the convenience of the network, students can easily access the required amount of simulation training and self-training anytime and anywhere.

Develop teachers through cross-school cooperation. China is still in the early stages of developing localization translation. Localization translation teachers are relatively weak. To make up for this, schools can give a full play to their respective academic expertise and teacher advantages to conduct cross-school cooperation. Through exchanges with other schools they can share resources and promote mutual development (Ma, 2013). On the one hand, schools can send their teachers to those with successful localization programs to participate, to learn, to exchange, or to receive specific training. On the other hand, schools can also invite experienced localization teachers to teach, to train, to lecture, or exchange on a regular basis.

Conclusion

The rapid development of localization technology has changed the traditional translation model, and promoted the development of language services in terms of information, industry and profession. The diversification of localization technology has promoted the structural transformation of the translation competence, expanded the connotation of the translation competence, and put forward higher requirements for translators. In the information age, translators need to master the skills of language conversion, have a

strong cultural awareness of the target market, a quick learning ability, be proficient in multi-language technology, and understand project management and other related knowledge. The localization industry poses challenges to undergraduate translation teaching. To survive, we need to update the outdated concepts of the translation training programs, follow the objective laws of the development of the language services market, and be aware of its role and working mechanism of localization technology in modern language services. We need to innovate our undergraduate translation teaching. We need to cultivate high-level, professional, diversified and applied translators in line with the needs of the times. To develop skilled localization translation practitioners, we need to cooperate with companies, integrate both internal and external resources, and create professional features.

References

- Cui, Q. (2007). Advanced localization technology and management training course. Kuala Lumpur, Malaysia: IGSgroup.
- Cui, Q. (2012). MTI translation and localization teaching practice in colleges and universities. *Chinese Translators Journal*, 1, 29-34
- . (2008). *Local content. Global control. Simplifying translation in insurance and financial services*. White paper. Waltham, MA: Lionbridge
- Miao, J. (2007). Research on competence – Providing the basis for translation instruction. *Foreign Languages and Their Teaching*, 4, 47-50.
- Miao, J. (2010). The career trend of the localization industry and its implications for MTI education. *Foreign Languages and Their Teaching*, 3, 63-67.
- Ma, J. (2013). The development of the localization industry and the strategy of localization translation talents cultivation. *Shaanxi J*, 1, 77-78.
- PACTE. (2003). *Building a translation competence model*, (pp. 43-46). Amsterdam: John Benjamins.
- Su, J. (2013). Localization translation and the development of the translation competence of English major. *Journal of Chifeng University*, 4, 245-246.
- Wang, C. (2010). The development of the localization industry and the innovation of MTI curriculum. *Foreign Language Education*, 4, 110-113.
- Wang, H. (2015). An overview of localization technology research. *Shanghai Journal of Translation*, 3, 78-84.
- Wang, X. (2008). Research on translation competence: Past and future. *Journal of Hunan University*, 2, 103-106.
- Zhou, X. (2013). Computer assisted translation teaching: Methods and resources. *Chinese Translators Journal*, 4, 91-95.
- Zhang, L. (2015). The transformation from translation to localization translation in the new media ecology. *College English*, 1, 116-119.

The Application of SPOC in College English Translation Teaching

Hongjun Zhang

*Public Foreign Language Department, Jilin University of Finance and Economics,
Changchun, China
Email: 876619502@163.com*

Feng Pan

*College of Foreign Languages, Changchun University of Science and Technology,
Changchun, China
Email: panfeng1978@163.com*

[Abstract] *Translation teaching is a weak link in college English teaching, yet at the same time, it is also an acknowledged difficult point. This paper attempts to use the new teaching method - SPOC to carry out English translation teaching practice. This kind of teaching method improves the autonomy and enthusiasm of students' learning. Meanwhile, the students' interest towards translation learning is greatly improved and their ability of group cooperation among students is further strengthened. Thus, we can improve the students' English learning ability and communication ability.*

[Keywords] *SPOC; English to Chinese translation teaching; autonomous learning*

Introduction

The Ministry of Education's Development Plan of Educational Information for Ten Years points out that the informationization of higher education is an effective way to promote the reform and innovation of higher education and to improve its quality (Ministry of Education, 2012). It is also the frontier of the development of informational technology. We should further strengthen the infrastructure and informational resources, and focus on the deep integration of informational technology and higher education. It is necessary to promote the modernization of educational content and teaching methods. Meanwhile, we are ready to innovate personnel training, scientific research organization and social service model, promote the innovation of cultural heritage, and improve the quality of higher education overall. In terms of promoting the innovation of personnel training mode, the plan proposes that we need to speed up the digital transformation of curriculum and profession, innovate the informatization teaching and learning mode, enhance the level of individual interactive teaching and improve the quality of personnel training. It is important to accelerate the integration of scientific research and top-notch innovative talents in the information environment, promote the transformation of the latest scientific research achievements into quality education and teaching resources. It's time to cultivate students' ability in self-learning, self-management and self-service awareness through extensive application of disciplinary tools and platforms.

Jilin Province's Development Plan of Educational Information proposes to vigorously carry out interactive teaching, different teaching, personalized learning, cooperative learning and project learning based on the informational environment. The aim is to advance the universal application of informational technology in teaching. By 2020, the level of informationization of higher education is the integration of informational technology and education. The methods and ways of education are innovating constantly. Students can use informational resources to realize the ability of autonomous learning, self-management and self-service (Education Department of Jilin Province, 2014).

With the appearance of modern informational technology into college English teaching practice, there are many changes to the traditional college English teaching model. However, it has brought confusion and challenges to English teaching. Therefore, as an empirical study, this article aims to have a certain positive effect on college English teaching reform.

Literature Review

SPOC is the abbreviation for Small Private Online Course, which is understood literally as a small-scale restrictive online course. It is generally believed that this concept was first used by Professor Fox (Kang, 2014). In 2013, Fox created a SPOC online course – Software Engineering, which was specifically open for students on campus (Zeng, et al., 2015). Reviewing the existing SPOC teaching cases, we can find that SPOC mainly sets up its contents for two kinds of learners: students on campus and online students. The former is a mixed learning model which combines classroom teaching and online teaching. It uses videos of MOOC lectures or online evaluations and other functions to implement flipped classroom teaching. The latter selects a certain group size (usually 500) of learners from global applicants into the SPOC course (Kang, 2014). In this article, SPOC refers to the former, that is, to set up translation courses for college students.

Tsinghua University set up School Online, which was the initial domestic use of SPOC in order to promote mixed teaching practice. Tsinghua University also makes full use of online educational resources to promote mixed teaching model innovation, including dozens of mixed teaching pilot of sub-undergraduate and graduate courses. The mixed teaching aims to improve the learning effect by combining the different characteristics of online and offline learning through a more efficient and flexible way of learning. To date, the School has built a small-scale private online course (SPOC) platform for more than 100 universities and institutions in our country, enabling these organizations to carry out MOOC construction and develop a mixed teaching practice based on MOOC (Retrieved from website, July 10, 2017). Domestic informational translation teaching was first proposed by Yang Liu, professor of Hunan Normal University in 2005. This so-called informational technology teaching is one of the teaching forms which is based on modern information technology (Yang, 2005). It refers to the use of informational technology, and computer network in modern translation teaching to develop and integrate informational resources. Meanwhile, the educational content should be openly optimized and activated so as to achieve the educational process of training objectives.

At the beginning of the century, some experts pointed out that for this new era, translation teaching and research are bound to be oriented toward informationization. Informational teaching and practicing has been very popular in foreign countries. The integration of modern informational technology and translation courses has also become an important task of translation teaching reform in China (Cai, J., 2010). Xinmin Shi, et al. (2006), and Tuwang Li (2007) and others. have published relevant research papers in this field. Although people have realized that modern informational technology has the potential for reforming traditional translation teaching and cultivating translation talents to meet the needs of the times, however, due to the technology not being mature, informational translation teaching research has not yet become the mainstream of translation teaching research at this stage. This shows that the field of research is still in an immature exploration stage (Cai, 2010).

The translation course is a very difficult course because it belongs not only to theoretical teaching course, but more importantly, it is also a practical teaching course. Based on this, the teaching of translation has been included in the university personnel training program, which aims at cultivating the

compound talents to meet the needs of the whole society with professional quality (Zhang, 2011). SPOC is a mixed learning model which combines classroom teaching and online teaching. By using MOOC lecture videos, the online evaluations and other functions, the teachers can implement flipped classroom teaching. MOOC makes the teachers have the opportunity to serve the world and become famous in the field of expertise. SPOC requires the teachers to return to the campus and come back to small online class to be real controllers of the course. SPOC can innovate the classroom teaching mode of college English translation, which stimulates the teachers' teaching enthusiasm and classroom vitality (Kang, 2014).

Application Process

The model of classroom network in our school is improving daily, and the multimedia network classroom for foreign language teaching is becoming more popular. The teachers and the students can discuss and exchange translation skills and translation process easily, so that students may complete the translation task better with the help of multimedia.

We have changed the traditional translation teaching model and tried to integrate informational technology into translation teaching. Translation is divided into English to Chinese and Chinese to English. We chose the latter to practice. While in teaching, we abandoned the traditional narrative style of teaching and learning. The knowledge of translation theory and method is made into course ware. The teacher taught in class, while the students need to digest and understand it after class. There are several steps in translation practice. Firstly, the students should complete the translation of an English article into Chinese independently. Secondly, the students worked in pairs to revise and finish one translation. Their discussion process was recorded and submitted to the teacher to let the teacher know their thoughts and difficulties. Thirdly, the teacher summarized the translations and omitted the students' names. Then, the students were asked to select the best translation working in teams of four. Finally, the teacher explained the feedback according to the results of their choice.

Here is an example. The students were asked to translate the following paragraph into Chinese. The material comes from the monograph of Zinan Ye (2016):

Agriculture evolved independently in many places on this earth, but the earliest evidence of farming dates 10,000 years ago in present day Iraq. For much of the 200,000 or so years prior to agriculture, humans lived as nomadic hunters, gatherers, and scavengers surviving solely on wild plants and animals. Subsequent domestication of these wild plants and animals from their natural habitats launched agriculture, thus radically transforming human societies. This occurred initially in the Fertile Crescent, the Andean region in South America, Mexico, and parts of Asia, but diffused throughout much of the globe. A change from the nomadic lifestyle to farming led us to become community dwellers, eventually spawning the development of languages, literature, science, and technology as people were freed from the continuous daily task of finding food. Some regions caught on much faster than others, by margins of thousands of years.

We told the students that there was no standard translation of this paragraph and the best translation would come from theirs. It activated the students' enthusiasm in translation. The students encountered a lot of difficulties in the early stages of translation. Some students couldn't grasp the main points of the article with inadequate vocabulary, which could lead to a slight bias in the process of translation. Several

students said they only knew the basic meaning of some words but without their particular usage. The teacher encouraged them to use a variety of information means. For example, two students met a little ambiguity when translating the word “Fertile Crescent”. The translations they found were 肥沃月湾 (an ancient agricultural place name) and 中东的阿拉伯世界. At first, they thought that 肥沃月湾 was the meaning of some kind of farming or land in ancient times. In the spirit of seeking truth and being pragmatic, they searched online to look for its translation. They learned Wikipedia’s interpretation of Fertile Crescent: The Fertile Crescent (also known as the cradle of civilization) is a crescent-shaped region containing the comparatively moist and fertile land of otherwise arid and semi-arid Western Asia, the Nile Valley and Nile Delta. There was a picture of the Fertile Crescent on the page which was the same as from Baidu Encyclopedia entry, ‘fertile bay’ (Retrieved from Baidu.com, March 30, 2017). Thus, they identified the definition of 肥沃月湾. Their attitude towards knowledge had been timely recognized and encouraged by the teacher. After apprising and choosing, the best translation was produced:

农业耕种在地球上的许多地方各自演化发展, 而人类开始耕种的最早证据, 可以追溯到 10000 年之前的伊拉克。在农业出现和发展之前的 20000 多年前, 人们以游牧猎人、采摘者和捡拾者的身份, 依靠着野生动物和植物独立生存。时间推移, 对野生动植物的驯化开启了农业生产的新时代, 彻底地改变了人类社会。这一发展演化最先出现在新月肥沃地带、南美安第斯山地区、墨西哥和部分亚洲地区, 之后在全球普及开来。人类的生活方式从游牧到耕种的转变, 导致我们变成了社会的居民, 人们从终日寻找食物的繁忙中解脱出来, 最终促成了语言、文学、科学技术的发展。这其中, 一些民族由于有着几千年的积累, 发展的更快。

(Agriculture evolved independently in many places on this earth, but the earliest evidence of farming dates 10,000 years ago in present day Iraq. For much of the 200,000 or so years prior to agriculture, humans lived as nomadic hunters, gatherers, and scavengers surviving solely on wild plants and animals. Subsequent domestication of these wild plants and animals from their natural habitats launched agriculture, thus radically transforming human societies. This occurred initially in the Fertile Crescent, the Andean region in South America, Mexico, and parts of Asia, but diffused throughout much of the globe. A change from the nomadic lifestyle to farming led us to become community dwellers, eventually spawning the development of languages, literature, science, and technology as people were freed from the continuous daily task of finding food. Some regions caught on much faster than others, by margins of thousands of years.)

The students made a positive appraisal of this translation made by their classmates. The following are some excerpts. Group One thought that the use of many words were very typical and fluent, such as 追溯 (dates), 各自演化发展 (evolved independently), 依靠 (on), 普及开来 (diffused), 繁忙中解脱 (freed from), 促成发展 (spawning the development). Group Two said it was easy to understand, especially the latter part of the translation. The overall sense of language is particularly good that is in line with our way of thinking. They could learn from many sentences and the order of the translation. Group Four appreciated its wonderful and rich expression. They held that the use of Chinese language and culture is a good modification for the whole article. Group Seven considered that they had been attracted by the first sentence. Most of the classmates translated “but” into “但”, while the translator of this article translated it into “而”. They believed that it is perfect. The words “追溯” (dates) made the article more literate. Group Twelve mentioned their translation experience. They felt confused about the

last sentence and couldn't do well. Catching sight of this translation, 由于有着几千年的积累 (by margins of thousands of years), they were suddenly enlightened that it can be translated like this. The students generally perceived that they have benefitted greatly from excellent translations.

Discussion

Traditional learning and online learning have their own advantages and disadvantages. On the one hand, traditional learning is limited by time and space, where one can only learn at fixed time and place. On the other hand, network learning is limited by interaction that happens through the virtual network. The occurrence of SPOC might achieve the perfect combination of online learning and traditional learning, which provides the environment and conditions of learning resources and strategies for the students from shallow learning to deep learning. Based on flipped classroom form, using SPOC in translation teaching will commit to the cultivation of the students' innovative ability. The students can choose their learning time and place autonomously. Therefore, the students will have sufficient time to think and divergent thinking in the network learning so that more new views will be raised in their face-to-face training. Most students have realized that they need to learn many other things besides the accumulation of English words, such as the understanding of English sentences, the flexibility of translation and so on. They have agreed that it is beneficial for them to discuss with partners and learn from each other.

We can follow up and gather feedback on the innovative practice process of the students via the application of SPOC. During the study, the teachers may give professional reviews and guidance in a timely manner. At the same time, they can follow up on the students' translation learning and training. This kind of learning model is more in line with the characteristics and needs of adults' learning. The students can unite theoretical knowledge and practical application more effectively that contributes to maintaining their continuing interest in learning. Thus, the tediousness of traditional classroom teaching and learning can be avoided.

The students can reap great benefits from team work. Some students reflected that they still had a lot of deficiencies in English learning: vocabulary was not enough; composition level was not high; the expression of Chinese was not very accurate. They were aware that they needed to practice more and make up for deficiencies in English study so as to improve their English level and language skills. The students believe this method is worth promoting. Although they spent a lot of their time in finishing translation assignments, they have developed their ability of communication. The students felt they have become gradually familiar with translation by the constant learning of English words and the understanding of grammar. They can take the initiative to collect some English articles in order to understand the thoughts of foreigners. Sometimes they may read their partner's article and exchange their ideas to improve their oral English. The students' enthusiasm of learning English translation has been improved overwhelmingly, and accordingly, the teacher is also boosted up by the initiative of teaching. It has greatly given impetus to the reform of college English and the development of the students' overall quality.

Conclusion

The construction of SPOC-based college English translation learning model not only can overcome the shortcomings of network and traditional education, but can also improve the students' ability of innovation, problem-solve, critical thinking and other high-level thinking ability. Consequently, the quality of college English translation teaching will be improved vigorously. Only through this way can

we achieve our goals of cultivating comprehensive and innovative talents with international competitiveness.

Acknowledgements

This paper is the achievement of the research project in the 13th Five-Year Social Science Education Department of Jilin Province in 2017, the Application Research of SPOC in the College English Translation Teaching (No. JJKH20170150SK).

References

- Cai, J. (2010). The studies on translation teaching with information technology in China of the new century. *Foreign Language World*, 2, 8-18.
- Education Department of Jilin Province. (2014). Jilin Province's development plan of educational information. Retrieved from <https://max.book118.com/html/2017/0326/97063443.shtml>.
<https://baike.baidu.com/item/%E5%AD%A6%E5%A0%82%E5%9C%A8%E7%BA%BF/12009263?fr=aladdin>.
<https://baike.baidu.com/item/%E8%82%A5%E6%B2%83%E6%9C%88%E6%B9%BE/3944096?fr=aladdin>.
- Kang, Y. (2014). An analysis on SPOC: Post-MOOC era of online education. *Tsinghua Journal of Education*, 2, 85-93.
- Li, T. (2007). Corpus and translation teaching. Chinese science & technology. *Translators Journal*, 8, 46-49.
- Ministry of Education. (2012). Ministry of education's development plan of educational information for ten years. Retrieved from http://www.chinanews.com/edu/2012/03-30/3785498_2.shtml.
- Shi, X., & Xiao, W. (2006). The new vision of information translation teaching. *Foreign Language World*, 5, 48-51, 74.
- Yang, L. (2005). The prospect of translation teaching with information technology. *Foreign Languages and their Teaching*, 11, 58-60.
- Ye, Z. (2016). *A casebook in English-Chinese translation*, (p. 175). Beijing: Tsinghua University Press.
- Zeng, M. (2015). From MOOC to SPOC: Construction of a deep learning model. *China Educational Technology*, 11, 28-34, 53.
- Zhang, X. (2011). On the construction of interactive platform of college English translation course. *Education Exploration*, 2, 60-61.

Analysis of Teachers' Professional Autonomic Development Path

Zhou Shuang

School of Foreign Languages, Changchun University of Technology, Changchun, China

Email: 406677806@qq.com

Cheng He

School of Foreign Languages, Changchun University of Technology, Changchun, China

[Abstract] Teachers' professional autonomic development is the key to their professional development. This essay mainly illustrates the connotation of teachers' professional autonomic development, discusses the path of realizing teachers' professional autonomic development, and proposes that realizing this should bring about the unity of knowledge and practice. This essay also advocates establishing a kind of school culture that is suitable for teachers' professional autonomic development.

[Keywords] teachers' professional autonomic development; occupational recognition degree

Introduction

The teacher is a member of a special group. The development of teachers not only relates to teachers themselves, but also directly affects the future of education and the development of the country. Teachers' professional autonomy is the core and guarantee of teachers' professional development. This paper first, closely related with the nuclear topic of "teachers' professional autonomy", illustrates the connotation and characteristics of it, discusses how to enhance it, and finally proposes the unity of knowledge and practice and the establishment of school culture suitable for it.

Connotation and Characteristics of Teachers' Professional Autonomic Development

The word "autonomy" originates from the combination of "autos" and "nomos" (means legal) in Greek, and means to guide itself and not be bound by others. Teachers' autonomic professional development means that teachers have the awareness and ability for autonomy development, including subject consciousness, development consciousness, innovation consciousness and ability. Teachers can take the initiative to consciously assume the responsibility of professional development and enhance their education and teaching ability through continuous learning, practice, reflection, criticism, questioning and innovation in order to achieve the diversity, distinction and creativity of teacher development (Liu, 2012).

Teachers' professional autonomic development is the process of teachers with autonomic development consciousness, autonomic learning ability, autonomic reflection and practical ability, as well as self-renewal ability. It is involved in the whole career of teachers with the characteristics of consciousness, occupation, purpose, practicality, stage, and creativity, etc., as outlined as follows:

1. Consciousness is shown by conscious study, conscious reflection, self-cultivation and self-shaping, rather than being shaped (Wang, 2013).
2. Professionalism requires teachers to take the initiative to continuously learn and timely update their concept of knowledge.
3. Intentionality, the fundamental purpose, is the development of students.
4. Practicality includes self-reflection in practice and practices promote teachers' growth.

5. Stage refers to the process of teachers' growth, the long process of the transition from a novice teacher to an expert teacher, and the autonomic development of different stages is also different.
6. Creativity in teachers' autonomic development is the ultimate goal of professional development of teachers.

The Unity of Knowledge and Practice in Teachers' Professional Autonomic Development

Unity of knowledge and practice is a summary of human understanding and practice. This paper argues that the "knowledge" of the development of teachers' professional autonomy is the concept of self-awareness and self-planning. "Practice" is the practice of autonomic actions, autonomic reflection and autonomic renewal. Only emphasizing the unity of knowledge and practice can protect the smooth and effective development of the teacher profession.

Sense of Autonomy

The sense of autonomy is the fundamental meaning of human subject consciousness, which is the intrinsic motivation of mankind to engage in all activities. Independent professional development awareness is the systematic and theoretical understanding for the future based on the needs of reality and requirements. It is the conscious career planning awareness of teachers and the objective requirements of social development in individual psychology reaction (Ji, 2007). Teachers with autonomic development awareness can hold their professional responsibilities with clear professional ideals and can take the initiative to build professional knowledge, autonomously develop professional skills, identify problems and actively seek solutions. Teachers can "rationally reproduce themselves, plan for the future and control today's behavior" and make the "future planning objectives dominate today's behavior" (Ye, 1991).

Autonomic Actions

The ability of autonomic actions not only refers to the ability of teaching, but also emphasizes the ability that teachers can transform their own consciousness into action and reflect the interactions between intention and behavior. It shows in autonomic research ability, such as self-learning and practical teaching; self-reflective ability, such as reflective teaching and self-assessment, etc., cooperating ability, such as carrying out cooperative teaching between teachers, participating teaching teams, and exploring teaching and research difficulties. The construction of knowledge, not only refers to the textbook knowledge that covers teaching theory, teaching methods, teaching frontier theories and excellent teacher cases interpretation analysis, but also includes the individual knowledge of teachers. More emphasis is put on timely updating and building the areas involved professional knowledge, general cultural knowledge and interdisciplinary knowledge and other cultures through a variety of media.

The Path to Teachers' Professional Autonomic Development

Education is a career that makes both teachers and students more perfect, and only when the educators consciously improve themselves, it is more conducive to the improvement and development of students (Ye, 2001).

Improving the Degree of Teachers' Professional Recognition

Teachers' professional recognition is when a teacher accepts their own career from the heart and takes it as a valuable, meaningful profession full of confidence and emotion, consciously putting professional

norms to their behavior. Their own professional roles and social development should conform to the expectations of the teaching profession, and gain interest from it. Teachers' professional recognition includes the recognition of teachers' professional values, roles, emotion and responsibility. Among them, professional emotion is the teacher's psychological response to internal and subjective consciousness, which has a direct impact on their behavior and development.

Teachers' professional recognition is reflected by their confidence, enthusiasm and pleasure for their occupations. The degree of teachers' professional recognition and autonomic development interact with and complement each other. This requires teachers, acting as an individual first, maintain a positive, optimistic attitude towards life, full of hope and establish a reasonable goal in life, struggle and make efforts for it. Second, an education practitioner needs to strengthen their morality of faith, maintain enthusiasm, have a passion for teaching with love and dedication, love students, get along well with colleagues, make a clear professional development direction, establish a reasonable professional development plan, and make conscious efforts.

Reflect and Constantly Update Self

Since the 1980s, many countries have been exploring the mode of teacher growth and focusing on teachers' self-reflection has become a distinctive feature of teachers' professional growth model. American psychologist Posner put forward a simple formula for teacher growth: growth = experience + reflection (1989). Lin Chongde, Beijing Normal University Professor, also made an excellent teacher growth formula, that is excellent teachers = teaching process + reflection (1999). This shows that the growth of teachers cannot be separated from reflection. Through reflection, teachers can find the problems and explore solutions to promote their professional practice ability from experiences. Reflection helps to promote the combination of teaching and research.

Teaching reflection is a combination of teachers being able to "learn teaching" and "learn to learn", so as to ultimately become expert teachers. Berliner assumes that teachers develop from the novice stage, senior novice stage, competency stage, proficiency stage, and ultimately to the expert stage (1998). Teachers' independent professional development can accelerate the periodic changes and the pace to grow into expert teachers.

Self-reflection content mainly covers teaching ideas, behavior, and evaluation, etc., and it focuses on teaching reflection and self profession. Among them, teaching reflection is the most direct and effective way to solve the problem of education theory and practice. The reflection of teaching behavior is focused on the teaching process, such as reflecting the clarity of teaching purpose, the validity of teaching method, the rationality of teaching mode, the enrichment and acceptability of teaching content, and the participation of students in classroom activities. Teaching evaluation is the complement of teaching reflection with conscious role assessment, classroom teaching effect, advantages and disadvantages finding, correct understanding of deficiencies, and timely improvement. Establishing a fair and reasonable evaluation system, and carrying out multiple evaluation methods such as leadership evaluation, expert evaluation, peer evaluation, student evaluation, teacher self-evaluation, etc., is a comprehensive supplement to the teachers' understanding of themselves. Teachers should be encouraged to reflect and practice through action research, narrative research, teaching case study, reflection diary, group exchange reflection and other methods.

Cooperative Teaching

Cooperation is an important path for autonomic development. In this process, teachers communicate and learn from each other, sharing resources and achievements that will promote professional development and build a harmonious and pleasant working atmosphere. Teachers' independent development has individuality, but cannot develop in an isolated and closed environment, in which a hostile, depressing spiritual environment will be formed

Cooperative teaching not only relieves the pressure of the teaching task, and teaching content, but also can allow teachers to learn from each other, and work together to improve the efficiency through a series of activities such as lesson preparation, reflection, and accumulate practical knowledge. Teachers can form teaching teams and theoretical knowledge learning groups, carry out teaching observation and organize teaching evaluation and other activities.

Cooperative teaching is not only the mutual assistance among teachers, but also reflects in the cooperation between teachers and students. During cooperation, teachers and students can enhance their closeness, create a harmonious and equal relationship with students, and improve their ability to learn and practice, and inspire their own academic development in return.

Taking the Initiative to Build Multicultural Knowledge

Kennedy divides the knowledge of teachers into technical knowledge, specified knowledge and system knowledge from the source of knowledge (2002). Technical knowledge is mainly obtained through experience with non-theoretical characteristics. Specified knowledge mainly refers to normative knowledge as teaching materials, reference books and others. System knowledge is mainly obtained through scientific research papers and academic journals with theoretical, systematic and targeted features.

The development of society, the need of educational reform, the progress of students and the formation of lifelong learning concept, all of which need teachers to autonomously build a rich knowledge system to meet their own and students' needs. The depth and breadth of teacher knowledge affects the concepts of teachers' professionalism and values on life, and it will affect the educational mode and the degree of learning development. It is recommended that the majority of teachers carry out extensive reading, ranging from teachers' professional knowledge, educational theory knowledge to general knowledge, such as natural science, literature, and history, etc. The information age requires teachers to master the knowledge of modern information technology operation.

Peer learning is another way for teachers to acquire knowledge. Participating in and studying teaching skills contests, taking teaching micro-class contests, watching teaching videos, participating in teaching and observation can supplement teachers' practical experience and knowledge. The progress of information society can make the acquisition of knowledge more convenient and fast. E-book reading and open class learning, such as NetEase Open Course, provide a direct, comprehensive and lively platform for teachers' autonomic development.

Conclusion

The study of teachers' autonomic development is aimed at improving the quality of education and the level of teachers' specialization by means of scientific research as a platform to reflect and encounter problems in school education and teaching. A fair, open and reasonable school culture can help teachers to maintain their professional dedication and value. The good spirit of school image, a clear idea of

running the school, rational leadership of the school teaching decision-making and teaching support can stimulate the enthusiasm of teachers to improve teachers' degree of professional recognition, so as to enhance their sense of professionalism and unity. Making a reward and punishment, scientific and rational management system can direct the way of teachers' development, such as teaching achievement evaluation, excellent teaching team-building, quality assessment, teaching pacesetter rating and so on. Schools should respect the rights of teachers and give teachers more autonomy. Encourage them to innovate and form individual teaching styles, therefore, making the teachers really become the main body of the school and achieve their subjective initiative.

Acknowledgments

The present article was financially supported by the Scientific Research Project of Education Department of Jilin Province (2016, No. 342).

References

- Berliner, D. C. (1988). *The development of expertise in pedagogy*. Washington, DC: American Association of College for Teacher Education.
- Ji, Z. L. (2007). On the cultivation of self-professional development consciousness of young teachers. *Education and Vocation*, 11(32), 140-141.
- Kennedy, M. M. (2002). Knowledge and teaching. *Teachers and Teaching: Theory and Practice*, 8(3/4), 355-370.
- Lin, C. (1999). *The wisdom of education*. Beijing: Kaiming Press.
- Liu, L. M. (2012). Teachers' professional development: Connotation, meaning and path. *Modern Teachers' Education*, 3(1), 18-22.
- Poser, G. J. (1989). *Field experience: Methods of reflective teaching*. New York: Longman Inc.
- Wang, J. (2013). Autonomous development: The foundation of teachers' development in higher education. *Education Exploration*, (3), 77-78.
- Ye, L. (1991). *Introduction to education*, (pp. 217-218). Beijing: People's Education Press.
- Ye, L. (2001). *The new exploration to the teachers' role and development*. Beijing: Education Science Press.

A Study of Dashan's Poems about his Journey to Vietnam in *The Chronicle Overseas*

Yingxin Yin, and Jinju Wang

Jinan University, Guangzhou, China

Email: 312153115@qq.com

[Abstract] Dashan traveled to Vietnam to disseminate dharma in the thirty-fourth year of Emperor Kangxi in the Qing Dynasty. *The Chronicle Overseas* is a record of his experiences and observations when traveling overseas. As an expert in both poetry and painting, Dashan had a wide circle of friends and acquaintances through a responsory of poems with the King, aristocrats and monks of Vietnam. This paper conducts an analysis of these poems so as to offer a rather comprehensive understanding of the poet Dashan, his poetic views, and poetic styles.

[Keywords] Dashan; *The Chronicle Overseas*; poems about journey

Introduction

Dashan (1633-1704), known as Xu Shilian, Shihu and Shilian, is also called Changweng as well. His dhamma name is Dashan, also known as Stone Skanda. He was born in Jiujiang River (some said it is Nanchang), Jiangxi Province. He studied under the guide of Chan Master Juelang Daosheng in the fifth or sixth year of Emperor Shunzhi in the Qing Dynasty. He tonsured to become a monk when he was nineteen. In the thirty-fourth year of Emperor Kangxi in the Qing Dynasty (1695), he traveled to Vietnam to disseminate dharma at the invitation of the King Ruan Fuzhou of Vietnam and then came back to Guangzhou the next year. *The Chronicle Overseas* is comprised of 122 poems, recording what Dashan observed and experienced in Vietnam. Pan Lei reviewed it in “Message to Shilian-Jiukuang Bianyu” saying, “this collection of poems is full of false images and various mistakes; it harms the state system and impedes the initial approach to become a Buddhist believer; it causes troubles in both the short run and the long run” (1983). As a consequence, Dashan was arrested and dispatched back to his native place. His poems about his journey to Vietnam are of great value, although he was a controversial figure.

Among all the research about Dashan's studies, three papers have focused on his historic value – “On Dashan and his Journey to Vietnam” (Dai, & Yu, 1992), “An Exploration of Dashan and his Journey to Vietnam” (Dai, & Yu, 1994), and “A Study of the Master Dashan” (Li, 2010). Other scholars have paid attention to Dashan's paintings such as “A Further Research on Shilian Dashan's Paintings” (Jiang, 1999) and “On Shilian Dashan's Self-portrait and its Origin – Study on Trajectory Diagram” (Gu, 2017). Jiang Boqin has made the most comprehensive study of Dashan by investigating Dashan's contribution to Buddhism, history and literature with such significant works as “A Further Exploration of Shilian Dashan and Chan History in Macao” (2003), “An Analysis of the Nature of Fang Yizhi's ‘Yue Nan’ – On the Literature Value of Zeng Can's ‘Poetic Preface for Master Shilian’” (2008) and *Shilian Dashan and Chan History in Macao: A Composition of Chan History in Lingnan at Early Qing Dynasty* (1999). As for Dashan's poetry, there is only one paper “Shilian Dashan and his Poetry” written by Li Shunchen (2004). Few studies have even touched upon Dashan's poems about his journey overseas in *The Chronicle Overseas*. Therefore, this paper explores Dashan's poetic thoughts with the aid of textual analysis and poetic theories, demonstrating that Dashan's poems are of historic and social value.

Dashan's Circle of Friends Reflected in *The Chronicle Overseas*

Dashan enjoyed making friends his whole life, traveling around the world. When he was young, “he already traveled to various states, including Yue, Wu, Chu, Shu, Qin, Jin, Yan and Yu; he “glances at the sea in the morning and reaches the Emei Mountain in the evening; sails across the South Sea and sees the Jiuyi Mountain; enjoys the clouds floating among the trees and covering the branches on the mountain” (Dashan, 1987). Later, he traveled to Vietnam to disseminate dharma in the thirty-fourth year of Emperor Kangxi in the Qing Dynasty after being invited many times by two generations of Kings of Vietnam. He wrote “Plain Tune” before going to Vietnam. It reads “flourishing and thriving in the southern part of the country; attempting to make reputations abroad”. Moreover, his friend Chen Gongyin wrote to Dashan a farewell poem called “Words Written When Seeing Shigong Off at Jiaozhi on the First Day of the Year Yihai”. It reads “east wind blows with the help of external force; thousands of flowers are spared to the uncivilized world” (Chen, 1988). From these two poems, it is not hard to tell his confidence to disseminate dharma and his wish to make reputations abroad. After arriving at Vietnam, Dashan was in frequent and close contact with aristocrats represented by Ruan Fuzhou and monks with whom he spent quite a lot of time.

Apart from the need to spread religion, the King of Vietnam Ruan Fuzhou invited Dashan to Vietnam to disseminate dharma to help consolidate his power. Upon Dashan's arrival in Vietnam, “the King goes to meet him in person at the outside of the imperial gate” (Dashan, 1987). The King exchanged his views with Dashan that night. It is said that “the King admires Dashan for so long a time that he cannot go to sleep without talking with him” (Dashan, 1987). After the composition of the essay “Notice for the King”, Dashan wrote four poems for him. These four poems were written after having a conversation with the King at midnight. That is to say, Dashan was fully aware of the reasons why the King invited him to Vietnam.

To begin with, the King wanted his help to disseminate dharma in Vietnam. It can be said that “Da Jian stayed at Yuling Mountain in those days; evangelism revives again at present days”. “Da Jian” is a posthumous title of Huineng given by the Emperor Xianzong of Tang Dynasty. “Ge Liao” is what Wu Zu called Hui Neng when they met each other for the first time. “Wu Zu asks, ‘Where are you from? What do you want?’ Hui Neng replies, ‘I am from the southern part of the country. I traveled a long way in order to follow a master. All I want is to pursue Buddhahood.’ Wu Zu says, ‘You are from the southern part of the country. Why do you want to pursue Buddhahood?’ Hui Neng responds, ‘although people may be divided as the southerners and northerners, the pursuit of Buddhahood has nothing to do with the place where people come from. What is the difference of the pursuit of Buddhahood between southerners and monks?’” (Shang, 2013). In spite of the fact that Hui Neng was born in the uncivilized southern part of the country, his answer demonstrated his potential for Buddhahood. He believed that each individual could become a Buddha. Dashan considered himself to be a successor of Hui Neng, believing that he could disseminate dharma abroad.

According to “The General History of Vietnam”, the years ranging from 1533 to 1788 were a unique time in the history of An Nan – a time when two political powers, the Zhengs and the Ruans, were at dispute. In other words, what was particular about such a time was that the Zhengs and the Ruans were well-matched in strength, while the Lis still enjoyed undeserved fame (Guo, et al., 2001). The Ruans intentionally devoted tribute to the Qing Dynasty. However, the Qing Dynasty only acknowledged the Lis and forbade local authorities to interact with the Ruans. It was called “Guangnan” by the Qing Dynasty in

history. Therefore, it is not surprising that the conversation between Dashan and the King of Vietnam is mainly about the government of the country.

The King asked about evangelism and Dashan responded with strategies of governance. Both of them had a good time until midnight. Within a month, Dashan put forward four suggestions, which were presenting tributes so as to be authorized and acknowledged, arranging the army to protect the border area, training a loyal and courageous army, and cultivating competent people to work in the government. The first suggestion, in particular, “presenting tributes so as to be authorized and acknowledged; conquering local bandits with the support from Guangdong; in this way, the country is perfectly justifiable enjoying peace” (Dashan, 1987). The place was always closely connected with China since ancient times and the people living in this area were willing to succumb to China. “The former reign is integrated/ Counties are set/ Hundreds of years passing by/ Isolated as it is/ Willing to succumb, though/ Do not dare to pay tribute/ Upon hearing rites and ethics/ Feeling shamed for not being able to make each other understood” (Dashan, 1987). Therefore, Dashan continuously encouraged Ruan Fuzhou to pay tribute to the Qing Dynasty in their later conversations. However, Ruan Fuzhou was worried that “although they are willing to succumb to the Qing Dynasty, they have never paid tributes before; if they try to present tributes all of sudden, ministers at frontier may not necessarily acknowledge the tributes; it would be meaningless in this way” (Dashan, 1987). According to Jiang Boqin, “Ding Changshi at Hanguang Tax Bureau is also called ‘Ding Huangmen’. Huangmen means eunuch...the Eunuch Ding serves the imperial court. Dashan has to turn to him in order to report that Guangnan wants to pay tributes” (Jiang, 1994). In 1702, Ruan Fuzhou “sent Huang Chen and Xi to pay tributes; the Emperor at Qing Dynasty asks suggestions from his officials. All of them reply by saying Guangnan has been a rather strong power. The Lis is the only one that can compete with it in Annan, so it is not wise to accept the Ruans’ tributes. The Qing Dynasty settles such a matter by leaving it unsettled” (Xu, et al., 2000). Later, Dashan wrote a poem to recall this period of life, titled “Recalling the Lord Ruan Fuzhou of An Nan”.

Apart from the interaction with the King of Vietnam, Dashan maintained a good relationship with the aristocrats in Vietnam as well through letters, rather than poems. For instance, Dashan wrote letters to dissuade the Grand Commandant of associations with gate keepers, to congratulate Minister Song on being a prime minister, to answer questions of “what Zen is”, and to express gratitude to the King’s son-in-law’s favor (Dashan, 1987).

Meanwhile, Dashan’s influence on the imperial harem can be told from his interaction with the Queen and the princess. “The Queen is kind and charitable, ...weeping for Dashan’s departure for the North... (Dashan, 1987). Moreover, the princess felt attached to Dashan: “Dashan is about to leave. The princess tries to persuade him to stay, saying, ‘You can stay for a few more days in the country. Why don’t you stay for a little longer to comfort us?’” (Dashan, 1987). With regard to the care and attachment from both the Queen and the princess, Dashan wrote to them, respectively. He wrote to the Queen, “according to Hwaomkyung, ‘belief is the origin of merits and virtues; being a charitable person is the most essential’; so he gives the name ‘Xing Xin’ as a gift to the Queen” (Dashan, 1987). As for the princess, Dashan wrote that “one should know about what is vital about faith and heart is nihil. Why? Because having a faith implies a possibility to lose the faith. If one does not have a faith, he will have nothing to lose” (Dashan, 1987).

Besides, Dashan thought highly of Minister Shaoyang: “There are talented persons everywhere in the world... All the others live a comfortable life except Minister Shaoyang. He refuses to change according to changing circumstances. He insists on his own ideals by living a reclusive life by the cottages, planting

flowers and trees, sweeping and boiling tea, just as any other common people rather than an aristocrat. He is a humble and gentle man". Dashan wrote a poem for him: There was a real fire in May/ Green Lotuses are still not red yet/ The jade in the court is precious/ The heart longs for tranquility among Clouds and Trees/ The general is of awe-inspiring appearance/ Sensibility is shown through a stream of water/ People do not sing "Canglang song" out of no reason/ Blessings are expressed through mist and songs (Dashan, 1987). The poems expressed Dashan's appreciation and praises towards Minister Shaoyang. It could be said that Dashan forged a profound friendship with these aristocrats.

The most important thing that Dashan did in Vietnam was to disseminate dharma. Therefore, it was natural for him to interact with monks in Vietnam. On the Lantern Festival in 1695, Dashan started off to Vietnam, "followed by fifty monks or so" (Dashan, 1987). He arrived at Shunhua after thirteen days. The King sent a Chan Master and his bother-in-law to meet Dashan. The Chan Master, named Xinglian, was Dashan's disciple. According to *The Chronicles Overseas*, "the Chan Master Xinglian is the most respected monk in the country" (Dashan, 1987). At the same time, through the correspondences between Dashan and the King Ruan Fuzhou, "the Chan Master whom the King respects introduces us" (Dashan, 1987), it could be told that the reason why Dashan traveled to Vietnam was due to Xinglian's recommendation to King Ruan Fuzhou. Xinglian built Santai Temple on Santai Mountain where Dashan was invited to visit and later composed a long song and two poems. The long song was mainly about the reason to visit Santai Mountain and the whole viewing process. Meanwhile, it expressed what a pity it was for Santai Mountain to be unknown to the world for its remoteness. "It is both a blessing and misfortune for the Santai Mountain to be situated among mountains and rivers. Inscribed by literati and scholars, it can turn into a famous site for ages" (Dashan, 1987). The two poems made a detailed description about the landscapes at Santai Temple, which showed Dashan's appreciation towards the scenery and his belief that the Temple would be known by the world. To illustrate: Wind and thunder occur among mountains/ An Ape climbs on bamboos crossing a gully/ Green scenery seems floating in the sky/ Clouds flow as white jade/ Old vines wind stones high in the sky/ Waters roll down as a curtain/ Sands dance in the air at noon/ The coolness of autumn come by chance (Dashan, 1987).

Later, Dashan stayed in the Chanlin Temple near the royal palace. Ruan Fuzhou built a residence for Dashan in the Chanlin Temple so as to facilitate the dissemination of dharma. Dashan wrote five poems of "In Chanlin Temple". The fifth one reads as follows: White thatch cover on the three small rooms/ Half an acre of small hill extend into a green outskirts/ Vegetables cannot grow in the sand in the front door/ Bamboo shoots outdoor grow outside the walls. Being too fragile to bother worldly affairs/ one avoids the crowd for being afraid of ridicule from people with lofty ideas/ Returning to Heluo/ Augury says retirement will come with peace (Dashan, 1987).

The Chan Master Xinglian had a close relationship with the Chanlin Temple. People could still find the left pagoda in the Chanlin Temple, which was inscribed "Dedication from Purohita Guohong" (He, 2000). Dashan hosted a lot of activities to help initiate people into monkhood, which were also recorded in *The Chronicle Overseas*. Activities such as getsuls bodhisattva vows were held several times in April. The major means of communication between Dashan and the local monks were discussions about Zen and exchanged letters. Poems about monks were mainly descriptions about the environment of the temples such as "The Narrative Poem at Chanlin": Coconut and pineapple grow in the deep path/ Dark green scenery appears in the far sky/ A moon rises above the sea/ Buddhist monk's staff seems to divide the cloud bringing more shade/ Looking into distance as far as one can/ There are either deep lakes or thick forests/ People are all vegetarians in a fishing village/ Feeling peaceful in the heart. Chanlin situates

at the end of the slab bridge/ There is a secluded path extending from the low hill/ The fragrant grass and flowers are like carpets/ Birds carrying with flowers and spring water flow down/ A monk lies in the field of pineapples/ People's worries disappear gradually in the voice of Buddha/ Leaving behind worldly affairs in the past and present/ The bright moon hangs in the sky and one feels at ease (Dashan, 1987).

The poet felt peaceful and calm even at a desolate temple in a strange environment. He visited Thien Mu Pagoda and wrote a poem: The King Ruan Fuzhou built a palace/ Moss grow at the red-lacquered door/ Grass and trees are what is left after generations/ Ages of flower rain witness the changes of cylindro. Mountains connect with waters in the yard under the shade of clouds/ Boats leave and come back again/ Without knowledge about banished immortals as Thien Mu/ One dreams about it instead (Dashan, 1987). The poem not only clarified the history about Thien Mu Pagoda, which was the imperial palace of Ruan Fuzhou, but also spoke highly of the local landscapes and Ruan Fuzhou's achievement as well as his pursuit of Buddhahood. According to *The Chronicle Overseas*, Dashan stayed in Thien Mu Pagoda for nearly a year, which made it a place of interest. It was recorded in "Memoir of the Emperor Xiaoming". "During the summer time in June, the Thien Mu Pagoda is restored" (Xu, et al., 2000).

Thien Mu Pagoda became a well-known pagoda after Dashan's dissemination of dharma and Ruan Fuzhou's visit. It took twenty years for people to restore Thien Mu Pagoda since Dashan's dissemination of dharma, which showed Dashan's profound influence.

Thought Connotation of Dashan's Poems Reflected in *The Chronicle Overseas*

The thought connotation of Dashan's poems could be understood from the mix of Confucianism and Buddhism in *The Chronicle Overseas*. His poems not only illustrated tranquility and inclusiveness of Chan Buddhism, but also expressed his concern towards common people's sufferings. The mix of thoughts were presented during the process of dissemination of dharma recorded in The Chronicle Overseas. Dashan often combined the thoughts of Confucianism and Buddhism when discussing Zen with Ruan Fuzhou. For instance:

"The Post on Mountain Gate" reads "Commandments in Buddhism require the sage Confucius to abstain fear and to restrain oneself and restore the rites...As requested in Confucianism people should respect the rites and virtues, overcoming their negative self-consciousness. In this way, everyone can esteem Buddhas and Sages" (Dashan, 1987).

What really made Dashan well-known were his vivid and flexible explanations about both Zen and poetry. It could be told from his correspondence with Marquis Haode, which read "Sighing about the difficulty in meeting someone who really understands another; the essence of Buddhism is to inspire people to understand and invent their own theory of Buddhism; what one sees with his eyes is more important than what he reads on the paper" (Dashan, 1987). Dashan objected to the rigid way of vague explanation in traditional Zen Buddhism. When discussing Zen with Marquis Haode, Dashan tended to explain Zen in a vivid way through poems and paintings

According to Mao Ruishi in the Jin Dynasty, *The Chronicle Overseas* was "a combination of three different styles of Confucianism, Buddhism and Zen, creating a style of its own, ...What *The Chronicle Overseas* discussed is by no means doctrinaire" (Dashan, 1987), Wu Jiang and Xu Qiu believed that "after reading *The Chronicle Overseas*, people can have a better understanding towards the whole world" (Dashan, 1987).

Dashan believed that “each individual is the same” (1987), and that “one should care about the national welfare and the people’s livelihood even though he leads a poverty-stricken life” (1987). Therefore, it was not surprising for Dashan to show his concern towards common people in *The Chronicle Overseas*.

On Dashan’s way to Vietnam, the ship suffered from a storm. “The ship stopped in the halfway and a huge storm came all of a sudden, which almost tore the ropes on the ship apart. The sailor was too frightened to drop the second anchor. Everyone else scorned the sailor as a coward. Later, the sea became calm and everybody was not angry anymore. A great amount of people long for fortune but detest crisis, not to mention the sailor” (Dashan, 1987). While others tended to blame the sailor, Dashan showed his sympathy towards him. He wrote twenty-five poems about his journey soon after he arrived in Vietnam in March, including quite a few poems that concerned the people’s sufferings. There were some verses such as “people can not even satisfy their basic needs of three meals” and “the old and the weak are forced to stay at home/ While the young and the strong have joined the army/ A family of eight members rely on the woman’s little earning/ She is great spiritually although she is small physically (Dashan, 1987).

Throughout Dashan’s entire life, he never stopped expressing his concern towards people living at the bottom of the society. He wrote “Extermination of Bandits”, “Journey to Yellow River” and “Ballad on the Boat”. Moreover, Dashan also wrote four poems dedicated to a virtuous woman in Champa in *Volume Three of The Chronicle Overseas*, his entrust in Purohita with a burial for those wanderers whose remains were left in the wildness in *Volume Four of The Chronicle Overseas* and his pleading for the poor towards local officials in *Volume Five of The Chronicle Overseas*. In Deng Zhicheng’s view, Dashan’s poems were “refined and elegant...” (Deng, 1965).

Qian Mu talked about Dashan’s secular thoughts when speaking of the integration of Zen and Confucianism. “There are a lot of similarities between Zen and Confucianism, except the minor differences between ‘Supreme’ and ‘Holiness’ in Confucianism and ‘Buddhism’ in Zen...the Buddhist spirit at that time was already integrated into common people’s daily life” (Qian, 1994a). “The concept of ‘benevolence’ in Buddhism shares the same origin with ‘humanity’ in Confucianism” (Qian, 1994b). Qian Mu spoke highly of the secularization and liberalization of Zen, as well as its ideological orientation to agree with Confucianism, believing that Chinese culture is a successful internalization of foreign cultures.

The thoughts about the combination of Confucianism and Buddhism have a great influence on Dashan. To begin with, Dashan was born in a poor family. Second of all, “as a disciple of the eminent monk Juelang Daosheng, Dashan succeeded and developed the eminent monk’s royal clan education...putting forward concepts and integrating five different type of doctrines with Confucianism, Buddhism and Taoism” (Dashan, 2007). Meanwhile, Dashan created his own unique style through the integration of his wide knowledge and Confucianism and Buddhism.

Poetic Thoughts and Poetic Style of Dashan in *The Chronicle Overseas*

After an analysis of the contents and thoughts of Dashan’s poems, it should be easier to understand the poetic style of Dashan’s poems in *The Chronicle Overseas*. To begin with, the significance of his poems was emphasized. Dashan believed that, “there is a close relationship between poetry and Zen. People should not talk about poetry without mentioning Zen and vice versa!” (Dashan, 1987). According to Mao Jike, Dashan’s poems are “perfect integration of poetry and Zen” (Dashan, 2007). Secondly, the inheritance and development of the traditions of poems are stressed.

Therefore, if one focuses on creation, he will not consider himself as a sage. There are only a few sages throughout history. One should try to trace the origins of everything so as to understand the true reasons behind the natural existence. After reading three hundred poems of Tang Dynasty, it is natural for one to talk about four stages of Tang poetry. One cannot talk about Tang poetry without mentioning Li Bai and Du Fu. People try to quote one or two verses from Tang Poetry afterwards...People in Han and Wei Dynasties tend to base their creations from the previous poems. (Dashan, 1987). Such a view is similar to Jiangxi Poetic School's proposition that "each word has its origin". Yet, it is also why Dashan's poems are denounced by people. Qu Dajun wrote "Message to Shilian", pointing out that Dashan had plagiarized others' poems: A scholar of Chan said: There are three kinds of plagiarism of poems, from which the plagiarism of verses is the most stupid one...When one asks himself about what he has created and what he has plagiarized oneself, he will find out he has stolen others' ideas more or less so as to mix the genuine with the fictitious (Deng, 1996).

Different people have different views about imitation and plagiarism. Deng Zhicheng held that "quite a few people think Dashan's poems are plagiarized; it is a common practice to borrow from previous verses when it comes to descriptions about scenery and expression of emotions. It was natural for Dashan to borrow verses from Li Bai. Therefore, it is unfair to say Dashan's poems are plagiarized" (Deng, 1984). In other words, Dashan received as much criticism as praise.

Dashan excelled at many perspectives with many interests and many friends, which make his poems extensive and inclusive. According to Xu Qiu, in *The Chronicle Overseas*, "the rhyme schemes of the poem are both refreshing and powerful. The power that the poems illustrate are originated from overseas experience" (Dashan, 1987). Generally speaking, the poems about journey are "refreshing" and "powerful".

Speaking of refreshing poems, Dashan believed that the creation of poems "should be fluent and spontaneous without constrain" (Dashan, 1987). As it is said, "the important thing about writing verses is to break all the rules with improvisation" (Dashan, 1987). It is emphasized that the creation of poems should be from the heart. Therefore, it is not hard to explain why Dashan admired poems written by Su Shi. In Dashan's view, Su Shi's poems were "filled with fluency and ease" (Dashan, 1987). The typical poem is "The Poem Written by the River and Temple". It reads, "The cocks crow on the lakeside/ The temple in the fog seems otherworldly/ People coming to Southland feel melancholy for the grass/ The monk dreams about clouds by the window/ Birds' singing is far-off at a quiet place/ Rivers divide the landscapes apart/ With nothing to do while but wander around pine trees/ Decide to leave at dusk by a boat" (Dashan, 1987). The poem, with a focus on the description of scenery, presented an image of a dignified monk who could still remain calm and peaceful after a long and bumpy journey and expressed the feeling of homesick through natural scenery. What is more, there was another poem called "Four Verses" about Yonghe Temple. It reads "Seeing people walking on the pebbles/ Pine cones fall down in front of the temple" (Dashan, 1987). According to Shen Deqian, the perfect combination of lights and colors and sounds showed "a talent for poems and painting" (Zhang, 1977).

Conclusion

Generally speaking, poems about journey in *The Chronicle Overseas* are of great value for people to understand the social situation in Vietnam at that time and the influence of Central Plain Culture overseas. According to Qiu Zhaoao, Dashan was a person "of great ambition to contribute to society, of compassionate concern towards common people and of great talents to express his beliefs through

writing” (Dashan, 1987). Unable to realize his ideals in real life, Dashan could not help but comfort himself with the belief that “the pursuit of Buddhism was much more significant than the occupation in the court” (Dashan, 2007). He showed his talents through poetry and celebrated his ideals on his journey around the world.

References

- Chen, G. (1988). *Collected works of Dulutang*. Collated by R. Guo. Guangzhou: Sun Yat-set University Press.
- Dashan. (1987). *The chronicle overseas*. Collated by S. Yu. Beijing: Zhonghua Book Company.
- Dashan. (2007). *Collected works of Dashan*. Collated by Wanyi, A. Du, & J. Qiu. Guangzhou: Sun Yat-set University Press.
- Dai, K., & Yu, X. (1992). On Dashan and his journey to Vietnam. *Chinese Conference*, 05, 68-80.
- Dai, K., & Yu, X. (1994). An exploration of Dashan and his journey to Vietnam. *Lingnan Culture and History*, 03, 19-25.
- Deng, Z. (1965). *Chronicles on poems in Qing dynasty*. Beijing: Zhonghua Book Company.
- Deng, Z. (1984). *Chronicles on poems in Qing dynasty*. Shanghai: Shanghai Classics Publishing House.
- Deng, Z. (1996). *Complete compilation of ancient antique*. Beijing: Beijing Publishing House.
- Gu, Q. (2017). On Shilian Dashan’s self-portrait and its origin – Study on trajectory diagram. *The Religious Culture in the World*, 04, 130-138.
- Guo, Z., et al. (2001). *The general history of Vietnam*. Beijing: China Renmin University Press.
- He, C. (2000). *Shunhua temple*. Vietnam: Shunhua Press.
- Jiang, B. (1994). Dashan’s dissemination of dharma in Macau and South China sea. In *Cultural Communication between East and West*. Selected Papers of International Symposium, Z. Wu, (Ed.). Macau: Macau Foundation.
- Jiang, B. (1999). A further research on Shilian Dashan’s paintings. *Journal of Sun Yat-sen University (Social Science Edition)*, 11, 1-9.
- Jiang, B. (1999). *Shilian Dashan and Chan history in Macao: A composition of Chan history in Lingnan at early Qing dynasty*. Shanghai: Xuelin Press.
- Jiang, B. (2003). A further exploration of Shilian Dashan and Chan history in Macao. *Social Sciences in Guangdong*, 04, 105-111.
- Jiang, B. (2008). An analysis of the nature of Fang Yizhi’s “Yue Nan” – On the literature value of Zeng Can’s “Poetic preface for master Shilian”. *Journal of Sun Yat-sen University (Social Science Edition)*, 11, 94-99.
- Li, S. (2004). Shilian Dashan and his poetry. *Journal of Chinese Verse Studies*, 09, 51-55.
- Li, Y. (2010). A study of the master Dashan. *Literature and History of Huizhou*, 07, 64-66.
- Pan, L., (1983). A message to Shilian – Jiukuang bianyu. Shanghai: Xinhua Publishing House.
- Qian, M. (1994a). *An Introduction to the History of Chinese Culture*. Beijing: Commercial Press.
- Qian, M. (1994b). *Outline of Chinese history (revised version)*. Beijing: Commercial Press.
- Shang, R. (2013). *Altar scriptures*. Beijing: Zhonghua Book Company.
- Xu, W., et al. (2000). *Historic archive of account of Annan about the relationship between Qing dynasty and Vietnam*. Southeast Asian Studies in Academia Sinica.
- Zhang, M. (1977). *Modern Buddhist scholarship collectanea*. Taipei: Mahayana Buddhism Culture Publish House.

The Animacy Effect in L3 Acquisition of English Psych Predicates by Uyghur Learners

Ahmatjan Tash

Foreign Language School, Xinjiang University of Economics and Trade, Urumqi, China

Email: andrewtesol@xjufe.edu.cn

[Abstract] This study investigates the effects of animacy during the acquisition of psych predicates by Uyghur students with Uyghur Education Background (UEB) and Chinese Education Background (CEB) in the Chinese university context. The results of the Grammatical Judgment Test and the Writing Production Test show that the acquisition of inanimate causers are much easier than that of animate causers. However, the L3 acquisition of English psych predicates by Uyghur speakers pose a challenge to the theory of animacy because of the influence of L2.

[Keywords] psych predicates; Uyghur; animacy; L3 acquisition

Introduction

The term psych predicates refer to the verbs or adjectives that describe the mental and emotional states of human beings. Psych predicates give the theta role of the Experiencer to the NP that experiences the emotion described. What is unusual about these verbs is that there are nearly synonymous verbs that have the opposite linking patterns (Lakoff, 1970; Postal, 1974; Belletti, & Rizzi, 1988; Pesetsky, 1995; Landau, 2009). Pesetsky (1995) noted that psych verbs involve two thematic roles, *Experiencer* and *Theme*. Some psych verbs require the Experiencer to be in the subject position, while others require the Experiencer to be in the object position. For example:

- a. The child liked the game.
Experiencer Theme
- b. The game pleased the boy.
Theme Experiencer

The irregular linking problem in Sentence (1b) comes about because the Experiencer (the child) appears in the object position, while the Theme (the game) is in the subject position. This apparent “ Θ role inversion” challenges the Universal Alignment Hypothesis (UAH) of Perlmutter & Postal (1980) and the corresponding Uniformity Theta Assignment Hypothesis of Baker (1988), which require that thematically specified arguments and syntactic positions should have equal terms (Grimshaw, 1990). To account for this problem, Pesetsky (1995) postulates that a zero-cause morpheme found in causative psych verbs are responsible for the linking problems.

Animacy of causer is also an important factor in the course of acquisition of psych verbs. Wunderlich (2002) introduced Animacy as the sortal (referential) information which can affect syntactic realization of the arguments. Zhang (2007) claimed that animacy of the Causer as a key factor in the acquisition of psych predicates. Animate Causer may generate both comprehension blocks and production constraint. In Zhang’s theory of Semantic Salience Hierarchy Model stated that zero CAUS (cause) is more salient with inanimated causer than with animated causer, and animacy may be a useful hint to the recognition of zero CAUS and VingAs (causative psych adjectives). This is clearly linked to the Semantics. In this study, we will apply the notion of Zhang’s theory of Semantic Salience Hierarchy Model to discuss whether the

potential factor of animacy play any role with Uyghur learners, because zero causative verbs and *-ing* adjectives take two animate arguments. This may create two potential confusions for Uyghur learners. In order to prove our hypothesis, we will apply two (grammaticality judgment and sentence completion tasks) task based empirical research. This paper first, describes psych predicates and the effects of animacy of causer in the acquisition process of psych verbs. Second, the methodology of an empirical study is described. Third, the results of the empirical studies are shown. The last part discusses the results and concludes our main point of views.

Methodology

Hypotheses

The present study identifies the animacy of the causer as a key factor in the acquisition of psych predicates. Animate Causer may generate both comprehension blocks and production constraint. The processing load would be much heavier with an animate causer than with inanimate causer, since zero CAUS is more salient with inanimate causer because only stative reading is possible. If this is the case, Uyghur learners should have difficulties in acquisition of animated psych predicated than those with inanimated predicates.

Subjects

In order to investigate the hypothesis above, 130 Uyghur learners of English, representing two levels of English proficiency, advanced and intermediate, participated in this test. Proficiency levels were evaluated by having subjects take a proficiency test. Since educational background directly influences a learner's acquisition of a foreign language, we divided these students into two groups, namely, Uyghur Education Background (UEB) and Chinese Education Background (CEB) in the Chinese university context.

Tasks

Two types of task (grammaticality judgment and sentence completion tasks) were designed to investigate the effect of Animacy in the comprehension and production of the psych predicates. For the grammaticality judgment task, altogether 9 psych verbs were chosen for this investigation. Of them *worry, annoy, delight, disappoint, interest* and *surprise* were zero causative verbs; *sadden, gladden, and frighten* were morphological causative verbs. In addition, there were six non-causative verbs used as controls or distracters by presenting them causatively. They were *like, appear, arrive, break, give* and *drive*. This task was designed to investigate the participants' internal knowledge of psych predicates. Factors involved in the recognition of zero CAUS were investigated by placing psych predicates in different structures. All participants were told to judge whether each sentence sounded acceptable or unacceptable in English, (the scale was -2=100% unacceptable, -1=75% unacceptable, 0=50% unacceptable and 50% acceptable, 1=75% acceptable, 2=100% acceptable).

My little cat's death made me sad	-2	-1	0	+1	+2
The young made me glad.	-2	-1	0	+1	+2

For the Writing Projection Task, there were 9 verbs were used, including three SE verbs (*fear, like* and *hate*), and ten OE verbs (*disappoint, interest, sadden, worry, delight, annoy, gladden, surprise, and frighten*). These verbs were employed to determine whether or not the subjects had successful knowledge of the mapping roles of these verbs. The Writing Projection Task (WPT) was designed to investigate the kind of structures that learners at different proficiency levels use in making sentences according to a given context.

The students in Class B used to be the top students in Grade One. However, their performance on the last examination was not very good. Their teacher was very unhappy. (Students' performance, teacher, disappoint)

Participants were asked to use a different form of the verb to make their sentences. They were also asked to write at least three sentences using the words provided in the brackets.

Results

This study reports the L3 acquisition of English psych predicates by Uyghur students with Uyghur Education Background (UEB) and Chinese Education Background (CEB) in the Chinese university context. CEB Uyghur learners of English had earlier and more intensive exposure to L2 Chinese than their UEB Uyghur counterparts. L1 Uyghur is a language which uses canonically morphological causatives; L2 Chinese employs analytic causatives, and L3 English lexical causatives. This study tested the L2 influence in L3 acquisition based on the Semantic Salience Hierarchy Model with animacy (Zhang, 2007/2013) which predicted that Zero CAUS in English lexical causatives is more salient with inanimate Causers than with animate Causers for L2 or L3 acquisition, and therefore, easier to acquire.

The empirical results show that the acquisition of inanimate causers will be significantly greater than those of animate causers in the performance of Chinese Education Background (CEB) learners; this will be true for OE verbs, and make construction as well as for VingAs. For the comparison of the advanced intermediate group, see Table 1:

Table 1. Paired Sample Test of Animacy for Chinese Education Background (CEB)

Construction	Group	Animacy of Causer	Mean	SD	<i>t</i>	df	<i>p</i>
OE Verb	Advanced	animate	.39	.85208	-2.567	30	.016
		inanimate	.67	.73641			
	Intermediate	animate	.125	.64177	-.065	30	.949
		inanimate	.133	.67517			
Make Construction	Advanced	animate	1.24	.45896	-3.406	30	.002
		inanimate	1.48	.43196			
	Intermediate	animate	1.148	.51733	-.236	30	.815
		inanimate	1.166	.62481			
Be V-ing	Advanced	animate	-.037	.59823	-.243	30	.810
		inanimate	-.015	.64243			
	Intermediate	animate	.26	.70825	2.367	30	.025
		inanimate	.004	.74933			

As shown in Table 1, for advanced CEB learners, the mean value of inanimated OE verbs is 0.67, which is higher than the value of animated OE verbs (Mean = 0.39), ($P = 0,16$). The mean value of inanimated *make* construction is 1.48, which is much higher than the mean value of animated *make* construction (Mean =1.24), ($P=0.02$). For the Ving, the mean value of inanimated group is slightly higher (Mean=-.015) than that of animated ones (Mean=-.037). For inanimated CEB learners, there is no differences between both animate and inanimate OE verbs ($P=0.95$), and there is a marginal difference between animate and inanimate make construction ($P=0.82$). However, there is a significant difference between animate VingA and inanimate VingA ($P=0.03$), and the mean value of animated VingA (Mean=

.026) is much higher than that of inanimate VingA (Mean=0.004). These results indicate that acquisition of inanimated causer is easier than the acquisition of animated causer for the advanced CEB learners; this confirms our hypothesis of animacy. However, for intermediate learners, the differences are not clear for OE verbs and make constructions. But learners performed better with animated VingA than with inanimate VingA, this result is just opposite with our hypothesis of animacy. Now, let's look at the results for learners of Uyghur Education Background (UEB) in Table 2.

Table 2. Paired Sample Test of Animacy for Uyghur Education Background (UEB)

Construction	Group	Animacy of Causer	Mean	SD	t	df	p
OE Verb	Advanced	animate	.61	.674	.671	20	.510
		inanimate	.54	.599			
	Intermediate	animate	.59	.60411	3.128	21	.005
		inanimate	.21	.48407			
Make Construction	Advanced	animate	.86	.60974	-3.388	20	.003
		inanimate	1.2	.59663			
	Intermediate	animate	.41	.71876	-.162	22	.872
		inanimate	.43	.69424			
Be V-ing	Advanced	animate	.42	.74005	.921	21	.368
		inanimate	.28	.75082			
	Intermediate	animate	.49	.71904	2.596	22	.017
		inanimate	.15	.64823			

As we can see from the Table 2, for advanced UEB learners, the mean value of inanimated OE verbs is 0.54, which is lower than mean value of animated OE verbs (Mean = 0.61), (P = 0.51). The result for *make* construction is opposite to the mainstream; the mean value of inanimate *make* construction is 1.2, which is higher than animate causer (mean= 0.86), (P=0.03), inanimate causer (0.43), and intermediate animate causer (mean = 0.41). The mean values of VingAs are similar to OE verbs. The mean value of inanimate causers is 0.28, which is lower than the mean value of animate Causers (mean= 0.42), (P=0.017). The results of OE and VingA has not confirmed our hypothesis of animacy, while the result of *make* construction confirms the hypothesis (*make* construction is correspondent to Chinese periphrastic causative construction).

Discussion and Conclusion

From the comparison of inanimate causers and animated causers of psych predicates by the UEB learners, we can clearly see that the acquisition of inanimate OE verbs and VingAs is lower than those of animated counterparts, suggesting our hypothesis about animacy is not testified by UEB learners. However, in *make* construction, the situation is different; the acquisition of inanimate causers is better than that of animate Causers, and that testifies our hypothesis of animacy.

The results of paired sample t-tests of and Sentence Acceptability Tests generally confirmed our predictions. Advanced level CEB Uyghur learners found inanimated causers is significantly more acceptable than with animated Causers with both OE verbs and *make* constructions, while UEB Uyghur learners only did so with *make* constructions, though there is no significant difference for their judgement with OE V-ing adjectives. However, intermediate level learners showed an opposite pattern. Only UEB learners found animate causers were significantly acceptable than inanimate ones with OE verbs and this is

also true with V-ing adjectives for both groups of learners. L2 influence was really found in the L3 acquisition of psych predicates by Uyghur learners, and this is more so with CEB than UEB learners. The opposite pattern shown by intermediate level learners are probably due to their reliance on the case-marking of NPs in their mother tongue because English and Chinese have no case marking morphology with nouns.

Acknowledgements

This research was supported with Research Grant No. 2016BS015 from Xinjiang University of Economics and Trade.

References

- Baker, M. C. (1988). *Incorporation: A theory of grammatical function change*. Chicago: University of Chicago Press.
- Belletti, A., & Rizzi, L. (1988). Psych-verbs and theta-theory. *Natural Language and Linguistic Theory*, 6, 291-352.
- Grimshaw, J. (1990). *Argument structure*. Cambridge, MA: MIT.
- Lakoff, G. (1970). *Irregularity in syntax*. New York: Holt, Rinehart and Winston.
- Landau, I. (2010). *The locative syntax and experiencers*. Cambridge, MA: MIT.
- Perlmutter, D. M., & Postal, P. M. (1984). *Studies in relational grammar 2*. Chicago: University of Chicago Press.
- Pesetsky, D. (1995). *Zero syntax: Experiencers and cascades*. Cambridge, MA: MIT.
- Postal, P. M. (1974). *On raising: One role of English grammar and its theoretical implications*. Cambridge, MA: MIT Press.
- Wunderlich, D. (2002). Argument hierarchy and other factors determining argument realization. In I. Bornkessel, M. Schlesewsky, B. Comrie, A. D. Friederici, (Eds.), *Semantic Role Universals and Argument Linking. Theoretical, Typological, and Psycholinguistic Perspectives*. de Gruyter, Berlin.
- Zhang, J. (2007). *The semantic salience hierarchy model: L2 acquisition of psych predicates*. Bern: Peter Lang.
- Zhang, J. (2013). Animacy hierarchy effects on the second language acquisition of adjective psych adjectives. *Applied Psycholinguistics*, 1-24.

Strategies for the Establishment of Professional Learning Communities

Liu Yujie

Jilin University of Finance and Economics, Changchun, Jilin, China

Email: hope_138@hotmail.com

[Abstract] *The thesis focuses on the connotation of teachers' professional learning communities and the principles that have to be followed when a learning community is established. Based on the principles, some effective strategies for the establishment of teachers' professional learning communities can be used to providing tripartite support to ensure effective operation, paying attention to the cultural construction of the organization, cultivating a clear and shared vision, diversifying the learning activities and making use of them as the carrier.*

[Keywords] *professional learning communities; teachers' development; teaching qualities*

Introduction

A professional learning community is a channel for teachers to develop academically which enables them to cooperate with and benefit from each other, promoting critical reform on tertiary education, and at the same time, motivating them to improve in terms of outlook of their teaching career. In the past 20 years, two trends about the study of “teacher learning” have become extremely noticeable. One trend is that teachers have made teaching learning an academic field that profoundly appeals to teachers who aspire to improve their professional skills. The other trend is closely related to the constructivism which embodies the rediscovery of Sociocultural Theory proposed by Lev Vygotsky (Pass, 2004). Since then, researchers have gotten a novel understanding of learning: It is not only individual, but also social behavior. Therefore, to motivate teachers to study and improve autonomously, professional learning communities have to be established to guarantee teachers to attend and learn from each other. The professional advancement of teachers is definitely derived from the group study and reflection.

The Basic Elements of Teachers' Professional Learning Communities

At present, there is no agreement on the basic elements of the professional learning community, and the research on the concerned problems is still in the initial stage of exploration. The connotation, basic features and generating elements need to be further clarified. From the perspective of teaching, the basic generating elements include self-transcendence, a cooperative culture and a mental model.

Realize Self-Transcendence

Self-transcendence refers to the ability to realize self-improvement, and it is a self-developing process to break through original limits. It entails two aspects: The first aspect means to clarify what counts and be clear with the teacher's vision. The second aspect is to see reality clearly, and know the gap between the current desire and the reality better than before (Stoll, 2006). The essence of self-transcendence is how to generate and perpetuate the creative tensions in life. The people who can achieve self-transcendence can

realize their persistent vision. They work wholeheartedly, create constantly, and transcend persistently, therefore make the real practice of lifelong learning.

Develop a Cooperative Culture

The culture of teachers' cooperation refers to the particular values of the distinctive groups. Cooperation helps teachers to transcend themselves in the atmosphere of democracy and equality. Sharing and support help teachers be more confident and clear with their developing target, thus promoting their individual development and deepening teaching reforms. The cooperative culture is the core of the teachers' professional learning community. The practice of learning community needs common cultural traditions and the mutual dependence of individuals who have their own identities in the system. A teachers' community is a typical learning organization that depends on a cooperative culture.

Establish a Mental Mode

A mental mode refers to a thinking set based on the insights into daily life, namely, the thinking mode with which people perceive and expound on the things around them. It determines the way people recognize the world and influences their corresponding actions. Many people think that the development of teachers is their individual work, a mode of "working in isolation", but this is not suitable for the present situation of educational development. Teachers must realize that with the sharp increase of knowledge and the astonishing speed of updates, to gain knowledge individually will definitely be out of date. Only through cooperative study based on group work can the individuals reach their full potentials and accumulate team power.

The Basic Principle of Professional Learning Communities

Strictly speaking, the professional learning community for teachers is not a primitive concept as it is supposed to be. Instead, it has evolved gradually from the learning organization advocated by Peter M. Senge (1994). The creative conversion entails a unique contemplation on the particularity of school education, and at the same time, it reveals the teachers' need for brainstorming as an individual of independent thinking in the process of teaching. The concept of "professional" is highlighted in the learning community, which aims at stressing that the teacher's learning should not be just taken as an exogenous additional learning function. On the contrary, how to achieve sustainable development through co-learning will be the key problem that teachers have to ponder. This should be a habitual activity in the teacher's career. Generally speaking, it is the original organization that is converted into a community with the core principle of cultivating the humanistic ethics – mutual concerns of teachers, learners and the presidents of a school, when a teaching activity is being launched. Therefore, from a certain sense, two critical factors have to be taken into account to fully understand what is a professional learning community: The first factor is to understand the two key concepts – "community" and "professional learning". The second factor is to completely grasp the features of an ideal professional learning community (Hord, 2009). In practice, professional learning community should uphold the following core principles, to fully exert their impact on teachers' development, the school's reform and the learners' advance in terms of their achievements.

Share, but not Pursue Homogenization

Teachers' professional learning community should naturally emphasize consensus and sharing, which is the foundation of the establishment of a community. With no common interest, values, similar

understanding, or agreement on a specific problem, the community is hardly maintained or can alone develop. However, emphasizing consensus and sharing does not mean “homogenization”. On the contrary, teachers’ professional learning needs to be obtained by overcoming the limitations of individual learning, and it also needs the collisions from different aspects, therefore promoting the multiple conversions of teachers’ existing knowledge between the external environment and internal cognitive structure, which will push the developing of thinking, deepening of understanding and enhancing of knowledge. That is to say, the establishment and practice of teachers’ learning community is the process of the mind collision, intelligence exchange and complement of knowledge made by the teachers from diverse fields and situations. What’s more, it is a process that makes the discrepancy the resources for cooperation and development. This understanding, respecting and protecting of individual differences between teachers of such kind, to some extent, will create a beneficial ecology for the concept of “wonderful view”, in which the value of teachers’ professional learning community lies. A real learning community literally focuses on the exchange of different opinions rather than the seeking of common sense.

Restructure Organizational Culture, but Don’t Expanding the Entities

For a long time, there has been such a mistake in the process of educational reform and school innovation – mechanical application of Structural Functionalism Theory. When educational reforms need new internal school organizations and the related, the designers and practitioners will usually take it into initial consideration to establish corresponding mechanisms and then achieve the expansion of their functions. Under some specific circumstances, this is a reasonable idea, because differentiating and solidifying of function will improve the efficiency of the action and enable the organizers and practitioners to take specific actions within a short time. In such a meaningful framework, to explore teachers’ professional learning community needs to focus on the fact that it is basically the restructuring of an organization culture rather than the simple expansion of entities attached to the original organizations.

Aggregate Multiple Purposes, but Don’t Separate

In recent years, with the impact of lifelong learning, teachers’ professional development, teachers research and so on, the teacher training and learning have been paid much attention to by the departments at the central, local, and even school levels. What’s more, many teachers desire to improve themselves inherently. However, what has to be probed is the practice of teachers’ professional learning community is to convert the power of teachers generated from learning autonomously into the impetus of students to learn effectively. The important elements will be to explore the workable mechanism to enable teachers to be fully clear about the reforms and effectively integrate them with the students’ academic achievements rather than consider them separately. Generally speaking, the effectiveness of teachers’ learning is definitely related to the students’ learning and developing. Nevertheless, it is how to guarantee the teachers to know the intrinsic influence of the profoundness of school reforms and students’ effective learning that counts.

The core of the so-called “professional learning” in the teacher’s professional learning community is the process of transformation, which collectively embodies the uniqueness of teaching as a profession. To do research into the students’ needs for growing-up is kind of organic transformation from teaching to learning; furthermore, this implies that teachers’ research and training are aiming to push students to learn effectively and productively. This purpose can be spread out layer by layer, but if the professionalism of learning and training, the refined research on “transformation”, and the intrinsic core of students’ learning

is ignored, to be content with attending lectures, observing classes and visiting schools on the general scale only will likely decentralize the aims of teacher learning.

In general, the organization of teacher training is not necessarily equivalent to the promotion of teacher learning; and not all the teacher learning can be taken as professional learning. The incorrect understanding of the aim of teacher's professional learning community will not only affect the effectiveness of teacher learning, but leave no space for teacher learning to be improved to the level of "professional learning".

The Strategies for the Construction of Professional Learning Communities

Provide Tripartite Support to Ensure Effective Operation

The construction of teachers' professional learning community needs the tripartite support from educational administration, the school and the teaching office of the members in the community. It needs funds, places, supporting teachers and leaders and the support from the government. The funds are used to pay for the expense of teacher training in different cities and books they need (Cruickshank, 1983). At the same time, the activities launched in the community have to be assessed and then, the fees for different activities can be approved by the government. Effective implementation of community activities requires policy support of the local educational administrations.

The school where the community members work should provide teachers enough support for better work and assign less teaching and administrative tasks to them to ensure that they have sufficient time to carry out various research activities. The principals can also be invited to join in the community as a group leader, so he can fully understand the activities and then give more support to ensure the success of each activity.

The teaching and research department, as a grass-roots organization, for teachers should also give enough support and supervision as well when teachers participate in the community activities. Teachers from the same teaching research department are the best subjects to establish a professional learning community because they have similar teaching tasks and teaching flow, which benefits them when they cope with some typical problems. In terms of teaching and research, the experienced teachers may be the models for the young to give them timely comments and guidance. They can cooperate with each other to find and then solve the problem together, which will be of great significance to teachers' development and the teachers will be encouraged to work harder to promote individual progress in teaching practice.

Pay Attention to the Cultural Construction of the Organization

Teachers' professional learning community creates an open, free and relaxing learning circle for teachers. This organization is different from previous "bureaucratic" organizational structures, diluting the administrative function, and its relationship with teachers is changed from management and intervention to guidance. The essence of teachers' professional learning community is to emphasize the self-discipline culture. It is an "expert organization", aiming to establish internal "collegiality" to complete cooperation between teachers. Collegiality refers to kind of relationship that will enable teachers to make their teaching practices open to each other and then to learn from mutual criticism and cooperative innovation. Every teacher needs considerable support and to be listened to when he presents his arguments and experiences. This communication will help the teacher to overcome drawbacks he encounters in teaching practice.

The organizational culture of teachers' professional learning community is an important resource for its construction. Therefore, leaders also have to play a role in kinds of activities, and transform from an all-round leader to a studious learner. The administrator himself is also a democratic teacher, no longer a "top-down" spokesman of reform, neither an implementer of the bureaucratic system, but a participant of community activities, a democratic teacher like any others who learn continuously to pursue the prosperity of the community. Every member will contribute uniquely to the development of the school. The administrators need to constantly improve their communicative abilities, and at the same time, absorb emotional elements into the administration.

Cultivate a Clear and Shared Vision

The vision of a learning organization must be collectively shared. It is the integration of each participant's personal goals, the so-called "shared vision". With a unanimously approved goal for the development of the organization, teachers will fight for it voluntarily. With the promise of a shared vision, each member of the organization will be motivated to strive for it and develop a sense of collective interest. Shared vision is derived gradually from teacher's personal vision on the basis of endless coordination. It involves the common goal of teachers and administrators, which reflects the common values of the teachers. Therefore, teachers are willing to take pains to achieve it. All members contribute respectively to the construction of the shared vision by blending their personal goals into shared ones. The shared vision is the source of power of all members determining the codes of teachers' conducts and so being of great importance for teachers to teach and learn.

Diversify the Learning Activities and Use Them as the Carrier

Learning activities are the core elements and basic characteristics of the teacher learning community. The learning behavior of members from the community is rather different from that of the ordinary teachers. It mainly focuses on learning collectively, including seminar dialogues between members of the organization, the sharing of objective experience with each other and the coordination of beliefs and knowledge. Learning activities are undoubtedly the presenting forums of teachers' professional learning community, without which teacher learning cannot be realized (Grossman, 1994). Learning activities are the carrier of community development, with which members of the professional learning community can make analysis and exploration on some specific problems and improve the communication with each other. Learning activities of a teacher learning community have two main characteristics. The first one is to focus on improving teachers' practical abilities. The activities mainly revolve around teachers' learning interests, otherwise, teachers may lose interest in them and fail to realize the expected objective. The second one is to base the activities on practical situations, because only by classroom teaching practice, then teaching problems and imperfections in teachers' quality can be revealed. What's more, it is very important for the experienced teacher to give specific guidance to others through classroom observation.

Conclusion

Teachers' development needs the establishment of professional learning communities, and require them to establish good interpersonal relationships and respect others' learning and thinking styles. All the teachers in the community need to transform from knowledge transfers to creators and co-learners (Kwakman, 2003). Teachers have to share their teaching practice continuously and then create an environment that is beneficial for them to give goodwill comments to each other on the teaching

practices, which is, of course, is a kind of mutual help. Additionally, teachers share individual practice which includes reciprocal class observation and after-class discussion when they design specific classroom teaching. In the process of designing, teachers need to trust each other, be tolerant about different ideas and willingly share success and failure with each other. After voluntarily sharing, the teachers can get instant feedback and learn the others' experiences and thus, realize the promising goals, then make improvement in their professional field.

Acknowledgment

This work was sponsored by the research foundation from the Institute of Educational Science in Jilin Province (Grant No. GH170339).

References

- Pass, S. (2004). *Parallel paths to constructivism: Jean Piaget and Lev Vygotsky*. North Carolina: Information Age Publishing (IAP).
- Stoll, et al. (2006). Professional learning communities: A review of literature. *Journal of Educational Change*, 7, 86-88.
- Senge, P. M. (1994). *The fifth discipline fieldbook: Strategies and tools for building a learning organization*. New York: Crown Business.
- Hord, S. M. (1997). *Professional learning communities: Communities of continuous inquiry and improvement*. Austin, TX: Southwest Educational Development Laboratory.
- Cruickshank, D. R., & Callahan, R. (1983). The other side of the desk: Stages and problems of teacher development. *The Elementary School Journal*, 7, 250-258.
- Grossman, P. L. (1994). Teacher's knowledge. In T. Husen, & T. N. Postlethwaite, (Eds.), *The International Encyclopedia of Education*. New York: Pergamon.
- Kwakman, K. (2003). Factors affecting teachers' participation in professional learning activities. *Teaching and Teacher Education*, 19.

An Empirical Study of Meta-Cognition in English Majors’ English Writing Courses

Yu Zhao

Anshan Normal University, Anshan, China

Email: 332798106@qq.com

[Abstract] Listening, speaking, reading, writing and translating are five fundamental English skills. As an advanced language ability, writing is difficult for English majors and thus, the English writing course is generally offered to the senior class. A smooth and authentic English composition requires sound English language proficiency and English thinking. This paper proposes the application of meta-cognition strategy in the whole writing process involving pre-writing, while-writing and post-writing and to use this strategy to improve English majors’ writing ability.

[Keywords] meta-cognition strategy; English writing; empirical study

Introduction

Influenced by “duck-stuffing type of teaching”, more often than not, English majors in general institutions find it hard to write a quality composition due to their poor writing ability and a lack of confidence. The traditional way of reciting template writings, expanding and abridging articles has not substantially improved students’ writing. For this reason, the author proposes the application of meta-cognition strategy intended to make students better know and supervise their entire writing process. As long as students are aware of the advantages and disadvantages, they will foster strength and circumvent weaknesses in writing and make well-targeted practice. In doing so, their writing ability will be enhanced. Unsuccessful learners are generally less aware of the importance of the planning process and effective ways of approaching writing tasks. They are the learners who need more help from teachers and more attention from researchers. In terms of their planning, fewer insights are available about the planning process in which students possess the information and the way in which planning abilities are achieved and improved. At a time when learning autonomy is attached great importance for life-long learning, the role of metacognitive knowledge seems even greater than ever before. Motivated by the limited aspects of previous studies, this study attempts to investigate the relationship between planning variable – metacognitive knowledge and writing performance (Feng, 2008).

Meta-Cognition Theory

Meta-cognition Theory was first put forward by a renowned American psychologist Flavell in 1976. Flavell (1976) maintains that meta-cognition is concerned with knowledge in individual cognitive process and the ability to make relevant judgments. O’Malley and Chamot (1990) and Oxford (1990) refer to meta-cognitive strategies as the thoughts and activities that can help learners think about their learning process, make plan for learning, monitor how learning is taking place, and appraise the learning outcome.

Oxford (1990) and O’Malley and Chamot (1990) divided meta-cognitive strategy into four aspects. The first aspect is planning. Based on cognitive knowledge, English learners conceive a set of language learning plans including writing purposes, plans and appropriate strategies in accordance with different genres and styles. The second aspect is selective attention strategy. Learners work out the content based

on writing title, combine schematic knowledge with writing task and simultaneously conceive the organization, structure and topic sentence of the writing. The third aspect is supervision strategy. Learners conduct self-examination with the intention to check whether the writing approach is correct and adjust writing speed in light of word number and time limit. The fourth aspect is evaluation strategy. After fulfilling the writing, learners should make self-evaluation in line with their English learning.

Empirical Study of Meta-Cognition Strategy in English Writing

The subject was taken from Class One and Class Two in Grade 2015 at Anshan Normal University (ANU). A placement writing test was given to the subject before their registration at ANU. The test questions were two writing tasks taken from the College English Test Band Six (CET 6). Lecturers who taught the English writing course at ANU evaluated the test results. Class One outperformed Class Two with Class One taught with the traditional teaching approach and Class Two meta-cognitive strategy. Students' writing scores changed to varying degrees.

Table 1. Paired Samples Statistics

		Mean	N	Std. Deviation	Std. Error Mean
Pair 1	Pre-test in Class One	79.1212	33	3.52454	.61354
	Post-test in Class One	81.9091	33	3.60870	.62819

According to Table 1, the pre-test mean score in Class One is 79.1212 and post-test mean score is 81.9091. It can be seen that the mean in Class One rose remarkably.

Table 2. Paired Samples Correlations

		N	Correlation	Sig.
Pair 1	Pre-test & Post-test in Class One	33	.851	.000

The post-test correlation value is 0.851, less than 0.05 which shows the remarkable correlation between the pre-test and post-test.

Table 3. Paired Sample Test

		Paired Differences					t	df	Sig. (2-tailed)
		Mean	Std. Deviation	Std. Error Mean	95% Confidence Interval of the Difference				
					Lower	Upper			
Pair 1	Pre-test and Post-test in Class Two	-3.80000	2.04124	.40825	-4.64258	-2.95742	-9.308	24	.000

The sig. value is less than 0.05 which shows that scores of the pre-test and post-test in Class Two had apparent disparity.

The mean pre-test score of Class One is 79.1212, while the score of Class Two is 70.7200. It can be seen that the overall mean score of Class One is approximately 9 points higher than Class Two. Therefore, Class One can be defined as the high score group and Class Two low score group. According to the data, students' writing performance has been credibly improved after a semester.

With the intention to identify whether the meta-cognition strategy or traditional writing strategy can better improve students' writing scores, the author compared Class One Grade 13 and Class One Grade 14. The enrollment writing scores of the two classes were relatively the same. The Class One Grade 14

was taught with meta-cognition strategy, while Grade 13 had traditional teaching approaches. According to the comparison over the past semester, the writing scores of Grade 14 has been elevated more evidently than Grade 13 of the same class. Thus, the meta-cognition strategy improves score faster than the traditional teaching approach. The meta-cognition strategy is applicable both to the high score group and low score group.

Specific Application of Meta-Cognition in Writing

The application of meta-cognition in writing not only can promote students' awareness of themselves as writers and of the writing task, but also can improve their abilities of controlling and monitoring the writing process (Kong, 2009). Teachers can consciously make students write actively and let them optimize their learning approach and strategies so as to form good learning habits. First, conceive writing plans and strategies before writing. The Chinese and English writing processes are similar but differ greatly in language expression and respective thinking. English major students tend to write in Chinese first then translate the writing into English. However, this kind of practice will make the writing Chinglish which does not conform to English language habits and standards. Therefore, teachers can apply meta-cognition strategy in optimizing their writing plans and strategies. In doing so, students clearly know the writing goal and task according to specific writing requirements and work out a concise writing outline.

Students should be encouraged to visualize a writing scheme. For instance, prepare possible sentence structures and examples used in the writing and write in a targeted way. This kind of experience is like a thread running through the whole process in conceiving the writing and actively supervising this process. It becomes important for teachers to leverage their role in offering appropriate advice, helping students make adjustments and promptly devising a feasible writing scheme and strategies. At the same time, in every writing training, students should consciously foster effective writing approaches and models. On the contrary, traditional writing approach makes students write without thinking and when the number of words meets the writing requirement they just stop the meaningless and boring writing process. This results from a lack of awareness in meta-cognition.

In the writing process, meta-cognition plays an active role in guiding writing with the strategy of self-examination or supervision. At the beginning of writing, teachers should guide students to scan their writing process and quickly find imperfections. Students should be encouraged to conduct self-examination so as to avoid aimless writing, to activate their writing initiative and decrease the risk of digressing from the subject. Students should be intended to supervise the writing process. In the process of writing conception, drafting, teacher's evaluation, students' feedback, revision and finalizing, students should supervise problems they encounter in the complicated and repeated cognitive process and make timely adjustments to address problems occurring at any time. The writing modification process is represented by the meta-cognition supervision strategy. Students incessantly find and correct their mistakes in writing and apply past cognitive behaviors in self-control. The revision process should focus on the overall thinking of the writing and the language so as to ensure a reasonable arrangement, unequivocal theme, clear-cut thought and strong supporting argument, full and accurate content and logical details of the writing. Students should modify their work, strive to foster independent problem-solving ability, and improve meta-cognition ability and writing. Putting meta-cognitive theory into learning college English writing and teaching can help the students to inspire their study motivation

and increase their independent study abilities, such as planning, monitoring evaluating and revising during the writing process (Liu Yang, 2013).

The evaluation strategy is crucial after fulfilling a writing task. Firstly, students conduct self-check on their writing including spelling, grammar, stylistic forms, content and literal forms, and actively find any inadequacy and carefully mend it. Secondly, partners practice mutual evaluation and absorb what is good and reject the crudeness in each other's writing. When evaluating another student's writing, they also reflect on their own and plan their writing strategies. This reciprocal approach is the representation of meta-cognition strategy. Thirdly, teachers check the writing. Acting in a macroscopic perspective, teachers should evaluate the whole writing process including the planning composition, layout and logical structures, as well as the use of language, expressions and sentences microcosmically. In doing so, teachers can greatly improve students' meta-cognition level and strengthen their knowledge and experience of meta-cognition. Therefore, it is necessary to enrich and improve the learners' meta-cognition competence in order to improve students' writing proficiency (Cao, C., 2013). In general, the majority of the students have learned a lot in meta-cognitive strategies training. They show more interests in writing and their writing proficiency has improved (Zhang. L., 2013).

Conclusion

It can be seen from the empirical study that students' writing ability has been improved to varying degrees after the application of meta-cognition strategy at ANU. It can be concluded that meta-cognition strategy is applicable to English majors' English writing, but the operation of it requires concerted efforts from teachers and students. Students' English writing ability could be elevated by strengthening their meta-cognition experience and enriching their knowledge of meta-cognition. Students' proficient mastery of meta-cognition strategy can provide guidance to other skills including reading, listening and speaking so that their overall English skills can be strengthened.

References

- Cao, C. (2013). *Application of metacognitive strategy training in college English writing instructions*. Liaoning: Northeastern University.
- Feng, J. (2008). *Investigation on the correlation between metacognitive knowledge in planning and writing performance of English-majors*. Hubei: Wuhan University of Science and Technology.
- Flavell, J. H. (1976). Metacognitive aspects of problem solving. In L. B. Resnick (Ed.), *The Nature of Intelligence*, (pp. 231- 236). Hillsdale, NJ: Erlbaum.
- Kong, F. (2009). *A study on the application of metacognitive theory in the English writing teaching*. Heilongjiang: Northeast Forestry University.
- Liu, Y. (2013). *A study on English majors' use of metacognitive strategies in writing*. Shandong: Qingdao University of Science & Technology.
- O' Malley, J. M., & Chamot, A.U. (1990). *Learning strategies in second language acquisition*. Cambridge: Cambridge University Press.
- Oxford, R. L. (1990). *Language learning strategies: What every teacher should know*. Boston, MA: Heinle and Heinle.
- Zhang, L. (2013). *An experimental study on metacognitive strategy training in English writing in senior high school*. Tianjin: Tianjin Normal University.

Applied Analysis of Open Course in the Cloud Computing Environment

Miao Guoxin

Jilin University of Finance and Economics, Changchun, China

Email: miaoguoxin2002@163.com

[Abstract] In the process of the development of modern society, the application of open courses has a very important role in personal growth and later learning, which brings new challenges and opportunities. In open courses, learners from all over the world can take the courses taught by famous school professors, but also access a wide range of courses, which promote their development. With the continuous development of the cloud computing environment, it provides a good development platform for the application of open courses. This paper analyzes the application of open courses in the cloud computing environment in detail.

[Keywords] Applied Analysis; teaching mode; Open Course; Cloud Computing Environment

Introduction

The plan of an Open Course Program was initiated by the Dean of the Massachusetts Institute of Technology, Charles West, in April 2001 of *Time* magazine. Since then, some of the world's leading universities have entered into the research of open courses, which has contributed to the development of open courses. In recent years, open courses have entered a new stage in which the continuous improvement of the cloud computing environment for the application of open courses to provide technical support has completely changed problems of the and achieved effective application of the courses. In other words, with the maturity of cloud computing technology, its characteristics of flexibility, scalability, sharing, low cost and high service provide new technical support for the application of open courses. This paper firstly analyzes the problems of the current open courses. Secondly, it reviews the changes of open courses from the perspective of cloud computing. Finally, the application of open courses in the cloud computing environment is analyzed in detail, hoping to promote their effective development.

Literature Review

Open courses came from foreign countries at the beginning of this century, started in the United States at the Massachusetts Institute of Technology in their "open courseware" project. The open course movement not only gets good promotion at the school, but it also receives a lot of funding and support from certain organizations. Open courses basically are the resources that famous teachers from colleges and universities put on the Internet to provide free viewing to learners, and the main curriculum resources are class videos, in the form of offline upload for learners to watch any time. In this situation, learners can only passively accept the knowledge from teachers, not like the previous classroom teaching, in which learners could conduct good interaction with teachers (Chen, & Hu, 2011). Moreover, each learner has his or her own characteristics, their learning abilities and levels are also different, so the degree of the understanding of the curriculum resources and the demand for knowledge are not the same. Therefore, learners can't improve their efficiency of learning without the effective interaction with teachers. However, in open courses, the interaction between learners and teachers still needs to be improved.

Cloud computing is not a new technology. Cloud computing is a computing infrastructure and software model enabling ubiquitous access to shared pools of configurable resources (Hassan, 2011), which can be rapidly provisioned with minimal management effort, often over the Internet. It is a delivery

model taking shape from a long-time evolution and it is mainly based on the formation of distributed processing, parallel processing and network computing, which enable it to use the characteristics of high-speed data processing of Internet to pass the process of processing to the virtual computer cluster; thereby, it can achieve effective calculation of resources. In addition, cloud computing can also form resource-sharing sites due to the use of a large number of computer resources. It is safe and reliable, extended and has low cost. Moreover, cloud computing is based on original technology and has played a role in reducing costs, strengthening service flexibility and speed. From a certain point of view, cloud computing is not a new thing, but it is based on the original method of the concept and application of innovation. However, from another point of view, cloud computing is brand new because some of the application software and infrastructure development, and running, etc., were developed to improve the quality of basic equipment applications.

When creating a learner-centered interactive teaching platform, it is important to ensure that at any time, in any way, with any person, in any place, that people can have interactive learning, and most important, is the evaluation of the learning effect and promoting the good application of the open courses. In the real-time interactive teaching form based on cloud computing, the open course is a brand new, dynamic, retrospective way of learning. Even in different learning environments, the form of open course is the same. In recent years, China's information technology has been in constant development, and credit in open courses has also been gradually accepted in the future development process. Therefore, open courses will turn an informal learning mode into a formal learning way, thus expanding the scope of the audience. In order to provide learning opportunities to more learners and let more people access higher education, education should improve its overall quality. Because there are still some problems in open courses, this text has carried out the application of open courses in the cloud computing environment, and this study conducted some design of the management of service to main users, existing open courses, real-time interaction, the learning effects and other aspects, in order to promote the effective application of open courses in the cloud computing environment.

Functional Design of Open Course in Cloud Computing Environment

The main purpose of designing the cloud computing platform environment was mainly to create a cross-platform, cross-terminal environment and to pay attention to the cloud architecture of the open platform, providing users with good service, so that it could be used for their own needs for platform access, checking cloud files and so on. No matter where you are, as long as you can connect to the Internet via terminal or WIFI Network, you will be able to communicate with teachers and other learners online, which reflects the flexibility of open courses and practicality (Morgan, & Carey, 2009). In this case, learners not only can learn, socialize and communicate using online resources at any place, at any time, and on any platform, but they also can make full use of their free time to ensure the continuity of learning and prevent time from being wasted.

The user service management module is mainly aimed to locate the user role in the system, which mainly includes the manager, paid users, visitors and registered users. The manager's staff is responsible for the management and maintenance of the open course platform to ensure the effective operation of the system. Visitors can view the open courses and some of the information directly on the open platform. Registered users and paid users can enter the personal center for learning, check their progress of study, and use the learning community, etc. The user service management module can check the identity of users so that different resources can be opened according to the type of the user.

During learning in open courses, there will be many learners choosing the same courseware to learn at the same time, resulting in the number of that particular courseware being in relatively high demand. If the teacher's lectures and courses are synchronized live, this will allow more people to enter into the study, and learners can communicate with each other. Thus, it will obtain a better teaching effect. The design of a real-time interactive teaching module in the cloud computing environment can simultaneously allow 100 to 1000 learners to watch the video at the same time, and the number of interactive terminals can reach 50 to 100.

4A Real-Time Interaction

4A refers to any time, any place, any way, and anyone can access the open course (Xu, Y., & Zhang, J., 2013). In the previous teaching mode, only with a computer connected to the Internet, could we achieve remote platform teaching, resulting in the learners' learning time, their learning places and learning methods having been constrained. In the cloud computing environment, as for the application of open courses, as long as the learners can get a network signal, whether wired or wireless, WIFI or the Internet, they can access the INTERNET network and visit open courses. One of the most important items is the development of open courses taking the problem of the mobile phone and computer version into account, thus creating a variety of interfaces, in line with the needs of various versions, so that it can be very convenient to enter the courses to learn. In addition, if the learner wants to exit after logging in, the current state can be saved. So the next time they log in, they can continue to study at the last place, which saves a lot of unnecessary steps, and the design of the interface and entrance is very humanized. In this very convenient situation, the learners have improved their enthusiasm and initiative toward open courses. This situation realized an effective promotion of the open courses.

Online Tracking of Learners

The open course system in the cloud computing environment will judge the learner's identity according to the learner's initial information and view the picture to check if it is the person signing in to the registrant or not. When the learner is in the process of learning, the system will shoot the learner's picture and compare it to the one the learner registered with to log in, and then the accurate information is sent to the teacher.

Follow-Up Monitoring of Learners' Attention

By monitoring the concentration of the learners' attention, you can master the learners' full online learning situation, so as to evaluate their learning process, and this can be used as an approach to earn learning. In addition, when the system is monitoring of the attention of learners, it can regularly get their photos in the system to see whether the learners are learning online, and then evaluate their learning concentration; it can also monitor how long they spend on the material or the amount of times other procedures cover these learning pages. If the learner's attention is at a defined level, the system will automatically conclude that the learner does not focus on the whole process and sends the monitoring results to the teacher as a basis for evaluating the learners' learning outcomes.

In a real-time interactive open course in the cloud computing environment, if the teachers wanted to test the learner's learning effect, they can show the original prepared questions and the test, etc. to the learners and detect them before class, during class, or after class, according to their speed and content of study. Learners should fill in the answers in time, the system will automatically score, and send the results back to the teacher. This interactive form of feedback would not only improve the attention of learners

and make them concentrate on what teachers say at any time, but also help teachers to fully grasp the situation of learners and that would facilitate the future development of teaching courses (Li, Powell, & Ma, 2013).

While carrying out the opening course in the cloud computing environment, the teacher will set up a reasonable learning unit based on the syllabus, scientifically arrange the learning content, and show the complete course content and teaching progress to learners. Because there is a big difference between learners, each learner can arrange their learning time according to his actual situation and progress of study, so as to give full play to the role of the open course. Thanks to the continuous progress of the communication era, learners can already carry out mobile learning, making full use of their time on the bus, or subway, and use open courses in the cloud environment, so that scattered knowledge becomes more systematic, which improved learners' learning progress. However, it should be noted that the learner can enter the next stage of learning only after they have fully grasped the knowledge of the current stage, or to continue to consolidate the stage of learning tasks. What is called learning schedule management does not require learners to complete the corresponding learning tasks within a specified time, but to make learners fully grasp the learning content of each stage.

Learning communities create a platform for teachers and learners to communicate, and teachers and learners can learn the establishment of the community according to their needs and willingness, and also participate in the community of their interests. A learning community makes a free exchange.. The users, whoever has been authorized, are free to visit. Each community has a special staff management, and they're mainly responsible for the building and maintenance of the community. They also give learners points as rewards, thus, promoting the enthusiasm of learners can prevent the community from chaotic situation. Establishing a learning community construction not only can help learners solve the problem in the form of online, but also can broaden the horizons of learners and bring better curriculum resources to the learners.

Implications and Conclusion

To sum up, there is a fundamental difference between cloud computing and the ordinary service model. It is not only an advanced technical means, but also a form of thinking people used in the solution to the problem. If the application of open courses is in the cloud environment, it will not only solve the problems in the traditional model, but will also improve the efficiency of the application of open courses, promoting a good interactive between learners and teachers, learners and learners. Therefore, it will achieve a good application of open courses.

Acknowledgment

Thanks to the joint efforts of the members of Jilin University of Finance and Economics; thanks to the funding of the Education Department of Jilin Province, the Education Science Planning Office of Jilin Province, Jilin Association for Higher Education and JLPOPSS (Jilin Province Office of Philosophy and Social Science). This paper is a series of Research Programs: Research on the Application of University Open Course in Cloud Computing Environment (No. JJKH21070145SK); Research and Practice of College English Open Course Based on Cloud Computing (ZD17071); The Design and Application of Flipped Classroom in SPOC Environment (JGJX2017D113); Research on the Construction of College Oral English Teaching Mode from the Perspective of Multimode (No. JJKH21070147SK); Research on the Exploration and Promotion of Language Education Informatization in Multimodal Perspective

(GH170328); Research on College English Teaching Reform from Internet Plus Multimodal Perspective (JGJX2017D107).

References

- Chen, J., & Hu, J. (2011). *The construction and practice of information technology and foreign language teaching research*. Shanghai: Shanghai Foreign Language Education Press .
- Hassan, Q. (2011). Demystifying cloud computing. *The Journal of Defense Software Engineering. CrossTalk*, (Jan/Feb), 16-21. Retrieved on January 2011 from https://www.researchgate.net/publication/215795101_Demystifying_Cloud_Computing.
- Li, Y., Powell, S., & Ma, H., (2011). Analysis of massive open online courses initiatives. *Open Educational Resources*, 3.
- Morgan, T., & Carey, S. (2009). From open content to open course models: Increasing access and enabling global participation in higher education. *The International Review of Research in Open and Distance Learning*, 10(5), Athabasca University Press. Retrieved from <https://www.learntechlib.org/p/49561/>.
- Xu, Y., & Zhang, J. (2013). Research on open education resources application model. *Modern Educational Technology*, 23(5), 73-83.

The Combination of College English Teaching CD and Teaching-Assisted Courseware in the Multimedia Environment

Shuang Zhou

School of Foreign Languages, Changchun University of Technology, Changchun, China
Email: 406677806@qq.com

He Cheng

School of Foreign Languages, Changchun University of Technology, Changchun, China

[Abstract] With the introduction of multimedia teaching, College English teaching has also tried to make a series of reforms. This essay aims at applying a College English teaching CD and teaching-assisted courseware in classroom teaching, combining them with the feedback of students to make some reflections on existing problems and putting forward corresponding recommendations.

[Keywords] assisted courseware; cognitive level; independent learning

Introduction

College English, as the basic course in college curriculum, has been highlighted and put emphasis on for years. A series of reforms have been put forward based on foreign language teaching theories. With the introduction of multimedia technology, multimedia teaching of College English changed the traditional English teaching methods (Gu, 2007), such as the “Four One” phenomenon (one mouth, one book, one chalk and one blackboard) to achieve a combination of text, pictures, sounds and images in order to create a lively and convenient, intuitive and realistic language environment, in order to generate a full language learning intimacy and interest with the visual and auditory awareness, and thus, stimulate students’ enthusiasm for learning English (Huang, 2000). With the college English reforms in full swing today, how to optimize college English multimedia teaching has become the focus of reform. Through the practice teaching of teaching-assisted courseware and a teaching CD, this paper makes some reflections on multimedia teaching through questionnaires, and puts forward that it is imperative to provide multimedia teaching in college English, such as the combination of multimedia teaching and traditional teaching, emphasizing that the dominant role of teachers in the classroom teaching process, and assisted courseware design, should conform to students’ cognitive development levels and strengthen their independent learning.

Teaching CD and Assisted Courseware of College English Intensive Reading

The college English curriculum, the basic course for non-English majors, normally covers intensive reading, listening and speaking, in which the former is conducted in the classroom with the aim of cultivating a comprehensive ability of language learning. How to design classroom teaching is a hot topic. With the introduction of multimedia theory and techniques, educators try to pursue ways to combine the traditional model and modern techniques. The official course book also enriches and elaborates the content with an additional teaching CD, which brings convenience to the teaching staff and students.

Teaching CD of College English Intensive Reading

The course “College English Intensive Reading” aims at improving students’ overall English ability, such as listening, speaking, reading, writing and interpretation. Normally, the syllabus design and activities surround the detailed explanation by teachers, and the students are required to participate actively and carefully. A wide range of knowledge is covered, ranging from the use of a single word, sentence translation and paraphrase, cross culture and description of a specific detail to how to write a specific essay. The teaching materials used in our college English intensive reading class are *College English Integrated Course (New Edition)* of Shanghai Foreign Language Education Press, and the teaching CDs included in the book. The contents of the CD include a short video of appreciation, full copy of the text contents, detailed annotation of language points, illustrations and text of cultural background, pure pronunciations, and additional exercises, etc. However, the CD also has some shortcomings, such as the fonts on the CD are too small, the explanation of some language points come with limited example sentences, and some points explained cover a wide range of topics which are beyond the students’ understanding. The CD cannot reach a large number of reserves, and each student is equipped with it. Thus, the CD is more suitable to learn independently.

On the basis of teaching practice, the authors think that classroom teaching can make full use of the available and suitable content in teaching CD, such as the sound effects, and cultural background, etc. With its combination, we can make assisted courseware ourselves to make up for the deficiency of the teaching CD as a supplement.

Teaching Assisted Courseware

Assisted courseware, such as PowerPoint can enrich and supplement the teaching CD. Teaching-assisted courseware must be based on the syllabus and teaching objectives to improve the students’ listening, speaking, reading, writing and translating (Deng Xiangui & Ai Jingtang, 2006). The courseware content needs to be systematic and integrated, and be an appropriate supplement and adjustment to the CD content, and control the font and number of texts. Language teaching belongs to a practical discipline, so in the design, teachers should take the interaction between teachers and students into account, such as the introduction to class teaching, the introduction to cultural background, the discourse understanding of text, the explanation of language points, and the discussion of articles, etc. (Sang, 2007).

In the production of teaching courseware, the authors suggest designing a pre-class discussion warm-up using network resources, collecting pictures, designing rational cultural introductions and topic cutting, etc. In the explanations of language points, the authors suggest designing exercises of word-phrase sentences, interpretation, translation and other aspects through PowerPoint, and design flexible practices to train students’ short-term memories and dictation abilities.

Combination of Teaching CD and Assisted Courseware in Teaching

In classroom teaching, the teaching CD and assisted courseware can complement each other. The use of assisted courseware for pre-class discussion and introduction to the article can increase students’ interests and make the classroom atmosphere more active. For instance, in the pre-class discussion of “Animal Intelligence” in Unit Six of Volume I, the teacher can collect rich and lovely animal images, and let students rank the intelligence of the animals according to common sense and explain their reasons. In this way, the classroom atmosphere is not only enlivened, the students’ thinking and speaking abilities are incidentally trained, but also the text “Animal Intelligence” is logically introduced and students cannot wait to read the

whole text. The use of the word explanation part of the teaching CD can correct the pronunciation of the students and they can practice listening and reading. The introduction of the word sentences in the form of listening and speaking can better develop the students' listening and speaking abilities. The introduction of cultural background of assisted courseware is a strong complement to the teaching CD, the picture with epochal, rich and representative characters can attract more students and improve students' interests in learning. The understanding and discussion part of the teaching CD can guide students to make deep reading and sort out the articles' context. Assisted courseware can add specific article writing techniques, key sentences and detailed grammar explanations on the basis of the teaching CD, and teachers can also appropriately set questions, oral exercises, discussions and debates. Use the courseware to explain words with custom animation that is set in different ways, such as the text showing and dubbing, therefore, to let students' work on interpreting and translation exercises. To enrich the lively content of assisted courseware, bring games into teaching, such as English word-guessing games – two students make up a group; one person describes, and one guesses, or one guesses, the classmates describe. The teachers can use courseware and games to show the specific characteristics of objects, getting whole class to guess the object, or letting one student describe and the other students guess; this not only can enliven the classroom atmosphere, but also trains the students' thinking ability and language skills.

Problems Encountered in the Teaching Process

The introduction of multimedia into teaching, especially in the introduction of language teaching, can have a large effect. The application of a teaching CD and teaching-assisted courseware can present the information in an intuitive, vivid, visual and rapid way. It can greatly increase the amount of classroom information and improve teaching efficiency. For example, it can reduce teachers' fatigue in blackboard-writing and save time in the organization and teaching of classroom teaching content. Assisted courseware can attract students' attention, mobilize their enthusiasm, expand their vision and exert the initiative of students (Meng, 2006). However, in teaching practices some problems can be encountered which need to be solved in exploration and improvement.

Problems Encountered by Teachers

During the design of teaching courseware, due to the lack of computer technology, the teaching-assisted courseware may be monotonous. Courseware carries a large amount of information and content, which will cause problems as primary and secondary confusion, and choice difficulties, etc., especially when related to specific teaching, the classroom pace may become tense. No matter how beautiful the assisted courseware is, if the teacher's dominant position is not proper, the courseware cannot fully play its role and achieve a practical effect. Some other problems when the teacher designs and applies the teaching courseware are as follows:

1. Time consuming in preparation;
2. Lack of technology in design of PPTs;
3. Over-colored pictures and noisy sound effects;
4. Simplified layout of language points;
5. Negligent in time for taking notes;
6. Problems shift from CD model to assisted courseware;
7. Teacher-centered classroom learning.

Students' Feedback

In order to know whether the combination of CD and assisted courseware is welcomed or not, the authors conducted a survey by an open questionnaire. Students were chosen in two classes the author taught. The students were required to answer questions carefully and genuinely. Meanwhile, the students were told the survey was beneficial to their future classroom learning improvement. Based on a five-point Likert Scale (1=strongly disagree, 2=disagree, 3=neutral, 4=agree, 5=strongly agree), the questionnaire consisted of 10 statements and an open question, and mainly covered the following aspects: the benefit of such teaching style; the learning quality in such class; the multimedia class versus traditional class; improvement in ability, etc. The open question let students point out the disadvantages, put forward any suggestions to improve the efficiency and quality of teaching, and their desired teaching model and style from their perspective. Through the survey, it can be found that most students could accept the multimedia teaching methods. Of the 112 surveyed students, only 4 (3.6%) students did not like multimedia teaching, and preferred the traditional teaching methods, namely, “while the teacher writes on blackboard, the students can take notes”; 9 (8%) students felt that it was not bad, and the other students showed with recognition and satisfaction for reasons as flexible teaching, rich content, sound effects, integrated text and pictures, easy to understand, saving time of writing and improving teaching efficiency. Most of the shortcomings of the multimedia teaching method from the students' feedbacks included: the font on some pages is too small, which can affect visualization and result in visual fatigue; the pages change too fast to take notes; too much information to understand and the impact of courseware on vision and so on. For the desired teaching style, some students mentioned a combination of multimedia use and traditional model.

Reflection

Classroom teaching involves three factors: the teacher, students, and the classroom learning environment. Each has its own divisions. Multimedia provide many benefits, such as direct vision, convenient use, a wide range of information and takes the place of the traditional method of teaching with information illustrated in the form of handwriting on the blackboard. The teacher's role, the students' roles and their cognitive levels should be taken into consideration.

Combination of Multimedia Teaching and Traditional Teaching Methods

When teachers use the teaching CD and teaching-assisted courseware for a long time, the students will inevitably incur visual fatigue and boredom. The content of the teaching courseware provides that the teachers are prepared in advance. During classroom teaching and learning, new ideas between teachers and students will inevitably come into existence. Therefore, the combination of traditional teaching method is bound to play a multiplier role.

Taking-notes is a very important ability for students. Writing by hand is crucial for teachers and students, as well. It is obviously noted that some words cannot be written correctly, even teachers have a vague impression on some familiar words which are not written down frequently.

Multimedia teaching is beneficial for information, visual images, listening, and efficiency etc. Whereas the traditional teaching method (chalk and blackboard) supplements the writing process and emphasizes the ability to take notes.

Giving Full Play to the Leading Position of Teachers

Traditionally, as authorities, instructors and lecturers, teachers take charge of students' learning by analyzing texts, explaining vocabulary, giving examples, teaching rules, raising questions and judging the

correctness of students' answers. They do so many things that should be undertaken by students themselves. Too much time is spent on the teaching content rather than on the learning process. So, it is destined that the learners turn out to have less autonomy and no creativity.

Teachers should shift to new roles to meet the educational needs in the new age, by taking on the role of facilitators, helpers or counselors in an increasing number of classroom situations. Teachers should become more resource persons or consultants than authoritative figures, more of facilitators than arbiters of classroom activities. Also, they should be concerned with their own sensitivity to the learners and to their individual differences in learning styles and rates of learning, and above all, work to train their students to develop their own learning strategies so that they will not be dependent on them.

From the teacher's point of view, effective classroom teaching not only depends on the teachers' pre-lesson preparation and after-school reflection, class organization and inspiration are also particularly critical. In the convergence of the teaching CD and teaching courseware, teachers should give full play to their leading role, timely observe students' emotions, dynamic reactions, and adopt flexible teaching methods to inspire and guide students, and thus, effectively improve teaching efficiency. Also, students are encouraged to design PPT as a presentation show with diverse topics, such as word puzzles, introduction to their hometowns, or their ideal hero, etc.

Cooperation between teachers and students, and between students, should be guided and strengthened by teachers. Cooperative learning encourages students to communicate, to share insights, test hypotheses, and jointly construct knowledge. A student-centered class is inseparable from the leadership of a qualified teacher.

Meeting the Students' Cognitive Levels

The cognitive level of each group is different. Thus, to some extent, the students are selected based on the similar abilities in learning. Nowadays, college English learners are divided into different levels after the proficiency test or their scores of colleges entrance examinations. Different leveled students and classes are arranged with different syllabus designs and curriculums to meet their diverse levels and needs.

The syllabus design and curriculum are based on the students' cognitive development. In classroom teaching, teachers also should take this into consideration. If teachers do not follow the level of cognitive development of the students in the design of assisted courseware and blindly increase the amount of information, this will confuse the students in what the primary and secondary knowledge is, and will greatly weaken their enthusiasm if they underestimate their ability, as well (Yu, 2006). Therefore, the design of courseware should follow the principle of appropriateness and moderation, and being in line with the cognitive level of the students. Assisted courseware content should take the practicality of the language into account as much as possible, that is, link with the practical application and close to life, learn to meet practical needs, so as to give full play to the role of assisted courseware.

Strengthening Independent Study with the Teaching CD

For years, applied research in China has suggested that the Chinese students see knowledge as something to be transmitted by teachers rather than discovered by them. Chinese learners are, thus, characterized as dependent, lacking in intellectual initiative and inclining to favor rote learning over creative learning. From the definition of 'education', we can see that the purpose of education is to train learners to be independent individuals in society, living and working successfully and independently. Therefore, we can come to the conclusion that the end-product of education is an independent learner (McDevitt, 1997) and that cultivating

a learner's independence or autonomy should be regarded as the end-goal that teachers or researchers try to pursue. Foreign language teaching, one special area in education, is no exception. According to the *College English Teaching Requirements*, it is clearly stated that "one of college English teaching objectives is to develop students' autonomous learning ability, and that important symbols for successful teaching reform are the formation of students' individualized learning methods and the development of students' autonomous English learning ability" (Ministry of Education, 2007).

The effectiveness of classroom teaching is based on the level of students' pre-class preparation. Supervising students to use the teaching CD for independent study can lay the foundation for the links to listening, speaking, writing and translation in the classroom. At the same time, it is also helpful to cultivate students' good habits for independent study. Schools should also provide a large number of independent learning equipment for students, an open independent learning center for students to provide effective protection for independent learning.

Conclusion

Learning is a complex process. Foreign language learning in the Chinese context is a continuous endeavor. College English learning has its specialty, such as pre-college English learning, exam-oriented teaching system, and a different emphasis in college and high school English teaching (the prime focus of college English teaching is communication, while in high school it is grammar). Multimedia teaching has brought vitality to the teaching of colleges and universities in the wave of educational reforms. Under the multimedia environment, college English teaching will bring new vitality to English teaching. The problems in the teaching process will also be solved through exploration and improvement so as to form complete and scientific teaching methods and systems. With the development of modern technology, the application of multimedia and the network, the use of the micro-lecture, and the blended learning model will flourish and enhance the efficiency and quality of college English teaching.

Acknowledgments

The present article was financially supported by the Scientific Research Project of Education Department of Jilin Province (2016, No. 342).

References

- Deng, X., Ai, J., et al. (2006). The theory and basic principles of multimedia English teaching courseware. *The Journal of Wuhan University of Technology*, (2).
- Gu, Y. G. (2007). The analysis of multimedia and multimodal learning. *Computer-Assisted Foreign Language Education*, (2), 3-12.
- Huang, R. S., (2000). Constructivism and multimedia foreign language teaching mode. *Computer-Assisted Foreign Language Education*, (2).
- McDevitt, B. (1997). Learner autonomy and the need for learner training. *Language Learning Journal*, (16), 34-39.
- Meng, Z. (2006). Reflection on foreign language multimedia teaching. *Foreign Language World*, (6).
- Ministry of Education. (2007). *English teaching requirements*. P. R. C.
- Sang, A. (2007). The reflection on college English multimedia-assisted teaching. *The Journal of Shenyang Agricultural University*, (6).
- Yu, P. (2006). The research on college English multimedia teaching model. *Education and Vocation*, (20)

Empirical Study on the Application of Conceptual Metaphor to College English Vocabulary Teaching and Learning

Aihua Li

*College English Department, Liaoning University of International Business and Economics,
Lvshun, China*

Email: lah.elva@163.com

[Abstract] Vocabulary plays an important role in EFL teaching and learning. Based on the hypothesis that conceptual metaphor plays a positive role in college English vocabulary teaching and learning, this paper carries out an empirical study combined with teaching practice. The research findings are that a conceptual metaphor-based approach can produce better results in learners' short-term and long-term retention of English vocabulary than traditional English vocabulary learning methods. The attitude-related questionnaire reveals that most of the subjects in EC approve of the new teaching method. The findings of the study have significant insights into the practical EFL pedagogy.

[Keywords] conceptual metaphor; vocabulary teaching and learning; application; empirical study

Introduction

Traditional approaches of vocabulary teaching and learning hold the idea that the relationship between words and meaning is arbitrary. As a result, in EFL teaching, teachers usually explain vocabulary in terms of word formation, parts of speech, and lexical items offered in a word list of the textbook and explain each meaning of the word by translating it from English into Chinese, neglecting that there is an inherent connection between items. Thus, students take it for granted that they should learn the vocabulary heavily by rote learning. As a consequence, students spend large amounts of time and energy memorizing vocabulary, but the achievements have been far less than satisfying. Their vocabulary size is limited, and they are unable to use the words properly in practice.

Different from traditional views, cognitive linguistics maintains that there is a systematic relationship between the word and its meanings. From cognitive linguistics' perspective, metaphor is not only a figure of speech but also a way of thinking which is pervasive in people's everyday lives. It plays a central role in semantic change. Lakoff and Johnson (1980) believe that conceptual metaphors form the basis of human thought because they allow all language users to think about abstract concepts in concrete terms. Low (1988) thinks metaphor can be used to aid comprehension, extend thought, shed new light on old issues, compel attention, and clarify ideas. Chinese researcher, Yan (2001) discusses the relationship between metaphor and EFL teaching and concludes that the cultivation of metaphoric competence should be of great concern in English teaching and learning in China.

But most of the researches have been conducted on the theoretical level and only a few have provided sufficient data to prove the effectiveness of conceptual metaphor on EFL English vocabulary study. This paper is intended to do research to bridge the gap between theoretical study of metaphor in cognitive linguistics and its application in EFL vocabulary teaching and learning.

Conceptual Metaphor and English Vocabulary Learning

The landmark in the field of cognitive metaphor is *Metaphors We Live By* written by Lakoff and Johnson in 1980 who stated that metaphor is “understanding and experiencing one kind of thing in terms of another” and “metaphor is not just a matter of language, that is, of mere word, on the contrary, human thought processes are largely metaphorical” (Lakoff, & Johnson, 1980). This theory helps us to understand how human conceptual systems are structured. Over the last two decades, many teachers and scholars have also contributed a lot on the study of cognitive conceptual metaphor. Their main viewpoints can be summarized as follows: metaphor is cognitive in nature; metaphor is pervasive in people’s lives; metaphor is systematic; metaphor consists of a source domain and target domain; metaphorical projection is embodied in our body experience (Kovecses, 1986, 1990; Lakoff, 1987, 1990; Johnson, 1987; Turner, 1991).

In English vocabulary learning, polysemic words bring a great burden and create many difficulties for foreign language learners. Chinese EFL learners are always bewildered at how English is organized with one word that has so many different meanings. Are there any rules behind the seemingly chaotic words and meanings? To cognitive linguists, the different senses of a polysemous lexical item are not random, but are related in non-trivial ways. Lakoff (1987) attributes the phenomenon of polysemy to the principle of metaphorical mapping of image schema. Hu (1997) summarized that polysemy and the novelty of linguistic symbols would not be possible without metaphor in language because metaphor is so pervasive in everyday life and language that it plays a control role in meaning construction and semantic change.

Methodology

Research Questions

This research is intended to test the general hypothesis that applying conceptual metaphor in EFL teaching and learning can facilitate Chinese EFL learners’ English vocabulary learning. In order to prove this hypothesis, the current study is subdivided to investigate the following three questions:

- (1) Does the experiment class produce better results in short-term retention of the vocabulary learning?
- (2) Does the experiment class produce better results in long-term retention of the vocabulary learning?
- (3) Do the subjects in EC approve of the conceptual metaphor approach employed in the teaching?

Subjects

Two classes in Liaoning University of International Business and Economics were chosen to participate in this research. They were placed into each class according to their total scores on the National University Examination and had been taught by the researcher for the previous two semesters. All of the subjects were native speakers of Chinese with an intermediate English level, and none of them had ever received any special instructions concerning conceptual metaphors before.

In order to make sure there were no significant differences between CC and EC in their English learning before the experiment, the scores of their lasted final-term English exam were taken as a reference. In addition, a pre-test was carried out among the subjects for the purpose of further checking whether there was any significant difference in their English vocabulary between CC and EC before the experiment of using a different teaching method. The results showed that CC and EC had no significant difference and they could be taken as the objectives in the experiment

Instruments

The present study consisted of an experiment and a survey. Data from the test of English-Chinese translation were collected to examine the students' short-term and long-term retention of the vocabulary learning in both of CC and EC. There were 25 sentences in the translation, and each had 4 scores. The full score of the test was 100 to facilitate the data processing. The questionnaire was designed for EC. It was an attitude-centered test which was designed according to the dual statements *strategy* to investigate the EFL learners' attitudes towards the new method of conceptual metaphor employed in English teaching.

Procedures

This experimental teaching research lasted for an entire term in LUIBE, and it was conducted in the regular class periods. In this research, both EC and CC were instructed by the same teacher. In the control class, language teaching went on in the traditional way. In the experimental class, a systematic instruction of conceptual metaphors was introduced into the normal language teaching. During the last two periods of classroom meeting in the last week, Post-Test 1 was conducted which was aimed at testing students' short-term retention of more specific English vocabulary in both CC and EC.

Neither of the two classes was told that there would be another post-test after the summer holiday for the reliability and validity of the experiment. The reason for this was is to decrease the probability of students' preparation beforehand. Two months later, the same students were called back to take the other test –Post-Test 2 to test the students' long-term retention of the learned words and their metaphor awareness. Post-Test 2 included the same metaphorical expressions as Post-Test 1, but with a rearranged sequence. At the same time, students in EC were given a questionnaire to investigate their attitudes towards adopting conceptual metaphors in the English vocabulary teaching and learning.

Data Collection and Data Analysis

All the students in CC and EC participated in Post-Test 1 and Post-Test 2. No one in EC was absent for the questionnaire. After the test papers and questionnaire sheets were collected, they were corrected and scored by the researcher. The data from both the tests and the questionnaire was input into the computer and operated for the results. Independent-sample t-test in SPSS19.0 was used to compare the means of each test between the two groups and EXCEL was employed to analyze data from the questionnaire.

Results and Discussion

Post-Test 1 was designed to test whether there were differences between CC and EC in terms of their short-term retention of the English words. Table 1 represents the results yielded by the Independent-sample t test of posttest 1.

Table 1. Independent Sample T-Test Analysis of Post-Test 1

		Levene's Test for Equality of Variances		t-test for Equality of Means						
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
									Lower	Upper
posttest1	Equal variances assumed	.009	.924	-4.715	84	.000	-23.02597	4.88316	-32.73667	-13.31528
	Equal variances not assumed			-5.382	52.708	.000	-23.02597	4.89090	-32.75392	-13.29803

In Table 1, Levene's Test for Equality of Variances shows Sig. = .924. T-test for Equality of Means shows the Mean Difference between CC and EC in Post-Test 1 is -23.02597, and Sig (2-tailed) < 0.05. Thus, it is assumed that there exists statistically significant difference in CC and EC.

In this way, the answer to Research Question 1 is found: the experiment class produced better results on short-term retention of the vocabulary learning. It is inferred from the results that teaching English vocabulary in an EFL classroom by making use of conceptual metaphor is more efficient in instructing students than the one without conceptual metaphor.

Post-Test 2 was carried out to test the long-term retention of the learned words and the metaphorical awareness of the words of subjects from CC and EC. Results are presented in Table 2.

Table 2. Independent Samples T-Test Analysis of Post-Test 2

		Levene's Test for Equality of Variances		t-test for Equality of Means						
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
									Lower	Upper
posttest 2	Equal variances assumed	4.928	.029	-4.424	84	.000	-11.74242	2.65420	-17.02059	-6.46426
	Equal variances not assumed			-4.497	78.295	.000	-11.74242	2.63461	-16.98722	-6.49763

Independent Sample Test in Table 2 shows that the Mean Difference is -11.74242, and Sig (2-tailed) < 0.05, which indicates that there exists a significant difference between CC and EC. Levene's Test for Equality of variances identifies the results of the means as reliable. In this way, the answer to Research Question 2 is found: the experiment class produced better results on long-term retention of the vocabulary learning, especially in terms of the acquisition of English polysemy and idiom. It could be inferred from the results that applying conceptual metaphor is an efficient vocabulary learning strategy in this study. The result of better long-term retention of the learned words in EC may be due to the reason that conceptual metaphor method is a kind of explicit learning, and it causes learners' deep processing.

Table 3. Satisfaction Questionnaire from the Students in EC on the Methodology of Cognitive Metaphor in English Vocabulary Learning

1. These theories of conceptual metaphor are easy for me to understand.				
Strongly agree 17.8%	Agree 33.3%	Neutral 33.3%	Disagree 15.6%	Strongly disagree 0%
2. I have no interest in these theories of conceptual metaphor.				
Strongly agree 17.8%	Agree 8.9%	Neutral 35.6%	Disagree 42.2%	Strongly disagree 8.9%
3. These theories of conceptual metaphor can help me a lot in understanding and memorizing different senses of the words.				
Strongly agree 24.4%	Agree 57.8%	Neutral 15.6%	Disagree 2.2%	Strongly disagree 0%
4. I consider it a waste of time to learn about these theories, because they made my learning English expressions more complicated.				
Strongly agree 2.2%	Agree 11.1%	Neutral 22.2%	Disagree 44.4%	Strongly disagree 8.9%
5. I hope that this pedagogical method can be adopted continually to help us in learning English in the future.				
Strongly agree 28.9%	Agree 46.7%	Neutral 22.2%	Disagree 22.2%	Strongly disagree 0%

There were five statements in the questionnaire as illustrated in Table 3. The questionnaire focused on the understandability of conceptual metaphor, its popularity, effectiveness, practicality and complexity, as well as the expectations for its future application from the EC subjects' points of view. The table illustrated that 51.1% students regarded the theory of conceptual metaphor as easy to understand; 51.1% students showed their interest in conceptual metaphor; 82.2% agreed that conceptual metaphor could help students to better understand the meaning of the English words; 53.3% students thought there was no waste of time in the process of learning conceptual metaphor and 75.6% students hoped the methodology of conceptual metaphor in English vocabulary learning could be adopted to help their English learning.

To sum up, the majority of the subjects held a positive view towards conceptual metaphor and admitted that the new approach employed in the teacher's pedagogy were conducive to their learning. This is to some extent, consistent with the results of Post-Test 1 and Post-Test 2.

Conclusion

The findings of the research are as follows: 1) Conceptual metaphor-based approach can produce better results in learners' short-term and long-term retention of English vocabulary than traditional English vocabulary learning methods such as rote learning. 2) The majority of the subjects hold a positive attitude to the new conceptual metaphor-based teaching approach. They view this method as an effective one to facilitate their English learning, especially their learning of English vocabulary. From this empirical study, it can be found that cognitive conceptual metaphor can explain certain language phenomenon which was not well explained by common approaches. It will shed light for Chinese EFL teachers and learners to become aware of the internal relationships between multiplex senses of the polysemy. Conceptual metaphor also arouses students' interest, and facilitates their understanding and memorizing. Thus, teachers and learners should pay more attention to metaphor-based approaches in their English teaching and learning. It is also suggested that practical significance of other theoretical fruits in the field of cognitive linguistics can also be tested in the English language teaching practice. In this way, the theories of cognitive linguistics can be greatly substantiated and accepted by more people. Finally, some further experiments might be carried out to test what factors might affect metaphor-based method to EFL learning such as age difference, gender difference, language proficiency difference and so on.

References

- Hu, Z. (1997). Language, cognition and metaphor. *Modern Foreign Languages*, 4, 50-57.
- Johnson, M. (1987). *The body in the mind: The bodily basis of meaning, imagination and reason*. Chicago: University of Chicago Press.
- Kovecses, Z. (1986). *Metaphors of anger, pride, and love: A lexical approach to the structure of concepts*. Amsterdam: John Benjamins.
- Kovecses, Z. (1990). *Emotion concepts*. New York: Springer-Verlag.
- Lakoff, G. (1987). *Women, fire and dangerous things: What categories reveal about the mind*. Chicago: The University of Chicago Press.
- Lakoff, G. (1990). The invariance hypothesis: Is abstract reason based on image-schemas? *Cognitive Linguistics*, 1, 39-79.
- Lakoff, G., & Johnson, M. (1980). *Metaphors we live by*. Chicago: The University of Chicago Press.
- Low, G. D. (1988). On teaching metaphor. *Applied Linguistics*, 9, 125-147.

- Sun, L. (2015). The influence of systematicity and coherence of conceptual metaphor on English. *Foreign Language Research, 1*, 120-123.
- Tang, L., & Wang, W. (2015). A study on English idiom comprehension and retention based on the conceptual metaphor theory. *Foreign Languages Research, 5*, 55-58.
- Turner, M. (1991). *Reading minds: The study of English in the age of cognitive science*. Princeton: Princeton University Press.
- Yan, S. (2001). Metaphoric competence and foreign language teaching. *Shandong Foreign Languages Journal, 2*, 60-64.

The Use of Teaching Objectives in China College English with Blended Learning Driven Factors

Jinbao Yang

*Department of Educational Studies, Ghent University, Ghent, Belgium
School of Foreign languages, Anshan Normal University, Anshan, China
Email: Jinbao.Yang@UGent.be*

Martin Valcke

*Department of Educational Studies, Ghent University, Ghent, Belgium
Email: Martin.Valcke@UGent.be*

[Abstract] *This article not only analyzes the placement of teaching objectives in China College English with blended learning driven factors according to a revised Bloom's Taxonomy, but also reminds one to place more complete teaching objectives considering what the teacher should teach during class, and guide students to do pre-class and post-class study. Teaching objectives placement should combine both teaching content and teaching technology.*

[Keywords] *teaching objective placement; China College English; blended learning; Bloom's taxonomy*

Introduction

Blended learning is a reform in teaching and learning. As the internet has been an important multi-functional language learning aid, many researchers focus their research on blended learning and English learning in higher education. In order to find the necessity of our research, we did the statistic on: blended learning & EFL teaching objective in China higher education.

According to CNKI, there have been 3,568 articles related to blended learning in English teaching in China higher education on foreign linguistics and literature over the past decade, but not many related with teaching objective (CNKI, 2017). Even in the scope of the Web of Science: in blended learning AND teaching objective in English course, we only found 15 articles since 2000. Furthermore, only two articles were related to Chinese English education (Web of Science, 2017). So how to place efficient English teaching objectives with a blended learning drive is a potential task.

This article suggests that we not only need to consider the six basic categories (Remember, Understand, Apply, Analyze, Evaluate and Create), using appropriate nouns and verbs to express them, but also consider the importance of interaction and personalization in blended learning, so Analysis, Evaluation and Create categories cannot be omitted.

Literature Review

Blended Learning

Blended learning provides the chance for a teacher to deliver homework before class, after class, and teach during class with high technique assistance. Meanwhile, students can do preparation or revision with different media. Blended learning provides both the teacher and learner more information than traditional teaching. John Watson defined blended learning with interaction, personalization and creation characters: It combines online delivery of educational content with the best features of classroom interaction and live

instruction to personalize learning, allow thoughtful reflection, and differentiate instruction from student to student across a diverse group of learners. Blending is the convergence of online and face-to-face education, and the blended approach combines the best elements of online and face-to-face learning. It is likely to emerge as the predominant model of the future (Watson, 2008). What's more, teachers can even reverse the class, transferring the contents that were taught in class to pre-class or post-class as a flipped classroom, which offers the teacher and learner more efficiency.

With the application of modern media tools, portable laptops, mobile phones and internet in teaching, more and more researchers have begun to focus on blended learning in different directions.

Relationship Between Blended Learning and Teaching Objective

According to Wang (2009), textbooks remain the predominant authority, while internet tools are used as a source of information rather than a means of communication. Findings suggest that media got recognition by teachers and students on its potential and validity for intercultural goals for foreign language classes. Joly stated blended learning's importance in assisting achieving teaching goals by providing teachers with efficient feedback on students understanding of the contents, and assisting teachers in evaluating students' performance on learning (Joly, et al., 2009). Catana (2016) agrees that the blended learning approach is a necessary condition for meeting the students' learning needs and for accomplishing teaching goals.

Liontou and Trisevgeni (2015) demonstrated the importance of a well-planned online curriculum in clearing the barriers on achieving to the teaching goal; careful planning proved to be one of the most components of teaching online, since a well-planned online curriculum greatly reduced the potential for frustration and confusion during students' online language learning process. The blended learning tools and the curriculum plan should be integrated properly.

These studies prove that blended learning and teaching objective interact with each other, and a well-planned teaching objective is very important in achieving teaching goals with blended learning.

Theory of Teaching Objective Taxonomy: Revised Bloom's Taxonomy

Bloom's Taxonomy is also called the Taxonomy of Educational Objectives. This idea is from Benjamin S. Bloom in 1956. It was said the initial idea was to reduce the labor of preparing annual comprehensive examinations. The main use of the original taxonomy is to classify curricular objectives and test items in order to show the breadth, or lack of breadth, of the objectives and items across the spectrum of categories (Krathwohl, 2002). The educational objective taxonomy is a framework to classify educational goals, and Anderson, et al. revised Bloom's taxonomy in 2001.

The revised Taxonomy changed the original taxonomy by setting two different dimensions: the knowledge dimension and the cognitive process dimension. The noun formed the basis of the knowledge dimension, and the verb formed the basis of the cognitive process dimension.

I. Structure of the Knowledge Dimension of the Revised Taxonomy

- A. **Factual Knowledge** – The basic elements that students must know to be acquainted with a discipline or solve problems in it.
 - 1. Knowledge of terminology
 - 2. Knowledge of specific details and elements
- B. **Conceptual Knowledge** – The interrelationships among the basic elements within a larger structure that enable them to function together.
 - 1. Knowledge of classifications and categories
 - 2. Knowledge of principles and generalizations
 - 3. Knowledge of theories, models, and structures
- C. **Procedural Knowledge** – How to do something; methods of inquiry, and criteria for using skills, algorithms, techniques, and methods.
 - 1. Knowledge of subject-specific skills and algorithms
 - 2. Knowledge of subject-specific techniques and methods
 - 3. Knowledge of criteria for determining when to use appropriate procedures
- D. **Metacognitive Knowledge** – Knowledge of cognition in general as well as awareness and knowledge of one's own cognition.
 - 1. Strategic knowledge
 - 2. Knowledge about cognitive tasks, including appropriate contextual and conditional knowledge
 - 3. Self-knowledge

II. Structure of the Cognitive Process Dimension of the Revised Taxonomy

- A. **Remember** – Retrieving relevant knowledge from long-term memory.
 - 1. Recognizing
 - 2. Recalling
- B. **Understand** – Determining the meaning of instructional messages, including oral, written, and graphic communication.
 - 1. Interpreting
 - 2. Exemplifying
 - 3. Classifying
 - 4. Summarizing
 - 5. Inferring
 - 6. Comparing
 - 7. Explaining
- C. **Apply** – Carrying out or using a procedure in a given situation.
 - 1. Executing
 - 2. Implementing
- D. **Analyze** – Breaking material into its constituent parts and detecting how the parts relate to one another and to an overall structure or purpose.
 - 1. Differentiating
 - 2. Organizing
 - 3. Attributing

- E. **Evaluate** – Making judgments based on criteria and standards.
 - 1. Checking
 - 2. Critiquing
- F. **Create** – Putting elements together to form a novel, coherent whole or make an original product.
 - 1. Generating
 - 2. Planning
 - 3. Producing

Sample of the Teaching Objective of College English

Teacher Wang is teaching New Target College English Integrated Course. This course uses a DVD, and online software to assist traditional teaching. By scanning a QR Code, the student and teacher can do online learning and teaching during class or out of class with questioning and interactivity.

We chose teacher Wang’s teaching objectives of Text A in Unit 1 as a sample:

The topic of Unit 1: Understanding Chinese culture and tradition.

Text A: What can Americans learn from Confucianism?

The teaching objectives of Text A are listed below. Students will be able to:

1. Express themselves more freely on the core ideas of Confucianism;
2. Better understand traditional Chinese culture, especially Confucianism, from the viewpoint of Americans;
3. Understand complicated concepts appeared in this text;
4. Master key language points and use them in proper context;
 - a. Words and expressions related to Confucianism
 - b. “be + adjectives + with” construction
 - c. Absolute synonyms and relative synonyms;
5. Translate sentences with parallel structures;
6. Write extended definition paragraphs.

Classification and Analysis

According to the Knowledge Dimension, the noun phrase in the first objective “The core idea of Confucianism” is related with I, B3. The verb “express” can be classified in II, B (Understand), as the example of II,B1 Interpreting in the Cognitive Process Dimension. So, we would put this objective in B2, Understand Conceptual Knowledge in Taxonomy Table (see below).

In Objective Two, the noun phrase “Traditional Chinese culture”, followed by “specifically Confucianism”, the “specifically Confucianism” means Knowledge of specific details and elements. So, the noun phrase can be classified as A2 of Section I, Factual Knowledge in Knowledge dimension. The verbs in this objective are: understand and specify (from specifically), so they can be classified as B2 of Section II B, Understand in Cognitive Process dimension. So, we put this objective in Cell A2.

In Objective Three, the noun “concept” can be classified as B2 of Section I B. in Conceptual Knowledge in the Knowledge dimension. The verb “understand” can be classified as B1 Interpreting of Section II B Understand in the Cognitive Process. So, this objective belongs in cell B2 – Understand Conceptual Knowledge.

In Objective Four, the noun phrase “key language points” includes “words and expressions”, construction and synonyms. All of these can be classified into Section I, C1, Knowledge of subject-specific

skills and algorithms of sub-category C – Procedural Knowledge. The verb “master” can be classified as Section II, B, Understand, and “use” can be classified as Section II, D1, Executing, of the sub-category Apply, in the Cognitive Process dimension, so this objective can be put in two cells of the Taxonomy Table: C2 and C3.

In Objective Five, the noun phrase “sentences with parallel structures” can be classified as I, C3. and I, D1– Knowledge of criteria for determining when to use appropriate procedures in Section 1, sub-category C, and Strategic knowledge of Section 1, Sub-category D, Metacognitive Knowledge. Because “parallel structures” can be understood as a kind of criteria, “with parallel structure” also can be considered as a kind of strategy in translation. The verb “translate” can be classified as Section II, G3 Producing of the sub-category G, Create, in Cognitive Process Dimension. So, this objective can be in cell C6, Create procedural Knowledge, and in D6, Create Metacognitive Knowledge.

In Objective Six, the noun phrase “extended definition paragraphs” can be classified as Section I, B2, Knowledge of principles and generalizations of sub-category B, Conceptual Knowledge. The verb “write” means produce, which can be as Section II, G3 in in the sub-category Create, in the Cognitive Process Dimension. So, this objective belongs to in cell B6, Create concept knowledge.

People usually consider the procedures from Understand to Create as the most important outcomes of education of the Six Cognitive Process Dimensions. The Taxonomy Table can help us see which dimensions are applied in education and which are missed.

According to the following Taxonomy Table, we can see this is a good design from two points. First, it doesn’t use Time in the Remember category, which also meets the requirement of blended learning. Students can finish it on their self-discipline with the DVD or internet, and second, it covers all of the Knowledge dimension. But it doesn’t deal with the Analyze and Evaluate category. Is this a good idea to place two objectives related to Analyze or discussion and Evaluate? These two parts are very important for blended learning, especially in a flipped classroom. Students will discuss difficult points in class which they find in pre-class preparation, teacher will give confirmation on their questions and analyze the reasons.

This taxonomy table also reminds us to consider what teaching opportunities or teaching activities are missed, and how to design the next text according to the teaching outcome of Text A.

The Cognitive Process Dimension

Table 1. Taxonomy Analysis Table on the Classification of the Six Objectives of Text A
(from Teacher Wang: *What can Americans learn from Confucianism?*)

Knowledge Dimension	1 Remember	2 Understand	3 Apply	4 Analyze	5 Evaluate	6 Create
A Factual Knowledge		X				
B Conceptual Knowledge		X X				X
C Procedural Knowledge		X	X			X
D Metacognitive Knowledge						X

Conclusion

Bloom's Taxonomy in education objectives helps us to category teaching objectives, that is, what we plan to teach students in one specific text or course and what we expect students to learn from it. The original taxonomy only had one dimension with six major categories: Knowledge, Comprehension, Application, Analysis, Synthesis and Evaluation with subcategories. The revised taxonomy changed one dimension into two dimensions with structure of the Knowledge Dimension and structure of the Cognitive Process Dimension. The Knowledge Dimension has four categories with subcategories and the Cognitive Dimension has six categories with subcategories. These two dimensions formed the Taxonomy Table, which allows to see our teaching emphasis and the missed points in our teaching plan apparently. Teachers can decide how to adjust their teaching objectives and activities. It also can give a good enlightenment for teachers on how to design their next teaching to offers students more efficient ways of learning. All in all, it is always necessary to achieve good teaching and learning result by using teaching objectives considering blended learning driven factors.

References

- Catana, E. S. (2016, July). E-learning prerequisites, tasks and methodology for preparing the engineering students for successful performance in formal meetings in English. *The International Scientific Conference eLearning and Software for Education*, 3, 142. "Carol I" National Defence University.
- CNKI. (2017) China knowledge resource integrated database. Retrieved from http://epub.cnki.net/kns/brief/default_result.aspx.
- Joly, C., Iseli, I., & Lam, P. (2009). Developing intercultural awareness of Chinese students in online asynchronous discussions and blogs within a French culture course. *Proceedings of the 4th International Conference on e-Learning*, (pp. 228-235). Reading, MA: Academic Publishing Limited.
- Krathwohl, D. R. (2002). A revision of Bloom's taxonomy: An overview. *Theory into Practice*, 41(4), 212-218.
- Liontou, T. (2015). Online teaching practices & English as a foreign language learning putting theory into practice. *9th International Technology, Education and Development Conference (INTED)*, pp 6446-6448.
- Sun, Z., & Qiu, X. (2017). Developing a blended learning model in an EFL class. *International Journal of Continuing Engineering Education and Life Long Learning*, 27(1-2), 4-21.
- Wang, L., & Coleman, J. A. (2009). A survey of Internet-mediated intercultural foreign language education in China. *ReCALL*, 21(1), 113-129.
- Watson, J. (2008). Blended learning: The convergence of online and face-to-face education. Promising practices in online learning. *North American Council for Online Learning*.
- Web of Science. (2017). Retrieved from http://apps.webofknowledge.com/Search.do?product=WOS&SID=V14ya5phJWtgh3WdwHw&search_mode=GeneralSearch&prID=9268e4f9-ad7d-4200-ba15-1f1959ffb9b8.

An Empirical Study on the Effects of Self-Correction Based on the Pigai Network on College EFL Students' Writing Proficiency

Yu Yang

School of Foreign Language, Jilin Agricultural University, Changchun, China

Email: 284283440@qq.com

***[Abstract]** Online automatic feedback is an important function of the Pigai network – a digital writing platform for foreign language writing. This study explores the impact of self-correction on students' writing proficiency based on the Pigai Network for a whole semester. Participants in this experiment were 30 non-English majors from Jilin Agricultural University in China. The results show that self-correction significantly improves students' writing proficiency in terms of essay structure, language accuracy and complexity. The study further reveals that self-correction based on the Pigai network has little influence on the content of the essay.*

***[Keywords]** self-correction; writing proficiency; Pigai network*

Introduction

Writing is a crucial form of language output, which is always one of the essential indicators that measure English learners' proficiency. Because of the heavy task of college English teachers and composition correction is time-consuming and laborious, it is difficult for the teachers to provide students with comprehensive, effective and timely feedback on mistakes in their writing. Thus, it will undoubtedly hinder the improvement of students' English writing proficiency (Yang, & Dai, 2015). Online assessment tools, as an assist for College English writing, can be helpful for monitoring the whole writing process, detecting errors and providing suggestions on the problems in the essays, which makes up for the lack of effective feedback in the writing process. The present study explores the effect of self-correction on students' English writing proficiency based on the online assessment tool, Pigai network. The study has important pedagogical implications by providing instructors with insights regarding the use of online assessment tools in their teaching. Moreover, this study may make students conscious of the function of the Pigai network to stimulate their enthusiasm for writing and develop their ability to write independently so as to improve their writing proficiency.

Literature Review

Studies on Writing Feedback

Feedback has always been an important topic in the study of second language writing. In light of provider, feedback includes teacher feedback, peer feedback and AES feedback. Traditionally, teacher feedback was always the dominant feedback method in the English writing process. Peer feedback is between classmates, which helps each other correct errors. Students can find their own mistakes in the process of modifying another person's essay. Peer feedback can promote students to participate in composition correction and arouse students' enthusiasm for writing (Zhang, Y., 2017). However, compared with the feedback from teachers, there is a big gap in the richness of vocabulary and the complexity of sentences for peer review. Automated Writing Evaluation (AWE), also referred to as computerized essay scoring (AES), is a new form of feedback developed on the basis of computer and Internet technology to assess and score the composition (Shi, X., 2012). AWE feedback can provide objective and immediate feedback for students' compositions.

The previous studies on teacher feedback were mainly concerned with content and methods of feedback: whether teacher feedback should focus on students' text content or grammar (Hyland & Hyland, 2006), and which form of feedback can improve students' writing ability – the direct approach or indirect approach (Ellis, 2009, pp. 98-99), etc. According to Mo Junhua (2007, p. 37), peer review can replace part of the teacher's review, and peer review can arouse students' enthusiasm and initiative. Jiang Xueqing (2011, pp. 37-41) believes that online writing tools with automatic feedback can play an active role in developing the writing ability of non-native English learners. Lu Yanhui (2010, pp. 57-58) trains the students to write using an online evaluation system, thus promoting the change of students' writing strategies.

Automated Writing Evaluation System

The Automatic Writing Evaluation system (short for AWE) makes use of computer technology to evaluate and score the submitted compositions. It adopts the latest achievements of natural language processing, statistics, artificial intelligence and so on. The AWE system was put into application in 1999 (Dikli, 2006). Research and application of the automatic writing system has become a hot topic in computer-aided writing teaching at home and abroad.

There are many AWE systems abroad that have been successfully put into use, of which the most representative are the PEG (Project Essay Grade), IEA (Intelligent Essay Assessor) and E-rater. All of them have their own characteristics: PEG pays more attention to the form of language while revising; IEA focuses on the essay content; E-rate takes both into account (Shi, X., 2012). However, these auto evaluation systems are suitable for writing assessment and feedback on native students' writing, but they do not have a strong applicability to Chinese students.

The Pigai network, developed by Beijing word Network Technology Co., Ltd., has been widely used in China's colleges and universities in recent years (Hu, X., 2015). It is an online service of automatic correction for English writing based on cloud computing and a corpus of English composition. By calculating the distance between the standard corpus and the target composition, the system instantly generates the students' scores, comments and content analysis results to help them improve their writing ability through self-practice. It not only can stimulate the students' enthusiasm for revising their English compositions, but can also lighten the instructors' workload in correcting the compositions. According to a report on the Pigai network, the basic agreement between machine scoring and manual scoring reached 92.03% in an experiment comparing 1456 students' compositions in the final examination of Nanjing University in China (Hu, X., 2015). This study explores the impact of self-correction on the students' writing proficiency based on the Pigai Network.

Research Design

Research Questions

The study aims to explore the effect of self-correction on English writing proficiency based on the use of an online automatic evaluation system, the Pigai network. Thus, the study is guided by the following research questions:

1. How does self-correction on the Pigai network affect the students' writing organization when facing a new writing topic?

2. How does self-correction on the Pigai network affect the students' writing content when facing a new writing topic?
3. How does self-correction on the Pigai network affect the students' language accuracy and complexity when facing a new writing topic?

Participants

This research was carried out in three classes during the first semester of 2016-2017 academic years, based on a New Horizon English Course. The students were freshman, non-English majors from the School of Agronomy, School of Resources, and School of Engineering and Technology in Jilin Agricultural University in China – a total of 30 students (15 males and 15 females). The age of the participants ranged from 17 to 19, with an average of 18, and they had learned English for more than 6 years. The three classes were chosen for the following reasons. Firstly, all the students were non-English majors in the university and study English as a foreign language. Secondly, they attended the same English course and chose the same instructor. Besides, their English scores were almost same in the entrance examination for college. Thirdly, all of them had been trained to use the Pigai network in the same year. The participants were sampled and tested for a period of one semester. The tests for the subjects were finally fully recovered and data collected are all valid.

Research Instrument

Assessment sheet of text structure. The study selected the assessment sheet of text structure by de Smet (2011) as the standard to grade students' composition. Appropriate changes were made on the basis of the original sheet. The sheet contained 16 questions, such as "Does the text contain a title? Are the different positions introduced? Does the text contain a body? Are there arguments stated to support the writer's position? Is there a powerful clincher?" The answer to each question was "yes" to get one point and "no" to get zero. The highest score was 16 points. The higher the score, the more reasonable the composition structure was, and vice versa.

GSTEP essay scoring rubric. This study adopted Weigle's (2002) "GSTEP Essay Scoring Table" as the composition content scoring standard. The table gives a detailed grading of the content and language of the composition. It covers three items: content, language accuracy and language complexity. Each item was graded into five levels, of which each level corresponds to a detailed description and standard. Each level is scored 2 points with the highest score of 10 points for each item. The content was evaluated in terms of adequacy, credibility and relevance of evidence. Language accuracy was graded in terms of word choice, word form, verb tense and spelling errors. Language complexity was scored in terms of sentence structure, sentence type and range of academic vocabulary.

Data collecting. The students participated in two writing tests with a one-week interval. Then the students revised their compositions independently assisted by the Pigai network. The students were required to revise them an unlimited amount of times until they reached a score of more than 80 points. Afterwards, they took part in two more writing tests with different topics from the previous tests. For better comparison, the four compositions were all argumentative essays. The title of the composition all came from College English test band 4 with the same degree of difficulty. Students were asked to write 220-250 words. The composition structure and composition content score were calculated by the teacher according to the standard of Assessment sheet of text structure and GSTEP essay scoring rubric. As for language accuracy and complexity, the teacher used the Pigai network for auxiliary statistics, and finally gave scores.

Results Analysis and Discussion

Effect of Self-Correction on Writing Structure

Firstly, the effect of self-correction on writing structure when the subjects faced a new writing topic were statistically analyzed.

Table 1. Statistics of Writing Structure Scores in the Four tests

Writing Structure	Min.	Max.	Mean
1	6	14	7.69
2	7	13	8.02
3	7	14	8.01
4	6	14	7.82

Table 1 shows that the composition structure score of non-English majors in Jilin Agricultural University did not change significantly when facing a new writing topic after the self-correction in the Pigai network. The general tendency of increase or decrease cannot be seen from Table 1. For the four tests, the highest and lowest points are almost the same – they are 6 and 14, respectively. The average score did not change significantly either. This result indicates that self-correction through the Pigai network does not have much influence on the writing structure of the students. It also implies that the students are not concerned enough about the structure of the composition in the process of revision. It is also concluded that teachers should give more feedback to students in composition structure revision and should not rely too much on the online automatic evaluation system such as the Pigai network.

Effect of Self-Correction on Language Accuracy and Complexity

Table 2. Statistics of Language Accuracy Score and Error Number in the Four Tests

Language Accuracy	Word Choice	Word Form	Verb Tense	Spelling	Mean Score
1	8.25	10.43	8.66	6.55	4.52
2	7.78	9.34	8.78	7.65	4.67
3	6.34	5.85	4.94	5.65	7.01
4	5.56	3.24	4.12	5.23	7.82

Table 2 shows that the students' self-correction has a considerable influence on the language accuracy of the composition. Especially the influence on the change of word form and tense is more obvious. The number of word form errors dropped from 5.85 to 3.24, respectively, and from 10.43 to 9.34 in the previous two tests. The number of errors in verb tense also dropped by 4. The language accuracy score increased significantly after self-modification. This result reflects that students are mainly concerned with language errors in the process of self-correction, especially with word form and tense. Since the feedback to the two aspects in the Pigai network is more specific and easy for students to modify and memorize, students can commit it to memory after correction and won't make the same mistakes next time. The number of errors in word choice also declined, but the effect was not obvious. This indicates that the word choice error is more difficult to modify, and students have poor ability to draw inferences from previous mistakes.

Table 3. Statistics of Language Complexity Score and Error Number in the Four Tests

Language Complexity	Sentence Structure Error	Sentence Type	Error of Academic Vocabulary	Mean Score
1	5.22	7.43	6.66	5.62
2	5.09	7.76	6.78	5.77
3	4.54	9.32	6.56	6.68
4	4.02	9.56	6.72	7.12

Table 3 shows that the students' self-revision has a certain influence on the language complexity of the composition. Especially the effect on sentence diversity is more significant. Sentence structure and academic vocabulary have less relation with self-correction. The number of sentence structure errors dropped from 4.54 to 4.02, respectively, and from 5.22 to 5.09, in the previous two tests. The number of errors in academic vocabulary barely changed. The complexity of language scores increased after being modified independently, but not significantly. This result reflects that the students are not paying much attention to errors in sentence level in the process of autonomous modification, especially for sentence structure and the use of academic vocabulary. Since feedback to these two aspects is not direct and it is difficult to understand and modify, some students choose to give up revising, and thus, they will make the same mistake when facing a new writing topic.

Effect of Self-Correction on Writing Content

Table 4. Statistics of Writing Content Score in the Four Tests

Writing Content	Min.	Max.	Mean
1	2	7	4.63
2	3	8	4.45
3	3	7	4.42
4	2	8	4.54

Table 4 shows that the composition content score of the students had minor change when facing a new writing topic after self-correction in the Pigai network. No increase or decrease tendency can be seen from this study. In the four tests, the highest and lowest points are almost the same, the average score did not change significantly. This result shows that the self-correction does not have much influence on students' grasp of the whole content of the article. It can also be implied that the revision of the content of the composition is a difficult part for students during the process of revision. It is suggested that the teachers should take more responsibility on feedback to writing content, supplemented by network and peer review.

Implications for Learning English Writing

Students occupy an absolute dominant position in writing by using the online evaluation system. The Pigai network provides students with the environment and opportunities for autonomous English writing. It can be used as an effective instructional instrument to improve students' writing proficiency, especially in language accuracy and complexity. The instant feedback and scores can motivate students to revise their writing and stimulate their enthusiasm for writing. At present, the major learning methods for Chinese students are still classroom information input and after-school output training. This study combines network feedback with teacher feedback in students' writing process. Teachers can provide more comprehensive, targeted and clearer suggestions for different compositions. The combination of the two feedback types can maximize the use of online evaluation system and arouse students' enthusiasm for writing so as to improve the students' English writing proficiency.

Conclusion

Results of the present study suggest that the Pigai network is an effective tool to improve students' writing proficiency. Self-correction significantly improves students' writing proficiency in terms of essay structure, language accuracy and complexity. The study further reveals that self-correction based on the Pigai network has little influence on the content of the essay. Therefore, the instructors should provide more guidance on how to revise the essay content to students in second writing process, assisted by network and peer review. Although the whole research process was conducted in an unbiased manner, some limitations are inevitable with the present study and need to be improved in future research. The number of participants in this study was limited to 30 non-English major freshmen in an agricultural university in China. It is obvious that the number of samples adopted in the present research is not enough and it cannot generalize the situation in other universities in other countries. Further research can consider involving more participants. In addition, the research lasted only for one-semester, so the time duration was not long enough to investigate the effect of self-correction on writing proficiency. A longer period of experiment allows assigning more writing tasks to collect more powerful data for the research.

References

- de Smet, M. J. R. (2011). Effects of electronic outlining on students' argumentative writing performance. *Journal of Computer Assisted Learning*.
- Dikli, S. (2006). Automated essay scoring. *Turkish Online Journal of Distance Education*, 7(1), 49-62.
- Ellis, R. (2009). A typology of written corrective feedback types. *ELT Journal*, 63.
- Hu, X. (2015). Effects of online self-correction on EFL students' writing quality. *Computer-Assisted Foreign Language Education*, (163), 45-49.
- Hyland, F., & Hyland, K. (2006). Feedback on second language students' writing. *Language Teaching*, 39.
- Jiang, X., Cai, J., & Tang, J. (2011). Impacts of an automated essay scoring tool on the development of writing proficiency of Chinese college EFL learners. *Shandong Foreign Language Teaching Journal*, 6.
- Lu, Y., Tan, F., & Peng, S. (2010). Intelligent writing grading system in college English writing: An empirical study. *Modern Educational Technology*, 6.
- Mo, J. (2007). Peer review: Increasing student autonomy in writing. *Journal of PLA University of Foreign Languages*, 3.
- Shi, X. (2012). A tentative study on the validity of online automated essay scoring used in the teaching of EFL writing – Exemplified by <http://www.pigai.org>. *Modern Education Technology*, (10), 67-71.
- Weigle, S. C. (2002). *Integrating reading and writing in a competency test for non-native speakers of English. Assessing writing*, (p. 9). Cambridge: Cambridge University Press.
- Yang, X., & Dai, Y. (2015). An empirical study on college English autonomous writing teaching model based on www.pigai.org. *Computer-Assisted Foreign Language Education*, (162), 17-23.
- Zhang, Y. (2017). A comparative study on peer feedback and teacher feedback in EFL writing. *Shandong Foreign Language Teaching*, 38(3), 52-61.

The Effects of Repetition and Repetition with Pictorial Support on Incidental Vocabulary Acquisition in Listening

Le Chang

College of Foreign Languages, Bohai University, Jinzhou, China
Email: gmwa@163.com

Xiaobo Zhao

College of Foreign Languages, Bohai University, Jinzhou, China
Email: 271098840@qq.com

[Abstract] Vocabulary is an essential part of second language acquisition. As the main approach to acquiring vocabulary, incidental vocabulary acquisition has gained plenty of research and pedagogical concerns in recent decades. Although studies of incidental vocabulary acquisition from listening have been few in comparison with those from reading, it is a significant source of vocabulary acquisition that can't be ignored. This paper, by reviewing such factors concerning second language incidental vocabulary acquisition as listening comprehension, repetition, and pictorial support, aims to point out the effects of these factors in incidental vocabulary acquisition while listening and provide useful insights to second language teaching as well.

[Keywords] repetition; pictorial support; listening; incidental vocabulary acquisition

Introduction

It is generally accepted that virtually all second language (L2) learners are well aware of the fact that learning an L2 involves the learning large numbers of words, and that a sight-recognition knowledge of 5,000-word families of English is needed for learners to recognize and use for accurate guessing of an occasional unknown word or phrase (Laufer, 1997). Obviously, words in such large quantities cannot be learned solely by means of intentional word-learning activities, i.e., committing word forms to memory along with their meanings. Therefore, many words must have to be acquired during reading or listening activities while the learners' goal is to comprehend the meaning of the language being read or heard, rather than to learn new words. This process is usually referred to as incidental vocabulary acquisition (Hulstijn, 1992).

There is no doubt that English language learning environment in China, which primarily is dominated by Chinese language, does not provide learners with a real and natural environment for English language learning. Consequently, regular class teaching is almost the only way for learners to be exposed to English. Repeated recitation and rote memorization are two major ways of acquiring words, though they have severely decreased the learner's interest. To make the situation worse, in most Chinese schools, English classes are often largergroup, teacher-dominated, grammar-translation-driven and exam-oriented lectures. Therefore, it is difficult for learners, in such a decontextualized way, to learn what they have encountered in English conversations, though listening and reading are two basic ways to acquire words.

Listening is an area that deserves further research, for most research to date has primarily tended to focus on reading. L2 learners often have difficulty understanding listening to lectures due to the speed of

the presentation, unknown vocabulary, or other impeding factors. In other words, L2 listening has received relatively little research attention in comparison to reading (Vandergrift, 2007), and this is also the case in the area of incidental vocabulary acquisition (IVA). Access to listening provides L2 learners not only with practice in comprehending oral texts and thereby developing their listening comprehension ability, but also with exposure to L2 input which serves as data for linguistic development.

Many factors have been found to have an impact on IVA from listening, such as the type of word (Kweon, & Kim, 2008; Vidal, 2011), the similarity of L2 words to L1, and the morphological predictability of L2 vocabulary (Vidal, 2011). Interestingly, these studies have one same potentially important factor – repeated exposures to the new words, of which the observation has already been documented in reading research and there is a general consensus that most vocabulary learning requires repeated exposures to the item (Elley, 1989; Hustijin, Hollander, & Greidanus, 1996; Rott, 1999; Webb, 2007). Furthermore, the fact that materials combined with words and pictures could make it much easier for learners to acquire vocabulary incidentally is further explained by Kim and Gilman (2008) as they emphasized that texts along with pictures would foster L2 vocabulary learning.

As the studies above have evidenced, most of the research into the effects of repeated exposure to words on IVA has been focused on reading. It is, therefore, worth researching if the same effects apply to L2 listening.

Repetition and Listening Comprehension

Various forms of support play valuable roles in the listening process, among which repetition has proven to be an effective way in facilitating listening comprehension (e.g., Chaudron, 1983; Berne, 1995). L2 listeners can better comprehend the target items when they listen a second and third time. Giving learners the opportunity to listen to a text several times can potentially aid both comprehension and vocabulary acquisition. In fact, there is extensive evidence that repetition can directly affect the process and outcome of listening comprehension in that it provides more processing time and clarifies the relationship of syntactic forms (e.g., Ellis, & Chang 2016; Hatch, 1983).

The number of repetitions required for adequate comprehension depends on the listeners' proficiency level. Studies, though few, have provided support for the effects of repetition on listening of learners of different proficiency levels. For example, Chang and Read (2006) examined the effects of repetition and different course levels (proficiency levels) on listening comprehension. In comparison of high and low proficiency learners' comprehension, they found that the high-level learners' performance was usually superior to the low-level learners. The mean score on the high-level group was 20.47 and 16.44 for the low-level group. The result suggests that repetition has a positive influence on learners' proficiency. A single repetition may be sufficient for high-level listeners, but for low-level listeners, the improvement in their listening can be less noticeable even after several repetitions, particularly if the listener cannot receive comprehensible input, which is regarded as essential by Krashen (1994).

However, a study carried by Sakai (2009) showed a lack of relation between repetition and learners' proficiency levels. Before and after one extra exposure, the mean comprehension scores of the high proficiency groups were 15.00 and 20.88, while the low proficiency groups were 12.45 and 17.45, and both groups improved with a similar extent (i.e., 5.88 and 5.00), which seems to mean that repetition was effective for the high proficiency groups and the low proficiency groups to the same degree. Sakai, thus, suggested there is no interactional effect between repetition and proficiency levels.

Repetition and IVA While Listening

Considerable research has focused on incidental learning from reading (e.g., Brown, Warring, & Donkaewbua, 2008; Horst, 2005; Hulstijn, Hollander, & Graudanus, 1996; Kweon, & Kim, 2008). However, very little research has addressed the contribution of listening to incidental vocabulary acquisition. In a context where learners are primarily focused on comprehension and where the input comes in a continuous stream, there will be limited opportunities to attend to unknown linguistic items if the text occurs only once. Nevertheless, given that repetition gives learners more chances to listen to the text, some opportunities arise for noticing unfamiliar words. Thus, while incidental acquisition of new words from oral input is likely to be limited, it can take place in both vocabulary meaning and form, and indeed there is clear evidence that it does.

Out of the related research findings, though with different results, some studies lend support to this view by demonstrating that vocabulary requires repeated exposures to the item to be acquired while listening (e.g., Van Zeeland, & Schmitt, 2013; Vidal, 2003 & 2011). For example, Bisson, et al. (2014) investigated the effects of repeated exposure and the result revealed a significant increase in the incidental learning effect between two and eight exposures in the participant analysis ($t(65) = 1.71, p < .05, d = 0.21$), and a strong trend in item analysis ($t(38) = 1.55, p = .06, d = 0.49$). The study, thus, suggests that more exposures in the incidental learning phase may lead to better performance on the translation task that was involved in the study. However, this was only the case when comparing the scores from the minimum and maximum number of repetitions (2 exposures vs. 8 exposures). Additionally, a study conducted by Vidal (2003) revealed a positive correlation between frequency of word occurrence and vocabulary acquisition, though frequency contributed least to vocabulary learning among the four factors analyzed in her study.

However, the overall effectiveness of frequency for listening yet remains doubtful. Nation (2001) claimed that the correlations between repetition and learning are generally moderate, and Brown, et al. (2008) found in their listening study that the effect of the frequency of exposures on incidental acquisition of vocabulary was almost non-existent. In sum, repetition, as one of the various factors affecting vocabulary learning, has only limited effects on incidental vocabulary acquisition through listening.

Even though the results reviewed above are not quite impressive, defenders of IVA through listening claim that the measurements involved alone do not reflect the value of listening for vocabulary growth, and only a more sensitive measure will reveal the value of repetition on learning words incidentally. Van Zeeland and Schmitt (2013) argued that previous studies have usually focused on using tests that require high levels of knowledge, mostly recognition and recall of meaning, thus disregarding many other types of word knowledge. According to Nation (2001), vocabulary knowledge is a complex construct with such multiple knowledge dimensions as form (sound, spelling, and word structure), meaning (associations, referents, and the concept expressed), and use (the patterns a word appears in, its collocations, and constraints on its use). It is not surprising that the gains found from Brown, et al.'s (2008) studies, which only used meaning-test to measure the vocabulary learning from listening directly, were rather small. This may suggest that more learning may have occurred than what was revealed.

Research over the years has shown that the relationship between repetition and vocabulary form while listening is significant (e.g., Van Zeeland, & Schmitt, 2013; Ellis, & Chang, 2016). For instance, Van Zeeland and Schmitt investigated 24 target words that appeared with different frequencies in a text: 3x, 7x, and 15x. They tested immediate gains and delayed retention with three tests: form recognition, grammar recognition, and meaning recall. The average scores on the immediate tests were 48.5% on

form, 33.7% on grammar and 8.5% on meaning. The comparison between the form and meaning revealed the significant effect of repetition on form. In the research, the vocabulary form with a higher number of occurrences were more likely to be remembered; while under the same frequency, results showed an effect of exposure in form recognition overall, with participants on the form recognition test consistently outperforming their peers on grammar recognition and meaning recall, confirming the previous finding that some properties of a word are mastered before others (Schmitt, 2000).

Although no agreement about the optimal number of encounters necessary for acquisition has been reached so far, this uncertainty is not surprising, as requests are influenced by a number of mediating variables, including learner's proficiency, topic familiarity and word properties. Thus, the goal of research should be not to identify a definitive number of exposures needed, but rather to understand the effects of repetition on incidental vocabulary learning.

Repetition with Pictorial Support While Listening

Plenty of research into incidental vocabulary acquisition from listening has focused on learning from visuals (Ginther, 2002; Seo, 2002), and video clips (Wilberschied, & Berman, 2004), as well as pictorial support and written annotations (Jones & Plass, 2002), with results showing that texts, which allow for repetition of unknown vocabulary with supportive information, provide favorable conditions for learning. Bisson, et al. (2014), for instance, investigated the incidental learning effects in auditory processing along with a picture where the target words appeared 8 times. The result of the study showed an incidental learning advantage for the participants both immediately after the exposure to the L2 words, as well as one week later. Likewise, another study carried by Gullberg, Roberts, and Dimroth (2012) showed a similar result. In their study, the researchers asked the participants to watch a 7-minute-long weather report which included both auditory and pictorial information in Chinese. Some of the target words appeared 2 or 4 times, while others appeared 8 or 16 times in the study. The result, obtained from a word recognition test, suggested that the participants recognized the words that occurred 8 or 16 times significantly more in comparison to those that occurred 2 or 4 times.

However, contribution of the significant effects on incidental learning from the above two studies were not clearly analyzed, possibly because the participant's proficiency to access the meaning of the words through the pictorial information seemed to play a major role. Furthermore, incidental learning is also influenced by the combinations of spoken and pictorial input. Therefore, whether the effects of the two studies were due to the number of occurrences of the item or the pictorial support is yet unknown.

Conclusion

Frequency is a key determinant of acquisition (Ellis, 2002). A clear lesson to be learned from this paper is that repetition of listening to a text plays a major role in assisting both comprehension and vocabulary acquisition, and repetition with pictorial support provides additional benefit for L2 learners' vocabulary. Phoneme and word recognition are main reasons why L2 learners have difficulty in listening (Goh, 2008). Given the opportunity to listen more times, L2 learners can compensate for what they have missed in the first listening. When learners experience difficulty with acoustic-phonetic and syntactic parsing, their learning process is facilitated by the repetition. Furthermore, repetition with pictorial information has positive effects on IVA. As Jones (2003) argued, pictures, demanding deeper processing than verbal translation, can lead to more IVA.

Regarding pedagogical implications, the obvious conclusion is that L2 learners should be provided with enough opportunities to encounter a given word repeatedly in listening. As learners' listening times to a text increase, better outcome for IVA may be assumed as well. Another implication of integration of pictorial and repetition lies in that the effects of IVA become more efficient with images. Acquiring linguistic knowledge of a word, such as phonetic, syntactic and semantic rules, is important, but so is the knowledge in how to use a word properly in a context. Therefore, there is no reason for L2 teachers not to create an integrated visual and auditory teaching set to develop IVA for L2 learners.

References

- Berne, J. E. (1995). How does varying pre-listening activities affect second language listening comprehension? *Hispania*, 78, 318-329.
- Bisson, M. J., van Heuven, W. J. B., Conklin, K., & Tunney, R. J. (2014). The role of repeated exposure to multimodal input in incidental acquisition of foreign language vocabulary. *Language Learning*, 64(4), 855-877.
- Brown, R., Warring, R., & Donkaewbua, S. (2008). Incidental vocabulary acquisition from reading, reading-while-listening, and listening to stories. *Reading in a Foreign Language*, 20, 136-163.
- Chang, A. C. S., & Read, J. (2006). The effects of listening support on the listening performance of EFL learners. *TESOL Quarterly*, 40, 375-397.
- Chaudron, C. (1983). Simplification of input: Topic reinstatements and their effects on L2 learners' recognition and recall. *TESOL Quarterly*, 17(3), 437-458.
- Ellis, N. (2002). Frequency effects in language acquisition: A review with implications for theories of implicit and explicit language acquisition. *Studies in Second Language Acquisition*, 24, 143-188.
- Ellis, R., & Chang, L. (2016). The effects of inference-training and text repetition on Chinese learners' incidental vocabulary acquisition while listening. *Chinese Journal of Applied Linguistics*, 39(2), 137-152.
- Elley, W. B. (1989). Vocabulary acquisition from listening to stories. *Reading Research Quarterly*, 24(2), 174-187.
- Ginther, A. (2002). Context and content visuals and performance on listening comprehension stimuli. *Language Testing*, 19, 133-167.
- Goh, C. (2008). Metacognitive instruction for second language listening development. *RELC Journal*, 39, 188-213.
- Gullberg, M., Roberts, L., & Dimroth, C. (2012). What word-level knowledge can adult learners acquire after minimal exposure to new language? *The International Review of Applied Linguistics in Language Teaching*, 50, 239-276.
- Hatch, E. (1983). Simplified input and second language acquisition. In R. Anderson, (Ed.), *Pidginization, Creolization as Language Acquisition*, (pp. 64-86). Rowley, MA: Newbury House.
- Horst, M. (2005). Learning L2 vocabulary through extensive reading: A measurement study. *Canadian Modern Language Review*, 61, 355-382.
- Hustijin, J. H. (1992). Retention of inferred and given word meaning: Experiments in incidental vocabulary learning. In P. J. L. Arnaud, & M. Bjoint, (Eds.), *Vocabulary and Applied Linguistics*, (pp. 113-125). London: Macmillan.

- Hulstijn, J., Hollander, M., & Greidanus, T. (1996). Incidental vocabulary learning by advanced foreign language students: The influence of marginal glosses, dictionary use and reoccurrence of unknown words. *Modern Language Journal*, 80, 327-339.
- Jones, L. (2003). Supporting listening comprehension and vocabulary acquisition with multimedia annotations: The students' voice. *CALICO*, 21(1), 41-65.
- Jones, L., & Plass, J. (2002). Supporting listening comprehension and vocabulary acquisition in French with multimedia annotations. *Modern Language Journal*, 86, 546-561.
- Kim, D., & Gilman, D. A. (2008). Effects of text, audio, and graphic aids in multimedia instruction for vocabulary learning. *Educational Technology & Society*, 11(3), 114-126.
- Krashen, S. (1994). The input hypothesis and its rivals. In N. Ellis, (Ed.), *Implicit and Explicit Learning of Language*, (pp. 45-77). New York: Academic Press.
- Kweon, S., & Kim, H. (2008) Beyond raw frequency: Incidental vocabulary acquisition in extensive reading. *Reading in a Foreign Language*, 20, 191-215.
- Laufer, B. (1997) What's in a word that makes in hard or easy? Intralexical factors affecting the difficulty of vocabulary acquisition. In N. Schmitt, & M. McCarthy, (Eds.), *Vocabulary Description, Acquisition and Pedagogy*. Cambridge: Cambridge University Press.
- Nation, I. S. P. (2001). *Learning vocabulary in another language*. Cambridge: Cambridge University Press.
- Rott, S. (1999). The effect of exposure frequency on intermediate language learners' incidental vocabulary acquisition through reading. *Studies in Second Language Acquisition*, 21, 589-619.
- Sakai, H. (2009). Effect of repetition of exposure and proficiency level in L2 listening tests. *TESOL Quarterly*, 43, 360-371.
- Seo, K. (2002). The effect of visuals on listening comprehension: A study of Japanese learners' listening strategies. *International Journal of Listening*, 15, 57-81.
- Schmitt, N. (2000). *Vocabulary in language teaching*. Cambridge University Press.
- van Zeeland, H., & Schmitt, N. (2013). Incidental vocabulary acquisition through L2 listening: A dimensions approach. *System*, 41, 609-624.
- Vandergrift, L. (2007). Recent development in second and foreign language listening comprehension research. *Language Teaching*, 40, 191-210.
- Vidal, K. (2003). Academic listening: A source of vocabulary acquisition? *Applied Linguistics*, 24(1), 56-86.
- Vidal, K. (2011). A comparison of the effects of reading and listening on incidental vocabulary acquisition. *Language Learning*, 61, 219-258.
- Webb, S. (2007). The effects of repetition on vocabulary knowledge. *Applied Linguistics*, 28, 46-65
- Wilberschied, L., & Berman, P. M. (2004). Effect of using photos from authentic video as advance organizers on listening comprehension in an FLES Chinese class. *Foreign Language Annals*, 37, 534-543.

A New Teaching Model of College English: MOOCAP+ESP

Jia-qi Wei

Jilin University of Finance and Economics, Changchun, China

Email: weijiaqi639@126.com

[Abstract] *For a long time, the College English class has been criticized for its inefficiency and for being time-consuming. Faced with this, more key universities are replacing College English with ESP (English for Specific Purpose). However, ESP learning requires high English skills which the students in regular colleges are not equipped with. Therefore, this study proposes that AP (Advanced Replacement) can be provided as an effective supplement for high school students before ESP learning. Since MOOC (Massive Open Online Courses) have become widespread, we can offer AP on the MOOC platform; this kind of course is called MOOCAP. In addition, after a need analysis on the ESP course offering, the results show that students prefer EAP (English for Academic Purposes). This study concludes that we can provide an EAP course based on PBI (Project-Based Instruction) for college students which will tremendously improve their English skills and meet their needs for learning majors in English. This new teaching model of college English not only solves the problems of present college English teaching, but also defines the direction of future development for English teachers.*

[Keywords] *MOOCAP; ESP; EAP; college English*

Introduction

In China, college English teaching has mainly focused on English for General Purpose (EGP) for a long time. However, recently many key universities have switched their teaching focus to ESP (English for Specific Purpose) in order to meet the students' and society's growing needs for English. ESP learning requires high proficiency in English, which the students in regular colleges are unable to achieve. Therefore, it's not reasonable to replace EGP with ESP directly. Under this circumstance, this study proposes the hypothesis that college English teaching needs to provide AP (Advanced Replacement) in the senior high school as a supplement before ESP learning. An AP class can be used as an effective transition between high school English learning and college English learning. Since MOOC (Massive Open Online Courses) have become widespread, we can offer AP classes with the help of this new course form, providing them on the MOOC platform.

Literature Review

Main Definitions

The term "AP" refers to "Advanced Placement" or college courses provided for senior high school students, and started in the US. If students pass the AP exam in a particular subject, they will get college credit for that subject. These credits can ensure that the student is exempted from those classes in college (Geiser, & Santelices, 2006). In addition, MOOC stands for Massive Open Online Courses. The term 'MOOCAP' started and has only appeared in China, which means MOOC of China Advanced Placement.

English for Specific Purposes (ESP) refers to the teaching and learning of English where the goal of the learners is to use English in a particular domain. Initially, ESP was motivated by the need to communicate across languages in areas such as commerce and technology. Gradually, it has expanded to

include other areas such as English for Academic Purposes (EAP), and English for Occupational Purposes (EOP) (Jordan, 1997).

Literature Review on MOOCAP

The MOOCAP are the result of development of AP and MOOC. NCES (2005) recorded that AP courses began in 1955 in America in order to solve the problem of an educational connection between the high schools and universities, and the program was managed by The College Board. These courses are recognized by more and more universities all over the world. When MOOC courses appeared, some American universities considered these courses to be supplements of the AP courses and began to turn scores of MOOC into credits for AP courses.

The typical representative of MOOCAP courses is the project ‘High School Initiative’ initiated by the edX platform, The College Board, and Davidson College. edX is a world-famous, non-profit MOOC organization and The College Board is a third-party authoritative organization that manages the American AP courses. The combination of these two parties solve the problems of course exploration and platform support. Davidson College, a famous college in America, first responded to the call of edX. This project aimed to provide AP courses in the form of MOOC for senior high school students and started in December 2013. There were 57 high school teachers from 18 high schools and 102 college teachers from 28 colleges involved in the project start-up. They worked together to provide 51 online courses, among which 13 courses supplied online exams (edX, 2014). All courses of MOOCAP in America are taught by teaching groups consisting of college teachers and high school teachers. MOOCAP courses in the project ‘High School Initiative’ are identified by the MOOC organization and course exams are organized by The College Board. Therefore, these courses realize the process of turning final scores of courses into college credits.

According to Dong (2012), the practice of AP courses in China started in 1996. At that time, Jinling High School in Nanjing cooperated with some key universities such as Nanjing University, and Zhejiang University, etc. to replace exam-oriented courses with some AP courses. After graduation, students would be sent to these key universities on recommendation. However, this cooperative project failed in 2001. The term CAP (China Advanced Placement) was first proposed by Wang Dianyun, the principal of Tsinghua University High School. He hoped to develop China Advanced Placement Program, which has Chinese style based on American AP courses (*CAP Project Group*, 2014a). On 18th March 2014, the CAP pilot project was officially launched. The initial course offering provided 8 courses including calculus, and probability theory, etc. (*CAP Project Group*, 2014b).

The biggest difficulty of this AP course reform, which was initiated by high school principals, is how to get the universities to thoroughly participate in the program, recognize the courses and accept the course credits. Compared to high school domination, MOOCAP courses taught by a university could guarantee the quality of the courses more. Therefore, Tsinghua University initially provided MOOCAP courses in 2015 (XueTang, 2015). These classes contain three types of courses: academic, quality-oriented, and professional courses. The design of these three types of courses can solve three problems of secondary education. First, students study for college entrance exams rather than their interests. Second, it’s difficult to implement quality-oriented education in reality. Finally, high school students know little about university disciplines which causes blindness in choosing majors.

Until now, the Chinese MOOCAP project has provided 9 courses which are all academic. The program was explored by 30 teachers of Tsinghua University. There were 10114 students who took a

MOOCAP course online in the first round. The number of students who learned the courses decreased to 1524 in the second round. There is still not a rule under which the scores of MOOCAP courses can be turned into college credits (XueTang X., 2016).

Literature Review on ESP

The literature shows that ESP courses exist widely both in English and non-English countries. These courses are provided in universities and language training schools in different forms. In Britain, City University of London founded The Center for Language Studies. This center offers ESP course related to business, arts policy, engineering, and management. The University of Bath regulates that non-English native speakers should attend ESP and communication skills classes in the first two semesters if they fail the English proficiency test (City University, 2009). In Ireland, the Executive Language Training School and other language training schools widely provide ESP courses, among which the course of English for Politicians and Political Negotiation is very rare in the whole country (ELT, 2007). The Practical Education Institute in New Zealand and the Australian Catholic University also both provide various kinds of ESP courses (Yan & Feng, 2007).

The situation of ESP courses in non-English countries is more significant to us. According to Yan and Feng's review (2007), the University of Sharjah in Mideast provides ESP courses to non-English majors including English for basic sciences, medical English, technical English and business English. In Thailand, the biggest language school NAVA provides fruitful ESP courses and has even designed an English course for taxi drivers to meet traveling department needs. In Russia and Eastern Europe, ESP has begun to attract more attention. .

In China, the ESP courses originated in the 1970s. The English Applied Research Center in the University of Hong Kong provides EAP (English Academic Proficiency) and Workplace English as compulsory courses for non-English majors. All of these courses are connected with majors such as speaking skills for Architecture Students, and Professional English for Arts Students, etc. The City University of Hong Kong offers different ESP courses for students with different English skills. For the English beginner, they learn spoken and written English in the first year. They are provided 8 different courses such as Presentation Skills, and Current Issues, etc., the next year. For the advanced learner, the school provides General Education English course based on each major (Cai, 2011).

According to Cai (2012), in the mainland, Fudan University classifies EAP courses based on content. According to different majors, they can be classified into a science-oriented EAP course, arts-oriented EAP course, management-oriented EAP course, medicine-oriented EAP course and so on. Tsinghua University divides these courses according to their function such as Academic English Listening 1-4 level or Academic English Writing 1-4 level, etc.

Construction of MOOCAP +ESP Teaching Model

Exploration of MOOCAP Course

Since previous MOOCAP projects consisted of four parties including related high schools, colleges, a MOOC organization and an authoritative educational organization as a third party, this study will also adopt this structure. The courses of MOOCAP will be explored together by four parties: related high schools, colleges, Xuetang X platform, and Jilin Association for Higher Education.

An AP course teaching video will be made by college English teachers and provided to high school students. The major style of the video focuses on lectures which imitates the process of a teacher tutoring

students in English learning. Teaching contents are based on the New Horizon College English textbook (3rd edition). The teaching group will choose some passages among the teaching materials that not only conforms with high school students' cognitive skills, but also achieves higher education's academics and perspective. The course video will include language points, such as new words, expressions, language application skills, cross-cultural communication, and learning strategies. The video arrangement is based on each unit. Each unit is made up of 20 video clips, each 3-6 minutes in length. Each unit video will begin with theme exploration, followed by language points for each paragraph and end with a couple of questions that motivate students' reflection on what has been learned. The teacher can make use of these questions to supervise the students' learning.

There are online tests in each unit which include multiple choice, filling blanks and writing to test the students' language points and writing skills. These tests will be checked by computer and final scores will be recorded. The learning style of MOOCAP is taken control by the learners themselves which means the students can learn the courses anytime and anywhere they like. After learning, the final scores of the tests will be turned into credits for college English.

Exploration of ESP Teaching Model

After learning the course of MOOCAP, the English skills that the students are equipped with can enable them to learn the ESP course effectively and successfully. Because ESP can be divided into EAP (English for Academic Purposes) and EOP (English for Occupational Purposes), we need to decide which will be offered. Therefore, this study carried out a need analysis on course selection in the form of student questionnaires and interviews. The aims of the investigation was to understand how many students need EAP and EOP courses and the difficulties students will meet when they learn their majors in English. The subjects of this investigation were students from regular university in Jilin province.

The results of the investigation showed that now it has become a trend for more universities to provide courses related to various majors in English. Faced with so many English courses, students felt frustrated and complained a lot. The major difficulties they proposed include they weren't accustomed to a foreigner's teaching style and they couldn't catch important points of teaching. In addition, it was difficult for them to read books and literature in English versions because they lacked the professional words and they weren't familiar with English textual structure. They also felt it was difficult to write literature reviews, experiment reports and short theses. These results show that it is necessary to provide an EAP course to meet challenges of higher education internationalization.

The EAP course teaching will focus on developing students academic English skills so they can use English to learn the subjects of their majors, do research and prepare for future work. The EAP courses will be classified into several types based on various majors, such as science-oriented EAP courses, arts-oriented EAP courses, management-oriented EAP courses, medicine-oriented EAP courses and so on. In each type of course, there will be two levels respectively, a primary and an advanced one, for freshmen and sophomores. The contents of the teaching materials will be based on each major. It's better to select interesting, controversial, or life-related passages as teaching materials. In addition, the material should be original English versions without revisions so that the students can adapt to real academic English circumstances as soon as possible. Besides reading materials, teaching also should provide video clips of related themes.

According to Hyland (2006), successful academic English courses should be based on three factors: skills, text and practice. How do we ensure that the courses include these three factors? Cai (2012)

proposed that the most effective way to guarantee these factors is PBI (Project-Based Instruction). The teaching philosophy of PBI is making students solve problems related to their majors through project research. PBI not only can motivate students' interests and desires for learning, but also improve their academic language skills and develop their independent learning ability. In addition, it also can cultivate students' team spirit, critical thinking and the ability to solve and analyze problems (Beckett, 1999).

Hence, in this study, we will adopt the PBI teaching method in EAP course teaching. First, at the beginning of the semester, students are required to choose a research topic and form groups according to their majors and interests. Second, each student should finish reading some literature materials related to their research topics (writing a literature review of 300 words) and attend at least 3 academic lectures (taking notes and drafting abstracts) each semester. Finally, each student has to write a thesis paper and give a presentation on their paper. Since EAP pays more attention to English skills training than on majors' learning, course teaching may not need too much professional knowledge. Therefore, most college English teachers can teach EAP courses such as international conference English, scientific paper writing, and literature reading and searching, etc., after training and preparing for a while. In order to ensure the effects of EAP teaching, this study proposes that we offer MOOCAP as supplements before EAP learning. As an effective transition between high school English learning and EAP learning, MOOCAP can bridge the gap.

Conclusion

EAP teaching based on PBI will tremendously improve students' English skills. Students' vocabulary will become enlarged including their academic and professional words after attending academic lectures. Improvement of reading skills is also apparent, especially reading passages in original English versions. In addition, through EAP learning, students' academic ability is also improved which means students are able to do research in English.

This study solves the problems that college English teaching has been facing for a long time, such as an exam-oriented teaching tendency, commonly existing learning burnout, and a time-consuming and inefficient teaching system. This change of focus in college English teaching not only can meet students' needs for majors learning in English, but also define the direction of future development for English teachers. Meanwhile, MOOCAP can promote sharing of quality educational resources, decrease cost of education, make education more equitable, and benefit more high school students. As a new program, MOOCAP is not only an internal requirement for education development in China, but also an irresistible trend in global education development. Exploration of MOOCAP can make China more competitive in the worldwide competition of student sources and provide an opportunity for a building connection model between high school education and higher education.

Acknowledgments

Thanks to the joint efforts of the members of Jilin University of Finance and Economics. This paper is part of the research results of the Educational Science Planned Research Project of Jilin Province in 13th Five-Year, 2017 Annual – Study on Dynamic Assessment Model in College English Flipped Classroom (No. GH170343); 13th Five-Year Social Science Project of Education Department of Jilin Province – Research on the Application of University Open Course in Cloud Computing Environment (No. JJKH21070145SK).

References

- Beckett, G. H. (1999). *Project-based instruction in a Canadian secondary school's ESL classes: Goals and evaluations*. Vancouver: University of British Columbia.
- Cai, J. G. (2011). On college English curriculum and teaching objectives. *Journal of Foreign Language Teaching and Research*, (4), 609-617.
- Cai, J. G. (2012). Research on need analysis and teaching methods of Academic English. *Journal of Foreign Language Teaching Theory and Practice*, (2), 30-35.
- CAP Project Group. (2014a). Construction of China advanced placement system. Retrieved June 4, 2017 from <http://www.csecap.com/NewsDetail.aspx?nid=41>.
- CAP Project Group. (2014b). Introduction to China advanced placement. Retrieved June 4, 2017 from <http://www.csecap.com/AboutCAP.aspx>.
- City University. (2009). Our current language classes and cultural modules. Retrieved June 4, 2017 <https://www.city.ac.uk/arts-social-sciences/centre-for-language-studies>.
- Dong, S. X. (2012, March 15). What kind of AP courses does China need? *China Education Daily*, p. 3.
- edX. (2014). Explore edX high school courses. Retrieved June 4, 2017 <http://www.edx.org/high-school#edx-product-discover-cards>.
- ELT. (2007). English language training. Retrieved June 4, 2017 from <http://www.weltlearn.com/index-2.html>.
- Geiser, S., & Santelices, V. (2006). The role of advanced placement and honors courses in college admissions. In P. Gandara, et al., (Eds.), *Expanding Opportunity in High Education: Leveraging Promise*, (p. 75). Albany, NY: State University of New York Press.
- Hyland, K. (2006). *English for academic purpose: An advanced resource book*. Abingdon, Oxon: Routledge
- Jordan, R. R. (1997). *English for academic purpose*. Cambridge: Cambridge University Press.
- NCES. (2005). Dual enrollment of high school students at post-secondary institutions:2002-2003. Retrieved June 4, 2017 from <http://nces.ed.gov/pub-search/pubsinfo.asp?pubid=2005008>.
- XueTang, X. (2015). What is MOOCAP? Retrieved June 4, 2017 <http://www.xuetangx.com/courses?cid=201>.
- XueTang, X. (2016). MOOCAP courses. Retrieved June 4, 2017 from <http://www.xuetangx.com/event/moocap>.
- Yan, M., & Feng, L. (2007). Foreign ESP teaching research and its enlightenment. *Journal of Heilongjiang Researches on Higher Education*, (4), 44-47.

Applied Research on the Flipped Classroom Teaching Model from the Perspective of SPOC

Guoxin Miao

Jilin University of Finance and Economics, Changchun, China

Email: miaoguoxin2002@163.com

[Abstract] SPOC is characterized by improving and reshaping the teaching effect of MOOC. The development trend of MOOC research is how to use small, proprietary, online quality teaching resources to carry out teaching practice in open education, that is, deeply integrating curriculum resources and teaching design. Based on the analysis of the development of SPOC at home and abroad, this paper tries to propose a design model based on SPOC flipped classroom teaching, including teaching content system design, personalized learning strategy design, teaching activity design and teaching evaluation system design, hoping to carry out the teaching activities effectively based on the SPOC flipped classroom and enhancing the quality of education in open universities.

[Keywords] SPOC; flipped classroom teaching model; MOOC; teaching design

Introduction

The phenomenon of traditional colleges and universities gradually becoming open, flexible, lifelong, and inclusive is an important trend that the world's colleges and universities can adapt to the current social transformation and bring into the learning society, one in which the open universities have been at the forefront. Their greatest feature is the flexibility to extract the views and ideas of the top experts in related fields at home and abroad, and fully disseminate these high-quality open resources through some means. The construction of the MOOC curriculum system reflects the characteristics of the open university. The development of modern distance education is evolving with the progress of information technology. The deep integration of information technology, education, and teaching has also become the concept of capacity building and a general consensus of the open university (Nan, & Zhang, 2015). Massive Open Online Courses are large-scale open online education courses, also known as "MOOC", the early concept of Dave Cormier and Bryan Alexander in 2008. The emergence of MOOC represents the Internet and open education resources in the depth of the integration of the important direction of single open educational resources into a teaching process, an evaluation system and a good learning experience of large-scale open online courses; MOOC and open educational resources have an inseparable relationship.

Although MOOC is satisfied with the needs of different levels of learners in open education with the characteristics of large-scale, open, network, interactive and rich resources. However, through the analysis of open data integration at home and abroad, China's open education has some problems such as low completion rate, difficulty in realizing individual learning, single teaching mode, lack of assessment and authentication, and lack of humanism and emotional values. To solve these problems, Armando Fox, Professor of Computer Science at the University of California, Berkeley, presented SPOC (Small Private Online Course) in 2013, a small-scale proprietary online course. Fox believes that MOOC is only a supplement to classroom teaching, and cannot completely replace it (2013). This model can be called SPOC when MOOC was developed to improve the utilization of teachers, increase student output, and improve student learning and learning engagement.

SPOC surpasses the MOOC in the operating mechanism, teaching forms, teaching processes and teaching structure, etc. In the aspect of running mechanism, its “small-scale (500 people)” exclusive access condition mechanism are put forward to the online course, which greatly reduces the complexity of learner management, enhances learning interaction, stimulates self-learning motivation, and improves the completion rate and learning results. In the form of teaching, SPOC is committed to carry out mixed learning, which will integrate MOOC's advanced thinking and face-to-face teaching. To this end, for different teaching objectives, teaching content and learner characteristics, the “MOOC” content and technology, and diversified face-to-face activities should be organically combined to achieve effective transfer of the existing classroom. Teaching model changes will inevitably lead to teaching changes in process and teaching structure or reorganization. It can be seen that the essence of SPOC is the transformation and remodeling of MOOC, which is aimed at changing the traditional classroom teaching situation by using MOOC resources, online evaluation, and communication functions. It is a new mixed learning mode of online learning and traditional classroom teaching.

The study of this mixed learning model provides a new way of thinking for the application of MOOC. The mixed learning model based on MOOC can combine the advantages of face-to-face classroom teaching (offline learning) and online learning (based on SPOC), achieving the optimization of teaching effectiveness. The “flipped classroom” is considered an effective way to achieve mixed learning. It is worth mentioning that SPOC, as a high-quality resource of open education, plays a great supporting role in carrying out the teaching profession in a flipped classroom. The “small scale” and “proprietary” nature of the SPOC are also favorable conditions to teach the implanted idea of MOOC to a flipped classroom, and with the help of the MOOC teaching platform to implement the flipped classroom. Therefore, it is necessary to carry out the teaching practice of the flipped classroom based on SPOC.

Analysis of Small Private Online Courses (SPOC) at Home and Abroad

Harvard University actively joined the “MOOC” construction army in 2012, established its own online learning project – Harvard X, hoping to improve the teaching effect by combining the online courses with the school teaching. Part of the Institute of Harvard University conducted a series of small private online courses (SPOC) to carry out the flipped classroom mode, so that students could choose their own time and place to watch the video, answer questions and strengthen their in-class activities; this provides learners with a more efficient learning experience. University of California in Berkeley, for the first time, applied the SPOC mode to the “cloud computing and software engineering” course. Spain Carlos III University in Madrid launched a five-week “Genghis Project” – an SPOC pilot course in the summer of 2012 (Daniel, 2013). The Massachusetts Institute of Technology also carried out SPOC courses, the flipped classroom experiment and promotion. Some colleges and universities use the SPOC platform for the implementation of mixed teaching for students and recognize their credits, during which their teaching effectiveness and achievement rate also reflect the feasibility of the integration between SPOC curriculum and flipped classroom teaching. At present, many scholars and institutions believe that SPOC is better and more realistic than MOOC.

The MOOC platform in China University was on the line on May 8, 2014. According to the survey, as of February 2015, there were 121 cooperative institutions with more than 300 MOOC courses online, and the number of users exceeded 1 million. After the MOOC platform was built, people rationally reflect more on how to use the localized role of MOOC. Therefore, in 2014 many colleges and universities in China began to turn their attentions to MOOC classroom teaching applications. Therefore, the Chinese

University MOOC platform began to add “SPOC areas” to support the quality of education resources to share among the schools, optimize the teacher’s classroom teaching, and facilitate students free access to the progress of the course. From the 2013 onwards, domestic colleges and universities have carried out experiments on typical cases of SPOC. By the end of February 2015, 85 SPOC courses were online from 51 universities on China’s MOOC platform. Tsinghua University founded the “school online” open educational resources, and at the same time, it also used this platform for the classroom teaching mode of the experiment for “C + + programming” and “cloud computing and software engineering”, courses, making the MOOCs become a small number of small-scale proprietary online courses (SPOC).

To sum up, domestic- and foreign-related SPOC construction has begun to take shape and become the transformational bridge of MOOC, from “platform technology” to “classroom teaching”. But by investigating the SPOC courses that have been online and combing the literature on SPOC, both at home and abroad, we found that most of the research and construction of SPOCs remain in the stage of providing curriculum resources for learners, lacking systematic and operational SPOC teaching design patterns, a teaching activities design model, and learning monitoring and evaluation methods. It can be seen that it is imperative to study the teaching model of the small-scale exclusive online course (SPOC), the design model of teaching activities, and the monitoring and evaluation.

The Role of Open Education Development of Small Private Online Courses (SPOC)

At present, MOOC is developing rapidly in the field of open education. Through the understanding of the operation course of MOOC platform, it is found that most of the courses are non-diploma, certificate education or training courses. Most of the learners using MOOC are social people, and students have a relatively low degree of participation. SPOC, as a remodeling and optimization of MOOC, with its small size, and targeted online way to optimize the MOOC and traditional classroom teaching, and supported the open sharing of quality education resources, promotes a new teaching form of open education development.

Introducing SPOC into open universities around the world is not asking all open universities to build their own SPOC classes, but to learn from the teaching advantages of SPOC, cooperate with the cognitive characteristics of open learners, establish the teaching design pattern, teaching activity model, and evaluation system. MOOC resources will be applied to small-scale groups so that high-quality teaching resources can be shared in line with the basic concept of education information, and ultimately can achieve the quality of open university education and teaching objectives.

SPOC provides a more simple and practical communication and learning platform for open learners. Open education is mainly for adult learners; they are active group of Internet users and accustomed to real-time synchronized and asynchronous communication by telephone, network, WeChat, Fetion, QQ, BBS or Email and so on, but these communication methods will contribute to the simplification and absolutization of learners’ cognition. SPOC curriculum teaching not only can share high quality educational resources and provide a wide range of cognitive structure for learners, but it also can achieve interactive teaching for open learning by discussing the exchange or organization of the reality.

SPOC provides a wealth of teaching methods and teaching resources. In the open universities’ teaching, the way teachers show courseware on the learning platform and teach course content is the same as traditional teaching methods (one-way knowledge dissemination). The teaching content is boring and teaching methods are single. Students lack learning initiative and teachers and students don’t have timely communication. The introduction of SPOC in open universities will effectively solve these problems. The

quality education resources in the SPOC platform will make the teaching content of teachers exciting, they can be used without restriction, and this will help reduce the cost of curriculum development. The SPOC course will effectively solve the problem of single-method teaching, and provide a wealth of teaching methods and teaching resources for open education teachers. The application of SPOC in open education has led to the gradual transformation of teachers' roles to mentors, collaborators, curriculum designers and developers, researchers and learners.

Design of the Flipped Classroom Teaching Model from the SPOC Perspective

Jonathan Tapson believes that SPOC is a blend of MOOC with a traditional classroom, which can enhance teachers' teaching methods, the students' throughput and their degree of mastery and participation (Tapson, 2013). This paper is based on the design of SPOC, which includes the design of a teaching content system, the design of a learning strategy, the design of teaching activities, and the design of a teaching evaluation system.

Dual platform refers to the SPOC platform and the Flipped Classroom platform, which combine the open university learners' learning characteristics and needs to design the teaching content system. The purpose of the learning strategy is to promote learners to effectively control their learning process so that they can store and extract information efficiently. The diversity of open university learners' learning motivation and background determines the diversity of learning path, degree of participation and learning results. Therefore, the design of personalized learning strategies can meet the individual needs of learners and support the diversification of their participation and learning.

The teaching activity is the sum of the learners and the relevant learning groups to achieve the specific teaching objectives or teaching results. Guided by activity theory, this author tries to construct a diversified teaching activity design model by combining the flip-flop classroom teaching model proposed by domestic and foreign scholars with the learner's characteristics of the open university. This model divides the whole teaching design into the teaching activity design of the SPOC platform and two modules of flipped classroom teaching activity designs.

The overall design is based on the learner as the center, combined with the learner's qualities, needs, curriculum objectives, and curriculum content analysis. The overall goal of the curriculum will be decomposed into independent small goals, and a variety of open educational resources, quality teaching methods, and new teaching media organically integrated into a teaching system. In addition to video learning, online testing, and courses to discuss the exchange, material reading and investigation, the SPOC platform also carried out an interactive video Q & A and practice projects, virtual experiments, educational games and other comprehensive practical activities. The design of teaching activities based on the SPOC program should take full advantage of the teaching resources already in the MOOC, and the teaching activities that are missing in the SPOC are supplemented and improved by the flipped classroom. We can understand the learning situation by the stage test or the SPOC course self-study and timely self-examination. The problems arising from the learning process are automatically recorded by the system and the system will prompt students. According to the problems, students participate in the online exchange and inquiry activities to get the solution or solve the problem with teachers in the flipped classroom, so that learners complete the process of knowledge transfer.

The learning behavior of the flipped classroom is a process of knowledge internalization. The key to the design of the flipped classroom teaching activities is how to make students "internalize" the knowledge that they learned independently in the SPOC curriculum, and the open-minded learners are

more suited to the problem-based or task-driven autonomous and internal learning. Based on this, this section designs a variety of flipped classroom teaching activities. First, learners can review previous knowledge or learn to solve the problem by stimulating memories of what they have learned in the SPOC program, such as questions raised by teachers or students in the SPOC program are completed by team members under the guidance of teachers. Secondly, teachers should provide diversified, and personalized teaching guidance or learning strategies based on the analysis of learning characteristics. Each group of learners in the process of inquiry will encounter different problems. So, according to the different needs of students, teachers should conduct personalized learning and guidance and guide the learners to interact by using a variety of teaching models; this is beneficial to students to self-solve problems, and to deepen their understanding of internalizing their knowledge. What's more, by consolidating the difficulties of practicing knowledge, they learn to sum up their reflections, so that they can focus on the problems to carry out a systematic review. Finally, teachers should carry out an overall evaluation, giving priority to incentives, according to learners' performance in the learning process. Teachers should be concerned about the learner's learning feedback in the learning process at any time, and make timely summaries and evaluations, in order to achieve the purpose of personalized teaching.

Implications and Conclusion

As a new form of development in the field of online education, MOOC brings an educational storm, so that people are full of passion and vision. The combination of the flipped classroom teaching model with SPOC will help open the university to further implement the teaching methods centered around learners and reform the learning methods, which is in line with the concept of open university education and training characteristics. By verifying the validity of the application of the SPOC-based flipped classroom teaching design pattern in the open university, the following points were explored in the open university in China. First, develop a diverse teaching model. The SPOC-based flip-flop teaching support should first change the single teaching model and provide a diversified, layered teaching approach for different learning contents and learners. Second, build a mature, open university network platform. The lack of existing platform resources and rough development lead to the slow development of teaching in open education. Therefore, using SPOC resources to build a mature and systematized open university network platform can help carry out the teaching of flipped classroom more effectively. Third, strengthen the teacher's teamwork and intelligent technical training. The developments of technology bring about the transformation of teachers' functions. Teachers need to design more detailed course content and learning activities for individualized learning. Combining with the objective laws of MOOC production and teaching, we will learn to adapt to the team, improve the ability of intelligent technology and adapt to the transformation of SPOC-based flipped classroom teaching mode.

Acknowledgment

Thanks to the joint efforts of the members of Jilin University of Finance and Economics; thanks to the funding of the Education Department of Jilin Province, the Education Science Planning Office of Jilin Province, Jilin Association for Higher Education and JLPOPSS (Jilin Province Office of Philosophy and Social Science). This paper is a series of Research Programs: Research on the Application of University Open Course in Cloud Computing Environment (No. JJKH21070145SK); Research and Practice of College English Open Course Based on Cloud Computing (ZD17071); The Design and Application of Flipped Classroom in SPOC Environment (JGJX2017D113); Research on the Construction of College

Oral English Teaching Mode from the Perspective of Multimode (No. JJKH21070147SK); Research on the Exploration and Promotion of Language Education Information in Multimodal Perspective (GH170328); Research on College English Teaching Reform from Internet Plus Multimodal Perspective (JGJX2017D107).

References

- Daniel, J. (2013). Making sense of MOOCs: Musings in a maze of myth, paradox and possibility. *Open Education Research*, 19(3), 49-58.
- Fox, A. (2013). From MOOCs to SPOCs. *Communications of the ACM*, 56(12), 38-40.
- Nan, X., & Zhang, P. (2015). Study on the motive factors and mechanism of the innovation of the open university system. *China Educational Technology*, 2, 34-39.
- Tapson, J. (2013). MOOCs and the Gartner hype cycle: A very slow tsunami. Retrieved September 13, 2013 from <https://pando.com/2013/09/13/moocs-and-the-gartner-hype-cycle-a-very-slow-tsunami/>.

A Study on Teaching Reform of English Major in Universities under the Background of “Internet Plus” Age

Yuzhe Wang

School of Foreign Languages, Changchun University of Finance and Economics, Changchun, China

Email: 124371446@qq.com

[Abstract] The teaching of the English major is undergoing a reform in the “Internet plus” Age. “Internet plus” has brought a huge impact to the teaching of the English major and promotes the transformation of the teaching mode. Therefore, this paper illustrates the challenges brought by the Internet plus age and explores possible strategies to reform English major teaching.

[Keywords] Internet plus; English major; teaching reform; teaching mode

Introduction

In the modern world, Internet technology is globally accepted and used. Massive data and cloud computing are booming (Liu, 2016), leading to a new age of Internet – Internet plus. Meanwhile, the development of Internet technology promotes the transformation of the teaching mode. Internet plus has influenced teaching and learning in many ways. With the popularization of the network, people can acquire knowledge through tablets, and smart phones, etc., anywhere and anytime. It not only changes the ways that people get information, but also changes the English learner’s learning method and learning conception. From a teaching perspective, the Internet breaks the limitations of time and space, which allows education to be no longer being restrained within the campus and classroom. The teaching method is becoming more digitalized and Internet-oriented. From a learning perspective, learning is ubiquitous as Internet. The importance of autonomous learning increases. Therefore, it is very critical to study how to integrate modern internet technology with the teaching of the English major under the background of “Internet plus”, as well as explore new the teaching mode for the English major.

Transformations Faced by Teaching Reform of English Major

Due to the impact of the “Internet plus” age, transformations are inevitable. Teaching reform of English major is currently experiencing changes in the three perspectives: the classroom, learning style and the teacher’s role.

The Transformation of the Traditional Classroom

The traditional classroom emphasized teaching knowledge which is teacher centered. Textbooks and teachers are the main channels for students to learn new things. Even though the teaching process involves multimedia equipment and resources like videos and recording, the students are still passive receivers instead of active learners. The English major’s teaching mode has not fundamentally changed, and the traditional classroom is not equal to the student’s requirements in the “Internet plus” age (Zeng, 2016). As a result, it is necessary to transform the current teaching method and teaching mode. Taking good advantage of an Internet technology teacher can innovate the teaching method and teaching mode, as the combination of Internet technology and English major education can lead to a new future.

The “Internet plus” age also breaks the barriers of teaching resource circulation among countries all over the world. With the help of the Internet, teachers and students are exposed to massive resources international wide (Chen, 2017). As English teachers, they are not likely to bind to textbooks. Instead, they are able to use resources from other English-speaking countries to give students more authentic materials and introduce the latest English learning theories, which may create an internationalized learning environment to push forward the cultivation of internal talents.

The Transformation of Learning Style

In general, the student’s learning style is becoming more advantageous, autonomous, personified and teamwork-oriented (Zhao, 2016). In the “Internet plus” age, various approaches contributed to the acquisition of knowledge. Students will not depend on teachers and classrooms as in the old days. Consequently, the student’s role is transformed from a passive learner to a positive receiver (Wang, & Yang, 2015). Resulting from the popularization of Internet technology and the growth of learning software, as long as students have a mobile terminal at hand, students can learn when and where they wish, and they have better access to massive resources. Because of the Internet, autonomous learning expands in time and space (Lang, & Wang, 2010), and fragmented learning is also becoming a new tendency.

The use of modern technology also increases the interactions in learning and teaching process. Various software and apps enable frequent and efficient interactions in class and after class in the form of student to student, student to teacher, or student to computers (Wang, & Yang, 2015). These technologies facilitate the recording of daily learning, tracking learning process, illustrating learning progress and receiving feedback. This is good for the further development of evaluation and the formation of multiple evaluation system.

The Transformation of the Teacher

As the traditional classroom transforms, the roles of the teacher and students also transform under the influence of the “Internet plus” age. The student’s learning style tends to be more diversified and become more dominant in the learning process, which impels the teacher to adjust his or her role in order to keep up with the era. In the classroom, the teacher is becoming the instructor and promoter instead of controlling every student. When students are confronted with massive learning resources, the teacher should offer proper guidance to them, helping them clarify their learning procedures and process different kinds of information, instructing the students to practice what they have learned, eventually forming a student-centered teaching mode.

Meanwhile, with the development of Internet plus age, there are new requirements for the English teacher’s professional skills. In the past, if a teacher possessed only good language ability and knew how to make slides and use multimedia equipment, he or she could accomplish teaching lessons. However, English teachers must keep pace with modern society and be able to use Internet technology in the class. An English teacher should have with the consciousness, knowledge and ability to use Internet technology, and constantly study new ones. When students are dealing with a lot of information, the English teacher should be capable of helping them select useful items and provide them with the most appropriate ones to avoid losses from students. In order to diversify teaching modes, it is necessary for English teachers to learn the production of MOOC (MassiveOpen Online Courses) and Micro Learning Resource, master the skills of utilizing English learning software and apps, enrich the teaching methods, and then promote English teaching reform.

In addition, English teachers should also have the consciousness of reckoning with the relations between the traditional class and modern Internet technology. The transformation of the classroom is happening, however, it doesn't mean that traditional classroom will be completely replaced. The transformation is, in fact, the integration of the traditional classroom environment and modern Internet technology. Therefore, it is very critical to properly construct the teaching mode, gradually push the development of this transformation, and continue the influence of the classroom environment on the student's ideas, emotion and personalities (Wang, & Yang, 2015).

The Transformation of the Learning Environment

The learning environment is evolving with the happening of the "Internet plus" age. Very often, students are no longer restricted by classrooms and timetables. As long as they have a mobile terminal such as smart phone or tablet, they can learn whenever and wherever they want. This kind of learning style relies on the Internet to a great extent, which places high demand on campus networks. The network should be fast and convenient for students to use various kinds of resources quickly. On account of the fact that most students use smart phones and tablets to study, 24/7 wireless Internet connection is essential. Therefore, each corner of the campus should be covered by Wi-Fi. Currently, most universities are dedicated to the construction of campus networks, aiming to provide a convenient learning environment to the student, which potentially accelerates the progress of a new learning style.

Coping Strategies of Teaching Reform of the English Major

The transformations are tremendous and cannot be stopped. Therefore, it is important for the English major to reform teaching profoundly and adjust teaching strategies as the "Internet plus" age evolves.

The Construction of the Blended-Learning Teaching Mode

When the traditional English classroom has to change faced with modern Internet technology, teachers should reform their teaching mode based on the most fundamental learning needs. The transformation doesn't imply the entire overhaul of the traditional method or to replace it with a whole new approach. It is actually the proper unification of the two.

In a blended-learning teaching mode, the English teacher becomes the instructor, supervisor and monitor. The student takes the initiative to learn positively and creatively. This mode not only embodies the supervision advantage of the traditional classroom, but it also allows students to enjoy a certain freedom in the learning process in the Internet plus age (Wu, 2016).

The blended-learning teaching mode has been developing for some time, and English teachers are likely to use MOOC and the Flipped classroom. Gradually, a MOOC and Flipped classroom-based teaching mode is formed. With the support of massive data, MOOC's features are apparent. They are resourceful and available to anyone (Wu, 2016). They introduced a new way of sharing teaching resources among universities. Especially, with the help of Internet, students have access to foreign universities' MOOC. First-hand resources offer students a wonderful opportunity to learn language from top university professors in the world. Take Superstar Erya MOOC platform as an example; it offers hundreds of MOOC with various topics. Students can choose according to their own interests. Another learning website, Khan Academy, offers free online courses to people all over the world. The resourcefulness and convenience of MOOC is shocking.

In spite of long-term production and massive efforts involvement, MOOC's resourcefulness make up for the inadequacy of universities' teaching resources. MOOC provides students with courses and materials,

such as course slides, supplementary materials, and references etc. To use those resources effectively with reasonable guidance, students are exposed to authentic language, which enlarges their knowledge, activates their inner learning motives and cultivates their autonomous learning ability.

The appearance of MOOC builds an excellent foundation for the flipped classroom. The idea of the Flipped Classroom first appeared in 1996 and became very popular since 2004 when Jon Bergmann and Aaron Sams were tutoring students who missed classes with recordings (Rong, & Peng, 2015). The most important feature that distinguishes the Flipped Classroom from the traditional classroom is the former inverts the usual teaching and learning process. Traditionally, students learn new knowledge in the classroom. They listen, take down notes, and practice what they learned as homework after class without the teacher's supervision. The Flipped Classroom is quite the opposite. In a Flipped Classroom, students have already learned new knowledge via a MOOC video or Micro Learning Resource. The practice of the knowledge happens in the class with the teacher's supervision. In this way, teachers can get to know the students' learning effects more comprehensively. The Flipped Classroom enables close observation of the student's language practice. It greatly promotes English teaching. The MOOC and Flipped Classroom based teaching mode is a successful blending of traditional classroom and modern Internet technology.

The Establishment of the Mobile Teaching Environment

The MOOC and Flipped Classroom require support from the Internet (Zhao, 2016). Thus, the university campus network must keep up with the development of teaching reform. High-speed Internet and 24/7 access is crucial. On the premise of a well-established network, English teachers should better assist teaching with all sorts of Internet technologies including the following English-related Internet technologies: English learning websites and subscriptions, teaching and evaluating systems, and English learning apps etc. Websites and subscriptions offer massive learning materials where students can learn selectively according to their own interests. Teaching and evaluating systems record students' learning processes and results more quickly and accurately, enabling teachers and students to examine language learning in great detail. English learning apps popularize fragmented learning that extends learning into after-class time. These technologies are simple, diverse, resourceful and perfectly interactive. Together, they create a U-learning environment where time and space are no longer problems for students. Even though the advanced Internet technology brings a large amount of English-related software and apps, it is the English teacher's job to select and try out them before use, so that the mobile teaching environment can be sound and proper.

The Enhancement of Student's Autonomy

The blended teaching mode involves a large amount of after-class learning. This mode asks for autonomy from students. Since it is student-centered rather than teacher-centered, and enhanced in the practice phase, the supervision of students in their knowledge acquisition phase is weakened. If a student lacks autonomy, then they may not accomplish the arranged tasks. Unaccomplished tasks in the basic are will cause unsatisfactory teaching results. The lack of autonomy is usually caused by a lack of motivation. Lang, & Wang (2010) pointed out that motivation and learning effects are inseparable. With great motivation comes great autonomy. Helping students find their motivation in language learning leads to desirable autonomy that generates expected teaching effects. To adopt the blended teaching mode under the background of "Internet plus", is one of the key elements to a student's autonomy.

Conclusion

The development of Internet technology is followed by challenges as well as opportunities. In the “Internet plus” age, English learning and teaching is under a dramatic transformation in the classroom, learning style and learning environment. This transformation is unavoidable. Therefore, teachers of the English major must reform their methods and modes in order to adjust teaching to the new era. The MOOC and Flipped Classroom promote the blended-learning teaching mode that integrates the traditional classroom and modern Internet technology. The mobile teaching environment offers students a U-learning condition, so that they can learn without limitations. To learn well in a blended-learning teaching mode and a U-learning condition is rather crucial to a learner’s autonomy. Without good autonomy, teaching and learning may not reach the established target in the “Internet plus” age.

The “Internet plus” age has brought a huge impact to the education of the English major. English teachers should keep up with the changes of the world and adopt the latest Internet technology to teaching, continually exploring new approaches for English teaching and solving problems in and out of the classroom.

Acknowledgement

This project was funded by the Jilin Association for Higher Education, (No. JGJX2017C90).

References

- Chen, M. J. (2017). Analysis of English major education and talent cultivation under “Internet plus”. *Economic Research Guide*, 3, 127-128.
- Lang, K. F., & Wang, L. (2010). Research on autonomous learner’s motivation under web-based teaching mode. *Foreign Language World*, 3, 14-20.
- Liu, S. Y. (2016). A study on a cultivation mode of innovated English majors in local colleges under the background of “Internet plus”. *Journal of Higher Education*, 21, 217-218.
- Rong, M., & Peng, X. H. (2015). A study on the history, current situation and application of “flipped classroom”. *China Educational Technology*, 7, 108-115.
- Wang, L. L., & Yang, F. (2015). Research on reform and development of college English teaching under the background of “Internet+”. *Heilongjiang Researches on Higher Education*, 8, 159-160.
- Wu, J. (2016). Discussion on blended learning teaching mode of English major in local universities under the background of “Internet plus” age. *Journal of Hengyang Normal University*, 5(37), 164-167.
- Zeng, J. (2016). The teaching reforms of English major under the background of “Internet plus” age. *Journal of Yantai Vocational College*, 3(22), 49-51.
- Zhao, Y. (2016). Strategy research on teaching reforms of college English under the background of “Internet plus” age. *Journal of Jilin Radio and TV University*, 12, 146-147.

Negative Transfer of Mother Tongue in Second Language Acquisition and Teaching Enlightenment

Shubo Zhao

English Department, Jilin University of Finance and Economics, Changchun, China

Email: 59139588@qq.com

[Abstract] *Mother tongue migration involves oral and written discourse, including voice, vocabulary, grammar, syntax and cultural migration. From the perspective of classification, performance of negative transfer of mother tongue and its enlightenment to English teaching. This paper analyzes the negative transfer of mother tongue in the text with the purpose of helping people understand the phenomenon of negative transfer of mother tongue and putting forward some foreign language teaching and learning recommendations.*

[Keywords] *second language acquisition; mother tongue migration; negative transfer*

Introduction

Mother tongue migration, especially negative transfer and learner individual differences, learning strategies, and learning environment interaction all impact language learners in foreign language learning. Ellis (1987) pointed out that the “mother tongue is a major factor influencing foreign language acquisition”. The study shows that there is a relationship between the mother tongue and target language in foreign language learning.

The Classification and Performance of Negative Transfer of Mother Tongue

Negative transfer of mother tongue involves many aspects, and it generally can be divided into two categories, namely, negative transfer of language and pragmatic negative transfer. The former is based on performance in the voice, vocabulary, syntax and other parts. The latter is based on the pragmatic knowledge of its migration, and can be divided into two types: negative transfer of pragmatic language and negative transfer of social pragmatics.

Negative Language Transfer

Learners in the foreign language learning process will find that no matter how fluent Chinese people speak English, many times the speaker will bring a slight Chinese accent and is unable to speak as authentically as native speakers. The reason is that once a learner misses the critical period of learning a foreign language (usually before the age of twelve), learning one is not as natural as learning a native language in terms of speech, and must be influenced by the mother tongue pronunciation and rules. The specific performance is as follows:

First, from the perspective of pronunciation, English is compressed by the lungs out of the air, and feels more vigorous; Chinese is generally spoken from the mouth sounds, and feels softer, so the Chinese speak English as foreigners, giving the language a soft feeling, thus bringing the mark of an exotic accent. This is a common phenomenon of inter-language pronunciation feature, also can be understood as a rigid language learning phenomenon.

Second, from the language system of voice, English speaking mainly depends on the tone, and Chinese is a “tone language” which usually distinguishes words by the meaning of the word, and the two

languages vary greatly in the number of phonemes and their combinations. First, English has both open syllable words ending with a vowel sound, and the closed words ending with a consonant. But most Chinese words end with a vowel sound, so beginners often unconsciously put a vowel sound after the consonant in speaking English, so *work* is read as *worker*, and *bet* is read as *better*. Second, some English phonemes are not in Chinese at all, such as [ð], so *tank*, *this*, *sing*, and *shy* are often read as [s • nk], [dis] [Sin], and [Sai]. Moreover, there is no family of English consonants in the Chinese language, and Chinese consonants are separated by a vowel, so in reading English consonants, students tend to add a vowel in the middle, so *fly* [flai] is easy to read [fE'lai], *little* ['litl] is easily read as [lit Œl]. Third, the loss of voicing in English, consonant turbidity, even reading, and stress, etc., also tend to make Chinese students have trouble, which easily leads to voice migration.

In second language acquisition, the negative transfer of words is a major barrier to students' learning foreign languages. Kellerman commented that there is a lot of evidence that the mother tongue has a significant impact on the passage, especially in terms of vocabulary (Kellerman, 1977). Vocabulary migration is more complex, with more categories, in general, and it can be divided into two categories.

First, the expression of words is different. In general, each language has its own unique group of words, with way and expression of habits, and foreign language learners, especially at the primary level, often learn from the perspective of the word meaning, the vocabulary from the native language translation. As a result of peer-to-peer translation, the English vocabulary of mother tongue semantics is not uncommon. This author analyzed the CET-4 essays from June 2005 in the Jiangsu Province and found that many mistakes were due to the translation of Chinese expressions into English. There were nonsense expressions such as *raining chicken*, *severe ill*, *some eat things*, *people mountain people sea*, *small school*, and *how's your body?*

Second, the meanings, associations and emotions of the word are different. Vocabulary, as the basic unit of people's language communication, contains a rich cultural significance. The same vocabulary, in different cultures, does not have the same associative and emotional expressions. As mentioned above, Chinese expressions like "raining chicken" can arouse people's sympathy, but in English there are no images of association to the expression, and they may express it as "soaked through"; the word "chicken" in English has various meanings. In English, a "chicken" is a coward, whereas in Chinese the word "chicken" refers to women engaged in pornographic behavior. The emotional color of the word is also worthy of attention. This author was in the process of dealing with foreign friends and in the translation of the phrase "propaganda student story", faced the risk of using the word "propaganda", assuming that the word was same as "ambition".

Although the basic structure of English and Chinese sentences is subject (S) + predicate (V) + object (O), the differences in the internal structure of the two languages often lead to the occurrence of negative transitions, as follows. First, Chinese is an unmarked language; there is no strict sense of the morphological changes, while English is quite different. The word order, the form of change are richer and more complex than Chinese. English beginners they tend to make mistakes in the number of people and the number of changes, tenses, personal pronouns, subjective and other aspects errors. This author cites further examples from the CET-4 essays from June 2005: *You are my favorite teacher. You teach our how to do a human. She see me very happy.*

Second, the characteristics of Chinese are to feature the subject, and the basic structure of the sentence is mainly reflected in the relationship between the theme and the description, rather than the relationship between subject and predicate, so in the process of learning English, there are a lot such

Chinglish sentences: *There are many tourists visit there.* Here, students are influenced by Chinese, and they take “there are many tourists” as the theme, and “visit there” as the description, so there is a syntax error.

Thirdly, in general, the Chinese sentence is important. The context is intended to be able to express the meaning, and it does not pay attention to the completeness of the form. The omission of the subject and the related word is not uncommon, such as “Some”. But in English, subjects such as “we” or “you” must be added, because English stresses the subjective and logical and grammatical integrity. Again, in the Chinese sentence “you do not go, I do not go” works because Chinese implies the conditional relationship, and the words can be omitted, but in English we must say, “If you do not go, I will not either.” With the impact of the Chinese language, students often list the Chinese words together, and do not meet the habit of the English expression. In addition, the English articles, passive sentences, and the use of attributive clauses are also susceptible to Chinese interference.

Negative Pragmatic Transfer

With the development of second language acquisition and pragmatic studies, people found that migration did not only happen at the language level, but foreign language learners in the use of the target language in the process of communication are also affected by the mother tongue and mother tongue culture – the misuse of the pragmatic rules of the mother tongue, which is the negative transfer of pragmatics. Generally speaking, compared with the knowledge of speech and grammar, the two sides of communication can not tolerate the pragmatic mistakes in communication, so it is more and more focused on by language learners. Pragmatic negative transfer can be divided into two categories:

Pragmalinguistic transfer refers to the application of the expression in the mother tongue by foreign language learners when using the target language. Such as:

Manager: Thanks a lot. That's a great help.

Secretary: Never mind.

Manager: (Embarrassed)

When the foreign trade manager praised the female secretary for doing a good job, the female secretary would like to express “Do not be thankful”, which is blunt in English, so it should be “You are welcome” or “It’s my Pleasure”, but instead influenced by Chinese expression, the secretary misused the expression of apology in English, causing embarrassment for both.

Socio-pragmatic transfer refers to an inappropriate expression in a speech act according to the cultural habits of communication of the mother tongue, because of a lack of understanding of the target language culture. The following are examples to illustrate the phenomenon of migration in the process of communication of a Chinese student: Chinese people often greetings each other by “eat it?”, or “Where to go ah?” These are greetings, not a real sense of a question, and if they are translated into English to express greetings, foreigners will feel inexplicable, and mistakenly believe that they are invited to eat, or are being interfered with or knowingly asked.

Taboo language. in the process of communication, Chinese people often ask each other’s age, occupation, income, marriage and family status, but if foreigners asked, “How old are you?” or “How much do you make every month?”, they may be considered as interfering into other’s personal privacy, resulting in unhappiness.

Praise. Westerners generally regard others’ praise as an admittance of their abilities, while Chinese people are generally more subtle, modest, and tend not to have self-humility. For example, a foreign

teacher praised a student for speaking English well, and the student answered, “No, no. Oh, really? Thank you.” This answer shows that the student has a certain understanding of the western culture in the foreign language learning process, knowing that in such occasions he should say “Thank you”, but the Chinese self-modesty characteristic made him unconsciously deny it. The phenomenon of Chinese and Western cooperation should be understood to be the performance of Chinese cultural migration.

Understanding the Negative Transfer of the Mother Tongue

From the above discussion, we can see that the interference of the mother tongue in second language acquisition happens quite often. At this level, for the existence of this objective phenomenon, we have to face up to its existence, to recognize its impact on second language acquisition; on the other hand, to recognize the interference caused by the mother tongue is inevitable, foreign language learners should be freed from the psychological barrier of being afraid of making errors, which prohibitive to their learning in foreign languages. Moreover, the emergence of the error may not be just a bad thing, in the process of negative transfer of the mother tongue, learners are actually experiencing a continuous learning process. We can see it as a negative transfer, as a learning strategy, or communication strategy, prompting learners to continue to internalize their own knowledge structure, and gradually to the target language transition process.

Cohen, in his new book *Strategies in Learning and Using a Second Language*, suggested that we can think of words or a second language as a learning strategy (Wang 2002). Selinker (1972) also argued that learning language migration is an important means for learners to construct their own knowledge structure of inter-language, which refers to a continuum in the process of reorganizing grammar from the native language to the foreign language. From the point of view of behaviorism, learning is the process of stimulating the reaction, constantly practicing, consolidating and forming a habit. Therefore, errors caused by the interference of mother tongue knowledge can be used as feedback, and learners can recognize some of their own lack of further study and error correction, and can internalized their own knowledge structure; this is the formation of the correct language habits. From the perspective of cognitive psychology, the phenomenon of language transfer in the process of foreign language learning can be regarded as the language of students who have learned their own language according to their own knowledge. Then the hypothesis (Xu, 2002) of the emergence of errors and corrected errors can also be seen as a process of the rules to be amended, added and improved. Thus, in a sense, the emergence of errors, analysis and correction to the formation of new language habits or the formation of a new hypotheses can be seen as a learning strategy for learners to construct inter-language knowledge.

Negative transfer of the mother tongue can also serve as a communication strategy to help learners overcome their problems in communication. Krashen feels that as the mother tongue knowledge is bedding, when learners do not get complete enough target language knowledge, it's probable that they are unable to use the target language knowledge for language communication activities, and the mother tongue expression will be used to fill this. So, he regards mother tongue migration as a communicative strategy. For example, in the above-mentioned CET-4 essays, the sentence “How about your body?” can be understood as the student does not have enough English expression, and this expression with the obvious Chinese mark can convey the meaning even though it is difficult to understand, but we can hypothesize that this sentence is asking about physical condition. In another example, when seeing foreigners buy things and want to help them in the mall, with a Chinese influence a store person might say, “What do you want?”, although the appropriate expression should be “Can I help you?” or “What can

I do for you?”, foreigners will still understand the kindness, and the communication will proceed smoothly.

Enlightenment to Foreign Language Teaching

In the process of foreign language teaching and learning, the negative transfer of the mother tongue is an unavoidable problem. Ellis (1994) argued that the average percentage of disturbances is 33%, some studies have shown that even in Chinese adult English learners it is 51%, so therefore, one of the tasks of foreign language teaching is to guide students to gradually learn to use foreign language thinking, to reduce or eventually eliminate the impact of mother tongue interference on learning. In this regard, this author makes the following recommendations.

First, in the process of foreign language teaching, teachers can make a comparative analysis to predict and correct some of the errors through language comparison. Because of these huge differences, teachers can guide students to pay more attention to them, explain them more thoroughly for the students, and give students more practice so that they understand and grasp the correct usage.

Second, teachers should not only make full use of classroom time to provide language information, but at the same time, broaden the language input channels to encourage students to use various media after school so that they can make large number of contacts, and practices, and then they can understand the differences between the two countries in language and culture, gradually forming English thinking habits.

Thirdly, language is a tool for exchanging ideas and transmitting information. The main purpose of foreign language learning is to use foreign language to communicate, including both oral and written forms. Therefore, teachers should pay attention to the output of language. Students can be conscious of their own language problems, then correct their errors in language expression as habit; teachers can also get feedback from them to analyze the causes of their mistakes. By analyzing the errors, the teacher can recognize the student’s stage of English learning, and the correct treatment of their errors can help students find the right learning strategies, which can be targeted to improve the their English proficiency. In addition, teachers should encourage students to communicate with foreign teachers, and they should organize a variety of English extracurricular activities to improve students’ English pragmatic competence in the communication process.

Implications and Conclusion

The process of English learning in Chinese students is based on the process of adjustment, reorganization and construction. In this process, the influence of mother tongue must exist. Foreign language teaching should not only focus on the cultivation of language knowledge, but culture should also be included in foreign language teaching to help students improve the sensitivity to cultural differences, and improve their cross-cultural communication skills.

If teachers can integrate language comparison, error analysis, language input and output effectively, it may help students gradually reduce the negative transfer of the mother tongue to achieve the transition to English thinking.

References

- Ellis, R. (1987). *Understanding second language acquisition*. Oxford: Oxford University Press.
- Ellis, R. (1994). *The study of second language acquisition*. Oxford: Oxford University Press.
- Kellerman, E. (1977). Towards a characterization of the strategies of transfer in second language learning. *Interlanguage Studies Bulletin*, (1), 58-146.
- Selinker, L. (1972). Interlanguage. *International Review of Applied: Linguistics in Language Teaching*, 10(1-4), 209-231.
- Wang, W. (2002). L1 thinking and L2 acquisition: Retrospect and reflection. *Foreign Language World*, (04).
- Xu, Y (2002). *Contrast linguistics*. Shanghai: Shanghai Foreign Language Education Press.

Film as the Cultivation of a Pragmatic Competence Teaching Tool

Yu Xiao

Changchun University of Chinese Medicine, Changchun City, China

Email: 461244990@qq.com

[Abstract] It is no doubt that we Chinese students lack pragmatic competence. And in our teaching materials, there are not enough sources to tell students about the culture and life of the people of the target language, especially their daily life and the language they use. Traditional references are not vivid enough, but films can show students the real life in pictures of the people, language, buildings, and festivals, etc. in a way that's easy to remember and follow. Most important is that students can cultivate their pragmatic competence in this teaching tool.

[Keywords] film; cultivation; pragmatic competence; teaching tool

Introduction

Films are full of cultural elements, and it is an invaluable cultural resource for people to study and learn. It is what English teaching is lacking in the classroom. Students may have studied enough linguistic knowledge of English, but they still don't know how to communicate with the people in the target language. So, to cultivate students' pragmatic competence is quite necessary. If films are used correctly in English teaching, they will have an important role in the cultivation of students' pragmatic competence. Many studies have focused on this topic – discussing the role of films in learning English, both at home and abroad, but most of the studies just put emphasis on one part and neglect the other factors which are important and necessary. In this paper, the author studies this topic from different aspects and the learning habits of our Chinese students, so it is more complete and persuasive. This paper aims to systematically introduce the advantages of film in learning English and give students help and more ways to study English. In this thesis, the author will discuss the strengths and features of films as an English teaching tool. The first part of the paper is the introduction of the characteristics of films and their advantages, then the advantages of film as a teaching tool from different aspects is discussed, and at last, is the conclusion.

Characteristics of Film

Film, like other things, is also a cultural product. Researchers have new understanding of culture because of the new understanding of film (Oyserman, & Sorensen, 2009). What people see and hear from the movies transmits diversified information which comes from different human backgrounds and helps people understand and learn much more than before about areas that they have not experienced in person. There are two versions of “film culture” – one goes for the cultural connotation which film work reflects, and the other refers to film activities such as content, form, exhibition, and operation, etc., as a culture themselves. Film culture is also a mass culture too, because different films' themes must satisfy the needs of people with different tastes, interests, social status, gender, and different cultural backgrounds. Film is a complex art which combines language, pictures, and the physical environment into one, and it connects nature with society, science, religion, ethics, and reality, etc.

Advantages of Film as a Teaching Tool

Compared with other teaching resources, films have many different functions. Champoux (2001) summarized them in eight “as” phrases with explanations for each:

- Film as Case: Scenes from a well-acted and well-directed film present material more dramatically and engagingly than a print case.
- Film as Experiential Exercise: Framing an experiential exercise around film scenes substitute active, visual material for a printed exercise.
- Film as Metaphor: Metaphors often leave lasting impressions that a person easily recalls.
- Film as Satire: Satire is an effective art form for burning concepts into a person’s mind. Well-done satire can leave an unforgettable image of concepts you are trying to teach.
- Film as Symbolism: Some scenes from films can offer a symbolic way of communicating theories and concepts. Unusual shots, sequencing, lighting, and black and white film often convey symbolism.
- Film as Meaning: The visual and auditory effects of great films convey a message better than printed or spoken words.
- Film as Experience: You can use this feature of film to introduce students to other country’s cultures.
- Film as Time: Films based on earlier periods can help show aspects of industrial and organizational psychology during an earlier time.

The functions of films that were summed up by Champoux (1999) are very brief and clear. This supplies us with sufficient advantages and strengths of films for the language teaching class. The conclusion is practical because it gives us clear implications for film teaching. Among these functions, case analysis is usually used in many situations, as in language teaching. Most films have an attractive plot and coherent story; thus, it is very proper to use them as a case analysis in language teaching. Each case with specific information can be taken as a study of a specific field, which on one side impresses students with the specific knowledge of the language, and on the other side, it helps develop students’ ability in analysis. Films can help students improving their language skills, as well as their analytical technique, if they persist in watching more films more carefully.

We propose that the best way to study a language is to immerse the language learners into the target language environment. While the teaching and learning environment of our students is mostly in the classroom, which make us think of a way that can satisfy our students’ need for touching and experiencing the target language environment themselves; historical experiences cannot be relived except through film. Anyway, film is, no doubt, the best choice to be introduced in second language teaching class to compensate for the deficiency of a target language environment.

Films created by different cultural groups in a foreign language can effectively give people intercultural experiences without the time and costs of traveling and learning. Through a study of a certain film, viewers can identify the unique cultural features belonging to that country and study them. Films broaden students’ horizons.

Advantages of Film as a Teaching Tool in Pragmatic Competence Cultivation

On the Basis of Pragmatic Failure

Students make many pragmatic failures; one of the important reasons for this is that we are not familiar with the language, or we don't even know at all what the native speakers usually say in a specific context. Almost all of the materials the students can get about English are from text books. However, most text books pay more attention to the linguistic competence, and neglect the actual use of language. Students are unable to get to know how the native speakers speak and behave in different contexts or occasions. This can explain why our Chinese students have high linguistic competence but fail in actual communication. Pragmatic competence deserves more attention and efforts. To compensate for some of the disadvantages of traditional textbooks not being close to real life or having language too formal, films with their specific features are very popular to both students and teachers. With their attractive plots, films easily get the attention and interest of the students and completely involve them in the films, and finally subconsciously and consciously influence them to study the language used in reality.

No matter what kind of pragmatic failure it is, we can trace the reasons back to that we know little of the correct ones. Our students mislead themselves in their role while communicating with native speakers; the most important reason is that their mind is not focused on the mind of the native speakers as much. Films can deepen the influence until they react subconsciously just like native speakers will in the same occasions. In the film "Joy Luck Club", there are many conversations between "Chinese" mothers and their "American" daughters; they can't understand each other, because they have been educated differently and influenced by different cultures. What we should do is give our students a linguistic environment, and films, with their special features and characteristics, no doubt, are the best choice in this author's opinion.

On the Basis of Non-Verbal Communication

Communication falls into two types. One type is verbal communication, and the other is non-verbal communication. Non-verbal is the communication that doesn't depend on words or any other verbal elements, but instead on body language such as our facial expressions, gestures, and signs, etc. It is the qualities or behaviors known to all in a community, without the use of words; these qualities or behaviors are intentionally, or thought to be intentionally, given by the speaker and consciously received and responded to by the listener. Samovar and Porter (1995, p. 72) noted, "All human beings use non-verbal symbols to share their thoughts and feelings. Although the process of using our actions to communicate is universal, the meanings for those actions are often different from culture to culture. Hence, non-verbal communication becomes yet another element one must understand if one is going to interact with people from different cultures." Beamer and Varner (2003, p. 161) concluded that non-verbal communication includes all communication beyond the spoken or written word.

Generally speaking, non-verbal communication involves many factors referring to every aspect of social life; it is an immense sea of knowledge that requires us to pay more time and effort to study. Non-verbal communication is closely related to culture. Culture can be reflected in non-verbal communications and it must obey its specific culture. Take the film "Juno" for instance; we know about the abortion law in America that originated in American religion. There is a lot of information about adoption and parturition in this film.

One reason that students make mistakes in actual communication is because of the limitation of traditional textbooks in providing students the actual experience of using language. Films, as comparatively new teaching resources, can make up for the disadvantages of traditional textbooks as mentioned above. Next, we will talk about another crucial factor that makes us choose films as teaching resources in cultivating students' pragmatic competence.

On the Basis of Context

Situational context and custom context are subdivisions of non-linguistic context. The former means the physical setting in which the communicative activity takes place, such as the time, space, topic of the communication, sex, age social status and the interrelationship of the participants. These factors will influence the interpretation and understanding of the language. Linguists proposed that the mode of speaking, the option of words, and the definition of the roles of the participants, all depend on the situational context. The latter context – cultural context – means the cultural background in which a linguistic activity or non-verbal activity takes place. It includes the customs, beliefs, conventions, value systems, and mode of thought, etc. That is to say, the understanding of the utterances, or speech acts, must be determined, or interpreted by its cultural background.

According to Littlejohn (1989), communication always occurs in context, and the nature of communication depends in large measure on this context. Without context, there would be no communication; without context, utterances would become ambiguous in meaning, or even meaningless. Leech (1983, p. 13) characterizes context as “any background knowledge assumed to be shared by S (speaker) and H (hearer) and which contributes to the interpretation of what S means by a given utterance.” The understanding of the utterances can't be independent from the contexts. If language is studied in a context, the learning process will become easier and more interesting. That is, people send and receive messages not in isolation, but in a specific context. The process of communication is actually a process of understanding and inferring the meaning of the utterance with the help of context. In the context culture, the connotation or implied meaning embodied in the language can be illustrated by the understanding of the culture. And that's the best way to make students behave like native speakers. Dynamic theory tells us that the language is not static, but changeable and dynamically created. But in the traditional way of language teaching, we make a lot of contribution to the analysis the sentence structure, which is static.

As discussed above, the traditional views of context are static and fixed. But the static study on context cannot meet the need of dynamic communication process. According to Thomas, meaning is not fixed, only decided by words, and the speaker alone also does not arouse it; meaning is dynamic, and it depends on the negotiation of communicators. She considered the pragmatics as “the study of interactive meaning”. In her view, context is dynamic and changing all the time according to all the factors relevant to communication (Thomas, 1995). Most of the contextual factors are developing, and all the developing factors would probably become the elements of context.

Communication is a dynamic process with the change of the context. Dynamic context theory makes us realize that language is not static, but carries the characteristic of construction of rich subjects. The subjects take part in the construction language and experience language in the actual context to get closer to the language itself. The major part in language learning is the experience which can be further divided into two parts: the self-participant and self-experience of language in sophisticated context. It means that when we combine language teaching together with the language environment, language learning can be

effective and language use can be more proper. How to experience the language environment? Films are unquestionably the best choice. They make students experience the language with the persons in the movies; they clarify the change of contexts, and accordingly, the change of language for the students. For example, the film *Other People's Money* can take students into a business context, and they can study a lot of business English and legal English, and understand how business is run in America.

On the basis of Cultural Awareness

Cultural awareness, or intercultural awareness, is considered to be one of the most difficult definitions to attain. R. G. Hanvey defined it as “to have some knowledge of world conditions, and to comprehend and accept the consequences of the basic human capacity for creating unique cultures with the resultant profound differences in outlook and practice manifested among societies” (1982). Cultural differences are widely known at the level of human societies’ surface, but they are not truly known at a deep level. So, powerful forces in the psycho-social system of human beings possibly resist a fundamental acceptance towards cultural differences. Attainment of intercultural awareness requires language speakers to find ways to circumvent those resisting forces.

Cultural awareness is the term used to describe sensitivity to the impact of culturally-induced behavior on language use and communication. It usually refers to the following three aspects, namely:

- awareness of one’s culturally-induced behavior;
- awareness of the culturally-induced behavior of others; and
- ability to explain one’s own cultural standpoint (Tomalin & Stempleski, 1998, p. 10).

If we want to communicate with people from other countries successfully, we have to understand their specific cultures, and to cultivate their cultural awareness. However, how to effectively cultivate EFL learners’ cultural awareness is a perplexing issue, which occupies diverse arguments. Propositions concerning this issue can be focused into one point. It is the pedagogical treatment of cultural awareness.

Culture provides learners with a wide horizon to explore the explicit and implicit components of foreign societies, and helps them have a deep and comprehensive understanding of the target culture materially and spiritually. Cultivating learners’ cultural awareness and learning about cultural diversity can provide learners with knowledge and skills used for effective communication in intercultural situations. Further research shows that the communicator should have the ability to reflect thoughtfully on how he perceives things and how he acts according to those perceptions. The second step is to make better preparation to recognize and understand the differences in his cultural behaviors, and before this, he should know more about the different beliefs, values, and customs of other cultures.

All films can be conceived as forms of cultural expression. Related to culture teaching and learning, films can increase our knowledge about our own and other cultures; raise awareness; awaken interest and curiosity in our own and other cultures; allow us to experience other cultures; enhance our intercultural skills such as empathy, listening, and mindfulness; make intercultural concepts visible (e.g. culture shock, assimilation); make visible and challenge our values; reduce ethnocentrism; and bring multiple perspectives to light. Summerfield also believes films are a splendid tool for intercultural learning in that teachers can use them to increase students’ understanding of the profound ways in which cultures differ, including values, histories, and verbal and nonverbal modes of communication (Summerfield, 2001).

Conclusion

Generally speaking, feature films can offer more dramatic, more intense, and more dynamic representations of cultural practice and behavior than texts or books. Cinema has the especially rich quality of relying on character development, the aesthetics of set design or location shots, plot development, and plot twists. None of these qualities are available in ordinary foreign language and culture texts or other teaching materials. Furthermore, if properly conceived and taught, films involve looking beyond the surface actions to the values which underlie them. In this way, they provide ideal context for exploration of cultural values, both one's own and other people's. Films supply us with every possible means to satisfy the EFL learners' need in improving their cultural awareness and create a real world before EFL learners, which make them have the chance to not only read, but to see, and feel the cultural differences.

Acknowledgement

This paper received support from "One Hundred Young Teachers Training Plan".

Reference

- Champoux, J. E. (1999). Film as a teaching resource. Retrieved from <http://slideplayer.com/slide/1429342/>.
- Champoux, J. E. (2001). Animated films as a teaching resource. *Journal of Management Education*, 75.
- Hanvey, R. G. (1982). An attainable global perspective. *Theory Into Practice*, 21(3).
- Leech, G. (1983). *Principles of pragmatics*. London: Longman Group Limited.
- Levinson, S. C. (1983). *Pragmatics*. Cambridge: Cambridge University Press.
- Littlejohn, S. W. (1989). *Theories of human communication*, (3rd ed.). Belmont, CA: Wadsworth.
- Oyserman, D., & Sorensen, N. (2009). Understanding cultural syndrome effects on what and how we think: A situated cognition model. In R. S. Wyer, C. -Y. Chiu, & Y. -Y. Hong, (Eds.), *Understanding Culture: Theory, Research, and Application*, (pp. 25-52). New York, NY: Psychology Press.
- Samovar, L. A., & Porter, R. E. (1995). *Communication between cultures*, (p. 72). California, Wadsworth Publishing Company.
- Samovar, L. A., & Porter, R. E. (2000). *Intercultural communication: A reader*, (9th ed.), (pp. 43-44). Belmont, CA: Wadsworth Publishing Company.
- Summerfield, E., & Lee, S. (2001). *Seeing the big picture: Exploring American cultures on film*. Boston, MA: Intercultural Press.
- Thomas, J. (1995). *Meaning in interaction: An introduction to pragmatics*, (p. 24). London & New York: Longman.
- Tomalin, B., & Stempleski, S. (1998). *Cultural awareness*, (p. 10). Shanghai. East China Normal University Press & Oxford University Press.
- Varner, I., & Beamer, L., (2003). *Intercultural communication in the global workplace*, (p. 161). Beijing: Tsinghua University Press.

Cooperative Learning in the English Oral Class: Constraints and Solutions

Tan Yue

Jilin University of Finance and Economics, Changchun, China

Email: 89585430@qq.com

[Abstract] Cooperative learning has been applied in English oral classes and has proved effective and powerful. However, some constraints are found that hinder the practice. The paper first verifies some of suggestions that have come from other researchers and then investigates some constraints of cooperative learning on the teacher's part by means of conducting classroom practices and questionnaire. Meanwhile, some corresponding solutions are provided.

[Keywords] cooperative learning; English oral class; constraints; solutions

Introduction

In response to the college English curriculum reform, many colleges and universities have set up oral English classes for non-English majors. Facing with this new challenge, many college English teachers have turned to the strategy of cooperative learning which is considered practical and powerful. There is a growing consensus among researchers about the positive effects of cooperative learning on student achievement as well as rapidly growing number of educators using it at all levels of schooling and in many subject areas. In college English classes, many language teachers have applied cooperative learning into practice, and some facts have verified the application value of this strategy. However, some researchers and teachers also find some difficulties in implementing cooperative learning in English classroom. Since most of the studies on constraints and solutions of cooperative learning have been done in the traditional English classes (reading and writing are focused), this paper aims at finding out some constraints in oral English class from the teacher's aspect.

This paper first verifies some of the suggestions that have come from other researchers and then investigates some constraints of cooperative learning activities on the teacher's part by means of conducting classroom practices and questionnaire. Facts regarding the survey have shown that teacher's design and setting of the task, giving instruction, making assessment and training students' communicative and cooperative skills seem to be four important factors which contribute to the success or failure of cooperative learning activities in oral class. There is an urgent need for the teachers to reflect on themselves about these four aspects. Meanwhile, this study also provides some corresponding solutions.

Main Constraints Identified with Cooperative Learning

In college English classes, many language teachers have applied cooperative learning into practice, and some facts have verified the application value of this strategy. However, barriers to implementing cooperative learning in large class really exist, which have brought difficulties and made cooperative learning hard to be carried out. But those barriers are just minor factors compared with the benefits and can be overcome.

Management of Cooperative Learning

Classroom management is also a key issue given the complex structure of some communication activities. Many teachers claimed that group work is very difficult to manage and communication breakdowns are

frequent occurrences in the classroom. Most of the college oral English classes are over 50 students and more than 8 groups. Controlling the whole class and making everything go as designed and planned is quite difficult. Sometimes the noise level or the chaos is even beyond acceptance. Sometimes students are off task and nothing gets done because everyone is talking about everything but what they are supposed to be doing. There are too many groups in the class for the teacher to take care of at the same time. Many teachers feel they'll lose control or students will just use their native language, and so they shy away from it. Successful group work, characterized by the smooth flow of information and idea exchange, will lead to the exploration and development of ideas through talk, while unsuccessful group work will result in early closure to the discussion or quarrel and silence (Yuan, 2003).

Physical Environment

The physical environment of the classroom greatly affects the interaction taking place in it. The arrangement of the traditional classrooms in China, with the teacher at the front and students sitting in rows and desks screwed to the floor, is teacher-centered. Research indicates that such an arrangement hinders communication, except between the teacher and one student at a time. This setting also reinforces students' fears that they might be criticized by their teacher in front of the whole class. Moreover, students in such classrooms do not learn how to express their own ideas and to share these ideas by communication in small groups (Nunan, 1999).

In the cooperative learning context, the physical environment is still an inhibitor (Yuan, X., 2003). In college English classrooms, though the teacher tried different ways to solve the problem of fixed chairs and tables, the difficulties brought by the implementation of cooperative learning in large classes still existed. The crowded classrooms can hardly provide enough room to do various cooperative learning activities, especially those which need moving here and there. This problem, to a great degree, makes cooperative learning activities troublesome and decreases their effectiveness.

Uneven Participation

Some studies indicate that in a large group each group member has very little talking time. This problem is compounded by the tendency of some students to dominate, while others speak very little or not at all (Ur, 2000). Some students who are poor in oral English complained that those talkative students dominated most of the time, which made them lose confidence in themselves and interests in the activity. Furthermore, research has shown that status problems can lead to learning problems. As high-status students interact more in the group, they tend to learn more from the task; as low-status pupils interact less, they tend in turn to learn less (the "rich-get-richer" effect) (Cohen, Lotan, Scarloss, & Arellano, 1999).

Native Language Use

Rodgers (1998) found that students will use their native languages to talk since the teacher can't afford to supervise all the groups all the time in class. All the students share the same mother tongue, and they may tend to use it; they may occasionally slip into their native language. Speaking fluent English to smoothly express their thoughts all the time may seem impossible for them, especially when they meet complicated problems which are hard to explain clearly to the others. Then silence appears or the native language is used. This, to a certain extent, lessens the effectiveness of group work.

Some Recommended Solutions

In response to those problems, some solutions and proposals are put forward. Some researchers (He, M., 2003) advised to narrow the class size to solve the problem of physical environment, choose a proper group arrangement according to the teaching contents and select group leaders to make management easier, set an appropriate assessment or frequently change the group leaders to encourage even participation, and create an English environment to lessen the use of native language, etc.

Methodology

In order to verify whether the recommended solutions really work, this researcher took three classroom practices for example, and three popular cooperative learning activities were applied to the practices. A questionnaire was designed after the classroom practice. In light of the findings and reflections on the practice, the researcher wanted to find out whether the suggested solutions were effective and what were the causes of some unsuccessful cooperative activities in the teacher's part.

The research was conducted in Jilin University of Finance and Economics where the graded English language teaching was carried out. Fifty (50) students serve as the participants of this study. Within the similar score range in the placement test, they are placed in oral English class 2. This move, to a great extent, paves the way for this research, since it can help solve the problem of the large class size and inadequate room for cooperative learning activities and the problem of forming groups according to the students' similar proficiency levels.

In the light of suggestions provided by other researchers, this author tried to create a positive atmosphere in the classroom practice by speaking English the majority of the time, and clarified the importance of respect for each other. The researcher arranged the groups according to the students' interests, hobbies, characteristics, gender differences and majors. 25 students were divided into 5 groups with equal group members and arranged by sitting around, and every member was given a chance to lead the group in turn. Some cooperative activities were implemented in the oral English class, and three popular ones were examined and analyzed in the research: the guessing game, role-play and discussion.

Findings and Data analysis

Classroom Practice Findings

By observing and reflection on the classroom practices, the researcher found that in the guessing game, most of the group members lacked interaction between each other. Most of the time, the student in the front didn't know how to get useful information from others or how to continue the interaction between them. As a result, the situation of group work broke down and complete silence sometimes occurred. In addition, the researcher found that the participation was not even. In some groups, only one student provided the description while others kept silent or spoke in Chinese. Students were highly enthusiastic in performing role-play, even those silent and shy ones joined in by undertaking a certain role in the play. Since the students prepared for the role beforehand, the majority could use suitable expressions in the given situation and express themselves clearly. Still they encountered some difficulties. For example, they didn't know when to say or how to continue other's talk, and sometimes they were at a loss of what to say besides the expressions provided. They had a lack of interactions and most of their conversations were short turns; for instance, some of them only mechanically delivered their own words as prepared and didn't give any supportive utterance to one another. In the more challenging group discussion, students just tried to finish

tasks as soon as possible, they failed to extend or elaborate their opinions. They easily agreed with each other without questioning. There was very little evidence of consultation and elaboration.

The researcher took the measures as suggested in the classroom practice, such as to wholly speak English in the class to lessen native language use, to frequently change the group leaders to encourage even participation, but unfortunately, sometimes native language use and uneven participation still existed.

Data Analysis of the Questionnaire

The trends of the participants' perceptions have formulated in their responses to the questionnaire items. The first three items were about the effectiveness of the suggested solutions to some constraints. Almost half (46%) of the students thought that the measure of narrowing the class size provided more room for the activities, and it made the arrangement of the desks and chairs easier. At the same time, 42% of the subjects believed that it ensured them more chances to take part in the activities. Therefore, it can be concluded that this is an effective measure and it can pave the way for the implementation of the cooperative learning activities in non-English majors' oral English class. As for the measure of creating a positive English environment, it seems that the teacher's fully using English in class is not considered the best way to lessen the students' use of native language. Only 26% of the students got benefits from it, and the rest (74%) thought that it was useless and even some of them could not see the relationship between them. A conclusion can be drawn from this statistic that there must be some other solutions to this problem. When it comes to another suggested solution to encourage even participation, most of the students (58%) held the idea that frequently changing the group leaders had no relation to even participation. The results indicate that other causes could be responsible for uneven participation.

The next two items (Items 4 & 5) focused on finding out the main reasons for native language use and uneven participation. It was quite surprising to find that more than half of the students attribute the main cause of native language use and uneven participation to the tasks' high requirement for language competence. And 26% and 20% of the students, respectively, complained about the interests and familiarity of the topics. It may be concluded that the main constraint on the implementation of cooperative learning activities is the designing work.

The third part of the questionnaire (Items 6, 7, & 8) was on how students reflected on the three activities in the classroom practices. When it came to the obstacle which greatly hinders the students' performances in the guessing game, 56% of the students agreed that not knowing the words to describe was the main cause. The other difficulties included incorrect pronunciations (28% of the students) and an unclear division of work among the group members (16%). In role-play, 56% of the students thought that not knowing the background knowledge and being unfamiliar with the topics largely affected their performance. As for the usefulness of changing the alternative foreign films to Chinese films in the discussion, more than two thirds of the students believed that it would help them a lot. We may draw a very important lesson from this that inadequate background knowledge may lead to a failure in the activities.

Items 9, 10, and 11 in the questionnaire were on the students' responses to teacher's instruction. 72% of the students felt that the teacher's complicated instructions troubled them a lot. What's more, 70% students insisted that the length of the instructions also affected the cooperative learning activities. In addition, it was advised by more than half of the students that the instruction words should be brief and given step-by-step. We can conclude that the teacher should not only pay attention to the length of the instructions, but also to the ways of delivering them.

The fifth part (Items 12, 13, & 14) of the questionnaire focused on the assessment. Almost 68% of the students preferred the assessment which covered both the individual and whole group. It seems that in cooperative learning activities, everyone needs encouragement from others, and at the same time, they treasure group achievement. As for the desired goals the teacher set for the students, this researcher surprisingly found that almost 42% of the students believed that the goals were too high to attain. In other words, nearly half of the students were sure to meet some difficulties in the activities. And undoubtedly, since the goals were considered too high, some of the students would give up on reaching them. This implies that the teacher should set lower goals for the majority to ensure higher engagement. 52% of the students chose the group's even participation as the basic criterion for the assessment of cooperative learning activities, while another 28% of the students chose using the language correctly and appropriately as the basic criterion. Another 20% students considered the interactions among the group members as the basic one. The results imply that students' engagement will be higher if the basic criterion for the assessment is set in this way.

The last section (Items 15, 16, & 17) of the questionnaire was about teaching communicative and cooperative skills. It is considered that both of these skills are important in cooperative learning activities in the oral English class. 52% students advised that communicative skills should be taught, and another 28% of the students were eager to learn more knowledge about culture differences in communication. As for cooperative skills, up to 70% students agreed that grasping cooperative skills and offering mutual support were most important in cooperative learning activities. When a student was asked whether they have grasped the cooperative skills or not, only 35% of the students answered "yes" and some (30%) are not even clear about them. There is an urgent need for teachers to increase the students' awareness of both of these skills.

Discussion

From the findings of the classroom practices and statistical figures from the questionnaire, a conclusion can be drawn that some of the recommended solutions are workable, some are not, and there are still some other constraints on the cooperative learning activities and most of them can be solved on the teacher's part.

Constraints

To a certain degree, the problem of physical environment can be solved by narrowing the class size. It provides more chances for students to participate in the activities. The management also becomes easier in such small classes. Therefore, it has been verified as an effective way, and it is strongly recommended to be widely spread. But as for the other two measures, the results are not satisfying. Teacher's fully using English in class partly improves the students' target language use; however, it also causes some silence. Although the approach of frequently changing group leaders can stimulate the students' motivation to a great extent and cultivate their senses of responsibility, the problem of uneven participation is still challenging.

The results of the study indicate that teacher should take some responsibilities for the failure of some cooperative learning activities. The first constraint is task design which seems to be the key element which determines the success of the cooperative learning activities. If the tasks are designed above the students' level, or meaningless and dull, the students will be likely to refuse to take part in them. Especially when the students first come to those cooperative learning activities in the oral class, they will feel frustrated and threatened in class when asked to cooperate, so in such condition, if the tasks are challenging or

complicated, the students' performance will be even worse. The topic of the tasks also should be authentic and much closer to students' lives; otherwise they will lose their interests in them.

The second constraint that can be drawn from the research is teacher's instruction. If the instructions can not be understood, those cooperative learning activities are unlikely to be carried out smoothly. In the cooperative learning activities, long and complicated instructions are not acceptable. The ways of delivering the instruction are also challenged. That is to say, in the process of giving instructions, the teacher should not only consider what kind of the words that should be used but also how to give them.

Another constraint that should be considered is assessment. The teacher's assessment on individual's or group's work greatly affects students' performances in the cooperative learning activities in the oral class. The assessment made on either side cannot satisfy or motivate them. In addition, the level of the desired goals set for the students is considered as another factor that will inhibit their engagement and conduction.

The last, but not the least one, is two skills – communicative and cooperative skills, which are essential to the success of cooperative learning activities in the oral class. However, they are often neglected by the teacher in class. The success of cooperative learning activities depends on the willingness of all participants to make substantial and coherent contribution to the discussion, and individual contributions not only depend on their own knowledge but also on communicative skills.

Solutions

In cooperative learning activities in the oral class, the teacher plays an important role. Since the teacher should take most of the responsibilities for these constraints, some solutions are suggested on the teacher's part. Firstly, according to the theory of Comprehensible Input, learners acquire language by understanding target language input that contains forms a little beyond their present level, so when designing the tasks for cooperative learning activities, the teacher should gauge the gap between students' prior knowledge and new knowledge, and take into account the learner factors in deciding the task levels. It seems to be an effective way to choose and design some easy-to-do cooperative learning activities; first, some familiar controlled activities, for those inexperienced, then some free and challenging ones are provided. The teacher should also consider the contents of the tasks whether they are out of date or authentic. A well-designed task will definitely encourage more participation and lessen native language use.

Secondly, it is suggested that the teacher should give short, brief and easy instructions in the process of classroom practice. In addition, the teacher should choose appropriate ways to deliver them according to concrete situations. When the activities go smoothly, we can give a little longer instruction and then check whether the students catch them or not; if the activities break down, shorter instructions should be provided step-by-step, and it may also be necessary to repeat them or adjust the words in them if the students are still at a loss.

Thirdly, since we have known the significance of assessment in implementing these cooperative learning activities in the oral class, we should carefully assess the students' performances. We can adopt the combination of self-assessment, mutual-assessment and the teacher's assessment to appraise everyone's conduction in the group activity. Sometimes a partner and other people can also take part in the assessment. That is to say, the assessment should be done face-to-face. The appraiser should always take a positive and encouraging attitude, which is very important in cooperative learning. If teachers and partners have more understanding, more encouragement and more admiration, the cooperative learning activities can go on

smoothly. The assessment made on the group's performance is also needed because it will help the students increase their cooperative learning consciousness.

The last solution is to students' training. That is, the teacher should train students explicitly in cooperative and communicative skills. It is the teacher's responsibility to teach students such things as knowing when and how to introduce a topic or how to change the subject, how to invite someone else to speak, how to keep conversation going, when and how to terminate the conversation, and so on. Students could be taught how to collaboratively respond to each other's opinions instead of rejecting or accepting them without offering any evidence. It is also important for teachers to emphasize to the students the idea of group responsibility and the process of conducting these activities rather than the conclusion the students could reach.

Conclusion

We can find that some suggestions come from other researchers are not as effective as expected and there is an urgent need for the teachers to reflect on themselves. Teacher's design and setting of the tasks, giving instruction, making assessment and training students' communicative and cooperative skills seem to be four important factors which contribute to the success or failure of cooperative learning activities in the oral class. We should actively face them and take effective measures to deal with them.

References

- Cohen, E. G., Lotan, R. A., Scarloss, B. A., & Arellano, A. R. (1999). Complex instruction: Equity in cooperative learning classrooms. *Theory Into Practice*, 38, 80-86.
- He, M. (2003). Strategies for promoting cooperative learning in EFL classes in China. *Teaching English in China*, (4), 117.
- Nunan, D. (1999). *Second language teaching & learning*. Boston, MA: Heinle & Heinle.
- Ur, P. (2000). *Picture of language teaching*. Cambridge: Cambridge University Press.
- Rodgers, C. R. (1998). Attending to student voice: The impact of descriptive feedback on learning and teaching. *Curriculum Inquiry*, 36(2), 209-237.
- Yuan, X. (2003). EFL large class and collaborative learning. *Journal of Shanxi Normal University (Social Science)*, (10), 208.

Application of Body Language in Interactive English Teaching

Qian Wang

Inner Mongolia University for Nationalities, Tongliao, China

Email: 3392545@qq.com

[Abstract] Body language is an important complement to oral language, strengthening the language information retention. In English teaching, due to the level of student terms, teachers have to rely on facial expressions and body language to help simplify the teaching language. It is not only a good tool to communicate with others and express thoughts, but also to help teachers achieve teaching goals. This paper discusses the necessity and importance of body language in English teaching, and further discusses the influence of body language on listening, speaking, reading and writing.

[Keywords] body language; English teaching; application

Introduction

As we all know, body language has been widely used in communication. It is especially vital in English teaching. Body language is a useful instrument for communication with others, but also between teachers and students in English teaching (Zeng, et al., 2003). In expressing some ideas, body language can be a very good helper in English teaching, so English study is not dull any more. In addition, teachers can better understand students, their thoughts and behaviors. The teacher needs to develop a technique that can understand the student's body language. It helps students to improve the level of listening, speaking, reading and writing, and teachers and students can establish a good relationship. In modern English teaching, teachers need to first become a student friend, and body language narrows the gap between teachers and students. Teachers should never neglect it in their English teaching. Not only is body language a good tool to communicate with others and express oneself, but it can help the teachers achieve a higher teaching goal and further mutual understanding between the teachers and the students. Therefore, the teachers should pay a lot of attention to body language and properly use it in English class.

Body language is an important medium for people to communicate with each other. Because non-verbal communication plays an important role in the interaction between teachers and students, body language can supplement oral information and allow effective communication with language. Language helps to stimulate students' interest and improve the effects of teaching. With the help of body language, teaching English can improve the efficiency of learning English and optimize the design of English classroom activities. The teacher should make good use of the body language in class teaching, at the same time pay great attention to the principle of using body language to achieve the best teaching effect (Yang, 2010).

Body Language and English Teaching

Definition of Body Language

Body language is known as non-verbal behaviour which transmits information through gestures, movement and facial expression. People communicate with each other through body language by nodding, waving, eye contact, shrugging and so on. According to psychologists' research, these gestures can express

something that verbal language cannot directly express. Body language can be divided into sight language, body touch language, posture, gesture, manner, facial expression, and clothes language (Zhao, 2004).

The Specific Use of Body Language

Gesture. In classroom teaching, the use of gestures accurately and appropriately not only can convey ideas, but also express feelings, and can also increase the persuasiveness and appeal of sound language. Although it is difficult to learn English at the beginning, it is very important to understand the ascending and downward tones and grasp the stress of words with proper and appropriate gestures. For example, when teaching English sentence patterns, “He is not...” The teacher can shake hand to express *not*. “He is tall.” The teacher also can use hands to show height. In addition, simple gestures can also be expressed, such as “Come here” (stretching out one hand, palm inward, moving toward yourself), and “It’s, OK” (thumbs up or OK gestures). These are particularly easy to understand and firmly grasp, and at the same time, improve the interest in learning English. To mobilize the classroom atmosphere, games can be used instead of language, to a certain extent, to reduce the burden on teachers. The teacher can lead the student to do the action at this moment, arouse the enthusiasm of their study, and make them master the sentence pattern in a short time. Gestures are the fastest and most frequently used movements in body language. They are the most widely used and have abundant expressive power. In classroom teaching, teachers should make gestures pragmatic, concise, appropriate and natural (Dou, 2010).

Eye contact. The so-called “the eyes are the windows of the soul”, are able to speak, and when students begin to speak in class, the teacher will look them in the eyes, because the eyes tell if the student “cannot speak”, and students can immediately understand. There are many students who are smart and introverted, who will seriously listen to class. But when the teacher asks a question, the teacher can see from their eyes that they are afraid, or they do not dare to raise their hands. At this moment, the teacher can use their eyes to tell them, “Come on, you can do it, the teacher is waiting for you” (Foster-Cohen, 2002). With the students having the eyes of communication, they can feel teachers’ heart, and slowly raise their hand. For example, when a cowardly student stammers to answer questions, if the teacher frowns, his face full of impatience, eyes implying irritation, students will stop answering, and then will have difficulty answer the questions with courage. But if the teacher still keeps smiling with loving eyes watching the students, when they cannot answer the question, they will encourage the students, and the students will insist on answering, and gradually overcome their stage fright. This is because the teacher’s body language has a strong appeal. Although the teacher did not say anything, each part of their body can be used to convey information, and in particular, the eyes are the most able to convey delicate feelings.

Facial expressions. Facial expressions mainly refer to the use of facial parts, namely, eyes, ears, nose, eyebrows, mouth and so on, to express a facial expression. Facial expressions convey emotional information frequently and effectively. A person’s facial expressions can show many things to people with no words; for example, eyebrows can show worry, pupils can show panic, a mouth can express surprise, a smile can show happiness and a frown can demonstrate anger, eyes squinting can show contempt, staring a long time staring at the elderly can show respect or a challenge, looking away quickly may express shyness or avoidance, and so on.

Distance between teachers and students. As the saying goes, distance produces beauty. But if the English teacher always has a great distance from the student while teaching, or if the teacher only stands on a high podium to teach, then this lesson may be boring and students may not engage or be interested. Therefore, in the course of teaching, teachers should constantly adjust their distance from the students in a

timely manner, sometimes away from the students to form an authoritative position and inform the students the importance of teaching content at this time. From time to time they should come closer to the students, to form a more relaxed and harmonious atmosphere.

Body movements. When it comes to body language, people tend to associate it with body movements. Indeed, the movements of various parts of the body account for a considerable proportion of body language used by teachers. Teachers will consciously or unconsciously make gestures to help increase the expressiveness of the language. It can be said that in the process of teaching grammar and vocabulary presentation, teachers can take the student's shoulder, nod or shake his head, or tap the desk to specifically deliver an evaluation of their praise or criticism. Of course, in order to meet the curriculum contents, teachers can design some more exaggerated body movements, can even dance to attract the attention of students, to interest the students in the course contents of memory and control.

In summary, in English teaching, the scientific and rational use of body language and the sound combination of language, helps with organizing the teaching and the emotion between teachers and students, and also stimulates interest in learning, which will enable us to efficiently complete the tasks in English teaching, and eventually cultivate students' English self-expression, understanding of others, and flexibility in communicating in English, so as to improve the effect of English teaching.

Advantages of Using Body Language in English Classes

As is known to all, the use of body language by teachers in English teaching has many advantages. Body language is a significant medium for people to communicate with each other. It refers to the patterns of facial expressions and gestures that people use to express their communication sensations: Firstly, it can draw students' attention by using it. As an old saying goes: interest is the best teacher. Students can absorb better if they study at their own will. It is already going to be painful, hard work in their academic course just because the teachers expect them to do so much. If the teachers have passion in class, they can offer the students a positive studying attitude. The students can read the teachers' body language to know what they can get in class, what is important or unimportant, and what is commended or what is not allowed.

Secondly, the teachers can express themselves better by using body language. Due to this, it is definitely wrong for an English teacher to arrange the class normally as the teachers of other subjects do. A good English teacher is not judged by the number of good students in his class, but about whether he can ensure that the students thoroughly understand the meaning when people are talking in English. English learners have to internalize the information that they get from their teachers. Because of the lack of language atmosphere, Chinese students cannot speak their mind freely, let alone understand the deep meaning. If we do not use the appropriate words, we will confuse the students or make them worry. Fortunately, body language greatly helps to solve this problem. So, the students do not have to say many words around one idea.

Thirdly, the teachers can understand students clearly. When the teachers are giving class, body language not only motivates the students, but also helps them to understand inside the students' world. An informative workshop on body language can provide every teacher with the knowledge of micro-movement. The study of micro-movements will help teachers determine if the students are submissive, anxious, dominant, bored, lying or telling the truth – the way the students stand, move, and sit reveal and convey their thoughts because these movements are produced at a subconscious or unconscious level (Numan, & Richards, 2004). If the teachers are unaware of the students' meanings that are shown by incongruous words or behavior, they cannot create an interesting studying atmosphere. To avoid this,

teachers should have a better understanding of how the students think and feel. This comprehensive workshop will give them a great opportunity to discover and understand the students' behaviors. Also, some students may be unwilling to express themselves in class; in their minds, hasty assertions or responses are seen as a sign of crudity of thought, or rudeness. They may appear to be unresponsive to a question posed by the teacher, when in fact they have the answer. They are waiting for the occasion they consider to be the appropriate moment to answer, so that they may be polite and appear to be thoughtful. Teachers should pay more attention to these students.

Body language is very important for a teacher to understand. If a teacher goes out for a while, and upon his or her return, the students give a "smiling face" and continue to work. The students appear to have been working in the teacher's absence. If the students were talking while the teacher was out, they will be betrayed by their body language. Look below the desks at the students' knees and feet; students can fake their behavior above their desks with the shoulders, eyes, or hands, but not the knees or feet. The body language under the desk intends to impress the teacher. The ability to read this is crucial for any teacher who tries to get a child to do something. It lets the teacher know whether he or she can accomplish the objectives.

What's more, in school education, body language plays a positive role in cultivating the students' characters. The reason is that teachers are usually respected, and factually, what the teachers say and how they say and do it will be possibly imitated by the students. In a word, teachers' graceful body language helps improve the students' artistic-appreciation and moral character. If the students develop a wonderful body language, which will possibly lead them to form an optimistic and active feeling, they will surely have smoother interpersonal relations. The affection of teachers' body language on the students is reflected not only by establishing a good example, but also shortening the teacher-student estrangement by which a more harmonious studying atmosphere is created. As a matter of fact, teachers' friendly appearance can greatly encourage the students' studying enthusiasm.

Communicated English means that teachers instruct the students and explain the questions basically in English, and the students are also required to use English in class. Contemporarily, however, the students in middle school can't speak very well; neither can they understand why they should use different tones in different times or situations; their vocabulary and expressive abilities are limited too. These limitations make it difficult to realize the Communicated English in the classes. According to the students' present levels and practical situations, body language is required. Then, when the teacher says, "Point to the blackboard," the students can carry out the order without obstacle, even if they don't hear the key word, "blackboard", clearly.

Concrete Application of Body Language in Listening, Reading, Speaking and Writing

Body language helps improve listening. To understand others is the basic purpose in English teaching, and teachers often train the students' listening accordingly. In this process, if body language is used, the effect will be better. When beginning a new lesson, the teacher narrates the story outline in English. Body language may help. Spoken language is one of the important ways to communicate, so we should try to develop the students' ability in speaking. Factually, they are helped reach this aim, to a certain degree, by their teacher's body language. In the English class, the teachers should not only use body language themselves, but also ask the students to use it according to the different situation.

Body language also helps improve reading. In the senior school, we lay emphasis on the reading ability that serves students' further study. Here, we mainly mention the helpfulness of reading aloud. Reading

aloud helps the students to get correct pronunciation and intonation and to develop the combination of vocabularies' pronunciation, spelling and meaning. So, teachers should make full use of body language to develop the students' ability of reading aloud. When reading the sentences, attention should be paid to where to speak softly, how to emphasize, and raise or lower our tone. To make it clear, we can imitate the strong or soft pats that are used in music teaching, which means to use the arcs to represent different tones. Generally speaking, we use falling tones in declarative and special interrogative sentence. For example, they can use gestures first rising tones and then falling tones in chosen interrogative sentences. As they read the chosen interrogative sentence, they raise their hands in rising tones and lower in falling tones. After training for some time, as soon as they read the sentences, they will remind themselves of the gestures. As a result, there will be no problems in reading the sentences correctly at all. The vivid gestures, together with the fluent English can create a good circumstance for learning, which will surely play an active part in improving the students' reading ability.

In addition, body language helps improve writing. Not only should students have good English knowledge and vocabularies, but also the ability to communicate in spoken and written English as mentioned in the teaching programs. To some extent, writing is much more important than speaking, for it can spread without the limitation of space and time. Since students learn English as a media for communication, they should have the ability of writing. Teachers can use different methods in order to improve the students' abilities in writing, among which, the application of body language can deepen the object impression.

Conclusion

To conclude, the function and effect of teachers' body language in the English class has been paid a great amount of attention in recent years. There is no doubt that the relationship between teachers and students will be improved if the teachers know how to effectively use body language. Moreover, the students' cognitive ability and study efficiency will be improved. A successful English teacher not only uses verbal language, but also appeals to gestures, facial expressions, sight language and so on in order to get the best teaching affect. It is never too late to use body language in the English class.

References

- Dou, J. (2004). *A survey of teachers' body language in English teaching*. Retrieved from the Internet.
- Foster-Cohen, S. H. (2002). *An introduction to child language development*. Beijing: Foreign Language Teaching and Research Press.
- Littlewood, W. (2006). *Communicative language teaching*. Beijing: Foreign Language Teaching and Research Press.
- Numan, D., & Richards, J. C. (2004). *Second language teacher education*. Beijing: Foreign Language Teaching and Research Press.
- Yang, R. (2010). *The importance of body language in English teaching*. Beijing: Language and Culture University Press.
- Zhao, P. (2004). The success of learner training in other subjects is applicable to language learning. *Chinese and English Teaching*.
- Zeng, Q., Zhu, X., Yang, X., & Xiao, S. (2003). Design of survivable routing with and without wavelength-continuity constraints in WDM networks. Retrieved from <http://www.cqvip.com/qk/85378x/200404/12120874.html>.

Application of Flipped Classroom in College English Writing Course in an Underdeveloped Region in China

Peng Xue, and Zhu Yadong

Sichuan Agricultural University, Ya'an, China

Email: px8292@126.com

[Abstract] The traditional College English Writing teaching mode cannot motivate students well, so it's high time to apply the flipped classroom to the College English Writing course. Students watch videos prepared by the teacher and get ready for class, in which they actively participate in various of activities. Despite problems in the application, the flipped classroom is effective in motivating students and improving their writing ability.

[Keywords] flipped classroom; College English writing; application; underdeveloped region

Introduction

With the rise of modern technology, specifically, computer technology, communication technology, and microelectronics technology, college education is undergoing a series of reforms, among which is the Flipped Classroom. The old, traditional teaching style in the classrooms emphasizes knowledge transference, while ignoring cultivating students' learning ability. This is a big problem in the College English Writing course, which requires a great amount of practice on the basis of teachers' instruction of basic writing techniques. The new era is full of competitions, and in order to win, students have to acquire such abilities as independent thinking, autonomous learning, and cooperation. In underdeveloped regions in China, like Ya'an City as an example, the adaptation of new teaching techniques is a little slow. Whereas, once the reform begins, it develops soon.

Jacob Lowell Bishop and Matthew A, Verleger (2013) defined the flipped classroom as a new pedagogical method, which includes asynchronous lectures in the form of videos, practice homework, and other group-based and active problem-solving classroom activities. Jonathon Bergmann and Aaron Sams (2012) explained it in simpler words: a flipped class is a class in which what was done in class traditionally, is done at home now, and what was done as homework traditionally, is done in class now. The flipped classroom aims at increasing interaction between teachers and students. With information techniques as the basis and videos of micro lectures as the instruction tools, the flipped classroom emphasizes the internalization of knowledge and cooperation in class, and makes students the center of the educational activities.

Natalia Navas and Adolfo Plasencia (2014) divide the flipped classroom into five activities:

1. Teachers producing video classes rather than giving lectures in classrooms;
2. Students watching video classes during non-class time;
3. Students' active class participation;
4. Teachers' assessment, with the aid of software, of students' progress and problems;
5. Available online video contents which allow students manage their learning process more flexibly.

The Unfavorable Current Conditions of the College English Writing Course

The process of writing in English is a complex course, a mixture of psychology, creation, and communication, which, indeed, is the process of the construction of students' cognitive structure. A majority of Chinese students are anxious about English writing. The more anxious they are, the worse their writing is. In most Chinese universities in underdeveloped regions, there is no English writing course. Students practice writing as part of their college English course, which is compulsory, but this does not take much time. Teachers assign topics, and if they are late in reading the students' writing, students will lose their enthusiasm in it.

The traditional teaching model in Chinese universities in underdeveloped regions is that teachers teach, students listen and take notes. It makes students lack motivation and innovation. With massive tasks, the procedure of writing course takes long hours, but works out little. It's a tedious teaching mode, which makes not only the students, but also the teachers, bored. For the limit of time and energy, teachers find it impossible to offer each student advice on the improvement of his or her English writing, which accordingly, makes students negative. Furthermore, without effective supervision, the teaching goal will not be achieved due to the fact that most of today's college students are weak in self-control, and they are faced with a large amount of assignments by different teachers, as well as a variety of extracurricular activities. Therefore, with the development of society, changes have to take place in college education in order to adapt to the new era. It's necessary to take advantage of information technology to make education more efficient.

Application of the Flipped Classroom in the College English Writing Course

The flipped classroom needs the students' full participation. Students are the core of the class. To achieve this goal, teachers have to focus on the following four aspects: a student-oriented learning method, extraordinary teaching methods, problems that students may meet, and methods leading to students' active participation. Generally speaking, there are four steps in a flipped classroom, namely, preparation of teaching videos and other materials before class, students' self-study with the video and other materials, classroom teaching, and reflection on teaching and students' review after class.

With the help of rapidly-developing Internet technology, there are more and more teaching resources. Take NetEase Open Course as an example; there are not only online open courses by such world-famous universities as Harvard and Yale, but also TED speeches on various topics, speeches by celebrities, and international summits in the education field. Such network learning platforms include Coursera, udacity, Chinese MOOC, and so on, covering topics from philosophy, history, literature, economy, and physics to psychology. For the preparation of a flipped classroom, teachers should collect suitable videos for different teaching objectives. If the teacher makes a video clip by himself, he has to choose a suitable way to do it, such as introducing a PPT. The video website must be easy for students to search and scan. The length of a video clip should be between 5 to 25 minutes. The language is English, and an English script is necessary.

To ensure a good learning quality, a learning list is compulsory. The first part of this list is the information of video watching, including students' names and student's numbers, date of watching, length of watching. The second part covers watching review, and questions before and after watching. This list must be clear so that students will know exactly what items they should finish before class. The important points are presented in the form of questions, thus arousing students' curiosity and improving learning efficiency. Considering the difference in students' learning abilities, the assignments should not be too

difficult for those slow learners, while, for fast learners, there are challenging additional questions and learning materials.

Before class, the teacher sends the teaching plan, video list, learning list, additional materials and references to the students, who will then start the self-study. They finish these assignments after watching the video, and a team leader supervises how well the members did and reports to the teacher.

In class, first of all, a lead-in activity is necessary. It helps students get involved in the class sooner, and the teacher checks how well the students prepared for the class. Three types of lead-in activities are adopted here, namely, questions, videos, and life experiences. Then, the teacher can, according to the teaching objective, organize various teaching activities. Group discussion is one of them. Students with similar learning styles will be put in a group, and each group is composed of 6 to 8 members. Group members share with each other their opinions on the difficult and important points, and the teacher leads them to get their own viewpoints. Then, based on the discussion, the teacher assigns a topic, and students practice the writing techniques they have just learned in class. In the flipped classroom, the teacher guides students while reading their writings. Students' problems will be solved, which greatly makes them interested and confident. Students are encouraged to read their writings and share what they have learned in class.

Ending a class does not mean ending a whole teaching procedure. The teacher will take reflection after class. Student participation and teaching results will be evaluated, thus corresponding adjustments will be taken to the next class. Additional tasks will be assigned so that students will further practice what they have learned.

Problems and Solutions

Despite the advantages of the flipped class, there are some problems in its application in the College English Writing course. As for students in underdeveloped regions in China, they have a difficult time adjusting to this new teaching mode. It has been a long time that students have relied on teachers for most of the educational procedure. They lack self-motivation, and believe that the flipped classroom is a heavy burden. In the meantime, some of them lack self-control and it's hard for them to finish the pre-class video study. Furthermore, the difference in students' English ability and learning ability is another obstacle in the application of the flipped classroom.

From the perspective of teachers, the flipped classroom adds pressure to their work. Teachers play a key role in educational reform, and teachers' quality have a great effect on students' quality (Putney, 2011). For those who are accustomed to the traditional teaching mode, the first time preparing for a flipped class takes great efforts. They have to spend much time collecting, making videos and additional materials. They have to be good instructors in class to make students participate in activities more actively. They have to pay great efforts reflecting on the class.

There are also problems from the school aspect. Students have to finish a great number of tasks before class, but they don't have enough time to preview and review due to the tight school timetable. In addition, the application of the flipped classroom highly depends on the internet, so it requires a better network on campus. The pre-class teaching platform is another problem. A user-friendly teaching platform will make the flipped class more effective. Without it, teachers find it hard to learn how well the students finish their pre-class assignments. It's a barrier to the improvement of students' self-study ability.

The application of the flipped classroom in the College English Course in underdeveloped regions in China is still in an experimental period. Though some problems still remain unsolved, measures can be taken to make it smoother. The students must learn to adjust to the new teaching mode, and we believe that, with the help of teachers and fellow students, they can make it through the new learning schedule, and put it into action. Teachers can cooperate. Every teacher in a team can take the job that he or she is good at. Work in teams, and they will find it more efficient. In the flipped classroom, the teacher should give different students different instruction, and play different roles when dealing with different students (Chen, 2014). The school should make necessary changes when arranging classes and teaching plans. At the same time, teachers who are active in innovation and in trying new modes to improve teaching should be rewarded. In addition, they should be given more opportunities to learn new technology. The school should also put efforts into the improvement of the teaching platform and campus network, and make full use of computer labs, thus helping students study better.

Conclusion

The flipped classroom efficiently improves students' learning habits and attitudes, changing them from passive learners to active ones. It gives slow learners, average students, and fast learners, respectively, what they exactly need. Through teachers' guidance, students' mutual help and sharing, they are able to find the best way for themselves to improve their English writing. The flipped classroom avoids the disadvantages of the traditional teaching mode, making the teaching procedure more interesting and efficient.

References

- Bergmann, J., & Sams, A. (2012). Flipping the classroom. *Technology and Learning*, 10(32), 42-43.
- Bishop, J. L., & Verleger, M. A. (2013). The flipped classroom: A survey of the research. Presented at the *120th Annual Conference & Exposition of the American Society for Engineering Education (ASEE) in Atlanta, GA, on June 23-26, 2013*.
- Chen, Y., & Tian, A. (2014). *An introduction to MOOC and flipped classroom*. Shanghai, East China Normal University Press.
- Navas, N., & Plasencia, A. (2014). MOOCS, the flipped classroom, and Khan Academy practices: The implications of augmented learning. In M. Peris-Ortiz, F. J. Garrigos-Simon, & I. G. Pechuan, (Eds.), *Innovation and Teaching Technologies*. Switzerland: Springer.
- Putney, L. G. & Broughton, S. H. (2011). Developing collective classroom efficacy: The teacher's role as community organizer. *Journal of Teacher Education*, 2011(01), 93.

Code-Switching and College English Teaching

Li Bo

Foreign Language Department, Jilin University of Finance and Economics, Changchun, China
Email: 448174305@qq.com

[Abstract] Code-switching has always been a hot issue in sociolinguistics and has been controversial for many years. This paper will discuss the role of code-switching in college English teaching, focusing on vocabulary teaching and listing and explaining the problems that occur in the classroom. In the end, some solutions will be proposed.

[Keywords] code-switching; English teaching; vocabulary teaching; second language acquisition

Introduction

Code-switching has always been a hot issue in social-linguistics and has been controversial for many years. Under the bilingual background, bilinguals tend to use one or two, or even more, languages or language varieties to express themselves during conversation. In daily life, we can see the phenomenon of code-switching everywhere. Students often use “hole” “zhu” in their daily lives to express their resolutions and show that they are persistent. A famous entertainment TV show host in Hong Kong also created “baichilization” as a bilingual word to show that somebody is so stupid. There are more examples like these. Obviously, this is the fruit of code-switching. Such phenomenon even occurs in songs. But it must rely on two conditions: one is the need to use and to perform; the other one is that people who are involved in verbal communication must acquire a variety of languages or the variations of one specific language. Code-switching is a tool that may prompt special effect in conversation. In college classes, teachers and students have a knowledge of at least two languages, both Chinese and English, and as a result, they are capable of implementing the behavior of code-switching. Meanwhile, as a social tool, the fundamental importance of code-switching in English classes is to pass on the actual information and encourage communication in classes. With the help of code-switching, English teachers could fully organize the teaching process and inspire the enthusiasm of the students. But what are the basic theories of code-switching and what causes code-switching? What are the functions in teaching? And what rules should we obey in teaching? These problems will be discussed respectively in the paper.

The Definition and Theoretical Foundation of Code-switching

Code-switching is defined as an alternate use of two or more languages in conversation. It can be a switched use of different language patterns of one specific language, and also can be the change of two or more languages in a conversation. No matter, it is code-mixing, code-alternation, language-switching, language-mixing, or language alternation; it is the usage of different languages in a conversation or in such context. It is a way of communication, and it can be a switch between dialects of one specific language. According to Ritchie and Bhatia (2004), code-switching refers to the usage of different language units, including words, phrases, clauses and sentences. However, the language units could be restricted by some certain communication rules. What's more, language-mixing means the usage of different language units, including morphemes, words, modifiers, phrases, clauses and sentences.

Language-mixing is constrained by the grammar rules. Ritchie and Bhatia (2004) also suggested that language mixing could be the representative term for code-mixing and language-mixing.

The study of code-switching began in American bilingual education, and linguists began to study the concept in the 1970s. The famous linguist Cook (2001) felt that code-switching is an extremely effective teaching method, and it is not correct to exclude mother tongue English classes. It will lower the efficiency of communication between students and the teachers and it is also not beneficial for the students to acquire the new knowledge. In the classroom, code-switching between the mother tongue and English could attract the students' attention and facilitate mutual understanding between the students and teachers, so that the students can pay attention to the focus of the lesson.

Code-switching can be divided into inter-sentential switching, intra-sentential switching and tag switching. In the process of second language acquisition, the role of the mother tongue has been controversial. Some linguists believe that mother tongue can better help learners grasp the target language, to some extent, so students should rely on it, and code-switching could be the main method of the target language teaching. Other linguists argue that old learning habits will affect new learning habits and the mother tongue will interfere with the study of the target language. Therefore, in the process of second language acquisition, teachers should use the target all of the time to ensure that the students have a better understanding of the new language. Anyway, appropriate use of the mother tongue will increase the efficiency of learning the target language.

The Reasons for Code-Switching

In China, a majority of the English classes use both English and Chinese as teaching languages, and even in some places, dialects might count as another. But what causes code-switching? The reasons will be illustrated. To begin with, due to the fact that the English proficiency of the students varies, when the teachers come to important language points, they have to explain them again in Chinese even though previously they had explained them in English. Only in this way can the students better understand these language points. The Chinese version of the explanation can deepen the students' understanding. For some sophisticated language points, some teachers directly use Chinese to explain. For instance, when the teachers try to explain the differences between these three words "respectable, respectful, respective", the use of Chinese equivalents to describe their meanings would enhance the efficiency by showing them that "respectable" means honorable and being respected, "respectful" means being polite and to respect other people and "respective" means individual. In this way, the students could easily get the meaning of the three words.

What's more, for some long and complicated sentences in English contexts, teachers would prefer to explain the meaning of the content in English first and then interpret it into Chinese. Furthermore, in the daily interaction among the students and teachers, sometimes they are unable to find the words' counterparts in English or in Chinese, and as a result, they have to code switch to make them sound authentic. For example, in English, we could not find the equivalents of some certain phrases, like "xinku", "waisun" and "shanghuo". And in Chinese, we can't find the right words to describe words like "antidisestablishmentarianism", "KFC", and "supercalifragilisticexpialidocious". Even though we can find some phrases to describe them, the target language may lose their original meanings. Next, if the concepts of one thing could be described more vividly and specifically in one language than another, and normally, these expressions could be divided more comprehensively, teachers prefer to use the other language to explain the details. For example, the words of the relatives in Chinese are subtler than the

relevant words in English such as grandparents, nephew, cousin and so on. Grandparents could both mean the father of a child's mother or father, but in Chinese, we have different expressions for these two concepts. So, when it comes to the description of a family tree, teachers prefer to use Chinese, instead of English. The following reason should be the fact that code-switching would be necessary when the teacher wants to emphasize something, to express an emotion, or to come to an emotional agreement. The students are be exposed to different and new information, so it is harder for the teacher to arouse the their attention. As a result, code-switching is indispensable. Last but not least, because English teachers and students also hold different English styles, they sometimes change from one language to the other in different contexts in order to achieve some kind of communicative purpose.

The Principle of Code-Switching

Code-switching is an indispensable means of English teaching. In the process of switching, teachers should follow certain principles, so that the quality of teaching could be enhanced.

Priority of Target Language, Adequate and Timely Mother Tongue Principle

In the English-teaching process, the target language, English, is the main language used in the classroom. Students are able to master the language by ensuring that they are sufficient for the input of the target language. However, blindly using the target language will weaken the interest of students to learn and make the students feel unable to start to learn the difficult words, phrases, and grammatical rules. Therefore, in the course of teaching, when it comes to the difficult language points, code-switching could be used to explain them. When the atmosphere is intense, the teachers could use a certain amount of mother tongue to enliven the active atmosphere so that the quality of teaching could be improved.

Adaption Theory

Verschueren's (1999) language adaptability theory is mainly understood from the following aspects. First of all, adaptation of language structure is the most important rule. Code-switching doesn't only concern different levels' of language structure, from the voice features, morpheme to the context, but also consider the constitution principle. Because of the differences in language structure between English and Chinese, when teachers and students code switch in the class, teachers should obey the rule of adaptation. In addition, when they code switch from one of the forms of English to another one, different linguistic features should be considered.

The second aspect is contextual adaptation. Context includes the physical environment, social environment and psychological environment. The physical environment refers to the surrounding environment; the social environment embodies both sides of the conversation interrelationships, social relations, and status, etc. The psychological environment includes the personality of both speakers, desire, hope, and intention, etc. Cognitive psychological factors are the conformity of degree of consciousness. Not all of the language choice is conscious and purposeful. There are some options that are not conscious, while others may have a strong intention. The adaptation to the process of different social psychology will lead to use different language means. From the psychological point of view, verbal communication involves perception and its expression, planning and memory and other psychological factors. From the social point of view, social norms will also affect the communicator's language adaptation process. Thus, the existence of cognitive psychological and social factors will make communicators react differently to the degree of adaptation consciousness. So, will the language choice.

The last aspect is the dynamic adaptation of the language selection process. When the communicators make a choice about the languages, they will base it on the time, context and language linear structure change and make the appropriate dynamic adaptation. Guodong Yu (2001) proposed that Verschueren's adaptation theory pinpointed the purpose of code-switching. In fact, it is mainly to conform to the language reality, social regulations and psychological motive. It mainly refers to that in the process of second language acquisition, educators should adapt to the social status quo, the target language's level of the students and the psychological changes of the students while learning the target language.

The Functions of Code-Switching in English Teaching

Code-switching plays an important role in English teaching. The pedagogical method of code-switching should be used differently based on the different contents of the classes. In the difficult professional courses, code-switching would be an important means for explanations, therefore, code-switching plays an important and positive role in the English classes.

The Explanation of New Information in English Teaching

In the process of teaching, code-switching often appears in the classroom. When explaining the use of new phrases, the meaning of the new words and new sentence structure, the use of the mother tongue will make the students better understand and grasp the new information. Only sufficient and comprehensible input can lead to a certain amount of output. Through explanations made in the mother tongue, students can accurately understand the meaning of the new vocabulary, and can automatically grasp the meaning of the lexical analysis and distinction. For instance, if the teacher encounters the word "commit" while explaining the content of the text in the class, he or she can say, "There are unconfirmed reports that he tried to commit suicide. Here, the word 'commit' means something that is used to emphasize the bad things and wrong things." In this example, the teacher interprets the meaning of the new word "commit" by code-switching, and interprets its implied meaning for the students to understand. The teacher uses code-switching to help students correctly distinguish between commit and other words that have similar meanings. What's more, teachers should put the students' need into the priority and design their English teaching courses.

To Facilitate Communication between Teachers and Students in Class

People have always said that teaching is also a process of learning. That is to say, in the process of teaching, the teachers should not only teach students knowledge, but also learn something from the students. Therefore, in the process of teaching, teachers should timely communicate with the students and inspire their passion and enthusiasm to learn English. In an English conversation, if a student cannot complete his or her speech or a dialogue because of a word, the teacher should use code-switching in a timely manner, and give help and instructions to the student. Also, the teacher should ease the embarrassing atmosphere and keep the conversation going. Students can not only master the new words and phrases through the help of the teachers, but also enhance their enthusiasm to continue to learn English. Students often feel embarrassed when they can not find the right words or phrases for their speech. They are shy to answer questions mainly because of this reason. So, if the teacher can encourage the students both in English and Chinese, they may feel inspired and regain their confidence. They may seize every opportunity to speak in the other classes.

To Enliven the Atmosphere and Relieve the Pressure

In English classes, when teachers focus on the content of the text to explain the details, some students will doze off occasionally. No matter how important the content is, the student's sleep is happening. In response to this situation, teachers have to make some strategies and solutions. The timely and appropriate amount of code-switching will make English classes colorful and fun. For some middle-level students, too much second language input and a lack of native language input may lead students to lose interest and confidence. For example, when the teacher tries to explain the appearance vocabulary to the students, after giving too many related words and words extension, student become bored, so the teacher may say that "weather-beaten is an adjective and it is used to describe a person who looks like he or she had suffered a lot. Then the teacher starts to use Chinese and may say, "Look at our classmate," pointing to one of the students, "he looks weather-beaten." Through code-switching, the teacher not only interacts with the students, but also vividly explains the meaning of the word. The teacher prompts everyone to laugh, and enlivens the classroom's atmosphere. In this way, the students must have a deep impression on this new phrase.

To Adapt to the Differences of Different English Styles

Code-switching in college classes not only includes the switch between English and Chinese, but also the different English styles. According to the communication types, English can be divided into 13 styles and written forms. According to the social differences, it can be divided into Consultative style, Frozen style, Intimate style, Formal style and Casual style. The Consultative style is neutral language or daily language. It is characterized by more accurate words, basically clear pronunciation, and syntactic integrity. People who use this style are normally strangers, and their purpose are to involve everyone in the conversation and give some feedbacks. For instance, this style is often used in business negotiations or state leaders' press conference. Frozen style's language is solemn, rigorous and quaint. People have to ponder repeatedly to understand the deeper meanings. Therefore, the process of comprehension is to break the solemnity. The characteristic of this style is that the language speed is slow, the articulation is clear, the tone is solemn, and the written form doesn't have omission, such as the content the priest says when hosting a wedding and the languages that religions use. The Frozen style has a fixed pattern and it's not easy to change. Any change would be considered as substandard. The Intimate style is used between people who are familiar with each other. Due to the fact that users of this style know each other very well, there is no need to repeat. Its traits are the disobedience of the standard language norms, and it is full of intimate words, acronyms and slangs. The sentence structure is usually shown as a high degree of deletion and extreme simplification. Intimate words could be used during the communication between family members and friends. Teachers and students can switch the code based on the variation of the scenes, the subject of the talk, and the emotional and psychological changes of the speakers. The Formal style is generally used for important formal occasions and more serious subjects, which are normally written forms or a speech that previously was written. It is characterized by longer sentences and grammar norms including all kinds of clauses, passive voice, and inversion, etc. When superiors or authorities talk, this style is used. Formal style can be learned, and school education is a universal way to learn this style. The Formal style is a typical formal written form, and could be used for document writing, news reports, reviews, court trials and so on. The Casual style is used between friends, acquaintances and family members. The distinguishing feature is the use of ellipses and slangs. Sentence structure is relatively simple. In a word, English has 13 styles of English, so in the class, the teachers

could switch the code between the different styles of English. In this way, the students could not only learn the differences between different English styles, but also enrich the classes.

Conclusion

In the process of English teaching, teachers' timely and appropriate use of code-switching will make the class more vivid and easier to understand. Teachers who use the mother tongue to describe the more difficult knowledge will have an easier time to achieve the desired teaching effect. Code-switching also makes the dialogue and emotional communication between teachers and students in English classes more effective. Even the classes' atmosphere will be more active, and it can help to ease the pressure. However, if the mother tongue is used too much, the quality of the classes will be reduced. Therefore, teachers should follow certain principles in the course of teaching. The first one is the priority of target language, or adequate and timely mother tongue principle. English will be considered as the main language and the appropriate use of mother tongue should be useful for the teachers' classes. The second one is the adaptation principle. The students' target level and the purpose of learning the target level should be adapted. What's more, the students should be considered as the starting point and teachers should design their lessons based on the students' needs. Also, English has different styles, teachers can not only switch between Chinese and English in college classes, but also can switch from the different styles. Therefore, the majority of English teachers should master the rules of code-switching in the process of teaching English and maximize the completion of teaching tasks.

Acknowledgments

I would like to thank some of my colleagues first. Without their notification and support, I would never finish this paper. In addition, special thanks should be given to a small number of my students. In using their examples, I have made my paper vivid and colorful. At last, I would like to thank my family; thank you all for always being there. This paper is part of a series of research program named, "A Study on the Promotional Obstacles and Breakthroughs in the Flipped Classes in College English" (GH16246).

References

- Cook, V. (2001). Using the first language in the classroom. *The Canadian Modern Language Review*, (57), 402-423.
- He, Z., & Yu, G. (2001). The research and review of code-switching. *Modern Foreign Languages*, 85-95.
- Ritchie, W. C., & Bhatia, T. K. (2004). Social and psychological factors in language mixing. T. K. Bhatia, & W. C. Ritchie, (Eds), *The Handbook of Bilingualism*, (pp. 336-352). London: Blackwell Publishing.
- Verschueren, J. (1999). *Understanding pragmatic*. London: Arnold.

Exploring the Writing Model – Continuation Tasks: The Perspective of Linguistic Memetics

Jiajia Xia

Guangdong University of Foreign Studies, South China Business College, Guangzhou, China

Email: 172330706@qq.com

[Abstract] Aiming to provide a new theoretical basis for continuation tasks, this paper analyzes the relationship between linguistic memetics and continuation tasks, then probes into the model of continuation tasks under the guidance of linguistic memetics. Then, based on their characteristics of imitation and innovation, this paper takes a qualitative case study approach on two students to verify the effect of this writing model in improving the ability of students' second language writing.

[Keywords] Linguistic memetics; the continuation task; imitation; innovation

Introduction

The matter that students are afraid of writing has become a chronic illness in foreign language learning (Wang, C., 2014). In education, students are taught to recite key words and phrases for high marks most of the time; they may finally get satisfactory scores, but they do not really acquire the ability of English writing. This is due to the ignorance of the students' subjectivity, initiative, and creativity in their studies, to a certain extent. Historically, writing has always been an important topic in teaching and research as the core issue of applied linguistics. Now, there have been many studies already at home and abroad confirming that reading and writing together contributes to writing positively in many aspects. All of this has more or less helped us better understand the nature of writing and the effective way for writing teaching, but it is far from being desired because there are too many factors involved in the writing itself. On account of the principle of facilitating L2 learning and use, Wang Chuming has thoroughly explored continuation tasks, which have been supported by many research evidence (Wang, & Wang, 2015; Wang, & Wang, 2014; Zhang, X., 2016). But just as Grabe and Kaplan (1996) claimed, writing ability is not a natural acquisition, but instead a learner's ability to acquire slowly through a particular education in a school or other learning institution. Further studies are needed for satisfactory answers. Aiming to further provide sound evidence for continuation tasks, this author probes into the model of continuation tasks under the guidance of linguistic memetics.

Memetics and Continuation Tasks

Memetics

The meme s derived from the Greek word *mineme*, with the original meaning “something that has been imitated” (Dawkins, 1989). In the words of Dawkins (1989), as the basic unit of human cultural evolution, the meme's “reproduction” is constantly imitated so that it does promote the spread of culture. Blackmore (1999), who made positive contributions to the development of memetics, went further to stress that imitation is the core of cultural reproduction and that imitation is of great importance to the transfer of memes. Besides, with their characteristics of retention, variability, and selectivity, each meme is a reproduction and inheritance of the former one, which means that it not only produces some variation in the process of reproduction and propagation, but also evolves the variation. Since memetics came into

being, many scholars have used it to explain various phenomena in social and cultural fields. For instance, Chen Linxia (2008) figured out that with the introduction of the information reproduction in terms of language evolution, memetics has provided a new research approach in foreign language teaching, and has inspired us to improve the students' creative writing ability. To this end, it can be said that innovation often comes from imitation, and so does language learning, especially writing learning.

Continuation Tasks

Throughout the current variety of approaches in improving students' writing skills, continuation tasks are undoubtedly a hot topic in recent years. It refers to keeping on writing from the original text, following the original idea and extending the original text. *A Dream in Red Mansions*, one of the China's four famous novels, is a famous continuation of this kind. Its first eighty chapters are said to be written by Cao Xueqin (2015), while the latter forty were written by some unknown creation. Surprisingly, although created by different people, the plots in the entire novel are seamlessly linked among the terms, the structure, the wording and even the emotion, which has undoubtedly reminded us that continuation tasks' training will be beneficial both to the readers and writers' association and imagination. Frank Smith (1983) noted that readers can predict and figure out the author's intentions in the course of reading and act as writers in person. In his point of view, the process of reading is first itself a process of simulating writing. Similarly, Weigle (2011) pointed out, "University writing is virtually always based on some prior reading". Both of these foreign language writing studies invariably tell us that in order to apply for good articles, the combination of reading and writing is to enable readers to get enough writing nutrition from reading. Coincidentally, continuation tasks, imitating the writing approach in *A Dream in Red Mansions*, is known as a writing model combining reading comprehension and writing practice like this kind. It has been proven that such kind of writing model can conduct language input and output well for readers (Wang & Wang, 2014).

Continuation Tasks: The Perspective of Memetics

What is the organic way of combining of memetics and writing? From the perspective of memetics, language, as a kind of gene, is a cultural information unit which can be transferred by imitation that can be reflected in words, phrases, sentences, paragraphs and even texts. According to Francis Heyliger (1998), the four stages of the life cycle of memes are: assimilation, retention, expression, and transmission, which gives us an indication that in the process of English writing, learners can first study the different characteristics of various memes and their scopes in order to apply for these linguistic memes systematically. To be sure, when an idea or information model appears, it is not a linguistic meme until it is copied or repeated. Only when such thoughts or information patterns are transmitted and imitated, can they be linguistic memes. This means that any linguistic information can be called linguistic memes if they are copied and spread in a language by imitation. He Ziran (2005) mentioned that linguistic memes can be divided into two forms: genotype and phenotype, of which genotype language is further divided: direct application and synonyms. In general, the genotype, the subject of imitation, is characterized by the same information content delivered in different contexts in different ways, leaving the content of information unchanged. On the other hand, the phenotype focuses on the manifestation of language that can embed different information according to different needs in the process of replication and transmission. In other words, since it can change the structure or the composition in the original content for different meanings based on actual needs, it is called isomorphism. Thus, understanding the genotype and the phenotype with

their replication and transmission patterns will be a great inspiration to improve students' English writing ability. As a carrier of language imitation and content innovation, continuation tasks help improve readers' competence for language use, giving full play to their imagination, thus achieving the promotion of learning. Since such writing conception fits in with language memetics, applying this theory to continuation tasks can doubtlessly guide readers to make a deeper understanding and interpretation of the reading text, and further stimulate readers' writing thinking. Based on this, this author intends to use a qualitative case study (Creswell, 2007; Merriam, 2001) to verify how continuation tasks under the guideline of memetics play a positive role in improving college students' English writing ability.

A Qualitative Study of Continuation Tasks

Research Methods

Based on three aspects in natural language memes: the teaching of education and knowledge, the use of language itself, and the communication of information, this experiment includes interviews, questionnaires and so on. The subjects were asked to complete the writing reflection log around the guidance of 4 promoting learning mechanisms closely linked to continuation tasks (Wang, C. M., 2012), respectively, as follows: In the process of continuous writing, do you repeatedly read the previous text to draw the end of the story?; Can you imitate the language according to the context provided by the readings?; Do you feel less stressed in the process?; Does the continuation tasks release your creativity and imagination in writing?

Subjects

Hoping for a test of individualized teaching and a clearer detection of this study, the study was conducted just with two non-English majors, who were junior students. A similar level of English tested through relevant data between these two students before the experiment helped achieve smooth discussion during the tasks.

Writing Design

The author started during the first two weeks of the semester to explain the concept and application of memetics, especially genotype and phenotype, to the two students. At the same time, the author urged the students to read related literature in order to better understand the replication, transmission, and application in different pragmatic environments between genotype and phenotype memes. As genotype memes focus on language imitation, phenotype memes emphasize on the creative use of memes in imitation more. Because of this, in the practice of the continuation tasks, on one hand, the author emphasized to the subjects the importance of induction, digestion, and absorption, and the rules of the context in which the same language form is applied as phenotype memes. On the other hand, based on the processing of reading experience and relevant information to complete the essay, the author encouraged the subjects to use their thinking skills in the actual writing, thus gradually developing their own awareness of the creative use of language knowledge.

Continuation Tasks' Patterns

Since the training's purpose was to enable the two subjects to learn to imitate and innovate writing through reading, the author filtered reading materials that corresponded to the writing theme, writing skills, and writing tasks. All of the materials were from the *New Version of the College English Comprehensive Course, Second Edition, Volumes 1 - 4*. What needs to be explained is that based on the argumentative

writings mostly in the current English tests, the author mostly selected the reading materials of argumentative writings in the book. The two subjects were not familiar with the materials before reading, nor had they read the articles inside, which ensured the effectiveness of reading and writing. Then, the continuation tasks started during the third week of the semester and continued once a week until the sixteenth week. The mode was as follows: reading – continuous writing – discussion – continuous writing – assessment. Using Unit 1 in Volume 2 “Learning, Chinese-Style” as the carrier, this case study explored the teaching process of the continuation tasks from the perspective of memetics.

Reading. The reading in the continuation tasks was output-oriented. Under the guidance of memetics, the selected readings should provide the readers words, grammar, expressions and so on for the continuous writing. In addition to the selective articles, the author found out some related topics or some hot spots for the two subjects. At the same time, to enrich the active thinking expression, the author encouraged them to seek new information, analyzing and integrating the information on their own. Furthermore, the subjects were enlightened to use micro-blogs and e-mail social networking platforms for further communication.

Continuous writing. Two subjects started thinking and writing alone in this session, completing the first writing task separately on the basis of the reading materials. The aim was to give the students a framework for their own writing, thus providing them a better understanding of the reading materials to facilitate more in-depth discussions.

Discussion. In order to conduct text appreciation, analysis, and reflection on their own, the discussion was set after their first continuous writing. The author was hopeful that the two subjects could exchange different views to make up for the limitations in their personal reading, thus making the next writing more perfect. In this process, based on the framework of linguistic memetics, the author participated in it, analyzing with the two subjects on the theme, the implied meaning, the essay structure, argumentation modes, rhetorical features, language styles and even the author’s emotional attitude. All of this not only helped the students better understand the role of memetics in the continuation tasks, but also enabled them to increase their opportunities for language output and promote their internalization of language.

Continuous writing. Since the two subjects, at this stage, had a better understanding of what needed to be continued, the author defined the limited time for them to complete the content, which was usually done once a week, 80 minutes at a time (20 minutes reading, and 60 minutes writing). In this course, while students were asked to imitate the original text as much as possible, they were allowed to use the dictionary. In a word, this part served not only as comprehensive study of the students’ reading abilities like vocabulary accumulation and corresponding writing skills, but also as the comprehensive inspection of their critical and creative thinking, logical thinking ability, and language ability.

Assessment. Based on the views from Wang Chuming and other (2000), the scoring criterion defined for every writing included five items: content, organization, vocabulary, syntax, and writing (spelling, punctuation and so on), each of which was worth 10 points, respectively, 100 points in total. According to the English writing criterion in the national postgraduate entrance examination, each rating item was divided into six grades (0 points, 1 ~ 2, 3 ~ 4, 5 ~ 6, 7 ~ 8, and 9 ~ 10) with a detailed interpretation, both in Chinese and in English. All compositions were scored by two trained and experienced Chinese writing teachers who are writing raters in the national postgraduate entrance examination, as well as an American foreign teacher who teaches writing. The final score for each composition was the average of the three scores. The Kendall coefficient of concordance among the raters was calculated to be 0.85 ($0 \leq W \leq 1$), indicating that the three raters had a high consistency in their evaluation results.

Writing Effect in the Continuation Tasks

Thanks to the writing training, the students' English writing ability has made great progress. Their language expressions tend to be more academic, their English writing structure is clearer, and their argument analysis is more logical. To gain a better understanding on the model, this author interviewed the subjects at the end of the semester, which, to a certain extent, reflected their recognition of the model. Their reflections were as follows:

- 1. Returning back to the article enables me to find out the corresponding words and sentences. But awfully, sometimes I could not help but copy too much language, as if there is no way to express my point of views well.*
- 2. As I read and write, I find myself more critical of the vocabulary and sentence patterns than ever before. I used to feel helpless sometimes for the expression in writing, while now reading helps broaden my horizons, and strengthen my confidence for the words and sentence expression, which has further improved my critical thinking.*
- 3. It is important to read the material. I often keep in mind the magic of the language memetics, and always apply the useful e carefully which help me to understand the structure and the language of the article. An expression in the materials to my writing, which helps me write longer than ever before.*
- 4. Acquiring the theory of memetics helps me know more about how to grasp and how to properly apply the relevant words and expressions in the process of reading for the continue writing.*
- 5. Personally, it is important to know the background knowledge of reading materials. The tasks force me to read more information to supplement my knowledge. Only in this way can I better understand the reading materials, and better express in the English thinking pattern.*
- 6. When I am reading, I can always find idioms such as proverbs, and buzzwords and so on. I always like to imitate the sentence patterns and make them into my own sentences, which makes me feel a sense of accomplishment.*

Discussion

This teaching practice shows that students can learn to appreciate English argumentative essays better in a short term, as well as understand and extend their own views in continuation tasks based on linguistic memetics. First, this method avoids the awkward situation that may happen with non-material writing tasks – just “write for writing”. Secondly, the reading materials, which are regarded as a source of ideas and a model of stimulating writing, can give students basic information about the same topic and help build a stylistic knowledge schema for successful writings. And thirdly, continuation tasks have a positive backwash effect and relatively ideal aftereffect for College English writing teaching. It prompts us that in teaching, we should pay attention to the combination of reading and writing, and furtherselect classic articles to make in-depth and meticulous analyses. To ensure the effectiveness of the writing, teachers should strive to stimulate the students' interest in learning, mobilize their initiative, and create opportunities for their study. At the same time, teachers should give timely feedback to promote students' innovation.

Conclusion

Generally speaking, the advantage of continuation tasks lies in helping improve students' abilities to criticize professional knowledge and content. As Grabe (2003) said, subsequent writing, which requires students to carefully identify, select, digest, and re-encode the information, helps them complete the task of reading and writing, and also helps develop their reading comprehension skills, then further develops their English proficiency. But of course, at the same time, we should also be vigilant that under the guideline of linguistic memetics, the continuation tasks require the control of "continuous" quantity to avoid passive copy or imitation in reading materials.

Though great achievement has been done, there is no doubt that there are still some puzzles to be solved. For instance, any complexity of reading and writing tasks such as the difficulty of the material, the length, and the subject matter and so on has to be further refined. Further research is also needed on how to let learners at different levels effectively master the replication, imitation and innovation skills of the continuous writing.

Acknowledgments

In the writing of this paper, the author wishes to acknowledge the support from the Key Program of the English Language and Literature of Guangdong Province, the 2016 Guangdong Educational Research Planning Project "A Study of the Washback Effect of CET4 Reform on College English Teaching" (Project Code: 2013JK348) and the project "A Study on Cultivating Learners' Pragmatic Competence with The Continuation Tasks" (Project Code: 15-005B) in Guangdong University of Foreign Studies, South China Business College.

References

- Asencion, Y. (2004). *Validation of reading-to-write assessment tasks performed by second language learners*. Ph. D. Thesis. Northern Arizona University.
- Blackmore, S. (1999). *The meme machine*. Oxford: Oxford University Press.
- Cao, X. Q., & Gao, E. (2015). *A dream in red mansions*. Jilin: Yan Bian University Press.
- Chen, L. X. (2008). Memetics and the teaching of college English writing. *Foreign Language Research*, 1, 88-91.
- Creswell, J. W. (2007). *Qualitative enquiry and research design: Choosing among five approaches*, (2nd ed.). Thousand Oaks, CA: SAGE.
- Dawkins, R. (1989). *The selfish gene*. Oxford: Oxford University Press.
- Esmaili, H. (2002). Integrated reading and writing tasks and ESL students' reading and writing performance in an English language test. *The Canadian Modern Language Review*, 58, 599- 622.
- Grabe, W., & Kaplan, R. B. (1996). *Theory and practice of writing*. London: Longman.
- Grabe, W. (2003). Reading and writing relations: Second language perspectives on research and practice. In B. Kröll, (Ed.), *Exploring the Dynamics of Second Language Writing*, (pp.242-262). Cambridge: Cambridge University Press.
- He, Z. R., & He, X. L. (2003). Memetics and social usage of language. *Modern Foreign Languages (Quarterly)*, 2, 200-209.
- He, Z. R. (2005). Memes in language. *Language Society*, 19, 54-64.
- Heylighen, F. (1998). What makes a meme successful? *Proceedings of the 15th International Congress on Cybernetics Association Internet. de Cybernétique*, Namur, pp. 418-423.

- Li, Y. H. (2015). *New college English integrated course 2*. Shanghai Foreign Language Education Press.
- Merriam, S. B. (2001). *Qualitative research and case study applications in education*. San Francisco: Jossey-Bass.
- Smith, F. (1983). *Reading*. Cambridge: Cambridge University Press.
- Wang, C. M. (2009). A study of the interrelationship between L2 learning variables and L2 use. *Foreign Languages in China*, 6, 53-59.
- Wang, C. M. (2011). An analysis of three L2 teaching preferences in light of an efficient route to L2 learning. *Foreign Language Teaching and Research*, 4, 541-549.
- Wang, C. M. (2012). The continuation task – An effective way to improve the efficiency of foreign language learning. *Foreign Language World*, 5, 2-7.
- Wang, C. M. (2014). Content must be created, and language must be imitated: The basic ideas of effective foreign language teaching and learning. *Foreign Language World*, 2, 42-48.
- Wang, C. M., Niu, R. Y., & Zheng, X. X. (2000). Improving English through writing. *Foreign Language Teaching and Research*, 3, 207-212.
- Wang, C. M., & Wang, M. (2015). Effect of alignment on L2 written production. *Applied Linguistics*, 36(5), 503-526
- Wang, M., & Wang, C. M. (2014). The effects of alignment in continuation tasks. *Modern Foreign Languages*, 4, 501-512.
- Weigle, S. C. (2011). *Assessing writing*. Cambridge: Foreign Language Teaching and Research Press, and Cambridge University Press.
- Zhang, X. P. (2016). Multidimensional analysis of the effects of the continuation tasks on second language writing. *Foreign Language World*, 6, 86-94.

Research on the Design of University Selective Courses Under the MOOC Environment

Hu Po

*Department of Foreign Language Teaching and Research, Jilin University of Finance
and Economics, Changchun, China*

Email: 393723263@QQ.com

[Abstract] Facing the reform of higher education and innovation of computer technology, this essay focuses on the design of selective courses at the university level under the MOOC environment, aiming to improve and modify the learning outcome and teaching approach, as well as course design. Based on subsequent all-around research and exploration, the results are essential and imperative on a theoretical and methodological basis. Meanwhile, based on these theories, this paper promotes the constant reform of selective courses in the near future.

[Keywords] MOOC; selective courses; courses design; higher education

Introduction

In recent years, MOOC (Massive Open Online Courses) are developing rapidly and have been popularized as a new teaching mode, receiving wide attention from higher education, both at home and abroad (Zhou, 2015, p. 1). To study and analyze the curriculum design of selective courses for general education under MOOC environment seems important and imperative. In China, MOOC research started relatively late, compared with studies abroad. Although MOOC have only popped up in the last two years, these high-quality courses in the Mainland have a considerable number of users and auditors. Even some domestic learners who mainly get the courses through the network platform have built some communities and groups to communicate spontaneously: MOOC China, Shell Network MOOC Academy, Coursera Chinese community, OpenEdX online platform, Coursera Douban exchanging platform group (15,524 members), the Udacity group (1066 members) and so on. Here in China, the usage of MOOC, at this stage, is mainly based on personal learning, and some well-known universities – Peking University, Tsinghua University and the like – have already announced they will take part in this MOOC platform (Finance comments, 2013). These high-quality courses began at the world's top-listed universities, thus our education and the world's leading education gradually combined thereafter. Hence, it is high time for us to analyze the course design, especially selective courses, based on the MOOC environment.

Literature Review

As a new form of distance education, MOOC were first introduced in 2008 as online courses aimed at massive participation and open access via the web. In addition to some of the resources used in traditional classes, such as video lectures, reading materials and multimedia equipment, many MOOCs provide learners with interactive user forums which enable learners, teachers and teaching assistants to interact in a virtual community. The rise of MOOC greatly improves the user experience in online learning, especially for its user interface and interactive mode. The MOOC can be divided into two patterns: cMOOC and xMOOC. Milligan pointed out that the core concepts of cMOOC are: connectivism, knowledge construction, the interactive learning and self-regulated learning, etc. (Milligan, Littlejohn, & Margaryan,

2013). Kop held that researchers should turn their attention from resources to “humans”, which means they should pay more attention to the MOOC learners, and encourage creating a link between past learners and subsequent learners, as well as between learners and the facilitators (Kop, 2012). Berlinger and Thornton conducted research in a MOOC course called “Bio-electricity” at Duke University (2013, p. 5). Compared with these experts from other countries, the Chinese researchers have focused on theoretical research. Jiang analyzed MOOC learners’ characteristics, their learning motivations and learning effects systematically (2013).

Purpose of Research

On the basis of literature research, we can draw lessons from the existing research results and experimented examples of large-scale open network courses, both domestic and abroad. Furthermore, researchers can choose from three main platforms – the large-scale open network course platform – to carry out course design. Meanwhile, with the design of the perfect table that the former learners have already summarized, combined with the three major platforms and the official website, it is the very time to analyze the corresponding situation and some individual cases which mainly point to the three platforms in the basic information, platform assessment form, platform operation mode and other characteristics. The comparative analysis is based on the analysis of the participants, the basic situation of the course, the form of the course organization, the form of the course evaluation and the technical support for the course. In addition, via case analysis and comparative analysis of the large-scale open network curriculum development and its characteristics, the results and induction are summarized. The large-scale open network courses and traditional school curriculum differences and links are also leveraged along with it. Thus, the innovation and improvement of China’s higher general education will have some relevant measures and strategies. Finally, according to the analyzed data and the theoretical experience, combined with the advantages and disadvantages of our school, the author will screen, filter and optimize the current general education curriculum in order to try to shorten the gap between the top schools in the content aspect. Meanwhile, this paper supplies and provides some interrelated appropriate courses and curriculum services for other fellow colleges and universities. The abovementioned interoperability and mutual help not only makes true continuing to achieve the brand-new design of MOOC general education courses, but also bridges the gaps in the MOOC general selective courses in higher education, and makes further effort to remedy the lameness in cultural education (the relatively invisible education over-neglected in university recently). The approach and access of MOOC is conducive to improving the teacher’s own construction and discipline-based training.

Research Analysis

Problems with Teachers’ Technical Skills

The status quo of teachers in the national colleges and universities also determines the progress of the MOOC courses and their application in the various fields. In the current colleges and universities of China, the basic diploma of higher-education teachers is the master’s degree or Ph.D., and they have a solid foundation in professional knowledge of their specialty. But the MOOC platform is based on the corresponding computer knowledge and software theory, and the current situation is that a host of teachers may have little ability on the computer to manipulate the MOOC software. It is not optimistic for the aspects of production and operation in the MOOC platform, and furthermore, face with the quick and constant

changing of technology, an overwhelming number of college teachers are willing to remedy this flaw in order to solve the imminent problem. Moreover, because many of the teachers in colleges and universities are almost middle age, some are even more than 50 years old, a good portion of the teachers do not want to learn advanced teaching methods and knowledge. “Do not teach the old dog new tricks” is a proverb that sometimes is a true portrayal that we cannot ignore. The number of younger teachers is limited, so that we can even use one hand to count those who are able to master the MOOC curriculum skills.

Problems in Teaching Quality

Currently, in our national colleges and universities, general education selective courses are common large-room classes, and sometimes there are more than three hundred students in one class. Sometimes, the best, or only, choice for a student is to select a larger class, which has both advantages and disadvantages. The class size is nearly at the maximum, yet, the classroom is too large; the audio amplification system is so old that the students sitting in the back of classroom sometimes simply cannot hear everything clearly. In addition, faced with so many students, teachers are unable to take care of them all. Thus, the selective courses have a common phenomenon – students always skip them. For a long time, these classes were hard to control and manage, and the quality was on the downgrade.

Software Problems in Course Selection System

Due to the development of computer technology, almost all of the national colleges and universities in recent years have implemented a selective courses computer system, which not only gives students the convenience of selecting courses, but also saves work time. This system is out of date, however, and students merely choose the courses offered, which, beyond our imagination, are poor and hard to pick. Lacking flexibility and an open-aspect on this system software, students also lack enough time to decide which course is most suitable for them. In the existing system, there is no way to open the course video content, so students’ choices are often based on classmates’ recommendations, and they are made very quickly. When they’ve hastily chosen their courses, something unpredictable is bound to occur. Many times, the courses they’ve selected aren’t suitable for their own taste, and there is no way to re-select at all.

Problems in Space-Time Constraints

Another headache in the traditional big-class general education selective course is that it is confined by time and space. General education selective courses are set for the whole school, so class time is basically arranged in the evening or on the weekend, and for these reasons, the time is always not well-orchestrated and coordinated. Compared with the selective courses, many college activities are frequently held at the same times. Also, the time after class usually should be considered as personal time, and students are averse to taking selective courses instead of being able to gather for fun and fantastic activities. The time assignment is also conflicted, in that many students will also plan a lot on weekends, or because the classroom is too far, there is bad weather, or many other reasons. So, few students choose to be present every time. The large classroom conditions are not good, time and space is not flexible, so students have less enthusiasm on the selective classes.

Problems of Awareness

Although the college selective courses can expand the students’ horizons and increase their social science knowledge, they aren’t the focus of professional and compulsory courses. Thus, it is difficult to get the attention of the students at all levels, and what is worse, the students, many managers, and even some

selective courses teachers consider these selective courses as auxiliary classes – the “lace” class – that these courses are questionable for students to take or leave them. This lack of knowledge directly affects the development of general education selective courses, and is coupled with the provision that these course teachers receive no special treatment, bonus, cultivation, or reward for teaching them. These courses are designed by the teachers themselves; their main professions are not focused on the selective courses, so the depth and width of the course, the progress of teaching, and other aspects are merely controlled by only one teacher. Consequently, it is obvious to find that these courses have no corresponding administrative layer to supervise and monitor them.

Application Conclusion of Design of Selective Courses in the MOOC Environment

Select MOOC Platform

First of all, according to their school characteristics, teaching advantages, and lack of students, compared to the different MOOC platforms, schools make the appropriate choice. The current MOOC platforms are the world’s major three: EDX, Coursera – these two platforms contain professional courses – and Udacity, ask for high English quality in their college students. These are very professional and competitive platforms with relatively high usage rates throughout the world. Compared with these, domestically, there are platforms like Superstar and Elegant that attract famous scholars, and are founded in the selective curriculum design. In this platform, a wide range of courses harbor dozens of categories and disciplines, so the school needs take all of these factors into comprehensive consideration, and then choose the most suitable MOOC platform.

Acquire Related Systems

The platform is the foundation, and the system is the key to running it. Choosing an excellent system will not only enable the school to successfully build its own selective courses, upload them to the relevant platform, and share them with other schools, but it also will extend the content of the university education, bridge the long-distance gap among colleges and selective courses like EDX and Superstar. It is fundamentally beneficial for students to lift their comprehensive quality via expanding the scope of their school curricula. The acquisition of an excellent system is the key to the development of all courses. Only when adequate hardware is available can we make and plan selective courses, so in order to implement the relevant courses, the teachers have to have the opportunity to learn from practical experiences. Practice is to test for all the standards, and it is imperative and essential for us to examine whether the system is good or not through getting the results in the actual course.

Design the Course

Based on the acquisition of the relevant platform for the selective courses, the school can integrate the existing selective courses together. On the one hand, it is beneficial for teachers to cultivate and develop their own MOOC courses, even their own learning abilities, as well as further advanced study; on the other hand, it is significant for us to propose some relevant suggestions and recommendations for students, via conscientious investigation and interviews. Thus, the establishment and formulation of selective courses will meet more students’ needs. Moreover, to encourage teachers who have not yet participated in selective courses, the universities should offer new related courses to continuously meet the different needs of different students at different times, based teachers’ own specialties, advantages, professions, and hobbies.

Improve the Supervision Mechanism

After selecting the appropriate platform, acquiring of the relevant hardware, and developing the selective courses, the school also needs to strengthen the supervision and management. Although the selective courses are not a school focus for the national university, their existence and development also determine the students' field of vision and knowledge. Even though the selective course does not include the necessary knowledge for students' future careers as a professional course, it is necessary for the student's life after graduation. Work is just part of life, in which professional courses are only a node to study in one's life, but for us, the imminent assignment is expanding other kinds of knowledge in order to occupy a favorable position for the competitive society.

Conclusion

From the above analysis, we can draw a conclusion that it is high time for us to take part in the MOOC platform, and it is also essential to design and engineer some selective courses based on the MOOC platform. Following the above strategies, purchasing relevant software and hardware, and selecting the corresponding platform provide the access, then the teachers and course designers can make the MOOC courses better. Modifying the supervision approach and highlighting awareness also play important roles in the design of selective courses on the MOOC platform. Although this paper still has some deficiencies, we will pursue the information and continue to research this topic thoroughly.

References

- Belanger, Y., & Thornton, J. (2013). *Bioelectricity: A quantitative approach Duke University's first MOOC*. Duke Center for Instructional Technology. Retrieved from <http://hdl.handle.net/10161/6216>.
- Finance Comments. (2013). Courses posted on MOOC platform – Universities of Peking and Tsinghua try the online education. Retrieved from <http://guba.eastmoney.com/news,cjpl,91369709.html>.
- Jiang, L., Han, X. B., & Cheng, J. G. (2013). Research on the characteristics and learning effect of MOOCs learners. *China's Audio-Visual Education*.
- Kop, R. (2011). The challenges to connectivist learning on open online networks: Learning experiences during a massive open online course. *The International Review of Research in Open and Distance Learning*, 12(3).
- Milligan, C., Littlejohn, A., & Margaryan, A. (2013). Patterns of engagement in massive open online courses. *Journal of Online Learning with Technology (Special Issue on MOOCs) – Under Review*, 9(2), 16-23.
- Zhou X. Q. (2015). *A study of the English learners' application of metacognitive strategies in MOOC environment: Taking an online course Fan Yi You Dao in Zhejiang Gongshang University as a case study*. Zhejiang Gongshang University.

Keeping Journals as a Means of Metacognitive Strategies Training in Learner Autonomy

Zhaohong Wang

Bohai University, Jinzhou, China

Email: 1340020371@qq.com

[Abstract] The study carries out metacognitive strategy training on first-year non-English majors and investigates the effect of training on learners' strategy and language proficiency by integrating metacognitive strategy training into the classroom instruction. The author aims to find whether it has a positive effect on the students' metacognitive knowledge, metacognitive strategy and language proficiency.

[Keywords] learner autonomy; metacognitive strategy; metacognitive strategy training

Introduction

During the last three decades, within the field of education, more and more teachers and researchers have come to realize that the success of second language acquisition depends largely on the learners themselves. Therefore, they have tried to promote learners' autonomy in language learning. In fact, autonomous learners are considered the most desirable in the 21st century: learners are supposed not only to learn linguistic knowledge, but also to be equipped with appropriate learning strategies and solve various problems by the use of these strategies.

According to O'Malley and Chamot (1990, p. 44), metacognitive strategies are "higher order executive skills applicable to a variety of learning tasks." That is to say, metacognitive strategies that allow students to plan, control, and evaluate their learning play the most central role. Students without metacognitive approaches are essentially learners without direction or the opportunity to plan their learning, monitor their progress, or review their accomplishments and future learning directions. Benson (2001, p. 47) defines learner autonomy as the capacity to control one's own learning, "Autonomy is a multidimensional capacity that will take different forms for different individuals and even for the same individual in different contexts or at different times."

However, as to whether metacognitive strategies can help learners improve their language proficiency, and to what extent they help learners better their studies, there aren't many relevant training studies in second language context. And in China, the studies on metacognitive strategies are fewer in number and more focus is paid on learner's metacognitive descriptive investigations. Therefore, this present research will carry out metacognitive strategy training on the non-English majors and investigate the effect of the training on learners' strategy and learning proficiency.

The Research Procedure of the Study

The subjects in the present study are non-English majors from two natural classes of Grade 2006 in Bohai University who majored in advertisement from the College of News and Broadcasting. Each class had 33 students with an average age of 19 and who were instructed by the same teacher in their first three semesters in the university. Each of the two classes has 33 students, and every class has 7 boy students and 26 girl students. The experimental group was involved in a three-semester training program apart from traditional instruction; the control group was only exposed to the latter.

During the performance time of the teaching research, the researcher observed the students' in class, paying attention to their responses to the activities constructed by the teacher. During class breaks or after class the researcher chatted with or interviewed different learners to ask about their feelings and opinions about the learner journals. Language tests were used before and after the training. Learner journals were instructed during the training. After training, all subjects took the College English Test Band 4 test, which served as one of the powerful proofs of the research. In order to provide a clear and accurate comparison between the two classes, Excel 2003 and SPSS software was used in the data analysis

Data from Pre-Test

Students were given a test before the training. The purpose of the test was to see whether the two classes of students had significant differences in their language proficiency and decide which class was the experimental class. Tables 1 and 2 show the results of this pre-test.

Table 1. Overview of Means of Pre-Test

Group	N	Mean	Std. Deviation	Std. Error Mean
CG	33	31.8182	8.57123	1.49206
EG	33	33.6364	10.19825	1.77529

Note: CG refers to the control group; EG refers to the experimental group

Table 1 illustrates the mean score of the CG is 31.82, the standard deviation is 8.57; the mean score of the EG is 33.64, the standard deviation is 10.20. The mean score of the CG is 1.8 lower than that of EG. But are the differences in these mean scores statistically significant? Independent-Samples T-Test was adopted to answer the question.

Table 2. Independent Samples T- Test of the Pre-Test

		Levene's Test for Equality of Variances		t-Test for Equality of Means						
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
									Lower	Upper
CG	Equal variances assumed	1.055	.308	-.784	64	.436	-1.8182	2.31903	-6.45097	2.81461
EG	Equal variances not assumed			-.784	62.159	.436	-1.8182	2.31903	-6.45361	2.81725

From Table 2, we can see that the degree of significance difference is meaningless with $p=.436$ of pre-test, which is higher than .05, which means the difference between the two classes does not reach a significant level in statistics. We can conclude that the two classes had a similar level of language proficiency before training. And more important, the EG standard deviation was higher than that of the CG by 1.6, which means there is greater difference in the EG. So, we can say the EG has no advantage over the CG.

Data from Post-Tests

The subjects took the final term tests twice after the training. The purpose of the tests was to see whether the two classes of students had significant differences in their language proficiency and whether the

training for EG was effective. The English final term examination for the second semester was used, as the longer training time was more effective.

Table 3 and Table 4 show the results of their English final term examination for the second semester in college.

Table 3. Overview of Means of Post-Test 1

Group	N	Mean	Std. Deviation	Std. Error Mean
CG	33	60.1061	9.97400	1.73625
EG	33	61.9848	9.84369	1.71357

Table 4. Independent Samples Test of the Post-Test 1

		Levene's Test for Equality of Variances		t-Test for Equality of Means							
		<i>F</i>	<i>Sig.</i>	<i>t</i>	<i>df</i>	<i>Sig. (2-tailed)</i>	<i>Mean Difference</i>	<i>Std. Error Difference</i>	95% Confidence Interval of the Difference		
										<i>Lower</i>	<i>Upper</i>
CG	Equal variances assumed	.000	.991	-.770	64	.444	-1.8788	2.43944	-6.75213	2.99456	
EG	Equal variances not assumed			-.770	63.989	.444	-1.8788	2.43944	-6.75215	2.99457	

Table 3 tells us the mean score of the CG is 60.11, and the standard deviation is 9.97. While the mean score of the EG is 61.98, and the standard deviation is 9.84. Still, Table 4 shows statistically there is no significant difference between the two groups with $p = .444$, which is higher than $.05$. Also, the change appears in the standard deviations, the EG is 0.13 lower than the CG.

Finally, we analyzed the scores collected from the CET Band-4 test. Tables 5 and 6 demonstrate the results.

Table 5. Group Statistics

Group	N	Mean	Std. Deviation	Std. Error Mean
CG	33	389.4242	72.62921	12.64312
EG	33	405.4242	58.18453	10.12863

Table 6. Independent Samples Test of the Post-Test 2

		Levene's Test for Equality of Variances		t-Test for Equality of Means							
		<i>F</i>	<i>Sig.</i>	<i>t</i>	<i>df</i>	<i>Sig. (2-tailed)</i>	<i>Mean Difference</i>	<i>Std. Error Difference</i>	95% Confidence Interval of the Difference		
										<i>Lower</i>	<i>Upper</i>
CG	Equal variances assumed	.972	.328	-.988	64	.327	-16.0000	16.19993	-48.36307	16.36307	
EG	Equal variances not assumed			-.988	61.092	.327	-16.0000	16.19993	-48.39277	16.39277	

From the above two tables we get similar results as the previous two tests. No significant differences exist between the two groups statistically. We can find something different from the mean scores and the standard deviations. The EG's mean score is higher than the CG's, while its standard deviation is lower than that of the EG. In addition, from the collected data, we see in the detailed information that 13 students in the EG passed the exam (as is generally accepted, the score is above 425), while 9 students in the CG passed it.

As a whole, although the two groups have no significant difference statistically, there were changes in the experimental group after the three semesters' study. The experimental group can keep their mean scores higher than that of the control group, and meanwhile, gradually narrow the gap between the top students and the lower students. Whereas, the control group, on one hand, is unable to catch up with the experimental group in their mean scores, and on the other hand, the students develop towards the two extremes.

Major Findings and Implications

From the pre-and post-test data analysis we can see the experimental group did have better learning achievements in the three semesters, although statistically there was no significant difference. For the students, English journals serve as their study plans, learning goals, writing practice, reflections and monitor in their English learning and even the interaction with the teacher. For the teacher, the journals play the roles of the tools to formulate the way to practice autonomous learning to a certain degree and of access to the students' learning procedures, thus better monitoring the students' learning and solving the problems the students encountered in their study at the first time. Also, in another way, keeping journals first serves as an extrinsic motivation, for it is the teacher's assignment in its form.

Consequently, the students in the EG achieved better grades in their English study with a clear picture of their learning, especially the average and lower students. It is generally agreed that the top students can always find their own ways to study effectively according to their own experiences, while most other students drift without specific and suitable techniques in study. With the teacher's guidance, they can form beneficial study habits. Keeping journals trained the students to be more autonomous in their learning, for the students learned to plan, monitor and evaluate their own learning. Whereas, generally speaking, the students from the CG were no worse than the students from the EG, because statistics showed there was no significant difference between the two, which indicates the students from the CG also made efforts to study. Only the higher standard deviations illustrate that a good command of metacognitive strategies seems to play a role in the students' learning to a certain extent.

The difficulty for the students was not to set up goals and plans for their English learning, but to carry out the goals and plans effectively and consistently. So, the purpose of keeping journals is to help students work out goals and plans for their own English learning. Students have to be taught how to self-monitor their learning and need time to develop the appropriate skills. Simply requiring them to do so is unlikely to have an effect. To be successful self-monitors, students need to learn how to keep track of what they are reading and how they are thinking so they can adjust their reading behaviors and thoughts in order to meet their goals. Due to a lack of persistence by some students, the teacher assigns this task as an assignment, which can help and monitor the students to implement their goals and plans, the teacher finally makes it become a habit to learn English regularly and the students can adopt a long-term goal and plan.

Teachers should encourage and guide students to develop learner autonomy and promote their English learning. In promoting autonomy in the learning, teachers need to adopt different roles and improve their own professional development. When building students' motivations toward English learning, the teacher may be the model reader or facilitator; in assisting students to set up goals and plans for their learning, the teacher can be an advisor; when commending their journals, the teacher is taking the role of a guide and instructor; and in helping to solve the problems students may have in their study life, the teacher may become a counselor. As the role of the teacher is enhanced, the skills demanded of the teachers are also greater. So, the teacher needs to be prepared for different roles to give advice, offer suggestions, provide instructions or answer questions.

Limitations and Conclusion

In this study, the author has noticed the following limitations. First of all, the number of the subjects was not large enough. Therefore, other studies need to be done with larger scale in different proficiency levels of students. Secondly, just conducting the data analysis was not enough, other devices should also be employed to ensure the experiment is more scientific such as interviews and well-designed questionnaires. Thirdly, in the training program, some problems of the subjects can not be avoided. For example, due to the lack of self-discipline, their studies are not well planned, self-evaluation is poorly carried out, and the journals weren't finished on time. There are several reasons for these existing problems:

1. The influence of the traditional education approach.
2. The teachers' lack of experience on the autonomous teaching and training.
3. The students' lack of metacognitive knowledge.
4. The students' lack of metacognitive strategy.

To integrate metacognitive strategy training into college English teaching, teachers need to have a repertoire of teaching strategies to allow them to be flexible and shift as the situation requires. So, teachers need further training and conditions to carry out the experiment. Therefore, college administrations should provide opportunities and conditions for the teachers to learn and to do research with more flexible teaching program.

In the study, metacognitive strategy training has been discussed, but it's by no means the end. Attention should be paid to other aspects in further studies. In particular, to ensure metacognitive strategy training, new training instruments, approaches, and an evaluation system suitable to foreign language learners in China should be found and used, as well as ways of arousing learners' interest. Also, investigations on individual differences and gender differences in learner training are needed in further studies.

References

- Benson, P. (2001). *Teaching and researching autonomy in language learning*. Harlow: Pearson Education Limited.
- Benson, P., & Voller, P. (1997). Introduction: Autonomy and independence in language learning. In P. Benson, & P. Voller, (Ed.), *Autonomy and Independence in Language Learning*, (pp. 1-12). New York: Addison Wesley Longman.
- Cohen, A. D. (1998). *Strategies in learning and using a second language*. Beijing: Foreign Language Teaching and Research Press.

- Gardner, D., & Miller, L. (2005). *Establishing self-access: From theory to practice*. Shanghai Foreign Language Education Press.
- O'Malley, J. M., & Chamot, A. U. (1985). Learning strategies application with students of English as a second language. *TESOL Quarterly*, 19(3).
- O'Malley, J. M., & Chamot, A. U. (1990). *Learning strategies in second language acquisition*. Cambridge: Cambridge University Press.
- Wen, Q. (1993). Advanced level of English learning in China: The relationship of modifiable learner variables of learning outcomes. Unpublished doctoral thesis. Hong Kong University.
- Wen, Q. (2004). *Applied linguistics: Research methods and thesis writing*. Beijing: Foreign language Teaching and Research Press.
- Wen, Q., & Johnson, R. K. (1997). L2 learner variables and English achievement: A study of tertiary-level English majors in China. *Applied Linguistics*, 18, 27-48.
- Liu, R. (1999). *Research methods in foreign language teaching*. Beijing: Foreign Language Teaching and Research Press.
- Qin, X. (2003). *Quantitative data analysis in foreign language teaching research*. Wuhan: Huazhong University of Science and Technology Press.

A Brief Study on College English Ecology Teaching

Zhao Shubo

English Department, Jilin University of Finance and Economics, Changchun, China

Email: 59139588@qq.com

[Abstract] *Teaching knowledge cannot be set up to as the only focus in the teaching process; attention should be also given to students' emotions, will, behavior, and other aspects as to make up their full development. The study of the ecological model of the college English curriculum promotes the comprehensive development of students as the fundamental purpose of college English education. This paper identifies and explores the current condition of college English ecology teaching and related factors. It concludes with the application of ecosystems to college teaching.*

[Keywords] *ecology teaching; teaching evaluation; college English; ecosystems*

Introduction

The Higher Education Department of the Ministry of Education (2007) formally promulgated a new version of “College English Teaching Requirements” in August 2007, a new round of college English teaching reforms in the national institutions of higher learning which lasted three years. According to the expression and theoretical connotation of teaching objectives, teaching mode, teaching management and evaluation methods, the reform of college English teaching should be “internationalized” in teaching philosophy, have “normalization” of multimedia teaching, and have “Three-levels” of course management and an “ecological” direction of educational environment. This author uses the principles of educational ecology to analyze the current situation of the teaching model in the English classroom, points out the lack of an ecological teaching environment, and puts forward effective strategies to construct an ecological teaching environment in the college English classroom and reform the current college English teaching mode. Hence, improving teaching effectiveness is of great significance.

Related Research on Ecological Classroom

Nowadays, ecology has developed into a discipline that studies the interrelationships between organisms and their ecological environment, and its scope has been extended into the field of social sciences. In 1976, American educator Lawrence Gremin first proposed the concept of “ecology of education”. “Ecology of education” is the science of using ecological principles and methods to study educational phenomena. Educational ecology is not only associated with other social subsystems, but also with subsystems within the educational ecosystem.

“Ecological” can also be understood as the cultivation of organisms in a certain condition to survive, develop and grow up. In the ecological classroom, “the organism that can be cultivated” both refers to the students and the teacher; “certain conditions” are the students and teachers around the teaching content to create a common learning space. Therefore, the ecological classroom is a group of students, teachers, learning content, learning methods, learning evaluation and learning environment as a teaching of the ecosystem, and in order to establish a holistic, open, diverse, interactive, harmonious, sustainable development of the classroom form, it is also a kind of students in line with the physiological characteristics and learning habits of the classroom form. This kind of ecosystem is a dynamic system that interacts with

teachers and students as a whole; that is, the life entity of teachers and students grows naturally, harmoniously and freely under good conditions.

Theoretical Basis of Classroom Ecology

American linguist Ellis argued that the general purpose for classroom research was to describe classroom behavior in detail to strengthen the record of the real situation, and the “fine description is the basis for explaining and understanding everything that takes place in the classroom” (Ellis, 1990). German psychologist Lewin (1936) proposed the well-known Behavior Formula, $B = F(PE)$ where B stands for behavior, F for function, P for the individual, and E for the environment, in which behavior is the individual and its psychological context of the two functions. Indicating that behavior changes with the changes in people and their environment, and that the same person will produce different behaviors in different environments, emphasizing the importance of the environment to human influence (Lewin, 1997). The ecological environment is a multi-dimensional and pluralistic environment system, which is centered on education and plays a role in restricting and regulating the emergence, existence, and development of education. In the microscopic ecosystem of the classroom, the ecological factors are the teachers, students, teaching content, and the natural and social environment. Students become the main factors of the classroom. Teachers are the dominant factors, and they are mutually constrained and interact with each other. The significance of classroom teaching is to be able to play a positive role in promoting the sustainable development of the individual, so that the classroom has become an open, holistic and sustainable development of the ecosystem. The college English classroom teaching is a systematic three-dimensional structure, and the most essential feature is the systematic, dynamic, balanced, and harmonious ecosystem, which is not a rigid material system, but of a vital vitality and an open ecosystem. The college English classroom is the most basic ecological environment of teaching activities. Being the main element of ecology, students are constantly making choices among the various elements in the system, seeking to establish individual ecological balance, as well as looking for development between balanced or imbalanced environment and themselves. It is this environment that affects the classroom teaching and student learning. This paper will focus on the impact of ecological college English classroom construction through important factors: material factors, niche factors and mental factors.

Factors Affecting the Construction of Classroom Ecosystems

Material Factor

The college English classroom material environment refers to the college English classroom teaching impact, and material-related factors formed by the environment. Classroom teaching is a tangible, static hard environment part of the teaching activities and the material basis, such as teaching places, teaching facilities, class size and natural conditions are all college English classroom teaching materials or the physical environment. According to the law of tolerance and the principle of the most appropriate, the number, size and speed of education development should happen within the scope of the body, people should do whatever they can. During certain stages of development, individuals, groups, and systems of educational ecology, the various ecological factors of the surrounding ecological environment all have their own range of upper limits and lower limits, if it happens within the scope of the main body it may go to a good development, otherwise it will go to the opposite.

Niche Factors

Niche refers to the position and role of a population, in time and space, and its relationship with the relevant population in the natural ecosystem. From a teaching point of view, each student in the class is in a corresponding position, have his own niche, and this niche determines the student's learning efficiency and learning results. The number of students a teacher is responsible for is a potentially important factor to consider, along with class size (Chingos, 1982). Therefore, teachers should not only establish a healthy competition mechanism among students in the classroom, but also guide and help them to find their own position within the class, according to their characteristics and specialty of different students, and help maximize their personal potential. Teachers should understand the individual differences of students, and look at the existence of these differences, hold an objective and fair view of all the individual's intelligent structure, respect the individual efforts to establish a combination of formative evaluation and final evaluation system.

Mental Factors

In the essay, "Is our classroom an ecological place?", a paper on the ecological classroom, Wang Xia (2005) points out that the spiritual factors of an ecological classroom can be divided into (1) information factors; (2) cultural factors; (3) organizational factors; (4) emotional factors; (5) interpersonal factors; and (6) public opinion factors. According to the characteristics of language learning, this paper focuses on the cultural factors, organizational and institutional factors, as well as emotional factors in the ecological college English classroom teaching environment analysis and research.

Cultural Factors

Language as the carrier of culture, is the main form of culture. Culture are the nutrients of the language classroom, and the ecological college English classroom not only teaches language knowledge and language learning, but it also has a strong cultural heritage itself. The cultural embodiment can be found both in the content of the text and in the process of knowledge transfer.

Classroom teaching is always conducted in a certain form of organization, and the characteristics of language learning determine that its organizational form is diverse, flexible and open. Students become the main factor of the classroom, teacher is the dominant factor, because the core of the ecological classroom teaching is the subject of the classroom – students.

Emotional Factors

"Emotions are the experience of whether people object to the needs of their own people", and positive and rich emotions can promote the process of cognition, so that the personality quality can be developed in an all-round way. Therefore, the successful classroom is more dependent on the internal situation of teachers and students and each other's interaction in the classroom.

Construction Strategy for the Ecological College English Classroom Environment

First of all, to change the classroom ecology of the main body of the 174 ecological university English classroom teaching environments, teachers should change the concept of classroom teaching from the beginning, so that students really become the main body of learning. To encourage students to master the habit of their own learning, teachers provide a platform for students as well as guide and develop students' learning responsibility and self-learning ability. Therefore, teachers spend a lot of time to develop students'

learning skills and learning ability, such as learning strategies, learning process monitoring, self-evaluation, learning motivation and cooperative learning ability.

From an ecological point of view, when learners and computers are in interpersonal society, computers should not be excluded from the ecosystem, but rather an important biological chain in the ecosystem. Learning the foreign language requires internal and external efforts. The best way to help students learn foreign languages is to provide them with opportunities to participate in real communication activities. The computer network brings the optimization of learning methods, provides a variety of learning modes for different learners, accumulates a wealth of academic resources for learning, discussion and research, and can effectively stimulate learners' subjective initiative. The network-supported English teaching cannot be limited by time and space, which is conducive to the development of students' autonomous learning and personalized learning. It can create a language teaching environment which is suitable for students' needs through the auxiliary means such as computer network.

This is mainly reflected in the arrangement of classroom activities. On the one hand, the activities of the classroom should follow the principles of language learning. On the other hand, these activities are in line with the psychological, physiological and cognitive characteristics of the learners at different stages so that they are happy, relaxed, natural and effective. Activities should be competitive, challenging, interactive and so on, and teachers also have to pay attention to time, place, and object, etc. in the arrangement. This requires teachers to prepare the content in the lesson preparation process, but also to choose classroom activities and arrangements to achieve the purpose of planning, and more importantly, to develop students to learn a "sense of accomplishment". This sense of accomplishment not only can stimulate students to further study with confidence and determination, and can form a positive circle of foreign language learning. Teachers should be good at discovering the strengths of students, good at encouraging and timely feedback to create opportunities such as competitions, performances, and presentations, etc., so that students show their learning outcomes.

The teaching focus is to transform the students' original learning strategies and learning skills, and to acquire English skills quickly. Teaching can be done by seminar, essay, lecture and presentation. Teachers can strengthen the students' innovative thinking and learning skills through these forms and means. This model can effectively guide students to change their way of thinking, and improve the overall quality of the ability, fundamentally enhancing the learner's self-confidence.

Formative assessment is through the diagnosis of educational programs, processes and educational activities in the existing problems, provide feedback, and pay attention to the study of student learning process and assessment. Its focus is on the development potential of students, to assess the development trend of students. It not only pays attention to the evaluation of cognitive ability, but also attaches importance to the evaluation of students' emotional behavior, while emphasizing the students' self-evaluation and mutual evaluation. Therefore, the formation of an evaluation can give students greater development space, and is conducive to students to listen, speak, read, and write. It is more of an emphasis on the ability of students to explore and participate in practical activities to evaluate their abilities, to evaluate the performance of each member of the team, to assess the performance of the entire team. Students are not only a person to be assessed, and then develop an accurate sense of responsibility and responsibility to strengthen the team to contribute to the consciousness.

Conclusion

UNESCO presents the four pillars of the tenure of lifelong education and education in the 21st century, namely, learning to recognize (cultivate the ability to continue learning), learn to do things (cultivate practical ability), learn to survive (master information technology, adapt to information Social survival), and learn to cooperate (to cultivate the ability to collaborate to complete interdisciplinary projects). According to this guiding principle, the basic teaching of college English should be to cultivate students' language acquisition habits (learn to understand), rather than just emphasize the outline of the basic vocabulary requirements, and to teach students to use limited vocabulary, and have full and profound expressions (learn to do things, cooperate and survive). In the ecological classroom teaching environment, teachers should teach more basic knowledge at the same time, pay more attention to the students' language learning ability, especially self-learning ability, so that they learn the knowledge at the same time to obtain a positive emotional experience, making individual adaptation. The information and the ability to change the external environment can be improved.

References

- Chingos, M. M. (1982) *School class size: Research and policy*. Beverly Hills, CA: SAGE Publications.
- Ellis, R. (1990). *Instructed second language acquisition*. Oxford: Blackwell Publisher.
- Gremin. L. (1976). *Public education*. New York: Basic House.
- Higher Education Department of the Ministry of Education. (2007). *College English course requirements*. Beijing: Foreign Language Teaching and Researching Press.
- Lewin, K (1936). *Principles of topological psychology*. New York: McGraw-Hill.
- Lewin, K. (1997). *Topological psychology*. Zhejiang: Zhejiang Education Press
- Wang, X. (2006). Is our classroom an ecological place? *Frontiers of Education in China*, 1(1), 56-69

The Influence of Negative Transfer of Chinese on English Writing

Bo Li

Foreign Language Department, Jilin University of Finance and Economics, Changchun, China
Email: 448174305@qq.com

[Abstract] The phenomenon of mother tongue transfer has a significant influence in the process of second language acquisition. Whether the students can use mother tongue as a supplementary language and learn English more efficiently have become the subjects of many teachers. However, the phenomenon of negative transfer of mother tongue has also been troubling the students and teachers, especially in college English writing. This paper will focus on the phenomenon of negative transfer in English writing, discuss the reasons and put forward some solutions.

[Keywords] college English writing; negative transfer of mother tongue; second language acquisition; SLA

Introduction

Listening, speaking, reading and writing are the four most fundamental and important elements in any specific language. Writing was the last to be of great significance. In the process of writing, the students usually encounter a variety of difficulties, which will surely weaken the students' confidence. In the students' essays, they always use the same sentence patterns such as "I think, I believe, I do..." Clearly, there is no sentence diversity in their essays. What's more, students usually make some grammatical mistakes, among which some are caused due to mother tongue interference, namely, negative transfer, some are caused by the misunderstanding of the grammatical rules. Among all the problems, negative transfer has the greatest influence on English writing. The phenomenon of mother tongue transfer has a significant influence in the process of second language acquisition. According to transfer theory, transfer could be divided into two parts: one is positive transfer, and the other is negative transfer. Positive transfer means that the mother tongue could facilitate the acquisition of the target language. That is to say, in the process of the second language acquisition, mother tongue may have some similarities with the target language, which could help students to understand the target language, and therefore, make the acquisition much easier. On the contrary, negative transfer means that in the process of the second acquisition, the differences between the target language and the mother tongue cause some unconscious problems. The students overuse the grammatical or syntactic rules of the mother tongue and ignore the rules of the target language and finally make some mistakes. Whether the students can use mother tongue as a supplementary language and learn English more efficiently has become the subject of many teachers. However, the phenomenon of negative transfer of mother tongue has also been troubling the students and teachers, especially in college English writing. Therefore, in order to improve the students' writing ability, the students and teachers should start with the definition and theoretical foundation of negative transfer on mother tongue.

The Definition and Theoretical Foundation of Negative Transfer on Mother Tongue

Whether mother tongue is beneficial to SLA or not has been a controversial topic for various linguists. Lado (1957) proposed the comparative analysis theory, pointing out that the language transfer has an inevitable constraint in the process of learning the second language. However, if the teachers and students

are good at observing and finding out the differences between the target language and mother tongue during learning, they can reduce errors and make the process of learning much easier. Ellis (1994) pointed that the mother tongue is the main factor in interfering with the foreign language acquisition. Ellis (1997) also suggested that in the process of second language acquisition, the influence of the mother tongue on the target language was called mother tongue transfer. What's more, mother tongue transfer can be divided into two parts, namely, the positive transfer and the negative transfer. The positive transfer refers to in the process of second language acquisition, both the habit of using mother tongue and the similar constituents can contribute to the learning of the target language. Whereas, negative transfer means that in the process of second language acquisition, the usage habits of the mother tongue and the similarity between the mother tongue and the target language are not conducive to the study of the target language, and even to a certain extent, affect the target language learning. Selinker (1969) once regarded the independent language system between mother tongue and the target language as interlanguage. Selinker (1969) also referred to language transfer as the foundation of interlanguage. Therefore, the phenomenon of mother tongue transfer exists in the process of second language acquisition, and negative transfer has much more influence on English writing.

The Reasons for Negative Transfer

Unlike positive transfer, which could attribute to the learning of the target language, negative transfer has caused many problems. Students not only make mistakes in their writing, but also in speaking. So, teachers should be clear why negative transfer occurs and ways to avoid it. This author suggests to first explain the reasons for negative transfer, then list some phenomena of negative transfer, and finally, some solutions. There are many reasons that account for the phenomenon of negative transfer. The reasons why negative transfer occur can be grouped into five areas: the confusion of old and new knowledge, mother tongue interference, excessive reinforcement of old knowledge, the impact of the stereotype, and the inflection phenomenon interference.

The Confusion of Old and New Knowledge

Learning new knowledge is a difficult process for any students, and unconsciously, students connect the new with the old knowledge. In doing so, this could make the learning process much easier. Sometimes, the old knowledge can be beneficial for the acquisition of the new knowledge. However, sometimes, the old knowledge can be a barrier. For instance, when students learn the grammatical rules of adverbial clauses. They know that in adverbial clauses, the future tense should be used as the simple present tense. They bear this rule in mind, but when it comes to a sentence like, "I have no idea when she will come to my place", students may use 'comes' instead of 'will come'. This is because the grammatical rule of the adverbial clause interferes with the usage of the object clause, and therefore, the phenomenon of negative transfer occurs.

Mother Tongue Interference

English beginners tend to find an equivalent word in Chinese for the English new word, in accordance with Chinese habits to consider the expression of English. This kind of word selection error often occurs in translation. For example, 'They used to buy smoked fish on Saturday night' would often be translated into 'They used to buy fished that are smoked on Saturday night'. The authentic expression of smoked fish is not 'fish that are smoked', which is a typical Chinese expression and sounds like Chinglish.

Excessive Reinforcement of Old Knowledge

When students first learn the verb *be*, they bear the collocation in mind. But when it comes to the verb *do*, they could make some mistakes by adding ‘be’ in front of ‘do’. For instance, even now, college students always make mistakes like, “A man is near the door stopped me.” This is a typical mistake occurring in sentences with serial verb phrases. The reasons should be attributed to excessive reinforcement of the old knowledge. The students are too familiar with the structure of the verb ‘*be*’.

Impact of the Stereotypes

Normally, English sentences are strictly in accordance with certain lexical and syntactic rules. If the students master these rules, they form habitual thinking, which makes problem-solving much easier. This kind of habitual thinking is called stereotype, or also named thinking mode. For example, when it comes to some certain words, like *enjoy*, *acknowledge*, *cease* and so on, students spontaneously think of the fixed collocation of gerunds. These words would be followed by gerunds. But if the students encounters some anti-guess words, they can’t break the stereotype of thinking. Then, it would become a barrier and cause some negative effects. At that point, we should reverse our thinking to find solutions.

The Inflection Phenomenon Interference

So-called inflection means to express the relationship between words through the abundant variation of words forms. The inflection could be expressed in many forms in English, such as nouns, verbs, pronouns, articles, comparative adjectives, parts of speech and so on. Specifically speaking, some Chinese sentences do not have predicate verbs, while in English, without predicate words, the sentences would not be called complete sentences. Chinese do not have the third person singular form, but in English, students have to pay attention to the inflection of the words when it comes to the third person singular form. As a result, mistakes occur. The inflection is often neglected by Chinese students.

Phenomenon of Negative Transfer

Learning any kind of language must start with vocabulary and phrases, and then move on to the grammar, sentence structure, and finally, text structure. Each step is likely to be affected by the negative transfer of the mother tongue. Some linguists have grouped the possible mistakes that are made in the process of second language acquisition into three categories: interlingual errors, intralingual errors and developmental errors. Intralingual errors refer to the mistakes made due to the influence of the mother tongue. Interlingual errors and developmental errors are made due to the learners’ own problems in the process of learning. Therefore, we can say that considering the former error, we can study the phenomenon of negative transfer of the mother tongue to improve the situation. But the latter two require the students to work hard and correct them. The author will discuss the phenomenon of negative transfer of the mother tongue from four aspects: word selection, grammar, sentence meaning, and text structure.

Negative Transfer in Word Selection

Chinese people are educated with tradition oriental values, and as a result, the Chinese prefer to use euphemisms, fuzzy and simple words to express the same meaning. In contrast, foreigners are educated in a very different way; they like to be frank, specific and direct. Therefore, in the process of selecting words, Chinese students often make some mistakes. For example, the word “*jiyu*” has two simple meanings – one is *chance*, the other one is *opportunity*. The former emphasizes the chance that was made by accident, and the latter stresses the natural opportunity. In the process of writing, the students are usually puzzled about the differentiation of the essence meaning of the words. There are no singular and

plural forms' transition in Chinese, but in English, there are not only singular and plural forms, but also the third person singular form. Although grammar has been proficiently grasped, mistakes are often found in the students' writing. Some fixed collocations are often misused, for example, gray hair refers to the gray hair, however, Chinese students like to translate gray hair into white hair based on the literal meaning. What's more, brown sugar was often translated into red sugar and Chinese wine was often translated into white wine. These errors often appear in the students' compositions. If the students could be taught in advance, these kind of vocabulary mistakes would be reduced.

Negative Transfer in Grammar

Grammar is the foundation of learning any kind of language. Its existence is like the human body bones, people would be hard to support their own bodies without them. English grammar has a variety of requirements. Students always make some mistakes in the process of learning due to the fact that Chinese do not have such equivalent clauses in its grammar. Chinese people like to use active sentences with the purpose of highlighting people-oriented character. Foreigners like to use passive sentences, emphasizing object-based character. Sometimes it is difficult to find one passive sentence in the student's whole essay, which is not authentic. Furthermore, Chinese prefer to start from the general picture to the specific things, while English from begin with specific opinions to the general. For example, when it comes to the date, Chinese people start with the year, then the month, and finally the date, while foreigners start with the date, then the month and finally, the year. In the process of English writing, grammatical mistakes often occur, but if the teachers could inform the students of the differences in grammar, less mistakes would be made.

Negative Transfer in Sentence Meaning

In the process of writing, students first think of a Chinese sentence, keep that sentence in mind, and then translate it into English. Therefore, the compositions that the students write are all translated from Chinese. After translation, the sentence meaning must have changed. These sentences could be grammatically correct and structurally correct, but only sound like Chinglish and not authentic.

Negative Transfer in Text Structure

Chinese people value parataxis in their talking and writing, whereas, native English speakers value hypotaxis. This kind of process causes negative transfer in writing. That is to say, English focuses on syntax, while Chinese focus on semantics. For example, one student wants to quote the famous saying, "good good study, day day up" in his or her writing. The student was confused about how to translate this sentence into English. In order to translate this sentence, the student should first analyze the meaning of the sentence, which is if you work hard, you would make progress. So, considering hypotaxis, we could translate this sentence into "If you study hard, you will make progress everyday". This translation is not only correct, but also structurally neat.

Teachers' Strategies to Deal with the Negative Transfer in Writing

In order to minimize the impact of the mother tongue on the target language, teachers should adopt appropriate strategies. Firstly, teachers should strengthen their comparative analyses. In the teaching of English writing, teachers should strengthen the contrast between the Chinese and English sentences with the same meaning and let students analyze the differences and similarities, so they are aware of the differences in sentence patterns in their own writing. Secondly, teachers should explain the Chinese and Western different ways of thinking to the students in order to make sure that the students have a better

understanding of the cultural differences, and thinking differences, and thus, make the article more authentic. Thirdly, teachers should strengthen the training of reading and reciting. Only a certain amount of input can guarantee a certain amount of output. Strengthening the training of reading and reciting fosters the students' language sense and makes the students master some expressions.

Fourth, teachers should monitor the students to let them read more authentic passages and comprehend accurate meanings. In order to avoid negative transfer, students must master as many authentic expressions as possible. In order to grasp authentic English, the students must acquire a certain amount of input, and grasp the understanding of the authentic English. To read extensively can broaden the students' horizons and help them to grasp local expressions, but most importantly to help them set up thinking habits. Fifth, teachers should focus on the grammatical rules and avoid fundamental mistakes. In the process of learning English, Chinglish often occurs because students do not know the ways of expression and they lack grammatical rules. Grammatical rules are the fundamental rules for English learning. Only by knowing all the rules can the students express more freely and more like native speakers. Sixth, teachers should instruct the students to perform and point out their mistakes. Performing is a popular teaching pattern and students are usually excited about their performance in role-play, film dubbing, plays, presentations, and so on, for example. These activities can inspire the students to apply their knowledge into practice. While they are playing, the teacher should patiently point out their mistakes and teach them the correct expressions. Seventh, students can find partners to form study groups. Due to the fact that students' English proficiency varies, some students have a better understanding of English, and they can form study groups to help each other. Teachers should encourage this kind of collaboration, which not only can inspire the students to take part in the class activities, but it also promote critical thinking, active exploration and carefully helps to avoid negative transfer.

Conclusion

Negative transfer exists in the process of second language acquisition. In the process of writing, college students are often be bothered by their mother tongue and they encounter various problems, such as the choice of vocabulary, the use of grammar, the expression of sentence meaning, the construction of context structure and so on. These problems affect the students' writing ability. Therefore, teachers should strengthen the comparative analyses, as well as explain the Chinese and Western different ways of thinking to make sure that the students understand the differences between the Chinese and English. In addition, in order to cultivate the language sense, teachers should enhance reading and reciting ability of the students. What's more, the teachers should point out the students' grammatical mistakes as soon as possible and make sure that they never make such mistakes. One direct way to examine the students' grammar could be performance. Teachers can ask the students to form groups to practice and to take part in some activities, so that they could correct each other's mistakes and finally make improvements together. Ultimately, students' English writing levels would be improved. This paper only focused on the influence of negative transfer on writing; maybe in the future, this author will discuss other parts like listening, speaking and reading. At that time, more empirical statistics should be used to support the fundamental grounds. English proficiency will not be improved overnight, so no matter the teachers and the students, they should all avoid the phenomenon of negative mother tongue transfer, and gradually improve the students writing.

Acknowledgments

I would like to thank some of my colleagues first. Without their notification and support, I would never finish this paper. In addition, special thanks should be given to a small amount of my students. In using their examples, I have made my paper vivid and colorful. At last, I would like to thank my family – thank you all for always being there. This paper is part of a series of Research Programs: Research and Practice of College English Open Course Based on Cloud Computing (ZD17071), Research on the Construction of College Oral English Teaching Mode from the Perspective of Multimode (JJKH21070147SK); Research on the Application of University Open Course in Cloud Computing Environment (JJKH21070145SK); The Design and Application of Flipped Classroom in SPOC Environment (JGJX2017D113); Research on College English Teaching Reform From Internet Plus Multimodal Perspective(JGJX2017D107); Research on the Exploration and Promotion of Language Education Information in Multimodal Perspective (GH170328).

References

- Lado, R. (1957). *Linguistics across culture: Applied linguistics for language teachers*. Ann Arbor: University of Michigan Press.
- Ellis, R. (1994) *Understanding second language acquisition*. Oxford: Oxford University Press.
- Ellis, R. (1997). *Second language acquisition*. Oxford: Oxford University Press.
- Selinker, L. (1969). *Workbook in 2nd language acquisition*. Newbury House.

Feasibility Argumentation of EDP for Non-English Majors in the Chinese College Environment

Yongtian Sun, and Haipeng Hu

Ningbo Institute of Technology, Zhejiang University, Ningbo, China

Email: sunyongtian_0928@163.com; huhai peng@126.com

[Abstract] Traditionally, Chinese college English course books are generally language-based covering topics dispersive or even arbitrary, with the same book used by all majors. These are the times of EGP, or rather, English for General Purposes. In the meantime, we also have ESP, English for Specific Purposes. Such English curricula, in contrast, are wholly devoted to areas of expertise. With one too “general”, the other too “professional”, college students are left feeling detached or overwhelmed in their English learning. Aiming to integrate rich humanity color into professional courses, meanwhile not be too profound and technical at the very beginning, English for Disciplinary Purposes, that is EDP, can satisfy cultural, linguistically instrumental, as well as professional needs very soundly. Hopefully, such a set of college English textbooks which can both be full of human interestingness on the one hand, and display a high degree of professional relevance on the other. On this basis, EDP may further promote English learning motivations on the part of Chinese college students.

[Keywords] English for Disciplinary Purposes; integrate; humanity interestingness; professional learning

Introduction

While English education in China began formally in the Imperial Tung Wen College in the year 1862 (Gang, 2014), contemporarily, it has undergone nearly 30 years of development since the reform and open-up. Whether it has been studied for one and a half centuries or just three decades, China has witnessed the springing up of numerous talents with thorough knowledge of both western and traditional Chinese language and culture. In recent years, however, criticisms from the entire society has spread like running fire, stating that too many Chinese college graduates can hardly speak or write decent English even after over ten years of English learning.

Critics pour their complaints onto the textbooks, the teaching approaches, and above all, the teachers; even the students themselves fail to escape censure. It is undeniable that foreign language learning is a rather complicated and systematic process involving various factors. First of all, we are objectively restricted to the non-English environment so that the vast gap between Chinese and English languages subjects us to seemingly more negative than positive transfer in the learning. Then the learning habits, methods, motivations, and attitudes, etc., of the students differ in thousands of ways. The teachers’ teaching methodologies might still be obsolete in some way. Textbooks too, suffer similar reproaches. All of these can impair the efficiency of English learning, weakening the results. In response to all of the dissatisfaction, corresponding researches have been devoted to efforts focusing on the learners, the teachers, and the textbooks, as well. Great changes have already taken place in all the above areas in question. While, possibly the most effective measures combining the learners and teachers could lie in the textbook. Arguments revolving learners mainly advocate the return of classical humanism.

An ideal way out here, is EDP, English for Disciplinary Purposes, or traditional subject English. Since so far, almost all of the revised or totally new publications of college English textbooks invariably remain the traditional type of college English course books as always. just like the EGP course books, which have little or nothing to do with the specific majors learners are studying, and all of the old or new books for

specialized English, namely ESP, which concern professional fields are monotonous and abstruse. With EGP too detached in content and ESP too overwhelming in language, EDP now appears to be the cure, having strengths beyond those of EGP and ESP.

Literature Review

Since the turn of this century, college English teaching and learning in China set out for reform. Explorations in teaching material development have given birth to a great variety of college English textbooks, each having some strengths. As for college English teachers, the studies have shown to be rather limited apart from didactics. Still, textbook construction is the focus in this paper seeing that, first of all, a set of wonderful textbooks is the critical link between students and teachers. Moreover, a textbook is the vehicle for both teachers and learners to play their respective, but correlative, roles when carrying out effective classroom activities. Each year, we take English as an independent academic discipline, a sort of systemic knowledge to be mastered. Even in colleges and universities in China at large, few mainstream course books are still EGP, English for General Purposes, all-inclusive in topic and content. Even if we have English textbooks specialized to certain professional fields, they, unfortunately, ascend to an extremely scholastic and advanced level, ESP, which altogether discourages learners with normal English competency.

Many experts, scholars, and educators from within the field and from neighboring areas have been dedicated to the research and improvement of the “trinity” – learners, textbooks and teachers. Discussions and investigations have even extended far into many other academic disciplines, such as cognitive science (Shen, 2006; Zhang, 2007; Gazzaniga, et al., 2011; Duan, et al., 2015), thinking science (Paul & Elder, 2013; Luo, 2016; Cang, 2017), cognitive psychology (Anderson, 2012), motivation and personality (Maslow, 2007), affection and emotions, linguistics, philosophy of language, pedagogy, and so on. As an ice-breaking trial in EDP, the dean from the School of Foreign Languages in Nanjing Normal University, Professor Zhang Jie and others wrote a set of books (Zhang, 2014) called the *Boya* series, that is, English for liberal education across branches of learning. This pioneering contribution is the only formal practice of EDP until now. It consists of such fascicules as psychology, medicine, economy, literature, and western civilization, etc. This book series takes its concept from ancient Greece’s “liberal education”. Aiming to bridge current EGP and ESP, these EDP course books are supposed to serve as an entry-level curriculum to ESP, and this is the very core idea of this paper, to merely argue further for its practicability here.

Research Methods

In viewing of the enlightening arguments in all branches concerning English language teaching and learning, and taking into consideration the actual unprecedented highlighted problems, EGP can by no means be a makeshift program. It can be an effective and long-term solution for the present English teaching and learning dilemma in China. Then macroscopically, the English curriculum, no different from any other language, is loaded with the whole of its culture unity, providing all facilities for the transmission and growth of its culture in terms of specific academic disciplines. Microscopically, within an English classroom, English comes up as the channel opening up certain professional areas in front of the students.

From a trans-disciplinary perspective, EGP is the bridge to fill the gap EDP sees from itself to the college professional departmental system. To sum up, this paper bases the discussion first on the studies of the existing typical literature, then on micro- versus macroscopical contrast and comparison, and then on

the trans-disciplinary analysis, systematically describing the feasibility of EDP as a possibly better choice for the present problem of English teaching and learning in China.

Discussion of Results

In the first place, language is the carrier of culture. Inherently, the English language is inseparable from its cultural body of “flesh and blood”. Wherever and whenever it is used properly and normatively, it smells of English customs and practice. EDP in itself naturally can fulfill the responsibility for cultural transmission, and hence, achieve the goal of humanistic cultivation of the students. The only question requiring further efforts for material-selection and textbook compilation is by any measure too hard to tackle. Roughly, the text topics selected ought to fall into the targeted professional field. For instance, in English for Disciplinary Purposes, in the civil engineering branch, all the texts in this course book are supposed to find their sources or origins within the civil engineering world. It’s just that for any of such topics, the text should develop and unfold mostly by offering interesting background information concerning certain major terms, anecdotal stories, historical evolution of techniques and the like.

Textbook writers must bear in mind the concept of professional topic and humanistic content in each text, each unit, as well as the entire book. This is the principle of first priority especially when the EDP textbook is for beginners. The amount of technical terms should be strictly controlled unless the EDP textbook is reaching a medium or higher level of difficulty, where technical terms could come along in a relatively greater number, and the content of texts more specialized until ESP can now be tackled by the students fairly well. Therefore, we see, cultural interestingness and a humanistic flavor decrease proportionately in EDP textbooks for preliminary classes to the medium and higher level at last when finally, ESP smoothly takes the relay. As a transitional period from EGP to ESP, EDP can make substantial contributions to the cultural diffusion and cultivation of students’ humanistic accomplishments.

Language is a tool for communication. Most college graduates of non-English majors in China become jittery at the mention of using English. It’s not because they are not diligent or devoted enough in the learning, nor is it because their teachers are not competent enough, it is mainly because of their English textbooks, they are either too detached from their major studies, or too scholastic and boring, full of difficult terms. When fully loaded with cultural elements, yet maintaining the professional orientation, EDP can incur more incentives from the students by virtue of its rich and colorful cultural content. It is easily foreseeable that fully exposed within the English language environment of their own specialized field, students can be better prepared and able to express themselves in English.

Conclusion

On account of the incisive conflicts between the social expectations and the embarrassing reality of low-efficiency English learning in China on the one hand, and fulfilling the mission of fostering cultural attainment, temperament, and interest on the part of the students on the other, EDP can promote students’ English language competency by providing them with an interesting and more “pro major” foreign language environment. From the preliminary class to medium and high levels, a set of EDP textbooks can gracefully bridge the traditional gap between the detached EGP and the stiff ESP.

In talent cultivation, taking systemic courses of EDP can help build English thinking habits and English ways of thinking little by little, which will, in time, prove vital to students in their future international living and working environments, which is now where most blame is directed. Besides, EDP courses ought to lead Chinese college students into the actual English cultural context behind their professional subjects.

Comparatively fewer top managers in foreign-owned enterprises or overseas-funded enterprises in Chinese Mainland are native Mainland Chinese. Most of these positions are taken by those from Hong Kong, Taiwan or Singapore (*Baidu Baike*), where students take disciplinary English early from their primary school. Our learning problem has mostly been from the textbooks rather than from the teachers or learners, both of whom have been doing their best. Good tools are prerequisite to the successful execution of a job. EDP course books so far can be such good tools for both teachers and learners in the Chinese college environment. Despite all the necessity and reasonability of EDP, however, traditional EGP and ESP course books have enough reasons to stay, although with the former criticized as too general and the latter as too advanced in the professional field, in short, both are “too remote” to learners. After all, EGP brings learners indispensably rich and colorful cultural nutrients while ESP serves high-end purposes well in professional areas.

Acknowledgments

This paper was supported by a research grant from the Department of Education of Zhejiang Province entitled “The Non-English Majors’ Cultivation Model Based on Chinese College English 4EPS Concept”, (Grant No. jg2015215).

References

- Anderson, J. R. (2012). *Cognitive psychology and its implications*. Y. Qin, (Trans.). Beijing: Posts & Telecom Press.
- Cang, H. (2017). *The world’s top thinking*. Nanchang: Jiangxi People Press.
- Duan, H. (2015). *The attentional blink effect of processing face recognition*. Beijing: The Science Press.
- Gang, C. (2014). *The research of English teaching and learning in Chinese environment*. Beijing: Tsinghua University Press.
- Gazzaniga, M. S., et al. (2011). *Cognitive neuroscience, the biology of the mind (3rd edition)*. X. Zhou, & D. Gao, (Trans.). Beijing: China Light Industry Press.
- Luo, Z. (2016). *I know your knowledge anxiety*. Beijing: China Friendship Publishing Company.
- Maslow, A. H. (2013). *Motivation and personality*. J. Xu, (Trans.). Beijing: China People’s University Press.
- Paul, R., & Elder, L. (2013). *Critical thinking – Tools for taking charge of your learning and your life*. Beijing: China Machine Press.
- Shen, J. (2006). *Research of cognition and grammar of Chinese language*. Beijing: The Commercial Press.
- Zhang, S., et al. (2007). *Cognitive sciences*. Beijing: The Science Press.
- Zhang, J., & Xin, B. (2014). *English for liberal education, across branches learning. Psychology, the discovery of the soul; Western civilization, thoughts, culture, and people; etc*. Beijing: Foreign Language Teaching and Research Press.