

**PROCEEDINGS
OF
The 2018 Northeast Asia International
Symposium on Linguistics, Literature
and Teaching**

2018 NALLTS

**June 23-24, 2018
Hulunbuir, China**

VOLUME A



NEW VISION PRESS

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New Vision Press

Editors: Jacob A. Haskell , Hao Bo
Cover Designer: Xingqi Cheng

Published by
New Vision Press

The Proceedings of The 2018 Northeast Asia International Symposium on Linguistics, Literature and Teaching is published by New Vision Press , Las Vegas , Nevada , USA.

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ISBN: 978-0-9995317-2-3
Printed in the United States of America

PREFACE

What is presented here in this volume is a series of selected writings submitted to the Northeast Asia International Symposium on Linguistics, Literature and Teaching (NALLTS) held in Hulunbuir, Inner Mongolia between June 23rd and 24th, 2018. Altogether 135 papers have been received and 109 have been chosen for publication. These papers do not only present a holistic view of current research interest of theorists and practitioners in the areas of linguistics, literature, and English language teaching, but also represent the plenary speeches, papers and workshop presentations from scholars in China and other countries around the world.

The Northeast Asia International Symposium on Linguistics, Literature and Teaching (NALLTS) is held annually in China and has become increasingly popular with scholars at home and abroad. The proceedings from the symposium have become a very significant platform for scholars to air their views on different subjects in various fields.

It is hoped that the publication of this volume will help readers build up knowledge and understanding of related subjects and contribute to the development of research in the areas of linguistics, literature and language teaching. It is also hoped that scholars from all countries will continue to support NALLTS so that mutual understanding and academic exchanges between scholars can be established and promoted.

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Keynote Speech I

The Impact of China's Standards of English Language Ability on English Language Teaching in China

Hongchen XU

China Foreign Affairs University, Beijing, China, 100037

[Abstract] *China's Standards of English Language Ability (shortened as CSE) has been issued by the Ministry of Education of China in April, 2018, and it has been implemented since June 1, 2018 nation-wide. This is the first national standards of English language ability in China and it will exert great influence on English language teaching, learning and assessment. The speaker will commence with a brief introduction to China's Standards of English Language Ability (CSE), namely, its background, structure, and its features. Then, he will illustrate its influence on English language teaching in China with one of the scales from CSE as an example.*

[Keywords] *China's Standards of English Language Ability (CSE), English language teaching in China*

Bionote

Hongchen Xu received his Ph. D from Peking University (China) in 2009. Then he conducted his postdoctoral research in language assessment and English language teaching in Beijing Foreign Studies University (2009–2011). Since 2011, he has been teaching English as a foreign language in China Foreign Affairs University (CFAU) and he is currently a full professor in applied linguistics in the Department of English and International Studies, CFAU. His research area covers sociolinguistics and second language acquisition, especially motivation and identity. He is also interested in quantitative studies of applied linguistics. He is now conducting a nation-funded project on Chinese college students' listening ability to comprehend Englishes of Outer and/or Expanding Circles. He has published, domestically and internationally, over 30 papers and 3 books on English-learning motivation and identity, English-medium instruction, and quantitative studies in foreign language teaching. Now he is co-authoring a volume on China's Standards of English Language Ability, a foreign teacher teaching Oral English classes to the second year English major students. It will look at the characteristics of a good English teacher as perceived by the students and will report on their experiences of Public speaking and Debating classes. It will also overview students' general experiences of learning English at a university level and look at their changing expectations.

Keynote Speech II

Image Reactualization and Meaning Construction in Poetry Translation

Dong Guangcai

Liaoning Normal University, Dalian, China

[Abstract] Image is the typical characteristic of poetic language. The nature of poetry translation is the meaning interpretation, such interpretation mainly represents the image re-actualization, without the image re-actualization, there is no poetry translation in the real sense. The meaning construction in image re-actualization involves various levels of words, sentences, phrases and discourse. Through the case analysis of the poem translation between Chinese and English, the conclusion can be summarized : Poetry translation takes image re-actualization as the start point, the meaning construction as foothold; image re-actualization is the base for meaning construction, meaning construction is the safeguard for image re-actualization.

Bionote

Professor, English Department, School of Foreign Languages, Liaoning Normal University. Executive Director of the Joint Management Committee, College of International Business. President of Liaoning Translators' Association.

Keynote Speech III
**Gothic Literary Imagination and
Modern Culture**

Audrone Raakauskiene

Vytautas Magnus University, Kaunas, Lithuania
Hebei Foreign Studies University, Shijiazhuang, China

[Abstract] Western culture has given birth to many different metaphors of cultural change, one of these being the cultural metaphor of the Gothic. When encountering the term “Gothic”, we have a whole spectrum of ideas and images ranging from the barbarian northern tribes to Gothic architecture of the Middle Ages to the eighteenth and nineteenth century literature of terror (the most famous representatives of which are Horace Walpole, Ann Radcliffe, Mathew Gregory Lewis, Bram Stoker and Robert Louis Stevenson) to modern Gothic (Stephen King’s horror novels, Angela Carter’s fiction, Alfred Hitchcock’s and David Lynch’s films being good examples of it) to the Goth subculture with its aesthetic of gloom and despair. The present talk is an attempt to look at what the term “Gothic” means in our culture placing a special emphasis on Edmund Burke’s philosophical treatise *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful* as its ideas became the aesthetic background of this phenomenon. It will also discuss the functions of literary space and the possible meanings it implies in Gothic fiction. Juri Lotman’s semiotic approach to space in a literary work is especially useful for the present analysis which is based on the following works: *Struktura khudozhestvennogo teksta*, *Universe of the Mind*, *Izbrannyye statyi v trekh tomakh, vol.1*, and “*The Origin of Plot in the Light of Typology*”.

Bionote

Audrone, Dean in charge of teaching, School of English, Hebei International Studies University. In 2001, she received her Ph.D. degree in Warsaw University, Poland (Doctoral Degree at NFQ Level 10). The fields of interest are Literary Studies, Literature and Culture, Gothic Fiction, Cross-Cultural Communication, Academic Writing, EFL/ESL and Gestalt Psychotherapy.

Keynote Speech IV

A Sketch of the History of Translating Tibetan Gnostic Verses

Li Zhengshuan

School of Foreign Languages, Hebei Normal University, Shijiazhuang 050024, China

[Abstract] *The translation of Tibetan Gnostic verses played an active role in spreading Chinese culture and thought. It not only linked up the feeling between different nationalities and enhanced mutual understanding, but also promoted the cultural exchanges between different countries and the development of Tibetology. This paper makes a simple summary of the translation phenomena of Tibetan gnostic verse in different regions at different times and forms a simple history by dividing it into eight periods: the beginning period of translating Sakya Gnostic Verses into Mongolian in the 13th and 14th centuries; the follow-up period of translating it into Mongolian in the 18th and 19th century; the beginning period of translating it into foreign languages in the 19 century; the period of translating the whole of Sakya Gnostic Verses and comparative studies in the first half of the 20th century; the beginning period translating it into Chinese in the 1950s of the 20th century; the flourishing period of translating it into many languages in the latter half of the 20th century (1960-1990); the flourishing period of translating Tibetan gnostic verses into many languages in the 1980s of the 20th century; the peak period of translating many Tibetan gnostic verses into many languages.*

[Keywords] Tibetan gnostic verses; history of translation; period division

Bionote

Li Zhengshuan, PhD of Peking University, Doctor of Honorary Degree from University of Stirling in the United Kingdom of Great Britain, born in 1963, 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, one of the members of the “50 Middle-aged and Young Experts Project” of Hebei Province, a young expert with outstanding contribution to Hebei Province.

He is 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, 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 Asso-

ciation for Foreign Literature Studies, Chair of Foreign Language Teaching Steering Committee of Hebei Province, Chair of Hebei Foreign Language Teaching Research Association for Universities and Colleges.

He got provincial awards for excellent social–science research 8 times and provincial awards for excellent teaching 5 times.

His major academic interests are in English and American poetry, poetry translation and translation review. He published five monographs on John Donne, Renaissance poetry and American poetry, 8 textbooks of English and American literature. He also published many articles on John Donne, Robert Burns, some renaissance poets and translation studies. In recent years, he has published several books of 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.

Keynote Speech V
**A tentative norm principle of Chinese
English and its implementation**

Tian Zhenjiang

Hulunbuir University, School of Foreign Languages, Inner Mongolia, Hulunbuir

[Abstract] English has been upheld as the most valuable foreign language in China and the rise of different English usages from the English standards of native countries takes place in China. It becomes controversy to judge whether these differences are errors against the exonormative standards, or innovations made by Chinese English speakers in the pragmatic context of China. This article is to present the linguistic feature of Chinese bilinguals of English with the data analysis in *China Daily*, discuss how to judge errors or innovations of English performed by Chinese people, and demonstrate a tentative norm principle of distinguishing innovations from errors.

[Keywords] language errors; language innovations; Chinese English; World English norms

Bionote

Professor, Dr. TIAN, Zhenjiang received his Ph. D from Free University of Berlin in 2011. His research interests are in world English varieties, English teaching, and Chinese–English translation. His Doctor dissertation *Norm orientation of Chinese English: a Sociohistorical Perspective*, published in Germany in 2011, explored English usage in the pragmatic context of China; Teaching English in Hulunbuir University since 1996, he has been doing the research on topics of English teaching and learning such as study motivation, cultural identity in intercultural communication, English for specific purposes and etc; His recent study is on Chinese–English translation of cultural heritage of Mongolia and other ethnic groups in North Inner Mongolia.

Keynote Speech VI

Simultaneous Interpreting: The Role of Theory

Yang Junfeng

Dalian University of Foreign Languages, Dalian

[Abstract] Is conference interpreting a craft and a profession or is it also an academic subject in its own right? To many of my colleagues, theory of simultaneous interpreting is a preposterous proposition and to some extent, I think, they are right. Yet, when we come to classroom teaching, we often find that it has obvious limits. In this paper I will try to argue for and outline an integrative theoretical framework and to suggest where and when in the curriculum as well as if and how in the classroom such a theory is to play a role in the training of professional conference interpreters.

Bionote

Yang Junfeng is professor of English at Dalian University of Foreign Languages. He served as Vice-president of the university from 2012–2017. He currently serves as President of Foreign Language Association of Liaoning. He has held regular or visiting faculty positions at various universities in China. He worked as an English Proficiency Test designer at Cambridge University and studied at Carleton University in Canada.

Yang has received multiple awards, including the DUFL Graduate School's outstanding graduate mentor award, DUFL university award for outstanding teaching. He has received the Provincial Best Translation Award for literary translation, the State Council Award for distinguished contribution to Higher Education.

He is author of 5 books, 30 articles and edited volumes. He is also co-translator of over 30 books. He is most proud of the many graduate students with whom he has worked who have gone on to careers at major research universities, some of whom have received awards for their early career contributions.

Keynote Speech VII
**A Study of American Identity and
Bilingual Education**

Zhou Yuzhong

School of Foreign Languages and Cultures, Ningxia University

[Abstract] The paper has investigated the four traditional concepts of American identity and bilingual education, and discussed the relationship and effect between them from the perspective of multiculturalism. It has six parts: 1. American identity; 2. four traditions of American identity; 3. attitudes of four traditional American identity concepts towards American language policy; 4. American bilingual education; 5. kinds of American bilingual education; 6. features and nature of American bilingual education.

[Keywords] American identity; language policy; bilingual education; the features and nature

Bionote

Zhou Yuzhong is a Professor and a Doctoral Advisor in the School of Foreign Languages and Cultures at Ningxia University. He received his PhD in literature from Shanghai International Studies University in 2008 and once studied abroad in the Department of English at the University of Pittsburgh. He is the President of Translators Association of Ningxia and the President of Foreign Language Teaching Research Association for Ningxia Higher Education. His teaching and research interests are in the areas of American literature, translation, and language planning and language policy.

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Part I :
Linguistics

Impact of Attribute and Affective Words on Perceived Usefulness of Online Reviews

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[Abstract] *Unstructured consumer online reviews are considered important information for decision making. Probing into the different types of words used in the reviews helps researchers decipher their impact on consumer behavior. The authors use text mining skills to identify attribute words and affective words in 800 comments of 8 restaurants in Yelp.com, and analyze their relationship with perceived usefulness. The result shows that intangible service attribute words have a greater effect than core functional attribute words on the usefulness of reviews for experiential products. Furthermore, evaluative words have a greater effect on the usefulness of reviews in comparison with emotional words.*

[Keywords] *attribute words; affective words; perceived usefulness; online reviews*

Introduction

The online reviews have become one of the most important sources of information for consumers. Past research are likely to use structured data, such as review volume and star rating, but there is always inconsistency of research findings (Schlosser, 2011). As a consequence, researchers now begin to focus on the unstructured text information in online reviews. It is believed that the semantic features of vocabulary have an impact on the usefulness of reviews (Kim et al., 2006). The attribute words often describe the features or parts of the product. The affective words often express the consumer's emotions and attitudes towards the goods. The number of attribute words and the number of affective words are taken as semantic features and added to the model. However, the results of previous study have not confirmed the role of semantic features.

In light of these gaps and concerns, we aim to explore the influence of textual words of online reviews on perceived usefulness of online review in two ways. First, we divide the attribute words into core function attribute words and intangible service attribute words, and then extract them separately to compare the difference in the usefulness of the two attribute words in the experience product. Second, we classify affective words into evaluation words and emotional words. Then, we examine the relations between this two types of words and perceived usefulness.

Literature Review and Hypothesis

Experience products, such as hotels and restaurants, are composed of core and related attributes (Iacobucci &

Ostrom, 1993). The core functional attribute of a product is mainly the physical factors, such as the hotel's room and the food in the restaurant. The related attributes are mainly marginal factors such as customer service. Lovelock (1983) found that once customers enter service areas such as restaurants, customer satisfaction will be affected by both service and core elements in the restaurant.

Most reviews of restaurant were either about core functions of the restaurant (delicious food, malfunctioning facilities) or customer service (unpleasant communication with staff) (Sparks and Browning, 2010; Walker, 2001). Service dimension, such as rude and friendliness, is an affective evaluation, which is more likely to help build a relationship of trust, than the practical evaluations made about the functional factors of a product. Thus, online reviews about core attributes of the product will have an impact on consumer perceptions of the restaurant but those about staff or interpersonal aspects of the service will have a greater effect than core or functional reviews.

Related studies of usefulness of reviews have found that the length of reviews has a positive effect on usefulness, because long reviews often include more product details and usage scenarios, have higher diagnostics, and enables consumers to make a full assessment of product quality. Moreover, describing the experience in which one buys and uses the product helps consumers eliminate the uncertainty of quality and improve decision-making ability (Mudambi, 2010). We believe that there are two dimensions in review. One is that the number of product attributes involved in the review is relatively large, and the other is that the detailedness about the description of one or several product attributes. This study defines the number of product attributes in reviews as the breadth of attribute, and the level of detailedness that the reviewer describes product attributes as the depth of attribute. We believe that the breadth and depth of attribute information can increase the diagnostic quality of information, then influences consumer perception of the usefulness of reviews. The first hypothesis is as follows.

H1a: For experiential products, the breadth of intangible service experiences has a greater impact on perceived usefulness than that of core functional attributes does.

H1b: For experiential products, the depth of intangible service experiences are more useful than the core functional attributes information for perceived usefulness.

The consumer's purchase decision process includes the following stages: demand identification, information search, product evaluation, purchase decision, actual purchase, and post-purchase evaluation (Mudambi, 2010). Evaluation is a cognitive process, and emotional is an affective state of mind.

The evaluation information and emotional information in the online review help the consumer to understand the attitude of the previous purchaser and influence the purchase decision of the consumer. Information that provides evidence (such as statistics) is more persuasive than that only provide personal opinions or examples is less persuasive. Strong persuasive information allows the audience to generate positive cognitive and responses to emotional information, while weak persuasive information leads to negative cognitive and emotional responses from the audience (Aren et al., 1988). It can be inferred that those reviews containing consumer evaluation information on products and attributes are more useful than comments that merely express the consumer's subjective mood. Compared with emotional information, evaluative information provides more evidence and is more persuasive. Therefore, in the context of purchasing an experiential product, evaluative information is more useful than emotional information.

H2: For experiential products, the effect of evaluative information on perceived usefulness is greater than the emotional information.

Research Methodology

The data used in this study is extracted from Yelp.com—one of the largest online platforms connects people with

local businesses. This article selected the restaurant as the research object because it is a typical experience product often purchased during the data collection cycle and it has sufficient online reviews. After the study subjects were identified, this study used a random sampling method to select 8 hotels from four states in the U.S. on the yelp site, First 100 reviews of each hotel were extracted, and a total of 800 comments were acquired in February, 2018. The specific data collection information is shown in Table 1.

Table 1 Sample Information

Location (state)	Restaurants	The number of online review
New york	Upstate	100
	Cask Bar & Kitchen	100
Florida	Jack ' s Wife Freda	100
	Antica Ristorante	100
Pennsylvania	Jane	100
	Shake Shack	100
Michigan	Scarpetta	100
	Eataly	100

There are different definitions and measurement methods for the usefulness of reviews. The most commonly used source of data is the usefulness of voting statistics in the review website. The website usually asks below each review: "Is this review useful?" and provides two options, useful and useless. We use the number of useful vote to measure usefulness.

The vocabulary is the basic semantic unit. This article mainly measures product attribute information and affective information from the vocabulary granularity. Past research has referred to product-related vocabularies as product attribute words. One of the tasks in this paper is to analyze the differences between the core functional attribute information and the service attribute information on usefulness, and the core functional attributes of this product are the most necessary factors, such as the food in the hotel rooms and restaurants. The intangible service attributes are mainly marginal factors, such as customer service based on the customer experience (e.g. Danaher & Mattsson, 1998). For example, "service" is an external attribute word of a restaurant. We extracted these two types of words from the comment text based on content analysis method. This study uses two metrics, the breadth and depth of attribute information. The breadth and depth of attribute information are measured by the number of attribute words and the length of attribute sentences respectively.

We distinguish evaluative words and emotional words according to the nature of emotional words. Evaluative words are often used to evaluate products after experience and emotional words are used to describe emotions after consuming products. For example, "I like the food, the food is delicious." In this review, "like" is an emotional word and "delicious" is an evaluative word. This article takes adjectives and verbs as the objects of extraction and artificially filters the emotional words. In order to distinguish between evaluation words and emotional words, this article uses HowNet's emotional word set. HowNet is a language database that contains evaluative and emotional words. This study measures the affective information by counting the frequency of the evaluation word and the emotional word.

In order to control the effect of features other than online reviews texts on the usefulness of reviews, this article uses these out-of-text features as control variables, including online ratings, total review lengths. The online rating is from 0 to 5 stars and the data can be obtained directly from the website. Among them, the virtual user name and avatar often lack actual meaning. The spatial ranking is the result of the website ranking the total number of com-

ments made by the reviewers. The users who have more useful reviews may have higher rank.

Data Analysis

The descriptive statistics of the data are shown in Table 2. It can be seen that there are more service attribute words than core attribute words in online reviews. Likewise, there are more evaluation words than emotional words.

Table 2 Descriptive statistics for each review

	Minimum	Maximum	Mean	Std.
Useful votes	1.00	49.00	8.57	2.14
Evaluative words	2.00	16.00	5.22	2.33
Emotional words	0.00	6.00	1.88	1.76
Core attribute depth	0.00	6.00	2.66	1.87
Core attribute length	0.00	121.00	47.44	40.83
Service attribute depth	1.00	11.00	4.44	2.83
Service attribute length	21.00	355.00	119.44	110.07

Content analysis approach is used to extract attribute words and affective words. Two researchers work together for first 100 reviews and then finish the rest reviews separately. Inter-judge reliability was 81%, which means that the analysis is effective.

We use regression analysis to test the relations between independent variables and perceived usefulness. First of all, we take the breadth of core attribute information, the breadth of service attribute information, and other control variables as independent variables. The regression analysis results show that the breadth of service attribute information has a significant positive effect on the usefulness of reviews ($p < 0.05$), but the breadth of core attribute information has no significant effect on the usefulness of reviews ($p = 0.286$). Thus, H1a is supported (Table 3).

Table 3 The effect of the breadth of core and service attribute information

	B	SE	Beta	t	Sig.
(Constant)		0.180	5.209	2.571	0.042
Core attribute breadth	0.032	0.012	0.706	1.171	0.286
Service attribute breadth	0.104	0.004	0.270	3.062	0.022
Online rating	-0.214	0.033	-0.503	-2.675	0.008
Spatial ranking	0.154	0.069	0.371	2.108	0.038
R ² =0.430 Adj R ² =0.409			F=2.011 Sig=0.049		

Second, we take the depth of core attribute information and the depth of service attribute information as the independent variables. The result shows that the depth of service attribute information has a significant positive effect on the usefulness of reviews ($p < 0.05$), whereas the depth of core attribute information has no significant effect on the usefulness of reviews ($p = 0.054$). Hence, H1b is supported (Table 4).

Table 4 The effect of the depth of core and service attribute information

	B	SE	Beta	t	Sig.
(constant)		0.180	7.423	4.360	0.000

Core attribute depth	0.163	0.000	0.530	1.943	0.054
Service attribute depth	0.294	0.001	0.612	3.554	0.001
Online rating	0.225	0.035	0.531	2.734	0.008
Spatial ranking	-0.112	0.032	-0.410	-1.361	0.163
R ² =0.574 Adj R ² =0.532			F=3.769 Sig=0.034		

In order to test H2, we take the frequency of the evaluative words and emotional words as independent variables for regression analysis. The results shows that the effect of evaluation word on the usefulness of reviews is significantly positive ($p < 0.05$), while the effect of emotional words on the usefulness of reviews was not significant ($p = 0.066$), assuming that H2 is supported (Table 5).

Table 5 The effect of evaluative information and emotional information

	B	SE	Beta	t	Sig.
(constant)		0.064	10.201	5.925	0.000
Evaluative words	0.215	0.015	0.581	2.314	0.024
Emotional words	0.168	0.056	0.432	1.929	0.066
Online rating	0.216	0.025	0.621	2.624	0.023
Spatial ranking	0.132	0.031	0.328	1.452	0.017
R ² =0.472 Adj R ² =0.443			F=2.638 Sig=0.027		

Conclusions

This research classifies attribute words into core functional attribute words and service attribute words, and classifies affective words into evaluation words and emotional words. The empirical research results show that the core functional attributes, service attribute words, evaluation words, or emotional words in online reviews have an impact on the usefulness of reviews. For experience-based products, service attribute words and evaluation words have a greater effect on the usefulness of reviews. The website should design the format specification or sorting rules of the reviews for the product type and the product characteristics respectively, which can help consumers find useful reviews of the product.

The practical implication of this research is to help online retailers understand the consumer decision-making process and provide guidance for the optimization of online review systems. For online comments already posted, the website can establish a more effective sorting or reward mechanism for comments. For potential comments, the website can create a template to encourage consumers to write more evaluative words. For newly published comments with no vote or limited votes, the value of the review can be automatically forecasted based on the content of the review, so that consumers can quickly find useful reviews and improve the efficiency of product purchase decisions.

For consumers, the findings will help them recognize the most useful reviews and make purchase decisions accordingly.

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Acknowledgements

This paper was written as part of the results of the general projects of Social Sciences of Jilin Province (No. 2016B136) and the project of Educational Commission of Jilin Province (No. JJKH20170951SK).

An Analysis of Image–construction Function of Speech Acts in Sports Announcer Talk—Evidence from Chinese Snooker Commentary

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[Abstract] *This paper analyzes the function of speech acts performed by television commentators to build the images of players of different nationalities during a close live snooker match. It can be concluded that by distributing more positive linguistic resources to the Chinese player, the commentators have foregrounded the Chinese player’s “competent” image and backgrounded the foreign player into a less conspicuous position.*

[Keywords] *Chinese snooker commentary; image building; nationality; speech acts*

Introduction

Sports announcer talk (SAT) can be described as a conversation between a sports announcer and an expert consultant, whose talk is usually featured by professional knowledge and typical personal style. In spite of the casual nature of their talk, the two persons are entitled the power to organize the visual information into verbal one by selecting what seems important and excluding what seems unimportant totally determined by themselves, and then pass on the encapsulated message to the audience (Gitlin, 1980). As Sullivan (1991) states, they are a unique media source as they blend objective, judgmental, and historical components with the purpose of not only reporting an event but also dramatizing the event. There are many studies proving the commentators’ impact on framing viewer’s attitudes regarding the athletic contest (Comisky et al., 1977; Sullivan, 1991; Parker & Fink, 2007 etc.).

Chinese snooker commentary (CSC), as a special branch of SAT, has not yet been studied from discourse perspective (Wilson, 2000; Billings & Eastman, 2002; Reaser, 2003; Bruce, 2004; Parker & Fink, 2007; Billings & Halone & Denham, 2009; Shen, 2010; Sterkenburg & Knoppers & Leeuw, 2012; Barnfield, 2013 etc.). Its specialty lies in its more abundant and diversified linguistic resources compared with other quick–tempo sport commentaries, which is determined by the particular sets of rules and rather long competition system of the sport per se. The present research intends to serve three–fold goals: to find out whether there is any difference between the speech acts distributed to players of different nationality in a close live snooker game; to clarify how the image of the Chinese player distinguishes from that of the foreign player; and to probe into the reasons and intentions behind the way that the commentators construct the players’ images.

Methodology

The Data

The data used for this research is the final of the 2009 UK Championship between Ding Junhui and John Hig-

gins commented by the announcer (Jiang Yi) and the invited expert (Pang Weiguo) from CCTV 5. The details of the match are as follows:

Table 1 Data Information

Event	Final, 2009 UK Championship
Commentators	Jiang Yi & Pang Weiguo
Player A (Chinese)	Ding Junhui
Player B (English)	John Higgins
Winner	Ding Junhui
Result	10:8
Time Span	6.5 hours

To prove the closeness of the match, the related statistics have been collected in the process of data selection. The following table lists the official statistics that BBC provides at the end of the match.

Table 2 Statistics from BBC

Categories	Ding Junhui	John Higgins
Pot Success	91%	88%
Long Pot Success	82%	62%
Rest Success	85%	94%
Safety Success	84%	81%
Balls Potted	210	208
Points Scored	943	980

From statistics of Table 2, we can assume that the Chinese player and the foreign player parallel each other roughly in almost each aspect (except in Long Pot Success), for which the author hypothesizes the linguistic resources should be more or less evenly distributed to each player to build the player’s image by the commentators. This hypothesis will either be confirmed or rejected by analyzing the distribution of speech acts quantitatively and qualitatively.

Tagging of Speech Acts

A speech act can be analyzed at three levels: locutionary act, illocutionary act, and perlocutionary act (Austin, 1962). Searle (1979) classifies illocutionary act as Assertives, Directives, Commissive, Expressives, and Declaratives. Assertives are defined as speech acts that commit a speaker to the truth of the expressed proposition (Searle, 1979). It is a covering term for many subcategories like ASSERTING, STATING, AFFIRMING, etc.. However, a considerable number of assertive utterances employed to perform other kinds of speech acts have not drawn enough attention such as PRAISING, CRITICISING, MOCKING, and TRUSTING (Shen, 2010). In doing discursal analysis of SAT, as Shen (2010) hints, other speech acts that an assertive utterance usually performs in the context of different discourses should also be explored. Moreover, different groups of speech acts are for different purposes. In the context of SAT, the author holds that speech acts function as a tool to create the players’ images from scratch. To put it another way, it is a process of a quantitative-to-qualitative change. By building players’ images through performing different speech acts, the commentators can influence, even manipulate, the audience’s attitudes towards different players.

Lexical projection and connotation transference have been adopted in this paper to identify and tag speech acts

in CSC. Lexical projection is on word level and connotation transference is on discourse level, both of which are operable as long as the data is extensive enough. According to received wisdom, the complimentary or derogatory sense of lexis can be projected onto the sense of an utterance. Therefore we can take stock of the illocutionary force of an utterance and/or an expression in CSC with the help of the either complimentary or derogatory sense a word carries (Shen, 2010). The following example indicates the utterances are performing speech acts of HAILING and PRAIZING as the underlined expressions carry positive senses.

Example 1 Lexical Projection in CSC (1 to 1, Frame 3, UK Championship)

<p>P: 丁俊晖又是一个长台,刚好是连攻带防啊。黑球下面绕过去。看看这个准度。好球! J: 准哪! P: 很坚决啊,这个球进的很痛快。</p>
<p>P: It is another long shot of Ding Junhui for both attack and defense. The cue ball will go around the black ball. Let's see the accuracy of this stroke. Nice shot! J: What an accurate stroke! P: it is not only a resolute but also a straightforward pot.</p>

Connotation transference is an auxiliary means to help tag speech acts, those which can not be recognized by lexical projection on discourse level. This means mainly targets at those utterances which include technical terms of snooker, for the connotation of these words is uncertain and can't determine the illocutionary force of the concerned utterance, for example, “厚薄” (the extent of ball contact), “扎杆” (Masse, a stroke in which an extreme amount of spin is given to the cue ball by striking down with the cue held upright). But if we take evaluative expressions around these technical words into account, the connotation can be easily recognized. In other words, the focus is no longer on the word itself, but across discourses. As is shown in Example 2, the negative sense of the underlined expression is determined by the utterances that follows it. “哎呀” (ah) is a typical expression used for performing WAILING, while “留機會” (give a chance) is a CRITICIZING.

Example 2 Connotation Transference in CSC (6:6, Frame 13, UK Championship)

<p><u>薄了</u>。哎呀,留機會了。</p>
<p>The contact is thin. Ah, it gives a chance to the opponent.</p>

Result and Discussion

Distribution of Speech Acts in CSC

The distribution of the speech acts between the Chinese player and the foreign player is presented in the following table.

Table 3 Frequency of Speech Acts

Categories	Ding Junhui	John Higgins
PRAISING	155	100
CRITICIZING	114	101
HAILING	223	148
WAILING	142	107
EXPECTING	11	0
PITYING	22	17

MOCKING	0	33
EXCUSE-FINDING	14	9
SURPRISING	5	8
QUESTIONING	12	2
TRUSTING	16	0
Total	714	525
Percentage	58%	42%

The Chi-Square test shows that the difference is very significant at 0.01 level, which means that the commentators spare more linguistic resources to the Chinese player although the players are well-matched..

Image Construction by Speech Acts

The eleven detected speech acts in CSC play different roles in constructing the players' images, because of which the author divides the eleven categories into three groups: Positive, Negative, and Repairing based on the propositional and semantic meaning of each speech act.

1. Positive: PRAISING, HAILING, EXPECTING, SURPRISING, and TRUSTING
2. Negative: CRITICIZING, WAILING, MOCKING, and QUESTIONING
3. Repairing: EXCUSE-FINDING, and PITYING

Positive image

To unveil the positive image of each player, a detailed sub-categorization into different aspects of snooker skills and personal charm is conducted among Positive to find out from what aspects the commentators model the player of different nationality as a favorable public image. Sixteen perspectives have been revealed after repetitive observation and examination, among which fourteen go to players' technical competence and other two to players' personality and comprehensive assessment. The result is shown in Table 4.

Table 4 Distribution of Positive to Players of Different Nationality

Categories	Ding Junhui	John Higgins
Positioning	114	78
Pot Success	60	54
Long Pot Success	22	6
Safety Success	94	50
Attack Success	4	0
Getting out of Being Snookered	12	19
Kiss Shot Success	21	6
Performance	8	3
Fluke	20	17
Rest Success	2	3
Shot Type	1	1
Leading	17	1
Marks	3	2
Chance Catching	9	3

Characteristics	0	3
Personal Style	15	16
Total	402	254
Percentage	61%	39%

The result of the Chi-Square test shows that the difference between the distribution of Positive is very significant at 0.01 level, which indicates the commentators favor the Chinese player by distributing more positive linguistic resources, especially to his positioning and safety skills, to build the Chinese player's competitive image.

Negative image

Statistics of Negative and Repairing have been totaled together and entered in the following table. The reason that the author groups Negative and Repairing together is that Repairing often follows derogatory utterances and to some extent, repairs the damaged image. Therefore, if CRITICIZING is against the image of the player but followed by utterances showing sympathy or offering excuses, this CRITICIZING will not be considered as Negative but excluded from the final analysis. With this factor taken into account, the outcome comes as Table 5 shows.

Table 5 Distribution of Negative to Players of Different Nationality

Categories	Ding Junhui	John Higgins
Positioning	115	79
Pot Success	33	65
Safety Success	41	21
Attack Success	2	2
Getting out of Being Snookered	9	15
Kiss Shot	20	4
Shot Type	8	3
Match-day Condition	2	17
Foul	0	10
Fluke	0	3
Total	230	219
Percentage	51%	49%

The difference is not significant at 0.01 level, which reveals that there is no special preference in the distribution of Negative and Repairing to players of different nationality.

Conclusion

This paper is a probe into the image construction of the Chinese player and the foreign player in close snooker matches from a linguistic perspective with the aim to answer the "what", "how" and "why" questions. For the first two questions, a general conclusion can be arrived at based on the analysis and discussion:

In delivering a spontaneous commentary on a close live snooker program, the CCTV commentators usually allocate more speech acts that carry positive sense to foreground the Chinese player as a more competent and competitive player than the foreign player.

As to the third question, the reasons that might explain the commentators' preference for the Chinese player can be boiled down to three factors.

(1) The influence of the fans over the commentators. China's welcoming atmosphere to snooker events boosts the number of Chinese snooker fans, which in turn exerts an overwhelming influence over the commentary. In other words, the commentators can not ignore the fans' support for the Chinese player and remains indifferent when commenting the match.

(2) The crisis China faces in snooker. Although snooker enjoys a rapid development in China, the development of Chinese snooker players seems to fall into a discontinuity period, which is characterized by few elites with no successors. To boost the confidence in fans and improve China's image, the commentators are beyond reproach not to be neutral in image construction of players.

(3) The commentators' national pride. The urge to show solidarity is another important reason for the unbalanced allocation. As the commentators' nationality is the same with the Chinese player, they will show preference and support for the Chinese player naturally and unconsciously.

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Acknowledgements

This paper was funded by the *English Language & Literature, one of the Key Programs in Guangdong 2016* (GDTX170109), and the *Association Project of Comparative Study of English and Chinese in the New Era* (NG2017298).

The Study on Component Requirement and Coercion of Perfective Aspect Construction from Cognitive Perspective

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[Abstract] Bound and action as characteristics of component is essential to the perfective aspect construction or it will be suppressed. The coercion of perfective aspect construction to its component includes the coercion of continuous active verb, state verb, adjective and noun. The coercion of perfective aspect construction to continuous active verb is to transform its characteristics from continuous, non-termination to termination and keep its linearity by means of the preposition; the coercion of perfective aspect construction to state verb, adjective and noun is to transform their characteristics from boundless to bound; state to dynamic in order to satisfy the requirement of perfective aspect construction.

[Keywords] coercion; construction; perfective aspect; active verb; state verb

Introduction

Aspect is grammar, which is the way to observe time in state of affairs from different perspectives. Aspect can be divided into two categories: vocabulary aspect and grammar aspect. The grammar aspect as one of aspects can be divided into perfective aspect and imperfective aspect, which observes a scene from perspective outside and regards it as an entirety instead of distinguishing every stage composing of entirety (Comrie, 1976).

Perfective aspect in Chinese is mainly shown by the marks of “過” “了”; Perfective aspect in English is constituted by means of aspect auxiliary word. Observing of time in state of affairs from different perspectives will undoubtedly deepen the research on aspect, but it is not sufficient in this way. We should do research on the requirement of construction components and changes under the influence from perfective aspect construction. Perfective aspect construction is chosen and researched from the coercion to show the requirement of construction components and changes in this paper.

The Meaning of Perfective Aspect Construction and Requirement of Verb

On the meaning of perfective aspect construction, Zhao Yong (2011) thinks that perfective aspect construction illustrates action happened before; finishes now and has influences on the present. The speaker will associate both something happened before and influences on the present when he/she uses this construction. This influence not only exists now but also takes effect, otherwise, perfective aspect construction can't be used.

The present tense in present perfective aspect is regarded as a reference point related the present. The event and participant in speech event (speaker and listener) is related to the present, so the present perfective aspect is

called, although it is also related to the past time, therefore, the meaning of present perfective aspect construction is to “highlight the present; be related to the past; suppress the future”. Xie Ying Guang (1997) thinks that present perfective aspect construction is a state construction just like progressive aspect, the basic meaning of present perfective aspect construction is about some state existing now, which started from some past time or caused by some action. Zhao Yong (2011) puts forwards his own opinion on Xie Ying Guang’ ideas. He thinks that present perfective aspect construction is composed of tense /aspect construction and radical, its core should be tense /aspect construction (have + -en). The subject, verb, temporal adverbial in the construction “subject +have + -en + temporal adverbial” should pertain to radical. The radical can be used in either present perfective aspect or progressive aspect, so their aspect meaning should not be used to distinguish present perfective aspect construction. It will violate the law of identity if the results caused by the influence of radical on tense /aspect construction pertains to the characteristics of tense /aspect construction itself. For example:

- She has taught English since that year.

The meaning of continuous imperfective in case (1) is from radical: the verb “teach”, temporal adverbial “since that year” but it is not the core meaning of present perfective aspect. The meaning of “tense” in present perfective aspect has been neglected in the research before and two reference points of time is not aware when present perfective aspect conveys the meaning of continuous imperfective aspect, which also violate the law of identity. The verb in present perfective aspect conveys bound action, or it can’t be used in present perfective aspect. For example:

- He has written.

Case (2) is not right, while case (3) is right.

- He has written a book.

The reason is that “write a book” is a bound action, the action in the present perfective aspect is bound. For example:

(4) The plane has landed.

(5) His mother has recovered from her illness.

The state verb in present perfective aspect is also bound. For example:

(6) He has lived in Tokyo for two years.

The verb “live” become “continuous” and “terminal” action under reference of time, although the verb “live” is boundless verb, so the verb “live” is bound. The repeated action in present perfective aspect is bound. For example:

1. He has called me ten times.

The verb “call” in case (7) is bound, “call me ten times” is also bound. The radical with termination, termination of continuity and state can be used in perfective aspect construction, the state verb is actually activated. For example:

(8) He has been to Beijing twice.

(9) She has forgotten her books.

(10) He has lived in Paris for ten years.

The verb “be” in case(8), “forget” in case (9), “live” in case(10) have been activated. For example, “be” implies the meaning “go”; “forget” implies “take” “live” implies “temporality”. So the meaning of present perfective aspect construction is “dynamic” “bound”, “the termination of continuity” and “termination of non-continuity” is not the characteristics to distinguish.

Wang Yin (2013) thinks that the most typical verb in perfective aspect construction should be the point verb, namely, perfective+ point verb is the best combination, according to the meaning of perfective aspect. Because per-

fective aspect conveys meaning of point first, and then linear. It is normal to insert the point verb, for perfective aspect is analogous with the point verb in semantics. So the collocation of two is reasonable, which will strengthen semantic effect of “termination”. Zhao Yong interprets point verb and use in perfective aspect construction. He describes point verb as dynamic terminal verb, and gives examples as follows:

(11) He has broken the glass.

(12) I have cut my finger.

(13) I have locked my door.

He thinks that the radical “break the glass” in case (11), “cut my finger” in case (12), “lock my door” in case (13) are dynamic and terminative. The meaning of the radical is same as that of perfective aspect, and the meaning of tense is also the same as that of perfective aspect, so they are the concordant construction. Point verb can enter perfective aspect construction conditionally, which should be bound by the other means.

(14) He has written a letter.

(15) He has written four letters.

(16) My brother has called me ten times.

“Write a letter” in case (14), “write four letters” in case (15), “call me ten times” in case (16) are dynamic, continuous and terminal. But case (15) (16) are a little different from case (14).

Case(15)(16) refer to the same event that happens repeatedly and become a heterogeneous event, which is caused by “four letters” “ten times”, the concatenate operation will often result in the change in Scene type. “write”, for example, is a radical with continuity and no destination, which can’t be used in perfective aspect construction independently, but it becomes a radical with continuity and destination and has a bound after “a letter” and “four letters” is added. The sentence will be unreasonable if “a letter” 和 “four letters” are not added. For example:

(17) *He has written.

Coercion of Perfective Aspect Construction to Constructive Components

Coercion of Perfective Aspect Construction to Continuous Active Verb

Perfective aspect construction illustrates the aspect construction which the action happened before, finishes now and has influenced on the present, so it will be contradictory when it collocates with continuous active verb. For example:

(18) I have not ridden a bicycle since my child hood.

(19) It has not rained here since March.

(20) He has travelled to many countries.

Aspect meaning of “not ride a bicycle” “not rain” “travel to many countries” in case (18)–(20) is continuous and non-terminal. Their tense meaning is not same as that perfective aspect construction, so a mandatory principle is necessary to bring it into correspondence with that of perfective aspect construction, which is called “coercion principle”(Michaelis, 2004). According to the principle, the meaning of radical should be obedient to the meaning of the construction which is inserted if a radical is not compatible with its morphology syntactic context in aspect meaning. The radical “not ride a bicycle”, “not rain”, “travel to many countries” in case (18) (19) (20) is of continuity, which enables them to convey and highlight its termination and linearity and keep its linearity by means of the preposition “for”, “since” after entering into perfective aspect (Li, 2013). It will be not correct if continuous verb only highlights its termination and shows its linearity, and not keep linearity by means of the preposition “for”, “since”. For example:

(21)*John has worked.

It will be correct if perfective aspect construction follows by temporal adverbial of period of time. For example:

(22) John has worked since last night/for three months.

The coercion of construction to the aspect meaning of the radical is only concerned, the coercion of tense meaning of transforming construction is not concerned in Michaelis coercion. In fact, constructive coercion is the double coercion both aspect and tense. According to this principle, the aspect meaning of transforming construction should conform to that of the construction, the tense meaning of the transforming construction should also conform to that of the construction. The coercion of tense meaning is achieved by reference point. The tense meaning of the transforming construction can take the present as reference points, the action is continuous, accomplished and bound; it can also take the uncertain future as reference point to observe the past thing. The action is continuous, unaccomplished and boundless. But now the present is chosen as the reference point and observe the past things from the present perspective under the coercion of aspect and tense of the perfective aspect construction, so the action is continuous, accomplished, which is identical to the bound design features of perfective aspect construction.

Coercion of Perfective Aspect Construction to State Verb

Perfective aspect construction illustrates the aspect construction which the action happened before, finishes now and has influenced on the present, so it conflict with state verb. For example:

(23) She has been very busy but now she is not busy.

(24) He has been an honest man but now he is dishonest.

(25) I have been to the United States twice.

(26) He has been dead for five years.

(27) He has lived here since he was born but now he is moving house.

(28) She has had a good education.

(29) He has lived here all his life.

According to the truth, state verb is static and boundless, which can't be used in perfective aspect construction. But now the radical is suppressed by the dynamic aspect and tense meaning of perfective aspect construction and enable six cases above to be dynamic and enter into the perfective aspect construction. For example, "be" in case (25) implies "go"; "be" in case (26) implies "become"; "be" in case (23) (24) (27) implies "temporality"; "have a good education" in case (28) doesn't imply "have a good education", but imply "get a good education" and embodies its dynamic nature (Li, 2015). But the case (29) is a little different from the six cases above:

(29) He has lived here all his life.

"all his life" in case (29) is ambiguous, it is supposed to take the "present time" or "speech time" as the reference point and conveys the completion and bound when "he" is dead; "all his life" has two probability: it may refer to "the present" or "the future" if he is alive. "the present" should be taken as reference point and conveys completion under the coercion of the construction; It is more suitable if the case (29) is changed into perfective progressive aspect and conveys "continuity":

(30) He has been living here all his life.

The coercion of perfective aspect construction to the state verb "live" embodies its dynamic temporality. The relevance of the present, state, single event, repeated action are researched from cognitive semantics and cognitive grammar in this paper. The relevance of the present of speech event and participant is the present psychological subjective relation and the meaning "prominence of the present, relevance of the past, coercion of the future" can't con-

veyed by the relevance of the present completely. The state, single event, repeated action attributes “dynamic” and “bound”. The coercion of perfective aspect construction includes not only the coercion of aspect but also the tense, for the aspect and tense is related each other, which is the supplement of the Michaelis coercion.

The coercion of the perfective aspect construction to the state verb can be shown in Chinese:

- (31) 他知道了事實的真相。
- (32) 我相信了他所說的話。
- (33) 不到一會的功夫我們便熟識了。
- (34) 硬着頭皮堅持下去, 後來就都懂了。
- (35) 這間教室幹淨了三天。

The state verbs in case (31)–(34) are concerned, namely, psychological verb (“know” “believe” “understand”) etc, which is changed into the event verb with bound. The case (35) is a little different, which experiences the coercion two times. The first time, “幹淨” experiences the coercion of the construction similar to the case (30)–(34), namely, state verb is changed into the achieving verb, which conveys instantaneous change; the second time, the arithmetic operators of coercion is adverbial made by time quantum “三天”, which is suppressed into continuous state verb. Two kinds of arithmetic operators is focused on above: one is auxiliary word; another is continuous adverbial (Yuan, 2011).

Coercion of Perfective Aspect Construction to Adjective and Noun

Coercion of perfective aspect construction to adjective and noun embodies in transformation of imperfective aspect into perfective aspect, such case appears in Chinese more often:

- (36) 他所給出的答案錯了。
- (37) 天亮了。
- (38) 小沈陽火了。
- (39) 我們都老了。
- (40) 他發了很多帖子, 我們都被“和諧”了。

The predicates in case (36)–(40) are made up of adjective (“亮”“老”); noun (“火”) followed by auxiliary word “了”. These adjectives and nouns are statics originally, the statics in these adjectives and nouns are adjusted and have characteristics of perfective aspect verb and aspect transformation from the state to event, thereby, the cases (36)–(39) can be explicated uniformly, which makes them become eligible sentences.

Conclusion

The meaning of present perfective aspect is to “highlight the present; be related to the past; suppress the future”, which bound verb is required in perfective aspect construction. Perfective aspect construction is coercible to its components, it embodies the coercion of verb, adjective and noun. The coercion of perfective aspect construction to verb includes the coercion of continuous active verb and state verb. The coercion of perfective aspect construction to continuous active verb embodies highlighting its termination and linearity and keep its linearity by means of the preposition “for”, “since” after entering into perfective aspect; the coercion of perfective aspect construction to state verb embodies the transformation from statics to dynamic; from continuity and boundless to termination and bound. The coercion of perfective aspect construction to adjective and noun embodies the transformation from imperfective aspect to perfective aspect.

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Analysis of Language Attitudes Toward Chinese Mandarin and Chinese Local Dialects

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[Abstract] *The present paper intends to find out Chinese university students' attitudes toward Chinese mandarin (or Putonghua) and their local dialects. As a result of relevant analysis of the collected data from the questionnaire and the interview, it has found that there are some correlations between students' attitudes and their gender difference, their age difference, as well as their educational degree difference.*

[Keywords] *language attitude; gender; age; degree of education*

INTRODUCTION

Language attitude is associated with the psychological sociolinguistics and it is taken in a broad, flexible sense as “any affective, cognitive or behavioral index of evaluative reactions toward different language varieties or their speakers” (Ryan et al., 1982, p. 7). Fasold (2000) holds that there are three interpretation of language attitude, that is, language itself, attitude toward language and dialect user and acts used to manage language. The development of attitude toward a particular language is a historical procedure, so it is a constant phenomenon. However, such attitude is a product of certain social environment and language environment, thus it also changes with society development and language change in function. Generally speaking, the social function of a language and the social, economic and cultural status of the group using such a language will become the evaluation standard of people's language attitude.

Language attitude research has received a great of attention in the past years and has substantially contributed to the development of the field of sociolinguistics. Linguists have done a lot of researches on language attitude. For example, Baker (1992) studied the language background of testing samples, Nesdale & Rooney (1996) studied the cross-culture interface, and Pennington & Yule (1994) studied gender and language attitude (all cited in Yang, 2001). In China, there are also many studies conducted on language attitude. For example, Dai & Gao (1996) ever did a research on college students' evaluation toward Putonghua and Shanghai dialect; Yang (2001) studied students' language attitude in Sichuan Dialect Region; Xiao (2003) studied language attitude in Chongqing. Compared with other researches, the present research specially focuses attention on university students and intends to explore the difference in the university students' language attitudes toward Chinese official and standard language (Chinese mandarin or Putonghua) as well as their local dialects and to explore the correlations between language attitudes and the education background, especially the different educational academic degrees.

DESCRIPTION OF THE INVESTIGATION

In this part, some factors such as subjects, research procedures, data collection method as well as data analysis method will be described.

Subjects

82 subjects in this research, including undergraduate students, Master candidates, and Ph.D. candidates, are all from several majors in a key university in Beijing of China. They can be divided into three groups in terms of educational degrees, and also five groups in terms of age differences.

Research Procedures

These subjects were first administered a questionnaire interview and then some subjects were selected randomly for a mini-oral-interview to further explain why they have chosen certain options instead of others during the questionnaire interview process with the purpose of reasoning the difference reflected in their choices.

Data collection

The questionnaire is the major means to collect the data in this study, and the mini-oral-interviewed also does some help. The questionnaire here is composed of 12 items with five options for each item. For example, “you admire those who can speak the fluent and standard Putonghua”, and the subjects can choose from the subsequent options, 1(extreme agreement), 2 (agreement), 3 (not sure), 4 (disagreement), 5 (extreme disagreement). The detailed questionnaire can be seen in the appendix.

Data analysis

The collected data in this study was analyzed in way of statistics. The choice of option 1 would be given 1 point, and then option 2 for 2 points, option 3 for 3 points, option 4 for 4 points, option 5 for 5 points. The less scores the subject gets, the more positive attitude he has toward the Chinese mandarin (or Putonghua); the more scores the subject gets, the more positive attitude he has toward his local dialect.

FINDINGS AND DISCUSSIONS

The collected data were analyzed carefully and the result will be illustrated from three aspects, that is, the correlation between language attitudes and the gender difference, correlation between language attitudes and the educational academic degree difference, and correlation between language attitudes and the age difference.

Correlation between language attitudes and the gender difference

Gender difference is a fundamental fact of human life and it is not surprising to find them reflected in language. A lot of studies have been conducted on relationships between language and gender. Since the mid-1970s, research on language and gender has concentrated on the role of language plays in location and maintenance of women in disadvantageous position in society, and more recently gender was investigated as an independent variable related to linguistic variable, along with social, style, age and ethnicity, and there is also quite a large number of studies on attitude to speech identified as women's or men's (Fasold, 2000).

As for the correlation between language attitudes and gender difference in this study, it is represented as the followings Table 1.

Table 1: Language attitudes in terms of gender difference

Gender	Average scores	Standard deviation	Correlation between attitude and gender difference
Male	39.1	6.07	0.303 ($p < 0.10$ $df=82$)
Female	35.1	6.35	

From Table 1, it can be found that there is high correlation (that is $P=0.303 > P0.01=0.283$) between the language attitude and gender difference. According to the data analysis, male students got more scores than their counterparts, and it means that relatively speaking, the male students hold more positive attitudes toward their local dialects but the female students hold more positive attitude toward the standard dialects. As for the reason, though it has already been recognized that the use of standard dialect is not better in any objective sense than the use of any other variety. The standard dialect occupies a privileged position because it is considered better by society (Wolfson, 1989). What is more, it is said that the differential power of particular social group is reflected in language variation and in attitude toward those variations (Ryan et al., 1982). In this sense, even with the development of the society and great improvement of females' social status, the males still stand at the dominant position in society, and the females intend to improve their social status by speaking the standard dialect due to the high social status of the standard dialect. Therefore, the females have more positive attitudes toward the standard dialect than the males. This illustration can find evidence from the scores of the item 12 in the questionnaire. Item 12 is that "you hope to improve your social status by speaking Putonghua".

Table 2: Language attitude toward standard dialect in terms of gender difference

	Average scores of item 12	Standard deviation
Male students	35.6	0.99
Female students	31.1	1.03

From Table 2, it can be seen that the females got more than the males, and it means that the females are in more agreement on this statement than the male counterparts. What is more, the standard deviation in the males is less than the males, and it means that the members in male group are more in consistence.

Correlation between language attitudes and the educational academic degree difference

As to the correlation between language attitude and the educational academic degree difference, it can be elaborated with the representation of the data in Table 3. From the Table 3, it can be found that there is no consistent correlation between language attitude and difference in academic degree of education. The Ph. D. candidates has more positive attitude toward Chinese mandarin than the Master candidates; however, the master candidates don't consistently have more positive attitudes toward Chinese mandarin than the undergraduates.

Table 3: Language attitudes in terms of the educational academic degrees

	Undergraduates	Master Candidates	Ph.D. Candidates
Average scores	36.19	40.75	32.65
Standard deviation	6.20	7.02	6.40

Meanwhile, if the correlation between the language attitude and the educational degrees was further studied from the perspective of gender difference, it can be found that this kind of correlations has no consistent significance in the three groups with different academic degrees but has consistent significance within the three groups respectively. For the detailed analysis, it is reflected in the following Table 4.

Table 4: Language attitude in terms of gender with different degrees

Degree of education	Gender	Average scores	Standard deviation	Correlation between attitude and gender difference
Ph.D. Candidates	Male	35	4	0.436 ($p < 0.01$ $df=14$)
	Female	30.3	5.94	
Master Candidates	Male	44.4	5.71	0.543 ($p < 0.01$ $df=26$)
	Female	37.1	6.07	
Undergraduates	Male	36.94	4.48	0.126 ($p < 0.01$ $df=42$)
	Female	35.44	6.20	

From Table 4, it can be seen that the male Ph. D. candidates have more positive attitude toward Chinese mandarin than the male Master candidates, but the master candidates don't consistently have more positive attitudes toward Chinese mandarin than the undergraduates. It also follows the similar patterns when the female students with different academic degree are explored.

Nevertheless, within all the three groups, the female students have more positive attitude toward Chinese mandarin than the male students, which is further confirm the above findings about the correlation between language attitudes and the gender difference.

What should be pointed out is that the non-consistent correlation between language attitudes and the educational degrees seemingly does not agree with other conducted studies. Wolfson (1989) concluded that the variety of a language spoken by those who have wealth, power, and education---the language, that is, of the elite group---is generally regarded as the prestige and the standard variety by the entire speech community. From this statement, it can be inferred that the more education, the more positive attitude toward the standard variety. However, the above finding does not show this orientation, and then there must be other factors needing to be taken into consideration. In order to find out the explanation of this situation, another factor is introduced here, that is, age difference, which are so closely associated with students, for the hope of understanding better on this issue.

Correlation between language attitudes and the age difference

In terms of age difference, all the subjects can be divided into five groups, that is, group of students under 20, group of students from 20 to 25, group of students from 26 and 30, group of students 31 to 35, and group of students of over 35. The detailed analysis of language attitudes in terms of age difference is represented in Table 5.

From Table 5, some findings can be made. The correlation between language attitude and the age difference is just like reversed letter of "U". Students in twenties (from 20-30 years old) have gotten more scores than other groups and it means that they have more positive attitudes toward their local dialects. Among the five groups, the group above 35 has the most positive attitudes toward the official Chinese mandarin, whose score is less the half of the total 60 scores (12 items×5points). These findings still need more consideration due to the small numbers of subjects.

From table 5, it can be obviously seen that all the five groups got nearly the two highest scores at item 8 and 9 compared to the scores of other items and it means that all the subjects are in great disagreement with items 8 and 9. Item 8 is that "You will feel embarrassed if you talk with you town fellows in your local dialect in public" and item 9 is that "you will feel degraded if you speak your local dialect". From this, it means that all the subjects in this study have an inclination to favor their local dialects very much. This inclination is easy to understand because of the factor of solidarity.

Table 5: Language attitudes in terms of age difference

Item No.	Group under 20 (3 people)		20–25 (34 people)		26–30 (28 people)		31–35 (15 people)		Over 35 (2 people)	
	Average scores	Standard deviation	Average scores	Standard deviation	Average scores	Standard deviation	Average scores	Standard deviation	Average scores	Standard deviation
1	2.33	0.58	2.73	1.12	3.03	1.16	2.75	0.86	1.5	0.71
2	1.33	0.58	2.38	1.19	2.57	1.07	2	0.73	2	0
3	3	1	3.19	1.29	3	1.29	3.06	1.24	2	0
4	2	0	2.62	0.89	2.77	1.07	2.81	0.98	2	0
5	3.33	0.58	3.70	1.27	2.87	0.97	3.12	1.20	2.5	0.71
6	2.33	0.58	2.16	0.96	2.33	0.88	2.25	0.77	2	0
7	2.33	0.58	2.76	1.28	2.47	1.33	2.38	1.02	2	0
8	3.33	0.58	3.86	1.18	3.87	0.94	3.69	0.87	2	0
9	3.67	0.58	4.24	1.01	4.3	0.75	4.19	0.66	3	0
10	4	1	3.59	1.09	3.77	1.00	3.69	0.87	2.5	0.71
11	3	1	3.19	1.24	3	1.11	2.63	0.89	2	0
12	3	0	3.24	1.19	3.37	1.10	3.81	1.05	2	0
Total	33.3	4.5	37.4	7.3	37.3	9.7	36.1	4.9	27	1.4

(Note: Some standard deviation in group under 20 and group above 34 are zero and that is because the numbers of subjects in the two groups are too small.)

CONCLUSION

The present study intends to find out the Chinese university students' language attitudes toward the standard dialect (Chinese mandarin) and their local dialects. As a result of the statistical data analysis, it has found that students' language attitudes are so complex because their attitudes are associated with several factors, such as gender difference, age difference and educational degree difference. It has found that there is a high correlation between language attitude and gender difference, and there are also some relations between language attitude and age difference as well as educational degree difference.

As for the significance of language attitude study, many studies have investigated the relation between attitude and achievement in a second language; others have studied the correlation between attitudes and perseverance in language study, while still others have considered the association between attitudes and classroom behavior. It must be emphasized that in all of these investigations, however, all that has been demonstrated is that there is a relationship between attitudinal characteristics and the behavior in language learning (Gardner, 1982). Therefore, the findings in this study are also in hope of giving some help to the language teaching and learning.

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Appendix

Questionnaire on Language Attitude toward Chinese Mandarin and Chinese Local Dialects

Part I Background information

Name : _____ Age: _____ Birth City: _____

Gender: Male Female

Education background: Undergraduate Master candidate Ph.D. candidate

Part II Questionnaire on Language Attitude

		Extreme agreement	Agreement	Not sure	Disagreement	Extreme disagreement
1	You think the standard Putonghua is a symbol of your social status.					
2	You admire those who can speak Putonghua well.					
3	You will feel embarrassed by speaking the mix of Putonghua and your local dialect.					
4	You will feel more confident and prestigious by speaking Putonghua.					
5	You think your local dialect is out of fashion and degrading.					
6	You hope to speak the standard Putonghua with no indication of your local dialect.					
7	You hope your children will speak no more local dialect.					
8	You will feel embarrassed if you talk with you town fellows in your local dialect in public					

9	You will feel degraded if you speak your local dialect					
10	You will feel stressful when talking with people speaking standard Putonghua.					
11	You think Putonghua is superior to your local dialect.					
12	you hope to improve your social status by speaking Putonghua					

Impact of Zi-centeredness on Cross-cultural Composition

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[Abstract] *The systematic negative transfers engendered thus can be easily obtained in four dimensions of cross-cultural composition, namely forms, uses, grammar and texts. Through analysis, the paper maintains that the essential causes lie with the differences between Chinese Zi-centeredness and English Words-as-basic-unit. Then starting from Zi to Word, it explains their motivations respectively, thus advocating a comparative solution to seek its outlet.*

[Keywords] *Zi-centered theory; composition across borders; linguistic dimensions; negative transfers; word formation mechanism*

Theoretical Intrusion

It is generally believed that the culture acts correspondingly upon the generation and effect of the texts. In western society one worships and conforms strictly to the expressions of real-attitude ideas or their explicit and coherent flow-out, while Chinese prefer indirect or roundabout ways of speech in communication in that the hierarchical order and complex relations are hereby attached far more importance to (Young, 1994, p. 120). It serves as a basis for the inter-structure of language in use and its culture lying behind.

Actual Representations of Negative Transfers

The cross-cultural negative transference may systematically be represented in the following four dimensions.

Morphological limits

In this respect, phonetic alphabet is employed by the English-native speakers, while hieroglyphics is adopted in Chinese. The English word-formation processes mainly cover three types: derivation, compounding and conversion, when in operation affixes and word bases often serve as their basis and the positions of their component parts in question can't be altered randomly. As to Chinese its major technique is none other than compounding whose work-outs are mostly made up of radical or monosyllabic morphemes as a great majority usually positioned flexibly leading to the casual change of the finally acquired meanings. For example, "Zhengdou(struggle)", "Douzheng(conflict)", or the like. Another case as such involves plurality. Even English-major students of higher grades in China normally don't bear in mind the singular or plural forms of the nouns in use. When forming English nouns, they tend to follow

the stereotypes encountered in their mother tongue.

Pragmatic conventions

It hereby refers to the inference of the uses of English expressions by extending the pragmatic meanings of their corresponding ones in Chinese as seen in inappropriate collocations of words, cultural misjudgment of lexical connotations, etc. As to the former, the different collocations of the Chinese character “da(beat)” ought to be assigned to the various specified in English. Thus “da dianhua” is equivalent to “call up a phone”; “da shui”, to “fetch water”; “da pai”; to “play cards”; “da maoyi”, to “knit a sweater”, and so on. When it comes to the latter, the Chinese “dragon” serves as an innuendo to royal power, which is a substitute for “dignity, prestige and authority”, whereas in English it simply symbolizes “evil influence”. To name a few more, “Zhangshang Mingzhu (the pearl on one’s palm)” becomes “apple of one’s eye”, and “Huijin Rutu (waste money as if it were as cheap as soil)” becomes “spend money like water”. Actually the frequencies of their occurrence are well beyond their limitations.

Syntactic tendencies

The extent to which the Chinese grammatical practice exerts influence on that of English represented in cross-cultural composition covers too much, and what is more the mistakes made thus are amazingly alike. Although the two adhere to the syntactic pattern ‘S+V+O’ strictly on the surface, quite a lot of syntactic differences in typology such as word order, or basic construction, which make the students’ English grammar appear more like that of their native language often lead to some striking errors: the inversion of tenses or aspects, improper choice of predicates, lack of subjects, and paratactic or running-river sentences in composition. Briefly generalized or induced, they may be classified into two major types, namely omission of morphological markers and redundant expressions, with former usually embodied by the absence of connectives beyond clauses or inflectional labels attached to predicates and the missing subjects, and the latter by redundancy in ‘there + be’ or confused sentence order.

Textual moves

The sections of both Chinese and English paragraphs are rather different from each other. First of all, the criteria on which Chinese paragraphs need to be built can be called ‘casual’, while the English follow the strict rules consistently in that there is only one single and explicit tenor permitted in each paragraph. Thus the two may be termed in antithesis of emotional to logical section. Secondly, in textual construction Chinese lining is extended as spirally accumulated which attaches more importance to paratactic arrangement; while, the English, the linear foregrounding to hypertactic (Kaplan, 1966). Under the influence of cultural negative transference, Chinese students more often than not write in cross-cultural composition with more focus on semantic contents, covet the wholeness of paragraphing and regard the inductive as major in textual layout with result in higher frequency of arbitrary section of paragraphs, occurrence of vague or indeterminate ideas or subjects, default of morphological markers in cohesion, etc. (Wen, 2012a)

Analysis on Motivations Lying Behind

We maintain that all these phenomena are related to letters or characters, the written forms of language. Next let’s look back on the corresponding ideas in history first. According to the father of modern linguistics, F. de Sau-

ssure, there's a stable convention of passing linguistic knowledge down from mouth to mouth among the native speakers, relying on no written forms whatsoever. The nature of language is all along of no concern to its writing system, and linguistic study ought to be conducted without its writing taken into account (Saussure, 2007, p.49). But to some degree language relies heavily on its writing system, whether phonetic or ideographic, esp. in its historical comparative branch towards which Saussure feel resignedly at a loss, 'If a mind is deprived of letters to think with, most probably what he faces is lack of ideas of what to do in front of a shapeless mess.... Speech sounds which dodge away from their written symbols only represent some vague ideas in that speakers prefer to believe what the words show...' (Saussure, 2007, p. 59). As is seen from this, the relationship of being interdependent between language and word symbols is none other than a fact which can't be overthrown easily, so has to distinguish between the following two cases. One is the dependency of symbols on language, which might as well be called 'lingua or speech as the basic unit'; the other, vice versa, 'writing or Zi as the basic unit'.

Different levels of capacities to function against mutation borne at birth may respectively be found in either Chinese or English. The English index against mutation is much lower in that its dominant varieties are lingering everywhere and of higher social dynamicity. One can use English to regulate its writing norm, the former having much more effect on the latter than in the other way, which is said to be lingua or speech-based. The Chinese anti-mutation index is generally held higher and its social stability is higher, as well. As a result of being based on sinogram, the Chinese characters govern the normalization of language that they are embedded in, which function as a basic unit of construction with a triune combination of graphs, sounds and meanings all of which are enclosed in a motivational relationship where the graph-meaning association has to be consistent with that of sound-meaning only to ensure their graphetic embodiment. Otherwise the graphs written down wouldn't be grounded on the objective existence. Viewed from the grammar, the Chinese characters do form the key core of its linguistics, for which at least one can successively find for proof endocentric predicates based on core characters—for example, 'baobing (remain ill), baobing (become ill suddenly), fabing (fall down with disease), fanbing (be ill), fubing (with illness), wobing (be ill in bed), xiebing (excuse oneself on grounds of illness), yangbing (recuperate)', and so on. This is the reason why we believe Chinese is a type of language focused on 'Zi' as its essence. (Xu, 1998, pp. 266–388)

As is mentioned above, language and culture are inter-structural. The English writing covets the linear structure, normal and orderly, not allowing for the connective bonds between sound and meaning and bearing little relation to the denoted outside in world of experience, due to which the western culture intends more to set rail to logical arrangements. The basic grammatical units in modern Chinese are phonogram characters directly reflecting their hieroglyphic features, thus being easier to get them associated with the outside world subconsciously. It is during the May 4th period that some Chinese advocate the traditional culture have been retained in the characters in the country. (Meng, 2012) What kind of linguistic models for writing remolds what manners of composition. The English writing, being symbolist, signifying gives a sense of 'abstract logicity' or in parables, 'mechanic spaciousness', and generates the microscopic effect of accurate lopsidedness, when employed to express. But the Chinese characters count largely on their hieroglyphic flavor possessing imagic logicity or generalized vagueness hard to be precisely located in meaning, only to turn to macroscopic all-sided generalization for help. (Gu, 2004, pp. 195–196) All the phenomena listed in 2. as belonging to negative transference are given birth to by such mismatches.

Firstly, viewed from 'Zi' it is quite difficult to form a system starting from 'word' in Chinese. The English weak forms such as nominal plurals, verbal tenses and word formation affixes of diverse kinds all have their own ex-

PLICIT function, where the English plurals are only an addition to its counting system of qualia structure belonging to purely closed convergent sets with no regard to actions or events which finally lead to their insufficient quantification from within compensated for by the mere use of aspects or aspectualizers (Wen, 2012b). But the Chinese characters are mono-syllabic radical morphemes, and the mainstream of adopting polysemous bi-syllables began later and only become popular so far (Xu, 1998, p. 359). Due to the congenital burden that shackles, there are a lot of limits put on the formation or instantiation of Chinese words, for the Chinese numbers are usually measured by the shapes things look like. Such quantification undertakes the liaison task emitting an overall effect on the grammar around, so things surely can well be counted as well as acts or events in no need of grammatical aspects for Chinese verbs (Wen, 2012b).

‘Zi’ also exerts striking influence on word formation structures. Nearly all the majorly employed construction parameters in Chinese are to form compounds in grammatical configuration, and the English formation kinds can be termed quite a lot richer than those in the former. One does not take morphology as seriously for they value parataxis more which allows limited functional devices, otherwise they would have been borrowed, for example, ensuing from ‘bar’ (‘ba’ in Chinese) ‘jiuba, yangba, wangba, shuiba and ...’ are found, or from ‘gate’ (Chinese ‘men’) more profound ‘yanzhaomen, naifenmen ...’ (Wen, 2011). Accordingly the more common notions denoted with ‘modifier+head’ in Chinese are expressed by single words in English, such as ‘liyu (carp), heiyu (snakehead), shayu (shark), daiyu (hairtail), where although occasionally similar phenomena can be come across as in ‘man, superman, gunman; westbound, duty bound, hidebound’, they occupy no more than a small portion of a large bulk with poorer performance compared with Chinese. It is believed that lexico-grammar and syntax are present altogether in compounds, so the fact that Chinese morphemes may be positioned flexibly there is just a proof of its syntax being coarse in forms, where the order is left as the only means of representing logical relationship. Whereas to clarify the ambiguity or over-extension brought about by accommodating different formation processes in one and the same construction meanwhile, the English morphemes, used as such, are not as easily interchangeable to shed light on its strictness in syntax.

Secondly, the influence of ‘Zi’ on syntactic structure is consistently inherited all the time. in view of pragmatic convention. As for a symbolic system, the more arbitrary the relationship is between form and meaning, the more linear and hypotactic the structural relationship appears to be. On the contrary, the more motivation one finds, the more nonlinear and paratactic is engendered. The organization of sentences in Chinese follows the nonlinear parataxis of psychological vision, namely the principle of ‘loosely perspectivized’, to make syntactic arrangements. Its typical features include, ‘comma-separated universe as entities’, ‘temporal order foregrounding’, ‘exhaustion of meaning as bounds’ (Shen, 1988, p. 16). Verbs don’t undertake the core role, while the comma-separated universe of discourse emerge as bounds, “90% of Chinese sentences in communication don’t constitute the SVO pattern focused on verbs. The SVO model is not suitable for the Chinese native speakers’ psychological mechanism. Therefore the running-river sentences are everywhere in their textual arrangements. The grounding of every comma-separated constituent in logical display of things is more often regarded as the essence of building Chinese sentences.” (Shen, 2001, p. 166) To make a comparison, the Chinese syntax is consistent with the bamboo structure: no division between trunks and branches, uncertainty in nodes’ number, indeterminacy in nodes’ bounds, being a complex with a mixture of semantic, grammatical and pragmatic factors, hard to define the categories of every intrinsic constituent and pertaining to open sets of syntactic structure whose grammatical analysis has to be made with the help of context

of situation. In contrast, the English syntax is held as tree structure whose components branching out from a basic trunk. However complex they are, they always evolve around their parent node, in other words its syntactic habits conform strictly to abstract logic, where case analysis is preferred to overall generalization; deduction to induction, belonging to typically closed structure, not as closely connected with pragmatic or cognitive factors, which aims at achieving outgoing expressive effects by means of formal strictness (Wen, 2007). Embodied in lexical collocations, the Chinese values semantic outflow emphasizing the overall analogy; the English, with closed formality of logical classification.

Last of all, ‘Zi’ exerts influence on the textual tendency as well. At this level, difference is also related to their respective modes of thing. As mentioned above, the Westerners rely on the linear analytic thinking model (Kaplan, 1966), possessing something of systematicity, individuality and partial precision, attaching in texture of writing more importance to structural factors and definite functions of clausal elements. While the Chinese with more regard to the spiral one, are used to drawing inferences intuitively and thinking everything as a unified whole developing the textual subject spirally in a way both generalized and indeterminate, thus the Chinese textual structure is supposed to be measured from the macrocosmic and all-sided perspective, intrinsic operation performed mainly by logically semantic trunks.

Conclusions and Prospects

The various kinds of dominant negative transference listed above are largely due to the Chinese ontological logic being shifted to that of English subconsciously in cross-cultural composition making the final products inundated with westernized style. The Chinese is always inconsistent with the formal strategies founded by Saussure, in other words, there is an interwoven tension in conflict between the Chinese vagueness and the modernization in pursuit of exactness and quantification... (Yu, 2012). That’s why we hereby advocate a comparative solution to it seeing ‘word’ as ‘Zi’ not to simply complain about the restrictions or limitations transplanted by Zi-centeredness, namely to shed light on the the deviations cross borders starting from the fundamental difference in units of grammar.

‘Zi’ is made up of character radicals, rather suitable to be called ‘letter morpheme’, whose number is quite limited. There are 560 ones listed by Chinese Characters Fundamental Radicals promulgated in Dec. 1st, 1997, while only 250 in Word Ocean Dictionary, 1999. Even in the most recent *Modern Chinese Dictionary: CE Contrasts* published in 2002, there appears no more than 213. How many letters, on earth, are there in Chinese? It is still an issue ready to be agreed on, but one may use quite a limited number of radicals, namely 200 or so, to create an awful lot of, up to millions of characters. Similar to this, although there is a large vocabulary in English, most of them consist of roots and affixes like radicals. According to Zeiger’s *English Encyclopedia*, English morphemes amount to 545, including 359 roots and 186 affixes. Here one can see that radical components and morphemic components are both practical tools in limited quantities with strong productivity. Thus the English morphemes are equivalent to the Chinese radicals in function, so to help obtain lexical meaning from the contexts, exterminate the negative transference from Chinese as much as possible and promote the study efficiency, the English word formation ought to be figured out from the radicals of ‘Zi’ in Chinese, of which good command is comprehensively expected.

In the long run, ‘Zi’ is somewhat different from ‘word’. Some Chinese characters themselves can be component morphemes akin to radicals in English word formation, for example, ‘Putao’, ‘Qiaokeli’, and so on. If broken apart, ‘pu’ and ‘tao, or ‘qiao’, ‘ke’ and ‘li’ do not constitute independent morphemes directed at the meanings

of their compounds either. For compounding is overwhelmingly one of its kind in Chinese, except for few components that alter their accomplished positions, such as the ones positioned in front like ‘geng (more)’, ‘ting (rather)’ … or the rear-positioned ‘ma?’ , ‘ni?’ , ‘ba (isn’t it?)’ , almost all of them can be removed flexibly even with some so-called prefixes or suffixes often treated as content words at every chance in Chinese. The meaning of the words made up of the same clusters of characters are likely to be changed together with the shift of their internal graphetic orders, as is found in ‘heping (peace)’ and ‘pinghe (calm)’ , ‘jisuan (calculate)’ and ‘suanji (frame)’ , ‘haoting (good to listen)’ and ‘tinghao (listen well)’ , …etc.. There are only a few exceptions like ‘xiongdi, dixiong (brothers)’ , ‘ji-ankang, kangjian (sanity)’ , ‘laiwang, wanglai (come and go)’ , whose meanings keep intact after being inverted, but in English the components of a compound are generally positioned fixedly not to be altered slightly, in other words the internal structure of English words, their external collocations or lexicon result from the inward condensation of syntax, while as for Chinese the iconic mechanisms of both syntax and lexicon tally highly with each other in flexibility. So one has to avoid the Chinese ‘loose chains’ as much as possible, try to encode the semantic universe in its due order fostering the graded consciousness of logical syntax when building English sentences or texts based on the linear, partial precision revealed by its morphology, and gradually entrench such a habit of ‘you-attitude’ thinking.

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Part II :
Literature & Culture Studies

Discipline and Punish

—A Foucauldian Reading of *The Last of the Mohicans*

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[Abstract] In James Fennimore Cooper's *The Last of the Mohicans*, the relation between Hawk-eye and the Indian characters has drawn enormous attention of critics. Also focusing on the relation between Hawk-eye and Indian characters, this paper applies to theories in Foucault's *Discipline and Punish: The Birth of the Prison* and analyses the relations from the code of discipline and punish, and analyses the disciplines set by Hawk-eye sets for Uncas as well as the punishment for Uncas due to his violation of disciplines.

[Keywords] Foucault; Discipline; Punishment; Superiority

Introduction

As the most popular of Cooper's Leatherstocking Tales, *The Last of the Mohicans* is set in 1757 during the French and Indian War and recounts the story of an unarmed massacre, the kidnapping of two sisters, and their rescue by Hawk-eye and his two Mohican friends Uncas and Chingachook. The novel was quite popular when published in 1826 and is still a staple in most American Literature courses. What's more, it also has never failed to be the focus of attention in literary criticism. Even now, many critics try to analyze this novel from different perspectives, among which, to name a few, are cultural studies and post-colonial theory. Indian language and its culture are study objectives of scholars of cultural studies, while the character Hawk-eye and his relation with Indian friends are those of post-colonial theory researchers. Also taking the relation between Hawk-eye and his Indian friends as the study objective, this paper will use some theories in Foucault's *Discipline and Punish: The Birth of the Prison* to analyze it in a Foucauldian way.

In *Discipline and Punish: The Birth of the Prison*, Foucault introduces two terms, discipline and punish, and implies that the modern society actually resembles a disciplinary prison.

Despite being subtitled 'the birth of the prison' and presented, for the most part, in the form of an historical narrative, the book is not so much a history as a structural analysis of power, or, to be more exact, of the peculiarly modern form of exercising power Foucault calls 'discipline'. (Garland, 1986, p. 848)

And punish is the other term that refers to punishment for the violation of discipline, which appears in various forms in modern society, for example, imprisonment. Besides, Foucault makes clear three fundamental concepts in this book, that is, power, knowledge and the body. And those three concepts are the fundamentals of any structure of domination. Through analyzing with those concepts the relation between Hawk-eye and his Indian friends, especially Uncas, we can easily find out that their relation is actually one of discipline and punishment instead of friends or teammates.

Discipline for Uncas—to Obey Hawk-eye's Orders

In his Foucault's "*Discipline and Punish*"—*An Exposition and Critique*, David Garland makes such statement about the concept of knowledge:

Foucault uses this again rather abstract noun to describe the "know-how" on which techniques and strategies depend and, especially, the knowledge of their target which this entails. The successful control of an object—whether it is an object in nature or a human object—requires a degree of understanding of its force, its reactions, its strengths and its weakness, its possibilities. Conversely, the more it is known, the more controllable it becomes. (Garland 1986, p. 853)

For Foucault the relationship between knowledge and power is thus an intimate and internal relationship in which each implies and increases the other. In *The Last of the Mohicans*, Hawk-eye knows almost everything about his Indian friends. In Chapter Three, Hawk-eye and Chingachgook have a conversation about traditions of Indian people. Hawk-eye knows their history, "Your fathers came from the setting sun, crossed the big river, fought the people of the country, and took the land..." (p. 30). What's more, every point they argue about ends up with Hawk-eye's victory with his seemingly authentic scientific explanations for natural phenomenon. They once talk about the mystery of the tides. After Chingachgook makes his statement, Hawk-eye adds, "and I grant that it is true on the small scale, and where the land is level. But every thing depends on what scale you look at things" (p. 32). It seems that even though they both know about the same thing, Hawk-eye knows better or deeper than his Indian friends do. And he is very aware of their strengths which the white people can never be compared and knows how to use them. "The eyes of a white are too heavy, and too blind, for such a watch as this! The Mohican will be our sentinel; therefore, let us sleep" (p. 128). He also knows clearly about their weakness, for example, their barbarism. There is a time when Chingachgook scalps a French soldier, he says, "Twould have been a cruel and an unhuman act for a white-skin, but 'tis the gift and nature of an Indian, and I supposed it should not be denied..." (p. 138). What's more, he is the only one who is familiar with both the surroundings and people, be they white or red. All those knowledge make him an undeniable leader in the group. As a leader, Hawk-eye gains the power of controlling everyone's behaviors and setting them right when necessary. It works just the way as in *Discipline and Punish: The Birth of the Prison*:

Systems of production, of domination, and of socialization fundamentally depend on the successful subjugation of bodies. More specifically, they require that bodies be mastered and subjected to training so as to render them docile, obedient, and useful to a greater or lesser degree. (Garland 1986, p. 852)

When Hawk-eye becomes the leader and makes all the judgments and decisions, Chingachgook and Uncas are actually subjected to him, following his moderate orders all the time. It seems as if that he sets up invisible disciplines for them to follow. Those disciplines are moderate and need no external force to exert themselves, for Hawk-eye succeeds in "having his commands internalized, producing an individual who habitually does what is required without need of further external force" (Garland 1986, p. 852), which is a gentle form of control with inspection and discipline. Uncas is quite aware of his own advantage, but considering Hawk-eye's age and experience, he always chooses to be silent and does what he is told to do. If we think about why the white man Hawk-eye becomes the discipline-giver in the woods where undoubtedly Indians are the masters, we will be more aware of the truth behind it. Even though Hawk-eye may receive the Indians as an equal, he continuously makes statement, which reveals his strong sense of racial superiority to Indians. The internalization of disciplines stems from the deeply rooted white supremacy that is actually the main characteristic of Cooper's all *Leatherstocking Tales*.

Thus, far from being just another adventure story, I submit that the *Leatherstocking Tales* are novels that can also be considered as having a specific design of serving a "white" purpose; and that is to put the red man, the black man

and the white man in their proper social relation with each other. In the *Leatherstocking Tales*, one finds that the novels racially delineate the non-white. Each novel carries as its underlying theme the idea that the man of color must be confined to the boundaries set out for him by the white man in the New World. (Mills 1986, p. 438)

The boundaries mentioned in Mills' statement, are disciplines given by Hawk-eye to his Indian friends. For the Indians in *The Last of the Mohicans*, they may be endowed with some incredible virtues, but they are also depicted as the bloodthirsty scalpers whom Hawk-eye is deeply contemptuous of.

Punishment for Uncas—Imprisonment and Death

As the other important part in *Discipline and Punish: The Birth of the Prison*, punishment has dominated more than half of the book. And the book interprets punishment in terms of power: as a form of power in itself,—“a political technology”. What is meant by “power” here is the idea of controlling behaviors, whether directly through the disciplinary training of offenders or, more indirectly, by way of deterrent threat and example to the general population. Punishment is thus thought of as a means of control that administers the bodies of individuals. What is more, punishment is only needed when disciplines are not effective.

Even though Chingachgook and Uncas have been Hawk-eye's honest and loyal friends, following his orders almost all the time, there are times when the boundaries are broken and orders are disobeyed. And that is then “normalizing deviance” is necessary. There are occasions where Uncas are mildly scolded by Hawk-eye to follow the exact order instead of acting on his own idea. In a rescuing movement, Uncas must be so anxious that he breaks Hawk-eye's orders for him, “A difficult matter it was, too, to keep this Mohican boy snug in the ambushment! Ah! Uncas, your behaviors was more like that of a curious woman, than of a warrior on his scent” (120).

According to Garland, Foucault makes clear that “open, physical force, the apparatus of violence, and the ceremonies of might are more and more replaced by a mode of power based on detailed knowledge, routine intervention, and gentle correction” (Garland 1986, p. 851). In that way, Hawk-eye exerts his leadership, utilizing Chingachgook and Uncas' strengths and improving their weakness. However, when gentle correction is not effective, certain punishment is needed. That is the way power is confirmed. There are two obvious punishments in the novel. The first one is in Chapter Twenty-three. In this chapter, we will find that Uncas is imprisoned by Hurons. And later on, Hawk-eye gives the reason, “Well, Uncas and I fell in with a return party of varlets; the lad was much too forward for a scout... and, after all, one of the Hurons proved a coward, and in fleeing, led him into an ambushment” (257). Judging from what he says, we can imply that Uncas must have taken some imprudent action, which is not approved by Hawk-eye. The punishment should deprive those who break disciplines of what they value most or humiliate them with what they already ashamed of. As the young and last chief of his tribe, Uncas is a typical Indian who loves freedom and hates to be fettered. The imprisonment and humiliation by the Hurons are designed to hit his freedom and dignity, which will help him see his errors and understand the severity of not following orders. Even though this punishment is not inflicted by Hawk-eye, it proves that if Uncas does more than he is told, he is punished for that.

Although Uncas sometimes challenges Hawk-eye's position as the team leader, he follows most orders and behaves himself with great respect. For those minor violations, only imprisonment is enough. However, the punishment is not over by then, for Uncas makes a mistake by holding special feelings for Cora, a white woman. He is eager to win her love, which is unacceptable to the white society. Both the white and Indian characters express their disapproval of miscegenation or in-racial love. Uncas is a good example. He has been punished for disobeying Hawk-eye's orders, and his deviance, in fact, mostly derives from bearing special feelings for Cora and acting too anxiously to save her. And in the end, he is even put in a dilemma, choosing between two worlds—between his love for Cora and his respect

for Indian traditions, for he totally violates Indians' nature. In the last fight between Hurons and Delawares, Putting behind all Indians' virtues like continence and prudence, Uncas is too eager to expedite his enemy, "in vain Hawk-eye called to him to respect the covers; the young Mohican braved the dangerous fire of his enemies...or the Delaware would soon have outstripped all his companions, and fallen a victim to his own temerity" (334). This hypothesis becomes true in the end, Uncas dies in his trying to save Cora from Magua. Rather than be killed by Magua, we would prefer to say that Uncas is killed by his own action, which is not approved by Hawk-eye or the whole society, for he is too anxious to save someone not of his class and even not of his race. Death is the only punishment for that rash behavior, like the execution in the old times.

Conclusion

The relation between Hawk-eye and his Indian friends works this way—Hawk-eye knows clearly about his friends, their strengths, their weakness, and so on. And he is only one who knows how to deal with both white people and red people. The full knowledge makes him a leader in the group, a discipline-maker who sets up invisible rules. Through gentle correction, he makes his Indian friends useful and docile. And by following him, Chingachgook and Uncas are actually subjected to his leadership, habitually doing what they are asked to do. However, once they do more than they are told, or do something they are disapproved of doing, they will get seriously punished. Those conducts of deviance are reproachable. However, there is some conduct unbearable for the white—miscegenation. Uncas violates the taboo. The ultimate way of punishment is lo death must come into use. That relation exactly follows what Foucault states in his *Discipline and Punish: The Birth of the Prison*. Knowledge and power imply and increase each other, and they both make sure of the control of body. The individual is given several disciplines to follow, and once he violates them, he will be punished.

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Prison Made by Social Convention: A Foucauldian Reading of Hardy's "Barbara of the House of Grebe"

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[Abstract] Thomas Hardy is one of the greatest writers in British literature. He is well-known for his masterpieces in novel writing. Apart from that, he also creates many well-designed short stories. Although more than half of his life is spent in Victorian age, Hardy seems never completely fit into this era. He is always capable of looking beyond his time. From his observation and personal experience, he realizes that under the prosperous surface his world is constrained by social convention. This consideration is also reflected in the story "Barbara of the House of Grebe", a tragedy in a prison-like society. As Foucault's theory has discovered, it is a prison under disciplinary mechanism. Based on Foucault's study of prison, this essay analyzes the world controlled by class division, time-table in marriage and surveillance of public opinion.

[Keywords] Thomas Hardy; Michel Foucault; Barbara of the House of Grebe; prison

Introduction

For years, scholars tried to develop new understanding of Thomas Hardy's works. They clearly realized that Hardy was influenced by the thinkers of liberalism in that era, including John S. Mill, whom Hardy mentioned in both private note and published novel. However, there is no study regarding Hardy's concern for panoptic society specifically based on his short story "Barbara of the House of Grebe". Most of the related treatises focus on the panoptic world described in Hardy's major novels, for example, Loana Eparu's essay on *Return of the Native*, Sima Ghasemi's essay on *Jude the Obscure*. Martin Ray in his *Thomas Hardy: A Textual Study of the Short Stories* provides detailed information about the publication of "Barbara of the House of Grebe", including the revision to the manuscript made by Hardy and different publishers. In *Thomas Hardy: Psychological Novelist*, Rosary Sumner focuses on the manipulation and control of humans and Hardy's foresight of future development on psychological medicine and treatment. Angeliqie Richardson investigates the impact of biological science employed in the story, mainly about mating and heredity. It provides explanation to some choices in marriage made by characters. Satoshi Nishimura analyzes prosopoeia involved in plot, and its influence to catachresis, apostrophe and characterization.

Chinese scholar He Ning's *Thomas Hardy Studies: A Critical Survey* briefly introduces the plot of the story. He indicates that Barbara's behavior reflects her regret about abandoning her injured husband. In his point of view marriage in Victorian age is related to class and gender role. Zhou Linxuan employs feminism and panopticism to analyze Sue and Arabella's tragic elements in *Jude the Obscure*. They are oppressed by males but at the same time uncon-

sciously regulate themselves in accordance with patriarchal value.

In “Barbara of the House of Grebe”, Hardy describes a world under the control of Victorian social conventions. In the triple-layer supervision, the fictional characters are being spied in the stories while the story is being evaluated by the storytellers and listeners. Outside it, the novella is under the censorship of the publisher and the society. Here, disciplinary mechanism regarding class, marriage and public opinion regulates the world and people inside it. It is a prison-like society depriving people of their sincere emotion, precious virtue and freedom. It is also a reflection of the writer’s personal experience. Through exposing this reality, Hardy indicates his opposition to the tyranny of social convention.

You Are (Not) Matched: label of class

“Barbara of the House of Grebe” is one of the ten stories collected in Hardy’s *A Group of Noble Dames*. The story starts with the class-cross romance between Barbara, the daughter of an aristocrat, and Edmond, a poor but handsome young man from a glass-painter background. To escape from Earl Uplandtowers’s pursuit, Barbara chooses to elope with Edmond. Her parents are reluctant to accept this marriage. After the wedding, Edmond is arranged to study in Europe to win support from the family. In Venice he is severely injured by fire in rescuing people. However, back home Barbara cannot stand her husband’s disfigurement. Broken-hearted Edmond leaves and dies one year later. Barbara marries Earl Uplandtowers but live without passion. After receiving Edmond’s marble statue from Pisa, Barbara falls into obsession with it. Based on Edmond’s distorted face, the jealous Earl arranges a carpenter to disfigure the statue and forces Barbara to look at it in their bedroom. Barbara suddenly collapses and turns to be a docile wife. She gives birth to eleven babies but only one daughter survives to maturity. In fragility Barbara dies in Florence.

In many stories, Hardy focuses on the social convention pervasively existing in Victorian society which systematically regulates people’s behavior through invisible surveillance. Like the idea elaborated in Michel Foucault’s theory in *Discipline and Punish*, it reminds people of the world under a panoptic system. It can be traced back to Jeremy Bentham’s architectural design of Panopticon, “at the periphery, an annular building; at the centre, a tower; this tower is pierced with wide windows that open onto the inner side of the ring the peripheric building is divided into cells, each of which extends the whole width of the building” and with the function “to induce in the inmate a state of conscious and permanent visibility that assures the automatic functioning of power” (Foucault, 1995, p. 290). In this disciplinary mechanism, the conventions of class, marriage and public voices extend their influence to every corner of the society. It is also reflected in Hardy’s literary works, including “Barbara of the House of Grebe”.

Hardy is always good at the depiction of cross-class romance. It will refresh you the memory about the similar experience in reading the love story between Bathsheba and Gabriel (*Far from the Madding Crowd*) or the details among Grace, Giles and Fitzpiers (*The Woodlanders*). As the sayings of Franco Moretti quoted by Penny Boumelha, “the woman is first attracted to the ‘right’ partner, then distracted by one or more ‘wrong’ partners before confirming—whether emotionally or formally—the ‘rightness’ of the original choice” (Williams, 2005, p. 130). One of the significant elements is always the class. The readers can find the hint from the title of the collection, a capitalized “NOBLE”. The stories in *A Group of Noble Dames* are told by a fictional gathering called “Wessex Field and Anti-quarian Clubs” in Decameron pattern. It is said that “[t]his club was of an inclusive and intersocial character; to a degree, indeed, remarkable for the part of England in which it had its being—dear, delightful Wessex” (Hardy, 1977, p. 246). Before unfolding the story, the readers have been informed about the special background of these storytellers. It is a place where people diverse in rank can be gathered peacefully unlike the rest of England. It implies the tension about class consciousness penetrating the society. Similarly in “Barbara of the House of Grebe”, the characters from

the upper class and the lower class are overwhelmed by this issue.

The story starts with an introduction to Earl Uplandtowers' ambition about winning Barbara's love on the ball even he has no feeling for or contact with her. It mentions the source of his matured and cynical act that "his succession to the earldom and its accompanying local honours in childhood, as to the family character" (1977, p. 248). It enlightens the readers that the noble family background is the origin of his confidence and will affect the plot later. Then by introducing the location of Earl's mansion, Hardy invites the readers to know the Earl's neighbor, Barbara's family. "Sir John's was a baronetcy created a few years before the breaking out of the Civil War, and his lands were even more extensive than those of Lord Uplandtowers himself" (1977, p. 249). The war refers to English Revolution of 1640 and implies that this family belongs to new aristocracy which does not have long history. The architectural structure of their edifice is "as extensive as the residence of the Earl himself, though far less regular" (1977, p. 249). Although lacking of history may be a trivial flaw, their prosperity is rather considerable. The marriage between these two young people seems ideal from both sides.

To everyone's surprise, or not, because of Hardy's tag, Barbara does not show much care about class issue at the beginning. She chooses to elope with Edmond Willows "a young fellow of Shottsford-Forum — a widow-woman's son" (1977, p. 251) with the background of glass-painter. When hearing this news, the Earl once full of pride cures that "that's bad — mighty bad" and "throw[s] himself back in the chaise in frigid despair" (1977, p. 251). Compared with the previous description regarding his rank, it seems like a terrible humiliation to him. Even he is supposed to hold the high ground in this issue, the offense is incalculable. Besides the suitor, Barbara's parents are even shocked and humiliated. Hardy uses a heap of words to explain their motive:

[T]he son was very imperfectly educated... his blood was... of no distinction whatever, whilst hers, through her mother, was compounded of the best juices of ancient baronial distillation, containing tinctures of Maundeville, and Mohun, and Syward, and Peverell, and Culliford, and Tablot, and Plantagenet, and York, and Lancaster, and God knows what besides which it was a thousand pities to throw away (1977, pp. 252-253).

Although there is no sign that anyone has been informed about this scandal, they are still depressed under the pressure of class consciousness. When the couple sat by the fireplace "that was spanned by four-centred arch bearing the family shields on its haunches, and groaned aloud" (1977, p. 253), the unanimous shield of family silently witnesses their failure. Just like the guard in the central tower, invisible but keeping permanent surveillance over the inmate who gradually becomes the self-regulate. Constrained by the class consciousness, the nobles have been labeled by their family names. The noble blood is much more vital than anything else. It deprives them of the sincere love of human beings. They become selfish and indifferent, sometimes even cruel, like the Earl Uplandtowers in the ending. At the same time, its counterpart is not free either. Under the pervasive system of class consciousness, people inside it will be unconsciously induced with the value in control, even though they go against this idea at first place. Like the words in Hardy's note, "[l]ife lives on propinquity, but dies of contact" (Hardy, F. E., 1962, p. 220). The passionate love of these two rebels cannot last long. Distressed in poverty, Barbara begs her parents for their forgiveness. When they come back, Barbara bursts into "penitential tears" (Hardy, 1977, p. 254) since she has already treated herself as a sinner. Then Edmond is ordered to travel for a year in Europe for study and Barbara shows no resistance to this decision. In the depth of her heart, she agrees with social value on class difference thus feels anxious to be called as a "swains wife" (1977, p. 256) from lower class. When Edmond's face is wounded in saving people from fire, both Edmond and Barbara cannot stand the truth. Even saving life cannot convince them to be proud of. One of the most precious virtues is omitted in social conventions. Therefore Edmond chooses to leave at midnight and Barbara gradually accepts that it is a better choice. You cannot believe that it is the same person who chooses to challenge social discrimination of class and boldly pursues true love at the beginning of the story. It is a sad instance that in a society ev-

everyone is labelled by the class, an honest human affection will become shamefaced and mean. Unfortunately class division is not the only bar shutting down the door. Another one is marriage.

You Can (Not) Be Alone: timetable in marriage

In Foucault's research, "[t]he classical age discovered the body as object and target of power... to the body that is manipulated, shaped, trained, which obeys, responds, becomes skillful and increases its forces" (1995, p. 136). A docile body can be used and transferred in accordance with the disciplinary mechanism. Time-table "is an old inheritance. The strict model was no doubt suggested by the monastic communities. It soon spread. Its three great methods — establish rhythms, impose particular occupations, regulate the cycles of repetition — were soon to be found in schools, workshops and hospitals" (1995, p. 149). Based on time-table, power creates discipline among people so as to tame docile bodies and make them for its own gain. In the world of "Barbara of the House of Grebe", marriage also contains time-table.

In Victorian age, "women under the age of 30 cannot go out casually, or stay alone with men, except they are accompanied by their relatives or married woman or others" (Jalland, 1986, p. 24). The time-table starts at the forming stage in marriage. Before reaching the certain age, the daughters are under the guard of their parents. They are not allowed to express their feelings or give any response to the suitors. When they receive love letter or proposal, their parents have the right to decide whether it is appropriate or not. The parents will provide their daughter with dowry which will belong to the husband including all her possessions. After wedding, women's activities are restrained mainly to serve their husbands, including sexual satisfaction and childbearing.

In "Barbara of the House of Grebe", before the marriage the time-table is set by the parents. The story begins with the ball at Chene Manor, the home of Barbara. "At this time Barbara was barely seventeen, and the ball is the first occasion on which we have any tradition of Lord Uplandtowers attempting tender relations with her; it was early enough, God knows" (Hardy, 1977, p. 249). The arrangement is made by Sir John and Lady Grebe to inform the potential suitors that their daughter is ready to get married. Obviously, they have already considered Earl Uplandtowers and arrange this meeting on purpose. Once again "according to the tradition", the ball is opened by Lady Grebe. On the occasion, "Barbara at this time was a good and pretty girl, who never spoke ill of any one, and hated other pretty women the very least possible" (1977, p. 250). As the old saying goes, she is an angel in the house. Although the elopement is derived from her own will, Barbara still comes back to beg for her parents' forgiveness.

In Edmond's absence, Barbara is obsessive to keep her fidelity "since her only wish was to act faithfully and uprightly" (1977, p. 256). The midnight is the appointed time between her and Edmond. In midnight they run away together. After the accident, Barbara promises to "sit up till midnight on the bare chance of Edmond's return" (1977, p. 260). She takes it as a self-chastisement to purify her loyalty. However, when she sees Edmond's injured face, she rejects her husband. She treats this as infidelity to her husband. Therefore, after receiving the statue, she sneaks out of Earl's bedroom and touches the statue in every midnight whispering "how could I be so cruel to you, my perfect one — so good and true — I am ever faithful to you, despite my seeming infidelity... O Edmond, I am always yours" (1977, p. 270). She chooses to stay at her own apartment so that she can spend time with the statue. She takes it as self-regulation and confession. However, her action breaks the oath with her current husband. She refuses to be possessed by the Earl and carries out her obligation to ensure the heir. The jealous Earl discovers Barbara's midnight secret. To win back his own property, he needs Barbara to be docile. Therefore, through disfiguring the statue, the frightening image of the statue makes Barbara's midnight into nightmare with the saying as "a baby should not go to closets at midnight to look for the dear departed! If it do it must expect to be terrified at his aspect" (1977, p. 272).

After that, he deliberately moves the monstrous statue into their bedroom and forces Barbara to look at it every night. In this way, the Earl becomes the master in controlling the time-table in marriage. “Another dose or two, and she will be cured” (1977, p. 272). He calls this “treatment” as “virtuous torture” which is aiming at bringing his wife’s heart back to faithfulness. By repeating this action, he finally possesses Barbara’s docile body and transfers it as his will although it is “rather a selfish gloating than a cherishing solicitude” (1977, p. 273).

Hardy exposes the unequal position between men and women in Victorian marriage. By the name of tradition, women do not have the right to handle their own happiness. They are thought to be passive, submissive, gentle and graceful and the most important quality is keeping fidelity. As “an angel in the house”, on the surface they live in comfort and decency, while in fact they are kept in custody in a well-arranged prison.

In consequence, it is hopeless to keep independence in marriage. If people dare to violate the time-table and fight against it, the tyranny of the social conventions will punish them. They will be considered as being mad, hysterical, or abnormal, like Barbara, Eustacia (*Return of the Native*) and Ella (*An Imaginative Woman*). Mill, a distinguished thinker at that time, says in his masterpiece *On Liberty*, Society can and does execute its own mandates: and if it issues wrong mandates instead of right, or any mandates at all in things with which it ought not to meddle, practices a social tyranny more formidable than many kinds of political oppression, since, though not usually upheld by such extreme penalties, it leaves fewer means of escape, penetrating much more deeply into the details of life, and enslaving the soul itself...in our times, from the highest class of society down to the lowest, everyone lives as under the eye of a hostile and dreaded censorship (2015, p. 8).

Hardy meets Mill once. And there is a strong possibility that Hardy’s *Jude the Obscure* is influenced by this thought considering Sue once tries to convince Philliston to set her free by Mill’s idea. In that story, both women and men are constrained by regulation in Victorian marriage. They try to fight for their own freedom but cannot escape from that prison-like world. Finally, their whole personalities become distorted, just like Barbara, a toy without soul. No matter what effort they have made, they still live in inmate life surrounded by the public voice.

You Will (Not) Be Accepted: censorship in public opinion

Inside the story, the hidden eyes never lose the tracking to the life of the characters. In Victorian age, the married women’s outdoor activities are limited to going to church, visiting friends and doing charity. Since Edmond does not return, Barbara falls into deep regret. She wants to ease her depression by doing charity in the remainder of her days.

To that end she made inquiry of the excellent parson under whom she sat on Sundays...but he could only adjust his wig and tap his snuff-box...as the poor lady could not ease her conscience this way, she determined at least to be charitable, and soon had the satisfaction of finding her porch thronged every morning by the raggedest, idlest, most drunken, hypocritical and worthless tramps in Christendom (1977, pp. 264–265).

Church is one of the disciplinary inventions in human history. As the sayings in the verses of Proverbs, “[t]he eyes of the LORD are everywhere, keeping watch on the wicked and the good” (*Proverbs*, 15: 3) and God’s omniscience praised in Job’s story, the power of religion creates an all-seeing system in people’s mind. Christian church makes believers think that their behaviors cannot escape from the sight of the Almighty. They should be well-behaved all the time and do charity to gain redemption, including donating to the church. Barbara follows this idea and wants to find relief through religious experience but gets rejected by an indifferent parson. The church she looks forward to shows no sympathy to her even after her funeral,

An excellent sermon was preached by the Dean of Melchester, the subject of which, though names were not men-

tioned, was unquestionably suggested by the aforesaid events. He dwelt upon the folly of indulgence in sensuous love for a handsome form merely; and showed that the only rational and virtuous growths of that affection were those based upon intrinsic worth (1977, p. 275).

Ironically, one is for sure that the church has not loosened supervision on the society. However the virtue and benevolence it claimed does not show any understanding when Barbara is alive. The similar scene can be found in Tess and Jude's story. In the all-seeing church, people in need find no redemption but oppression.

Besides the church, the public voice never stops gossiping in the story. After being informed about Edmond's accident, Barbara realizes that it leaves "no excuse at all for [her] conduct in the world's eyes" (1977, p. 258). When she is waiting for her injured husband's return, she finds that she is "being so well known in this neighborhood" and realizes that "more eyes were watching her from the inn-windows than met her own gaze" (1977, p. 259). Under these hidden sights, the characters are subject to the monitoring and internalized gaze in this prison-like society and the freedom is far from their fetches. Behind the curtain there are always voices. The total ten stories are told in Decameron pattern. The story-tellers are the members of fictional Wessex Field and Antiquarian Club. They make casual comments at the end of each story-telling. Sometimes they even take it as a laughingstock. Someone ignores the noble and makes fun of the distressed. Their discussion reproduces the invisible power's surveillance over the people in society as hidden eyes behind the story. All in all, the fiction will end and the writings will be finished. However, the public voice outside the paper keeps roaring.

As is known to all, under the pressure in Victorian Age, Hardy does a lot of alterations to his works so that they can be allowed to print. The publishing experience concerning "Barbara of the House of Grebe" is a typical case. "Barbara of the House of Grebe" and other five short stories in *A Group of Noble Dames* are firstly released in serial on *The Graphic's* 1890 Christmas Number. However, the directors of the newspaper are offended by *A Group of Noble Dames* when the manuscript came to their attention. They ask the assistant editor William Locker to communicate with Hardy to revise the stories. The editor's reasons are as follows:

Many fathers are accustomed to read or have read to their family-circles the stories in the Graphic; and I cannot think that they would approve for this purpose a series of tales almost every one of which turns upon questions of childbirth, and those relations between the sexes over which conventionality its accustomed (wisely or unwisely) to draw a veil... (qtd. in Millgate, 2004, pp. 281-282)

The Graphic was a British weekly illustrated newspaper, first published in 1869, the golden time in Victorian Age. This paper appeals to middle-class readership. Since it is designed for family reading, almost everyone believes that the young people must be protected from falling into the pit of dangerous knowledge. It is a taboo to include much content concerning criticism to social convention in public reading. The publisher forbade the author writing anything that "might bring a blush to a young person's cheek" (Williams, 2005, p. 15). Although Hardy does not yield to all of the demands, as Millgate noted, it is still "an experience sufficiently humiliating for a man of his years and standing" (2004, p. 281).

In accordance with Martin Ray's textual study of Hardy's short stories, "'Barbara' was among the stories which were most severely altered by Hardy for their British serialization in the *Graphic*" (1997, p. 86). The paper requires Hardy to minimize the cruelty of Upland towers's treatment of his wife. In *The Graphic's* version, after Barbara is "cured" of her affection to Edmond's statue, Hardy deletes the comment on her situation, which in published version is "The upshot was that the cure became so permanent as to be itself a new disease. She clung to him so tightly, that she would not willingly be out of his sight for a moment" (Hardy, 1977, p. 274). According to Ray's assumption, the possible reason for this alternation is that the director of *The Graphic* probably thinks that a wife's love for her husband, no matter how distorted under psychological and physical repression, should not be compared to a disease.

After Barbara's death, the words used to show Uplandtowers' affection for her is "strange, hard, selfish", as the last adjective replacing "brutal". The revised version obviously seems less offensive to the readers but the story loses much of its glamour of Gothic savagery.

This kind of convention about pretending everything is right is based on a popular demand that art should be 'uplifting', and illustrate the principle of poetic justice. Therefore, many Victorian novels are foisted with naive optimism and unnaturally happy endings, which Hardy completely dislikes. He realizes that he does not want to anticipate into all the requirements derived from Ms. Grundy society. Therefore, in a well-managed way, he responds with superficial cooperativeness, accepting some cuts and revision to serial texts, but "with fundamental resentment of the implicit challenge not just to his literary judgment but to his achieved status as an artist and professional" (Millgate, 2004, p. 282). Hardy expressly opposes to distort the nature of telling truth to fit the social convention in literary writing. He writes that "the literary production of men of rigidly good family and rigidly correct education, mostly treat social conventions and contrivance — the artificial form of living — as if they were cardinal facts of life" (Hardy, F. E., 1962, p. 213). This artificial form of living created by public opinion is a tyranny of social convention, like the similar mechanism of class and marriage, which inevitably constrains the freedom of individual and distorts good intention.

Conclusion

People usually regard Hardy as a Victorian novelist because he spends the first sixty years of his life in the nineteenth century and it is that century which formed many of his beliefs. On the contrary, he is not a typical Victorian who completely fits into the society of that era. From Foucauldian point of view, he introduces more modern, adventurous, questioning spirit which came into literature at the turn of the century. Although experiencing material prosperity and cultural flourishing, he is aware of living under a prison-like world made by social conventions. Hence, he projects his concern into the literary world and makes it a warning to the readers.

In the society described in "Barbara of the House of Grebe", people are divided and evaluated by class division. The sincere emotion and cherished virtues are ignored. Women are tamed to be docile by marriage. The constant supervision carried out by public opinion penetrates every corner in the story as a reminder to Hardy's painful experience during the writing career. In *Thomas Hardy's Public Voice*, there involves a public speech in which he says that,

We call our age an age of freedom. Yet freedom, under her incubus of armament, territorial ambitions smugly disguised as patriotism, superstitions, conventions of every sort, is of such stunted proportions in her so-called time, that the human race is likely to be extinct before Freedom arrives at maturity (qtd. in Millgate, 2001, p. 304).

Under the so-called civilized society, by the excuse of convention, horrible things will happen. It devours the lives and triggers the war. Hardy does not take this for granted and keeps silent. Through his literary works and activity, he tries to expose this tyranny and wakes up the people in the prison-like society.

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Acknowledgments

This research project is supported by the Fundamental Research Funds for the Central Universities (18YCX113). The author marked with the asterisk is the corresponding author.

A Study of National Canonization of British Romantic Poetry and Its Enlightenment to China

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[Abstract] *Three factors including high frequency in quotation and introduction, essential constitution in English culture and part of textbooks will decide whether they make part of British culture. British Romanticism, as one of the representatives in British culture, fulfills its indispensable and essential role through propagating English language in poem composition, reviving national heroes and legendary figures, retracing Greek poetic tradition and expressing desire for integration with Greek muse, and advocating to continue the inheritance of British literary tradition.*

[Keywords] *Canonization; British Romantic Poetry; English language; Dialect; Inheritance*

Canon formation, or canonization of British literature has aroused strong interest in the academia and a series of discussions and debate have become epidemic in the concerned universities and research institutions at home and abroad. Then, naturally, as a result of such focus, a certain number of definitions come into being which are tentatively set from various aspects. Among them, the standards summarized by Chinese Professor Liu Yiqing have been widely accepted. According to Liu, the three aspects are always taken into consideration when experts assess literary works, that is, whether they are often quoted or introduced as well as alluded in other works; whether they have constituted an indispensable tissue of the entire national culture; whether they have been assimilated into the organic collection of teaching materials and textbooks (Zhao, 2006, pp. 280–293). Well, from the elements concluded above, we can see that whether it can come into mainstream culture is a decisive factor that finalizes the position of British romanticism in literary history.

Observing British Romanticism from such perspectives above, we can see romantic poets consciously endeavor to transform the principles and laws set by neo-classicism in order to inject new energy into British literature as a whole and regenerate its tradition afterwards. They either publicly announce their decisive declaration on the use of English language in composing poems or do not avoid implementing certain English dialects with Wordsworth and Coleridge as the former representatives and Burns as the latter. Also, though depicting and portraying the noble and royal life used to occupy the center of composing, especially for neo-classicism, they are abdicated entirely in roman-

tic poetry writing, in which the focus has been shifted to the common people, that is, the incidents and situations of common life, either trivial or eventful, thus demonstrating the equality and democracy of Britain itself. However, it is not sufficient for romanticism to step into the sacred literary temple, in which they are worshiped as much as Milton or Shakespeare if they have not manifested so much in other areas that are highly cherished in British culture that contains the writing of national historical figures and legendary heroes that represent the revival of their glories past.

The Use of English against the Dominance of Alien Languages

Readers nowadays find it quite natural to read British literature in English. However, the process of English becoming an official language can not be highly condensed over a coffee, since it has been covered by many literary figures of enlightening spirit, ardent passion and practical efforts devoted to this issue. Chaucer is the first poet that conscientiously composes English poetry. Milton aims to compose poems in English rather than Latin. Samuel Johnson endeavors to compile the first English dictionary for he ponders British people deserve a dictionary of their own language. Such of these efforts help establish English as the national language and such a tradition is continued and enriched by romantic poets, among who, William Wordsworth articulate such determination in preface of *Lyrical Ballads* cooperated with Coleridge.

In this preface, he articulates exactly the principles of composing poetry in view of language use and concerned topics. He asserts modern poets tend to write “in a selection of language really used by men (Luo, 2011, p. 6). Besides such determined assertion, he also proposes the essential reason for selecting the real language of rustic people in life because “The language, too, of these men is adopted (purified indeed from what appear to be its real defects, from all lasting and rational causes of dislike or disgust) because such men hourly communicate with the best objects from which the best part of language is originally derived; and because, from their rank in society and the sameness and narrow circle of their intercourse, being less under the influence of social vanity they convey their feelings and notions in simple and unelaborated expressions. Accordingly, such a language, arising out of repeated experience and regular feelings, is a more permanent, and a far more philosophical language, than that which is frequently substituted for it by Poets, who think that they are conferring honour upon themselves and their art” (Luo, 2011, p. 7).

Although in view of such absolute proposition, his friend, Coleridge does not entirely agree with him for the latter contemplates the unelaborated utterances by rustic people can hardly come into poems, however, both of them emphasize the importance of English language really used in daily life. Also, Scottish poet Robert Burns writes “Poems Chiefly in Scottish Dialect”, which can also be considered as the the efforts contributed to promote and spread English as the national language.

Thematic Shift from Nobility to the Common

As a subject of a national culture, people play an important role in representing, producing, propagating and persistently accepting culture, as for which romantic poets understand it and interweave it into their poem writing.

Contrary to neo – classicism that emphasizes on the life of few nobility, Romanticism focuses on the life of common people and writing of them pinpoints the cherished qualities of British people that contain diligence, physical health and spiritual fulfillment due to their close connection with nature. Wordsworth praises rustic people since they gained much spiritual sublimation due to hard plowing in fields and they grow healthier for they communicate with nature. He also highly praises the diligence of old Michael in *The Michael* and eulogizes the primitiveness of peasants in *Grasmere*, which is taken as the original place for the ultimate serenity and peace of Britain. In that poem, he reiterates the importance of plowing in nature, which benefits not only the body, but also the spirit, for it can bring about in-

ner peace and interior sense of satisfaction.

Actually, Burns frequently expresses his ardent love for Scottish people, who persistently plow in nature and embody hope for better conditioned life in heart. Actually, “his poems are the echo of the joys and sorrows of the Scottish peasantry”. (Gao, 2006, p. 90) Also, Byron is good at depicting the common young people in both Britain and other western and eastern countries. In Canto II of *Childe Harold Pilgrimage*, he endeavors to depict those young Spanish women and men in the dancing ball, who thoroughly dance passionately when “Youth and pleasure meet” (Luo, 2011, p. 7) and flows in their vein. Such depiction does not only focuses on the people of exotic nations, but the young British in a metaphor.

Renaissance of National Tradition and Legend

As one of important component factors existing in national culture, the national traditions and legendary figures demonstrate the essential quality of British nation. No matter Burns’ Scottish hero William Wallace or Shelley’s Arthur or Keats’ Robin Hood stand for the national previous glory. Also, a trend of pursuing the renaissance of Greek mythology is a conspicuous central topic for their writing, since it represents the ideal spirit, which Britain used to have but almost lost and needs to regain in order to revive the depraving national culture.

Romanticism either favors to depict the local heroes or the legendary figures in order to manifest their pride in the glorious heroic spirit. Burns endeavors to eulogize the the spirit of William Wallace by calling upon the oppressed people to take up the weapons fighting against the dominating tyranny. He exclaims in poem featuring with passion and enthusiasm “let’s fight or die”.

Also, Keats, influenced by Leigh Hunt and Shelley in view of revolutionary thoughts and spirit (Almeida, 1991), endeavors to advocate the good morality existing in Robin Hood, who is considered as an everlastingly memorized national hero.

Further, besides worshipping their own heroes and legends, romantic poets would like to revive Hellenic spirit, that is, the depiction of remote and nostalgia atmosphere of Greece. In their hearts, Greece is the origin of “arts of war and peace” (Luo, 2011, p. 38) and they either commemorate its poets or acquire inspiration from its poem of peak era, when the poems are the derivation of Britain. Byron laments the decaying and even loss of poetic achievement of previous honored poets like Sappho and Delos, and Shelley laments over the disappearance of icon Greek poets. Coleridge articulates his desire for the Greek Muse in “Kubla Khan”. Similarly, Keats grieves at the declination of Greek poetic heritage.

Under such circumstance, it is no more natural for him and other poets like Shelley, Byron and Keats than to express their desires for integration with Greek goddesses. Shelley depicts Alastor’s bewilderment with Arabian’s lass and express his own hope for communication with Greek Muse in dream. Likewise, Byron describes his desire to follow Greek Muse by drinking wine in *The Isles of Greece*. Keats, moved by Greek myth, portraying Endymion seeking throughout the earth, the sky and the ocean in order to pursue his integration with Greek Muse.

Inheritance of British Literary Tradition

British literary tradition has always been the center for academic discussion, which not only arouses the interest of great poet, T. S. Eliot who expatiates his articulation that every poet must be inevitable assimilation into British tradition in his “Tradition and Individual Talent” but also has been well summarized in Levis’ *Great Tradition of British Literature*. Further, contemporary critic, Harold Bloom traces the origin of anxiety of influence till Marlowe that exerts influence on Shakespeare in his correction of the 2nd edition *Anxiety of Influence* (Bloom, 2006) from the per-

spective of Freud Oedipus Complex, which he reiterates exists in any of late-coming poet. No matter what differences are in each of iconic figures' ideas, the awareness of continuous tradition deserves our attention, for such tradition constitutes the essential part of British culture. Reputably for their deep involvement in continuing British literary tradition, Romantic poets do their contribution to British tradition respectively.

On the one hand, most of romantic poets revive the sonnet tradition of British poetry that is first introduced into English by Surrey. However, at the very beginning, either the form or the theme is almost the close imitation of Italian style. Then with the developmental efforts given Milton and Shakespeare, it has been gradually modified in English style in view of rhyme and rhythm, which is thoroughly manifested in the anthology of Shakespeare's sonnets. When romanticism unveils the poetic tradition, they follow such a tradition and refine it in a certain way, like the stanza form, the rhyme scheme and rhythm pattern.

On the other hand, in terms of poetic writing besides sonnets, Wordsworth, Byron and Keats benefit from either Spenser, Shakespeare, or Milton so much that reading their poems can be taken as a trip backward to the renaissance icons, featured by mutual intertextuality. In comparison with Milton, who imitates Spenser in Satan in *Paradise Lost* (Shen, 2010) Wordsworth and Keats are strongly influenced by Spenser, too. While Milton learns from Shakespeare, Keats learns from Milton. Though his lamenting articulation of birth of the former sentences the death of himself shocks us to a certain extent, however, his inheritance comes out thereafter in his poems. *Hyperion*, the leading figure in *Hyperion*, is depicted according to the image of Satan to a great extent ranging from appearance to the thematic hesitation of revenging actions.

As the literary icon of the Britain, Wordsworth's depiction of nature takes shapes of some of Shakespeare's essence. Their worship of nature can be considered as a reflection of their sense of belonging to British poetic tradition. Byron, though once publicly expresses his dislike for those of Shakespeare, is deeply influenced by the former. Further, Keats sucks in much from Shakespeare which has been thoroughly summarized by in his monograph *Keats and Shakespeare*. His portraying of *Isabella* in *Isabella* gives evidence to imitation of *King Lear*, let along his direct depicting King Lear in his poem.

Also, if we cast our eyes forward to romantic poets themselves, we cannot deny but admit that how well they learn from intentionally or have been influenced unconsciously. Coleridge takes philosophical thoughts from Wordsworth and Byron steals his natural outlook in single contemplation, when Keats absorbs Wordsworth's nature, Coleridge's imagination and Byron's lexicon as a whole, which forges eventually Keatsian widely-spreading epics and narratives.

Conclusion

British Romantic poets, through their devoted efforts, make contributions to British culture, and their composition, together with the writers themselves, come into the sphere of British canon literature. It is them who enrich British canonization, in which they occupy certain positions and have been recognized directly or argued for or against by critics and scholars. Actually, it does no matter much if they have been obviously accepted or not, but it means much since they come into the center of the public attention. Their efforts in contributing to the canonization to British literature essential provides us certain enlightenment in view of the function poetry plays in transmitting culture and consolidating the confidence of Chinese culture through Chinese classical poetry and the literature as a whole.

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Acknowledgments

The related research results are attributed to 2016 Project of Jilin Planning Office of Philosophy and Social Science. Title: The Writing of British Victorian Social Relationship in Wilkie Collins' Sensation Fiction(2016BS65); to 2016 Project of Educational Reform in Higher Education of Jilin Province. Title: The Reform and Innovation in British Literature Core Course Focusing on Cultivation of Inter-Disciplinary English Major Talent in Accordance with New National Standards; to 2017 Project of Jilin Planning Office of Education. Title: Wilkie Collins' Sensation Fiction and Victorian Social Relationship(JJKH20170978SK); to 2017 Project of Jilin Planning Office of Education and Science. Title: The Reform of British Poetry Selective Reading Core Course in Accordance with New National Cultivation(No.GH171009); to A Study of Innovative Reformation in British and American Literature Core Course in Chinese Culture Confidence Cultivation of Foreign Language Talent(JGJX2018D414);to the Project of China Scholarship Council (No.201608220138).

The Containment of the Family Ethical Power in *The Girlhood of Shakespeare's Heroines*

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[Abstract] Through a New Historicism interpretation of Mary Cowden Clarke's *The Girlhood of Shakespeare's Heroines*, this article, on the basis of a concise introduction to the depiction of negative male characters in the tales as well as the subverting power it produces on the traditional family ethics, tries to decode emphatically the ethical constraints imposed upon the Victorian women with typical examples from the tales, which bear much resemblance to the Three Obediences one of the core terms of Confucianism, and reveal the incorporation and containment of the subversive power by the matriarchic family ethics and the dominant ideology in Victorian era. And finally, the paper concludes that the tug war between tentative subversion and tyrannical containment leads up to the strengthening of the men-centered family ethics and the patriarchic power against Victorian women, while at the same time foresees the improvement of women rights and the dawning feminist movement.

[Keywords] Mary Cowden Clarke; *The Girlhood of Shakespeare's Heroines*; New Historicism; Family Ethical Power; Containment; Subversion

Introduction

As one of the earliest women critics and editors of William Shakespeare's plays, Mary Cowden Clarke (1809–98) is well-known for her successful and influential *The First Complete Concordance to Shakespeare* (1854), and at the same time, she is also remembered as the “teacher of her vast audience on the subject of Victorian womanhood” (Gross, 1972, p. 38) for *The Girlhood of Shakespeare's Heroines in a Series of Fifteen Tales* (1850–52). Dramatically different from her teacher Mary Lamb who expurgates Shakespearean plays to keep intact the feminine softness and the precarious ideal of femininity, and transforms Shakespeare comedies into narrative love stories with happy resolutions to encourage girl readers to imitate the heroines (Marsden, 2002, p. 53), Clarke not only puts into her prequels the scenes and plots of profanity, obscenity and horror in the imagination of the traumatic girlhoods of Shakespeare's heroines, but also depicts such negative male characters as erotic predators and incompetent fathers, whose manipulation, oppression and persecution of female characters and whose impunity of wrong-and-even-evil doings to a great extent subverts the deep-rooted patriarchic family ethics in Victorian era (for more information please refer to “The Subversion of Traditional Family Ethics in *The Girlhood of Shakespeare's Heroines*” by the author).

However, such a subversion is doomed to be a pitiable failure. Confined and contained by the mainstream family ethics and the patriarchic power, the subversive power produced by her depiction of negative male characters and the denunciation of their deeds proves to be tentative and futile in the long run. Moreover, living in the era noted for high moral standards and rigid family ethics, “even the formidable Mary Cowden Clarke expresses with poignant frequen-

cy her gratitude at being accepted into what she always call the ‘fraternity’ of Shakespeare scholarship” (Thompson, 1997, p. 2), especially when taken into account the social status quo where the publication of books written by women writers is difficult and the influence of their writing is also limited. To have their voices heard, Clarke and her contemporaries have to conform to the mainstream literary forms and standards, abide by the ethical rules and follow the male-centered hierarchical social order. Thus the power of subversion self-effaces during the process of narration and ultimately falls victim to the containment of the dominant Victorian family ethics and the patriarchal society.

Containment: the Trap and Incorporation of Family Ethical Power

As emphasized in the introduction, subversive as the negative characters and the horrifying tales are, the ambition of subverting the Victorian family ethics is in fact frustrated, incorporated and contained by the institutionalized family ethics and the patriarchic power, which turn a deaf ear to the pathetic, furious or pleading cries of the women victims, and turn a blind eye to the brutality, glutton and persecution of male predators as well as their stupidity, arrogance and impotence. In Victorian England, men especially those from middle and high class have ready access to various resources, lead a life far less restrained by the rigid social ethics, and enjoy privileges entitled to them. As rule setters of family ethics, they are beneficiaries of vested interest and enjoy absolute power at home. In contrast, women are confined to limited rights, uncountable disadvantages and even hardships in their life. Before marriage, they have to be obedient to their father; after marriage, in addition to losing money and material goods to their husband, they become property to their husbands, giving them rights to what their bodies produced: sex, children, and domestic labor (Buckner, 2005, p. 137). Based on such relationships, the Victorian ethics of family sets up explicitly the ethical principles and guiding lines for female members, which resembles greatly such conception as Three Obediences (San-ts’ung) in Confucius ethical system.

As a key term in the most widely propagandized and most influential ethical system that represents ideal relationships between family members in feudalist China, Three Obediences is “the most important set of moral relations for women, and they served as the foundation for women’s education in general” (Rodney, 2004, p. 77), and “obviously represented a largely subservient role for women and defined their sphere of action as largely limited to domestic life” (Rodney 2004, p. 78). Three Obediences refers to the three relationships dominating a women’s life in feudalist China, which means the obedience of woman to her father before marriage, to her husband after marriage, and to her eldest son when in widowhood. Similar to women living in feudalist China, Victorian women are exposed to similar family ethics and they are educated from very early age to follow those ethical codes strictly. In *The Girlhood of Shakespeare’s Heroines*, the family ethics concerning women are mainly embodied in three types of family relationship, namely, the relationship between daughter and father, wife and husband, as well as mother and son, which echoes the requirements of Three Obediences correspondingly.

The expectation of an ideal relationship between daughter and father is best illustrated in the titles of the tales, such as “Portia; The Heiress Of Belmont”, “The Thane's Daughter”, “Helena; The Physician's Orphan”, “Desdemona; The Magnifico's Child” and “Hermione; The Russian Princess”, which reveal the fact that in their maidenhood, the heroines are affiliated to and dependent on their father to ascertain their identity. Therefore, it is their obligations to be obedient to their father that determine and maintain what they are and where they are within and outside their family. The daughter-and-father relationship varies in the tales, but the most typical one consists of an obedient and respectful daughter and a father of various temperaments, with the former following the orders of the latter about her daily activity, education, love and marriage. And the fates of heroines in the tales testify that obedience is the key to her happy and steady life --- obedient daughters are rewarded to “live happily ever after”, while the disobedient ones usually fall into tragic endings. Examples of both can be easily found in the tales.

In tale one, even though Portia “now and then playfully complained to Nerissa of the waywardness of her fate, which placed her disposal at the mercy of a lottery” (Clarke, 2009, p. 86), she followed her father’s last will of Three Caskets, and led the life she desired. In Tale XIII, Paulina, the daughter of Russian general and friend of Hermione, submissively accepted the arranged marriage instead of attempting to marry her first love and she led a happy and contented life later. In contrast, for those who are disobedient and ignore paternal guidance, their fates go to the opposite. As an obedient daughter, Desdemona “devoted herself to her father’s will and pleasure, and studied how she might best conduce to his happiness” (Clarke, 2009, p. 335), but later she clandestinely married Othello despite her father’s opposition, and had to be confronted with the “downright violence and storm of fortunes” (Clarke, 2009, p. 372) that befell her. Wild Gruoch (Lady Macbeth in maidenhood), who grew up without any guidance from her indifferent and impotent father, schemed to rid of docile and demure Doad, got married to Macbeth but finally died in insanity. Due to the absence of parental supervision and proper sexual education, some lasses stole the taste of forbidden fruit when overwhelmed by passion or seduced by male predators, and had to pay dearly for their disobedience and misconduct. Juliet had to wait indefinitely for Claudio (Isabella’s brother) to marry her after one-night stand with him; Jutha died in giving birth to the illegitimate dead infant and Thyra hanged herself when the one she “loved only too well” (Clarke, 2009, p. 247) absconded with stolen money.

After marriage, the obedience to father gives way to husband. This transfer of power from father to husband is vividly described in Desdemona’s utterance to herself upon her entering the assembly of senators in Tale IV,

My noble father,
 I do perceive here a divided duty:
 To you, I am bound for life, and education;
 My life, and education, both do learn me
 How to respect you; you are the lord of duty,
 I am hitherto your daughter. But here’s my husband;
 And so much duty as my mother show’d
 To you, preferring you before her father,
 So much I challenge that I may profess
 Due to the Moor, my lord. (Clarke, 2009, p. 372)

According to the traditional family ethics, a husband is the absolute authority in the family, and a qualified wife should show her complete allegiance to him and even have to endure the control and such cruelty targeted against her as sexual violence, verbal abuse and economic deprivation, and she is given no way out (Bailey, 2007, pp. 144–153). In the tales, the relationship between husband and wife falls into three kinds, that is, the submissive and affiliated, the cold and distant, and the harmonious but short-lived.

A submissive wife and an authoritative husband consists of the most typical relationship between husband and wife, in which the meek-hearted Griseldas are supposed to be extremely patient and obedient to the husband, and if “a husband’s faults are past mending, a wife’s eyes are best kept closed by a doting seal” (Clarke, 2009, p. 265). For example, Gautier’s mother was on the side of her husband “the master of his own house” (Clarke, 2009, p. 195) to dissuade her son from marrying a country lass, and even cut off their relationship as mother and son when the latter married the girl. For another instance, when Lord Polonius insisted upon his wife going with him to Paris, “without farther opposition, therefore, to her husband’s will, the lady Aoudra obeyed the order by making arrangements for the suitable placing of her children during their parents’ absence” (Clarke, 2009, p. 186).

The cold and distant relationship between husband and wife is not rare in the tales. Due to the differences in social status, pursuit of life, individual personality and/or age, the relationship between husband and wife could not be very close. For example, when young ambitious Gruoch was arranged to marry the old benevolent Kenneth, “it was not to be expected that the original indifference of the bride would ever warm into the affection of a wife—all that could be hoped was, that it might not be converted into repugnance by a constant association with one so entirely opposed to her in thought, word, and deed” (Clarke, 2009, p. 98). Years after their deteriorating and unpleasant marriage, she died in repentance and he lived in solitude, leaving little Gruoch growing up wild. In another example, the dictatorialness and neglect of Capulet and the inferiority complex of Angelica led to the absence of heart-to-heart communication between the two, and then the cold distant relationship.

Harmonious and happy relationships between husband and wife do exist in the tales, but they are usually short-lived and most end up with the death of the wife, the heartbrokenness of the husband, and the unpleasant and even tragic childhood of the heroines. Such relationship in the tales is generally cultivated by love, care, respect, and mutual understanding of the couple; however, it is out of tune with the ethical codes of the era and is also intolerable in real life. Therefore, it is doomed to go extinct. The cases of Guido and Portia, Gautier and Helena, Sebastian and Olivia all justify the rule --- the husband of noble birth is sentimental and affectionate, the wife is poor but pretty, demure and kind-hearted, and the mismatch of social status accounts for the tragic ending of their love.

The co-existence of above three kinds of relationship reveals the fact that according to Victorian family ethics, the husband has the absolute authority in the family and the wife in inferior position has to be dependent and submissive, and therefore it is difficult for the two to communicate well on the basis of equality and mutual respect. Then the submissive and affiliated relationship as well as the cold and distant one are predestined to be typical and universal. In contrast, the harmonious but short-lived relationship is based on mutual love, common interest and equality rather than social status and wealth, whose being short-lived however implies that the equality between husband and wife goes against the traditional family ethics and the relationship is hard to survive in the family ethics of the era.

The relationship between mother and son is not so much mentioned as that between daughter and father or wife and husband, but the example of the Beaupres is convincing enough to reveal the fact that it is part of Victorian family ethics and tradition for the eldest son to take over the rights and responsibilities from the deceased father and for his younger siblings and mother to show their compliance to him. When Raoul de Beaupre was still a boy, he had already “seemed to entertain considerable scorn for his mother...who regarded herself as merely an interloper on the estate,—the dowager tenant, until such time as he should be of age to claim his rights, his lawful inheritance” (Clarke, 2009, p. 273). Moreover, as “the impersonation of supreme authority” (Clarke, 2009, p. 273) in the family, he also had the “the feudal privileges of a brother, in disposing of a sister's hand” (Clarke, 2009, p. 287).

To reveal the ethical power of “Three Obediences” and the underlain family ethics, Clarke frequently makes direct comments about the negative effects of complete obedience and denounces its overwhelming harm to women. For instance, when Erminia sadly felt her husband had been transforming from a considerate and sweet love to “a domestic tyrant” (Clarke, 2009, p. 304) after their marriage --- “She did not trace the cause, but her gentleness merged into timidity; her submission into passiveness; her modest doubt into self-mistrust; her eye, which had formerly sought his in happy confidence, acquired an anxious expression; the smile which once sat on her lips, subsided into a sweet but pensive seriousness; without losing her native serenity, she was rarely gay; and though she was placidly cheerful, she never now felt joyous. ... she knew not that it was her husband's frown, her husband's contracted lips, her husband's harsher tone when addressing a dependant, issuing a command, or reproving an error, which had banished her girlish lightness of heart.” (Clarke, 2009, p. 304)

Like Erminia who is unconscious of the very reason that leads to the change of her husband, most female charac-

ters don't realize the very cause for their being fettered, and what they learn from early childhood is trying to survive the rigid family ethics by means of living up to the ethical expectations for them. No matter how unqualified the father is, how authoritarian the husband seems to be, or how questionable for the mother and younger siblings to be submissive to the eldest boy in the family, obedience is the key and only way for them to lead a relatively steady and decent life. It is governed by such family ethics that the female characters as well as the girl readers are educated and encouraged from childhood to be obedient to those of authority and power such as father, husband and eldest son, and to play their established roles, to revere the hierarchical social order and the ethical principles. Those who despise or violate the rules are ruthlessly ruined with few exception. Clarke helps utter dissatisfying cries, but the well-established family ethics is too powerful for her and Victorian women to break through the shackles and to subvert the family ethical power.

Conclusion

To sum up, the depiction of the negative male characters who could always get away with their sexually predatory hunting and hurting, and are entitled to impose their impotent but arbitrary interference in and control of their obedient daughter, wife and/or mother, is likely to arouse in the girl readers the disgust and alert against the male predators, to be disappointed and disillusioned by the inept fathers, to show their sympathy to the tragic female characters, and to "question, and simultaneously to collude with, conventional gender distinctions within and around Shakespeare" (James 2006, p. 159). The contrast of the different experiences of the male and female characters leads the readers to brood on the dual ethical standards, and exerts subversive influence on the dominating family ethics; on the other hand, however, when Clarke composes the prequels to Shakespeare's plays, she has to stick to the mainstream ethical rules, and meet the social needs and expectations to preach and reinforce cultural norms and ethical values. The ultimate purpose of her tentative subversion is no other than instructing and educating the female readers on sensitive topics and the importance of following the ethics of family, sexuality, love and marriage, alerting them to the potential dangers lurking around, and helping them be fully aware of the unamendable and catastrophic consequences of any possible misstep. The immunity of negative male characters to punishment, the affiliated and the distant husband-wife relationship prevailing over the harmonious one, and the prevalent influence of Three Obediences in family relations are examples of subversion being incorporated and contained by the Victorian family ethics.

Therefore, Clarke's tentative subversion of Victorian family ethics serves as an outlet of the discontent, question and rebellion against the ruling ethical codes and the predominant social ideology (Zhu 2006, p. 388), and such subversion actually works with the permission and under the control of the patriarchic family ethics. It is of tremendous difficulty for such subverting efforts to bring about any fundamental change or substantive achievement. On the contrary, it is actually chewed, digested and finally absorbed as a nutrition into the blood of the Victorian family ethics. When the cries of protests are uttered by the female victims and then fade away gradually, the conflict and compromise of the tentative subversion and the tyrannical containment could only lead to the further strengthening of the powerful patriarchic family ethics ultimately.

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Acknowledgements

This article is funded by “The Study of Shakespeare's Plays Adapted in British Children's Literature (1807–1901)”, a project of Humanities and Social Science Research (Youth Funds), the Ministry of Education, China (17YJC752010, 2017); funded by “An Ethical Literary Criticism Interpretation of Shakespeare's Plays Adapted for Children's Literature in Victorian UK”, a project of the Department of Education, Jilin Province, China (JJ-KH20170948SK, 2017); funded by “Study of the Effectiveness of Modern Teaching Methods—Computer and Internet Assisted, Basing on the Observation of Classroom Silence, Comparing with Traditional Methods in College Oral English Teaching”, a project of the Department of Education, Jilin Province, China (JJKH201780956SK, 2017).

A Revisit of Heart of Darkness in the Perspective of Orientalism

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[Abstract] *Heart of Darkness* is one of the world's best novellas and is generally accepted as the best representative of the ideological and artistic features of Joseph Conrad's works. The novella has rendered readers with detailed descriptions of the primitive, poor, barbaric African Congo. The thesis here tries to revisit the novella through the perspective of Edward Said's famous post-colonial theory, Orientalism. It aims to analyze the Orientalist ideas revealed in the text of *Heart of Darkness* through three major aspects. First of all, Africa is depicted as "the other world" and is deprived of discourse to defend itself. African blacks and African continent are depicted as the image of the "other" and responsible for the degeneration of Western whites. Secondly, the natives of Africa all appear in negative description and are dehumanized. Thirdly, differentiated attitudes are maintained toward equivalent black and white concepts, such as different attitudes toward African blacks and Western whites and toward Congo and British nature. Through detailed analysis of Orientalist ideas in the text, readers may find it reasonable to consider Conrad an Orientalist and *Heart of Darkness* an Orientalist text.

[Keywords] *Darkness; Orientalism; Orient; Occident; Other*

INTRODUCTION

Among Conrad's works, *Heart of Darkness* remains one of the most popular and highly regarded. It is considered one of the greatest short novels in the English language and generally accepted as the best representative of the ideological and artistic features of Conrad's works. From the 19th century to the 20th century, the African continent is in the history of the most difficult and dark years. African people suffered from the European colonialists' shameless deception, crazy crush and cruel exploitation. And the beautiful and fertile land was turned into a very dark area.

Through the story, Conrad has presented to readers a detailed description of what Marlow sees and thinks as he moves up the river. Marlow's journey forces him to confront not only Kurtz's corruption, but also those elements within himself, which are subjected to the same temptations that affected Kurtz. Therefore he attributes Kurtz's moral and humanity deterioration to the "Darkness" of Africa instead of his greed. In other words, Kurtz, a man who seeks to improve the condition of African natives, surrenders to the evils of life, which can't be solved by the laws of civilization. Kurtz's inner heart isn't dark, but his heart turns dark when he lands on the surface of African continent that is considered primitive, if not evil.

Many Critics have already studied *Heart of Darkness* with a Postcolonial perspective. Obviously in the book there is a sharp cultural inequality and cultural prejudice because Africa is not properly and truly depicted. So such a no-

vella could not at once be considered a book that managed to criticize, and condemn the disastrous effects of imperial colonization. But Conrad can't be blamed for his personal prejudices and racism either. There is something behind Conrad that needs careful studying. Here this thesis tries to revisit the novel in the perspective of Orientalism.

ORIENTALIST PERSPECTIVE

Said defined “Orientalism” as a Western way of domination, restructuring, and having authority over the Orient. It is a manner of regularized (or Orientalized) writing, vision, and study, dominated by imperatives, perspectives, and Western ideological biases ostensibly suited to the Orient. The “East/Orient” and the “West/Occident” are two man-made concepts. As two bodies, they depend on each other and reflect each other. Said’s research is not about the relationship between the East and Orientalism, neither is it trying to prove whether Orientalism is applicable to the East. The research is about what the East is like in the eyes of the West people. In fact, the East is the cradle of the European civilization and language, the rival against the European culture, and the Other—the antithesis of Western image, thought, and life experience. Orientalism has two layers of meaning. Firstly, the most easily accepted explanation for Orientalism is an academic one. Anyone who teaches, writes about, or researches the Orient either in its specific or its general aspect is an Orientalist, and what he or she does is Orientalism. Secondly, related to this academic meaning, Orientalism is a style of thought based upon an ontological and epistemological distinction made between “the Orient” and “the Occident”. The Orient was almost a Western invention, and had been since antiquity a place of romance, exotic beings, haunting memories and landscapes, and remarkable experiences. It is a mere imaginative creation made by West. So Orientalism is not only a Western fantasy about the Orient, but a created body of theory and beliefs, which put the Orient into Western consciousness.

European–American civilization is, however, universally referred to as Western civilization, and that term, despite its faults, will be used here. “The West or the Occident” is thus the only civilization identified by a compass direction and not by the name of particular people, religion, or geographical area. Historically, Western civilization is European civilizations. In the modern era, Western civilization is Euro–American or North Atlantic civilization. Europe, America, and the North Atlantic can be found on a map; the West cannot. So in this paper, the same goes to the East or Orient, which doesn’t refer to particular people, religion, or geographical area either. As the opposite of the West or Occident, the term “the East or Orient” refers to the non–Western world. An Orientalist perspective refers to how the Occident view the Orient.

Edward Said with his theory of Orientalist discourse was the most far-reaching and influential in helping to transform literary studies in the 1970s. His ideas eventually found their most fertile field of application in the study of European colonial literature. Many writers like Conrad, Kipling, Forster, Greene, Orwell, and so on are reevaluated through application of his theory. For nearly two decades, the study of such writers was almost completely dominated by a search for the Orientalist cultural categories informing the structure, style, and characterization in their work, by an attempt to show how their novels functioned as instruments of European political and cultural control. Even though sometimes this kind of study will result in the misrepresenting of the intentions of these writers in question, it definitely has helped a great lot in our understanding not only of particular literary works but also, more broadly, of the relationship between literary form and social hierarchy and power.

ORIENTALISM REFLECTED IN *HEART OF DARKNESS*

European–American civilization is universally referred to as Western civilization. The term “the West or the Occident” is now universally used to refer to what used to be called Western Christendom. The West is thus the only civilization identified by a compass direction and not by the name of particular people, religion, or geographical area.

Historically, Western civilization is European civilizations. In the modern era, Western civilization is Euro–American or North Atlantic civilization. Europe, America, and the North Atlantic can be found on a map; the West cannot. So the same goes to the East or Orient, which doesn't refer to particular people, religion, or geographical area either. As the opposite of the West or Occident, the term “the East or Orient” refers to the non–Western world.

Heart of Darkness is just a book shaped by Orientalism that Conrad gets from his Western background and that Orientalism is fundamentally a political doctrine willed over the Orient because the Orient is considered weaker than the West. *Heart of Darkness* projects image of Africa as “the Other World”, the foil and antithesis of Western civilized world. Although some human civilizations originated in Africa, in the novella it is described as primitive, backward, poor, and diseased. In the novella black Africans are depicted as barbaric, bestial, and ugly—the antithesis of Western whites. They are totally silenced and presented in an improper way. And through Marlow's account of his Congo experience, a hidden Orientalism is revealed.

Projected Image as the “Other”

In the novella, we may find that the voice of the African black natives is conspicuously absent. Moreover they are even deprived discourse to defend themselves. It was as if Africans was out of discourse and should be out of it. The image of Africa presented in the novella thus reveals not a real place, but a fantasy of an unexplored territory that serves as a suitable metaphor of the unexplored innermost regions of the Western soul. In *Heart of Darkness* Africa can't be equally considered as a human living continent, but a place of evilness and darkness. And these natives are considered as members of group rather than as individuals. “Another sign of the colonized's depersonalization is what one might call the mark of the plural: the colonized never characterized in an individual manner; he is entitled to drown in an anonymous collectivity” (Brydon, 678). There are large amounts of words referring to the natives just as vague images, but little description of them as individuals.

Besides, Conrad is quite proud of the history of British imperial expansion witnessed by the River Thames. Although the Thames, too, has been one of the dark places of the earth, it has conquered its darkness, and is now peaceful, beautiful, and beneficial. The Thames not only bears the glories and triumphs of Great Britain, but also stands for Western civilization to save “Others” from barbarity. That's to say, the African people have no way to become civilized other than to embrace Western imperial cultural invasion and colonization.

Africa Depicted as “the Other World”

According to the post–colonial critics, there exists the pattern of the self/other or us/they dichotomy. With the Eurocentricism and Ethnocentrism, the Westerners believe that only they are civilized and superior. Therefore, the Non–Westerners are defined as “other”, savage, backward, and inferior to the west, which rightly justifies the assumption of imperial civilization. Namely, since the native people are savage and barbaric, the white men are obliged to cultivate them out of the savagery. It is just because of this superiority that the colonizers feel it totally reasonable for them to exploit Africa, which process they consider to be bringing civilization and cultivation to the uncultured continent.

The main characters Marlow and Kurtz in the novella, as well as the author Conrad himself, all grew up in the Western (occidental) culture of Orientalism, which is Western style domination, restructuring, and enjoying authority over the Orient, including Africa. So they went to Africa with an Orientalist idea, which has already set a preconceived notion of the continent into their mind. They traveled to Congo only to test their Orientalist ideas. Hence, two common rivers are totally different in their eyes. In the novella, Africa and Africans are just represented in the form of the dominant western imagination. They are marginalized as the “others”, which helps to justify the colonizer's intrusion and conquer in Africa. As a result, “What we have in *Heart of Darkness*—a work of immense influence, hav-

ing provoked many readings and images—is a politicized, ideologically saturated African which to some intents and purposes was the imperialized place, with those many interests and ideas furiously at work in it, not just a photographic literary ‘reflection’ of it” (Said, *Culture and Imperialism*, p. 67).

The story of *Heart of Darkness* starts on a cruise “Nellie” resting at the side of the River Thames. Marlow, the narrator of the story, is telling his fellow passengers of his experience in Congo. The book opens on the River Thames, which is described in sympathetic detail, dwelling on its splendor and beauty in the English sunset. From the description in the book, it appears tranquil and beautiful in the sunset, resting peacefully. “The old river in its broad reach rested unruffled at the decline of day after ages of good service done to the race that peopled its banks, spread out in the tranquil dignity of a water way leading to the uttermost ends of the earth” (Conrad, p. 4).

When it comes to the journey on the Congo River, apparently different diction is used. The Congo River is depicted as ugly, dangerous, mysterious, disastrous, and the journey is to the heart of darkness—the heart of African Congo. “Dead in the center. And the river was there—fascinating—deadly—like a snake. Ough!” (Conrad, p. 12)

Africa and Africans Blamed for the Degeneration of White People

According to Conrad, the colonizers become psychologically depraved because they are cut off from the norms of civilization and turn to the lawless jungle. Conrad implies that Marlow’s trip upriver into the geographical heart of darkest Africa represents a similar experience that the voyage is a voyage through the dark backward and abysm of time into the inner heart of darkness, the utterly savage state of being that existed before civilization and moral restraints. In the Novella, Conrad depicts the white colonizers’ going upstream as penetrating deeper and deeper into the heart of darkness. The jungle, the forest, the continent of Africa become the “heart of darkness”, and therefore should be blamed for the degeneration of the white colonizer—Kurtz.

Though Kurtz is the product of all Europe, the representative of civilization, he is still defeated by the powers of darkness. Thus Joseph Conrad projects a perfect excuse for Kurtz’s degeneration and lays the blame down on the jungle, the forest, the continent of Africa. The jungle, the forest, the wilderness become the embodiment of “darkness” which awakens the white men’s forgotten and brutal instincts by the memory of gratified and monstrous passions, therefore seduce the white men to degenerate. Conrad shifts the responsibility for white men’s degradation to the innocent Africans and their continent, their forest, their jungle.

Negative Descriptions of Native People

In *Heart of Darkness*, Conrad creates a persona, Marlow, as his first-person narrator. Marlow of *Heart of Darkness* is also the narrator of an adventure that Conrad himself experienced in the Belgian Congo. Marlow’s story is Conrad’s own coming to term with his experience when he felt disappointed even angry toward colonizers and sympathy for the people exploited there with European superiority. Actually, Marlow is a technical device that Conrad subtly and impressionistically applied to develop his story, and meanwhile revealed his deep prejudice against the black people. It is through Marlow that Conrad disclosed the shocking crime committed by colonizers, and also through Marlow he consciously or unconsciously distorted the image of Africans as prehistoric, primitive, ignorant savages without any civilization.

Black Africans Depicted as Barbaric, Bestial, and Ugly

Conrad’s illustration of Africa does not center only on the African continent, but carries over to his characterization of African natives. Africans are marginalized as inhuman, primitive, savage and subaltern. Savagery and primitiveness are evidently represented in the novella. The most interesting and striking descriptive passages in *Heart of Darkness* are, however, about African people. In *Heart of Darkness*, because of black skins, native black people are considered ugly, primitive, bestial, savage, inhuman, etc. Being a white man is a way of taking hold of reality, lan-

guage, culture, non-Whites, and thought. An Oriental man is first an Oriental and only second is a man. Africans, as Orientals, are the people represented by the thinking of Orientalism. The native blacks are declared insensible to ethics. They represent not only the absence of values, but also the negation of values. When the Westerner seeks to describe the native fully in exact terms he constantly refers to the bestiary.

Each African man is depicted as feminine, weak, ugly, yet strangely dangerous because he poses a threat to Western white women. Generally, Africa is a single image, a sweeping generalization, and a stereotype that crosses countless cultural and national boundaries. The actual color of their skin set them off dramatically from Whites; hence, it makes them inferior to any single white man. Native Africans living there are not depicted as human beings but as half-animals with human shape and limbs. They have no cultures or civilizations, which may connect them to human beings at all. They are not only uncivilized and primitive, but also ugly, bestial, monstrous, savage, and horrible. They speak but their language is like groans produced by animals. Everything native Africans do is eccentric and disagreeable in the eyes of white people. Marlow sees Africa through twisted glasses and is misinforming the others when he tells his Western partners about his experiences. Instead of showing his sympathy to native Africans and criticizing the colonial oppression and exploitation there, Marlow simply warns his Western fellows not to go there, for it is a drowning place for civilizations.

Dehumanized Vocabulary Used against the Africans

In *Heart of Darkness*, Conrad's attitude toward the black natives can easily be found from his vocabulary usage when he describes the natives. The different terming of white people and black people shows an Orientalist idea of the author. Apparently, he treats white people with much respect while consciously or unconsciously considering native Africans inhuman.

For black natives, their country is dominated, their homeland is destroyed, their goods are grabbed, and their people are killed, but not much sympathy is seen in the terming and description of these people on this land. The author seldom uses the common words like "black people" or "nigger", which are anyhow human beings with humanity, to refer to the natives. The terming shows no respect toward them. In many occasions, the exploited African natives in *Heart of Darkness* are dehumanized by Conrad as horrible "savages", "cannibals" and "brutes" without humanity, history, or civilization. On the contrary, those who come from Europe to greedily grab materials from the natives; Conrad calls them "white people". Even to those colonizers who are reckless without hardihood, greedy without audacity and cruel without courage, Conrad only calls them "buccaneers" though he despises them. While toward the most degenerated, evil Satan—Kurtz, Marlow thinks he is a "remarkable man" and even holds respect and friendship with him. Concerning Kurtz's crime upon the natives, such as those heads on the stakes to face his house, Marlow's response is only that Mr. Kurtz lacked restraint in the gratification of his various lusts. Obviously, any white guy can't be bad while any black guy can't be good under this Orientalist ideology.

Since the Africans are defined as primitive, ignorant uncivilized savages or cannibals it seems impossible for Conrad to treat them equally and fairly. Before the exploited Africans, he appears with great superiority of a European white man. He can not bear black people's so called "insolence" before white men. He writes that "he (the manager of Central Station) allowed his 'boy'—an overfed young Negro from the coast—to treat the white men, under his very eyes, with provoking insolence" (Conrad 29). Even when Conrad shows his sympathy in the novel, in his eyes, the sympathy is no more than toward the "savages": "They (the six toiled black people) passed me within six inches, without a glance, with that complete, deathlike indifference of unhappy savages" (Conrad, p. 20).

Differentiated Attitudes Revealing Hidden Orientalism

Marlow's Different Attitudes toward African Blacks and Western Whites

Another evidence of Orientalism in the novella is in Marlow's account of his Congo experience. Obviously, the different images of African blacks and Western whites projected in his mind reveal the hidden Orientalist idea of Conrad. In Marlow's account, we can feel that these African people are not properly treated and presented. They first are silenced and gazed at, and then made grotesque, extorted, and 'savagerized' by Western Whites nourished ideas and views of Orientalism. Marlow is the source of our story, but he is also a character within the story we read. Facing the miseries of native Africans, for instance, he shows no intention or feeling of offering to help, but rather presents how uncivilized they are. He shows subconsciously and unwittingly his Orientalist ideas and views towards Africa in his account. Marlow's demeaning comments about African's nature settings and human life, the ugliness of black men and women and his insensitive reaction to the "dead Negro" with a "bullet hole in his forehead" is a reasonable evidence of Marlow's Orientalist discourse in his account.

In contrast to the attitude to black African, Marlow maintains a preferable attitude toward all the white protagonists in his narrative. They are real "humans", well dressed, well behaved, and represented civilization. Marlow admires the white characters in his account, such as his excellent aunt who "talked about 'weaning those ignorant millions from their horrid ways'", great Kurtz who he thinks of that "He won't be forgotten. Whatever he was, he was not common. 'He died as he lived'", and graceful Kurtz's "Intended" who "struck me as beautiful--I mean she had a beautiful expression". Kurtz comes to Africa with a great and glorious mission, but he fails. Finally, Marlow attributes Kurtz's degeneration to the "darkness" of Africa where there is no civilization at all. Marlow is the sole witness to the dying moments of Kurtz. He says that there is something that dies inside him with Kurtz's death which Marlow calls a "belief in mankind". When Kurtz is buried as "something in a muddy hole", Marlow adds, "They very nearly buried me". In the minds of western whites, it is a divine mission for Westerners to bring civilization to Non-Western places and rule and civilize people living there. It's the imperial mastery of white Europeans over black Africans and their ivory, western civilization over the primitive dark continent, which is a reflection of their Orientalist ideas.

What's more, Africa is the backdrop of the colonizer's degeneration. The wildness of the Africa threatens to release the European whites from their natural restraint. Therefore, Africa is a special environment in which the spirit of place together with the inscrutable and invincible forces of the wilderness waits. And Africa brooding with a "vengeful aspect" is ready to claim the souls of the invaders. Marlow attributes Kurtz's "going native" to the "darkness" of Africa. Kurtz's moral degradation is caused by his greed of ivory, but his lack of "restraint" in the satisfaction of his various lusts for ivory from the dark and wild continent. "The wilderness had patted him on the head...it caressed him, and—lo!—he had withered" (Conrad 68). Africa is to be responsible for Kurtz's degeneration according to Conrad's reasoning.

Differentiated Description of British and African Nature

In the novella, the River Congo is dangerous, mysterious, and disastrous, as a foil of the Thames, standing as the antithesis of Thames. The novella first of all describes the beauty and grandness of the Thames and praises the great and honorable civilization the river bears with her. However, the actual story takes place on the Congo River, which Marlow travels up to find Kurt. And the novella gives it a much more detailed description than the one he gives of the River Thames. However, its description is the very antithesis of the Thames.

The book opens on the Thames, which is described in sympathetic detail, dwelling on its splendor and beauty in the sunset. From the description in the book, it appears tranquil and beautiful in the sunset, resting peacefully. The Thames is splendid, beautiful and grand, while in contrast the Congo River is dark, ugly, mysterious, and prehistoric,

which has provided no service, no enjoys, and no old age pension as the Thames does. The Thames not only bears the glories and triumphs of Great Britain, but also stands for Western civilization to save “Others” from barbarity. But the River Congo, compared with the River Thames, is mysterious, dangerous, and useless. It does nothing for the race dwelling along its bank but bring death to them.

The two innocent rivers are totally different in Conrad’s eyes. There is no way that these two similar natural sceneries contain so many differences and represent contrary significance. The good, beautiful, peaceful, and gentle Thames has prospered along with the British Empire, and enjoys the same respect. But the mysterious ugly Congo River leads to the heart of darkness and full of danger.

Besides the Congo River, the vast Africa is presented as a dark, dangerous and savage continent. To go to Africa means the probability of moral degeneration, sinning, and death because it is a place of “Darkness” with the super-natural evil, diseases or degradation. In the novella, Europeans are plagued with African diseases. Indeed, disease is so common in the novel. Even Conrad himself has been sick when he went to Africa as a sailor in his real life. This experience must have left him with the prejudiced impression that Africa is a place full of disease. This could be considered as part of the source where the fault exaggerated description of Africa come.

In brief, the image of Africa as a savage, evil and primitive territory, as well as a backdrop to the Westerner’s moral degeneration, is a reasonable reflection of Conrad’s Orientalist idea. The distorted image of Africa is a predominantly Western construction and is due in large part to the tendencies of Europeans to judge other cultures unreasonably according to their own distinctly Western standards of what constitutes civilization. This prejudiced position completely ignores the accepted notion of cultural and historical specificity of the non-west countries.

CONCLUSION

From a postcolonial perspective, we may say that *Heart of Darkness* is a written document of Orientalism, a text revealing hidden Orientalism. It’s written from an Orientalist and Western white ethnocentric stance. It’s a book once believed to be an anti-imperialist and anti-colonialist work, but is in fact filled with racial and cultural prejudices. In the novel, Africa is projected as “the other world” which is described as a primitive place not of human beings but of animals, and which can only stand to benefit from the explorations by the white’s “civilized world”. That is to say, whatever exists in Africa, including its people and nature, can only play a role as the foil and antithesis of a powerful West.

It projects the image of Africa as “the other world”, the antithesis of Europe and therefore of its civilization. It proclaims that Congo is a place of barbarism, disease, murder, poverty, and so on, where man has no intelligence and refinement. Rivers, mountains, jungles, and almost every natural object there are wild primitive, mysterious, dangerous, and uninhabited. Not only does the novella depict African natural settings as mysterious, unpredictable, uninhabitable, and inferior to Western natural settings, it also depicts African people as barbaric, uncivilized, and inferior to Europeans. Native Africans living there are not depicted as human beings but as half-animals with human shape and limbs. They have no cultures and civilizations, which may connect them to human beings at all. Marlow sees Africa through twisted glasses and is misinforming the others when he tells his Western partners about his experiences. Instead of showing his sympathy to native Africans and criticizing the colonial oppression and exploitation there, Marlow simply warns his Western fellows not to go there, for it is a drowning place for civilizations.

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Acknowledgements

The author wishes to acknowledge support from the Key Program of the English Language and Literature of Guangdong Province (GDTX170109), the Quality Project (2018JD02) and the Research Group of Foreign Literature and Culture of South China Business College, Guangdong University of Foreign Studies in the writing up of this paper.

An Analysis on the Chinese Elements in the Cartoon Movie *KungFu Panda* from the Stylistic Perspective

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[Abstract] In recent years, there have been a large number of researches on stylistics in English with a great development on stylistics in the whole world, such as novels, news broadcast, advertisements, even movies. Nevertheless, what we neglected might be a kind of stylistic study on cartoon movies, which seems in great scarcity. For the sake of China's development, a brief discussion of Chinese elements would be highly necessary. According to the research, the Chinese elements mainly lies in two dimensions, namely the background information and the characters' names.

[Keywords] stylistics; Chinese elements; cartoon movies

Introduction

“Stylistics, simply defined as the (linguistic) study of style, is rarely undertaken for its own sake, simply as an exercise in describing what use is made of language” (Leech & Short, 2006, p. 13). It is a subject that mainly studies style by applying modern linguistic theories and methods.

Stylistics has a long history both in China to some fictional or non-fictional writings and in western countries with different concerns. “Although, ancient China got some kind of stylistics, for the western modern stylistics, it spreads into China at the end of 1970s. Within the 20 years, it influences the teaching and learning of foreign languages greatly in China. Meanwhile, it helps to provide reference and experience for its study in China. Stylistics is very practical and can be manipulated easily, which is the very reason why it is welcomed heartily by the students and scholars in China” (Leech & Short, 2006, p. 29). Therefore, stylistics becomes an independent and formal subject in China during 1980s. Afterwards stylistics has been applied to many fields: both fictional and non-fictional texts, such as films, advertisements and even net-chatting, BBS, emails, short messages and so on.

In recent years, the film industry has been developing faster and faster, because of its great profits. In the meantime, Scholars began to pay much attention to one of its main functions: entertaining. Therefore, there are some scholars who study filmic texts from the linguistic points of view. However, the study on cartoon movies seems not enough, especially those on linguistic study or even more specifically on stylistic study. Due to this, the present thesis intends to analyze cartoon movies from stylistics' perspective by taking the filmic text of cartoon movie *KungFu Panda* (KP for its short forms in the following) as corpus in order to study and analyze its Chinese elements.

At the beginning of the cartoon movies' production, it targeted only for children, even some of which were silent ones. These movies attracted children only by their vivid pictures and funny actions. But with the rapid development

of film industry, nowadays cartoon movies are not only for children's entertainment, but also for adults'. Furthermore, the language in some cartoon movies, which attracts both the young and the old, men and women by its acts as well as its plots, is excellent from linguistic perspective. Therefore, it is worthy of investigating and paying attention to them.

Moreover, China is the largest and the fastest developing country in the world. And 2008 is the Chinese Year, because of the Olympic Games. Thus, Chinese culture catches all the attention from the whole world. Chinese elements are included in many movies, and KP is one of them. In fact, the Chinese elements in this movie is an obvious feature, which seems to occur frequently in some stylistic category in the filmic text. Thus, what this thesis most concerns is how are these elements shown from different language categories. Besides, KP has got many prizes, especially on the 36th Annie Awards. It gets 17 designations and 11 of them have been rewarded, such as The Best Cartoon with Long Story, The Best Works for Children, etc. Therefore, the attentions ought to be given to KP.

Style and Stylistics

The word "stylistics" can be divided into two parts: styl+istics. The former one refers to style, while the latter one refers to language science. Style is a rather elusive concept. It is not defined in a strictly logical way and specialists from different walks of life often have different views of style. Here what we concern is style in linguistics. It entails at least four commonly occurring senses, which are explicitly distinguished by Crystal and Davy in their book *Investigating English Style*. That is to say, the term style has different explanations with the development of human beings and society.

Initially, style may refer to some or all of the language habits of one person, such as Mark Twain's style (or styles) and Hemingway's style. Secondly, style can refer to some or all the language habits shared by a group of people at one time, or even over a period of time, such as, the style of the Augustan poets, the style of Old English, Heroic poetry, etc. Thirdly, style is given a more restricted meaning when it is used in an evaluative sense, referring to the effectiveness of a mode of expression. It is implied by such popular definitions of style as "saying the right thing in the most effective way" or "good manners", such as a clear or refined style. Last but not least, partly overlapping with the three senses just outlined about is the widespread use of the word "style" referring to literary language.

Experts may define it from different perspectives and they intend to perfect related theories in order to make them more objective and appropriate with the help of rhetoric, literature and some other related disciplines.

As far as the word "stylistics" is concerned, Linguists simply define it as the study of style. Stylistics is rarely undertaken for its own sake, simply as an exercise in describing what use is made of language.

Widdowson analyzes style from a morphological way when defining stylistics, holding that "style consists of two layers of meaning, associated with literary criticism and linguistics respectively" (Widdowson, 1975, p. 212). His definition facilitates readers' understanding of stylistics, while Leech asserts that "stylistics is a meeting ground of linguistics and literary study" (Leech, & Short, 2006, p. 13). His definition provides readers with a more systematic structure of the term.

Based on these definitions, Wang Shouyuan (2000) makes a conclusion: Stylistics is an area of study which straddles two disciplines: literary criticism and linguistics. It takes literary discourse as its object of study and uses linguistics as a means to an end. That is to say, there is a cyclic motion between literary appreciation and linguistic description. "Linguistic observation stimulates or modifies literary insight, and whereby literary insight in its turn stimulates further linguistic observation" (Leech, & Short, 2006, p. 13). Synthesizing these established ideas; Wang Shouyuan clearly points out the functions of literary text and linguistics and ameliorates the connotation of the term to the greatest extent.

Chinese Elements in *Kungfu Panda*

As for stylistic analysis, there are several categories to identify the language features of a concrete text, namely as lexical category, syntactic category, semantic category and cohesion and coherence. For this thesis, the lexical category serves as the way to analyze the special usage of some words, which is the most noticeable features in this cartoon movie and which is also an obvious way to show its Chinese elements: especially on background information and the name of characters. In these aspects, the Chinese elements have been presented incisively and vividly in this cartoon movie.

Background Information

It's the story about a lazy, irreverent slacker panda, whose name is Po, who is the biggest fan of Kung Fu, which doesn't exactly come in handy while working every day in his family's noodle shop. Unexpectedly chosen to fulfill an ancient prophecy, Po has got a chance to make his dreams come to reality when he joins the world of Kung Fu and studies alongside his idols, the legendary Furious Five -- Tigress, Crane, Mantis, Viper and Monkey -- under the leadership of their guru, Master Shifu. But before they know it, the vengeful and treacherous snow leopard Tai Lung is headed their way, and it's up to Po to defend everyone from the oncoming threat. Can he turn his dreams of becoming a Kung Fu master into reality? Po puts his heart – and his girth – into the task, and the unlikely hero ultimately finds that his greatest weaknesses turn out to be his greatest strengths.

It is universally acknowledged that the word *kungfu* originates from China, meaning a skill that can be good for one's health and protect one's own safety. It can be traced into ancient times. Ancient people mastered some skills for chopping, cleaving and piercing during their producing activity. Actually, *kungfu* originates from primitive communes in the battlefield resulting in collecting their fighting experience. After a long time's development, kungfu has been an essential part of sports in modern society. Therefore, when the word kungfu is mentioned, anyone would surely associate it with China. On hearing the name of the movie KP the first time, anyone can immediately sense the Chinese elements in it, because only China in the whole world has panda, the ancient animal, and panda has been treated as the national treasure, additionally, the word *kungfu*. These two are very typical things for representing China. It is easily to see that the name KP itself has inseparable relation with China.

The Name of Characters

Apart from the above aspects of the cartoon movie, the characters' names also take strong sense of Chinese elements, such as *Po*, *Shifu*, *Oogway* and so on. Since the plot of the story relates to Chinese matter, the writer purposely names his characters with Chinese sense and it is, in fact, very easy to notice Chinese elements by interpreting their names.

Just take some representative ones as examples. The hero of the cartoon is a panda named *Po*, it is known that the panda is such as an animal which can be found only in China, no anywhere else in the world and treated as the Chinese national treasure. Moreover, the pronunciation of his name, *Po*, sounds like the Chinese character “Bao”, meaning something valuable. It can be convinced that the writer deliberately chooses *Po* as the name of his major character to show Chinese value. So, from the hero's name, it can be interpreted that *Po* must be the hero and might play a very important role in the cartoon, And truly it is from the story, we know that *Po* finally becomes the *Dragon Warrior*, the master of kungfu and has done a lot to all the people in this movie.

Shifu, who acts as a teacher to *Po*, is also another good example: the word shifu in Chinese means a master. So, the pronunciation of *Shifu* is exactly the same as that of Chinese character. He teaches the Five Furious and *Po* kungfu in the movie. Instead of master addresses as Zhang or master Wang which are taken as the conventional Chinese ti-

tle to address one's master, here the writer purposely chooses *Shifu* as Po's master, which obviously indicates the writer's intention. That is by addressing as *Shifu*, it holds a strong sense of Chinese elements.

Oogway is another character in the cartoon movie referring to the turtle who always says something philosophical and is also a kungfu master always with a stick. His name, *Oogway*, pronounces similarly as "wugui", which in Chinese means a turtle. In a Chinese mind, a turtle would be taken as an animal who is old but wise, not good in looking but kind in heart, slow in motion, but persistent in mind. Here, in the cartoon *Oogway* is the exact such a kind of animal, so the name of this character, coincides with both Chinese culture and Chinese image of the turtle, which again best represents the Chinese element.

The most conventional one is the name of Po's enemy, *TaiLung*. The pronunciation is almost the same as that of Chinese Tailang. Actually, *TaiLung* is not Chinese name but a very common Japanese one. Anyone may feel strange why the author chooses this Japanese name as one of his character who in fact is the enemy of the main protagonist *Po*. As a Chinese, one can easily associate that name with Chinese history. In the 1930–40s, Chinese people fought against Japanese invasion, which is known as the Anti Japanese War. During these 8 years' war, Japanese invaders were the evil enemy who killed millions of Chinese people, which aroused a great hatred in Chinese towards the Japanese. After the eight years of fighting, Chinese people finally defeated Japanese and won the war. This is the war between justice and injustice between the good and the evil, and between humanism and inhumanism. And in the story *TaiLung* seems to act as exactly like the evil Japanese who came to the village as an invader in order to get Dragon Scroll, a magic book and killed a lot of people with kungfu learned from *Shifu*. Po, as a representative of the justice, fought against *TaiLung*. The fighting between the two is also a struggle against the evil, injustice and inhumanism. Maybe that is the very reason why the author chooses *TaiLung* as the name of this evil character. Because this is a film whose plot is something Chinese, any Chinese can interpret it easy and it very much suits Chinese culture as well as Chinese history.

Above all, whether the protagonist Panda is named as *Po* or his enemy as *TaiLung*, we can come to the conclusion that it must be the author's very purpose to use these Chinese elements to name his characters in order to achieve authentic nature of the cartoon with Chinese plot. So this can be taken as one of special features occurred in lexical level of the movie. By using this technique, the cartoon becomes more authentic as well as artistic.

Conclusion

To sum up from the analysis of this filmic text KP: some typical stylistic features of language has been released, as mentioned above. In the lexical category, it is convinced that the employment of background information and the name of characters is one of stylistic features in this cartoon movie and proves that their employments are identical to the theme of this movie which the author wants to convey. Because of these factors, it is easy to identify the Chinese elements in it. With the fast development of China, the nation has come to the center of the whole world and more and more people come to realize that China's traditional culture is enjoyed and appreciated by the whole world.

These features do enhance the thematic meaning and artistic effect of the cartoon movie. This thesis analyzes the filmic text of the cartoon movie *KungFu Panda* from the viewpoint of stylistic devoting to enjoy its language and artful effects more deeply and thoroughly by finding out its language features, meanwhile, it is hoped that more and more people can draw their attention to the field of the study on Chinese culture and cartoon movies.

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Flaw in Brightness: The Limitations of the Character Portia

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[Abstract] *As a character in Shakespeare's works, Portia is a bourgeoisie new woman in the time of Renaissance, but she is many-sided and inevitably, there are marks of old time on her: she can't get rid of feudal ethics and the stale religious doctrine; she is not a perfect embodiment of the ideal humanism but a woman who has human weakness and is limited by the history and her class. A thorough analysis of Portia's characteristics would further reveal the social conflicts in the play and deepen our understanding of Shakespeare's unique creative style, artistic skill and great thoughts.*

[Keywords] *human weakness; feudal ethics; religious bias; racial discrimination; class and historical limitations*

Introduction

Portia is a character in Shakespeare's works *The Merchant of Venice*. It is publicly accepted that she is an ideal woman image created by Shakespeare. She is beautiful, clever, self-confident, sympathetic and full of wisdom, and she is a bourgeoisie new woman. Her image flashes the thoughts of humanism based on pure love and friendship, and she is the representative of the new generation in the time of Renaissance (Yang, 1983). But this is just one side of Portia's characteristics. Shakespeare always portrays his characters as many-sided: good, but not too good; bad, but not too bad. Portia is not a flawless representative of new women in Renaissance period. As a figure portrayed by Shakespeare, Portia is also many-sided: she is a new woman but on the other hand, it is inevitable that there are the marks of the old time on her, and she is not a perfect incarnation of ideal humanism but a woman who has human weakness and is limited by the history and her class. She can't get rid of the feudal ethics, religious prejudice and class limitations. The new generation in the time of Renaissance can't completely break all the old obstacles yet. If this point is ignored, we could not thoroughly understand the character of Portia, Shakespeare's creative skills and great thoughts and even the social conflicts of that time.

The Traces of Feudal Ethics in Portia

To her father: So is the will of a living daughter curbed by the will of a dead father

Compared with Bassanio and Antonio, Portia is really brilliant. She is gentle, clever, humorous, witty, modest and resolute. But after all, she lives in a world controlled by men. Her fate is completely confined to a lottery devised by her father, and she is to marry whoever chooses the right casket of three: gold, silver and lead. She once said,

"The lottery of my destiny

Bars me the right of choosing:

But if my father had no scanted me,

And hedg' d me by his will, to yield myself
His wife who wins me by that means..." (William, 1965, p. 27)

She has no right to choose or quit. She has sprouted the idea "to skip o'er the meshes of good-counsel the cripple" (William, 1965, p. 11). But how can this well-educated girl who was born in such an "influential family" skip over the meshes of ration? She complains that "O me, the word 'choose'! I may neither choose who I would, nor refuse who I dislike; so is the will of a living daughter curbed by the will of a dead father." (William, 1965, p. 11). This is the accusation issued by a woman who lives in a world controlled by the will of men. But the accusation is so feeble. Portia has to complain about her fate in sorrow: "my little body is weary of this great world." (William, 1965, p.10). People may think she is obedient, but the fact is feudal ethics forces her to receive the arrangement made by men consciously or unconsciously. She has no other choices.

Portia has her own love ideal. She is dismayed at her father's will of choosing caskets, and rejoices at the mischoosing of the prince of Morocco and the prince of Arragon. But if either of the princes chooses the right casket, she will have to obey the feudal ethics and marry either of them, becoming the victim of the feudal ethics.

When Bassanio chooses the caskets, Portia fears she will miss the perfect marriage if he chooses wrong, and she tries to give him hint. Her cleverness helps herself find her "Mr Right", but this is just the brave action she has to take at that very moment. She has to face the realistic world in which women have no right to choose their own happiness.

More than four hundred years ago, Shakespeare vigorously attacked feudal marriage law from the point of view of humanism, and he showed great sympathy to the women confined by the old marriage system. In some of his works, Shakespeare denounces the feudal marriage order that suppressed the nice human nature of pursuing happiness and freedom. Portia, as a character depicted by Shakespeare, is a strong accusation and forceful attack on feudal marriage system. Shakespeare expresses his own criticism on feudal marriage system through Portia, and the author's great skill of attacking is revealed by Portia's complaints.

To Bassanio: This house, these servants and this same myself, are yours, my lord...

Portia's love to Bassanio is not completely out of her admiration for his characteristics because her understanding of Bassanio is very superficial. When her father was alive, Bassanio went to Belmont once, and Portia witnessed his graceful bearing. She remembers his name but living in Belmont, she doesn't know Bassanio has squandered his possession and fallen in debts. She doesn't know his motive to pursue her. And this is just where Shakespeare's skills lie: to discover Bassanio's profound motive and show women's limited understanding of the male world.

Bassanio's profound motive to pursue Portia has been revealed from the talk between Bassanio and Antonio in the opening of this play. Bassanio says, "...my chief care is, to come fairly from the great debts." (William, 1965, p. 8). And his way to get clear of all the debts is to pursue Portia, the rich heiress in Belmont. Bassanio's argument about shooting a second arrow just shows the nature of his pursuing love: he will use the money borrowed from his friend (the second arrow) to find back the estate he has squandered (the first arrow) in a stately way, just as what he has said, "...To hold a rival place with one of them...I should questionlessly be fortunate!" (William, 1965, p. 10). But Portia knows nothing about it at all.

After Bassanio chooses the lead casket, he no longer worries about his disrupting conditions. And he becomes the owner of Portia, her servants and her possessions. Portia professes so much in order to gain her husband's appreciation. She constantly calls herself "an unlessoned girl, unschooled and unpracticed", and she determines to "learn" and to "be directed from" Bassanio, her lord, her governor, her king. She devotes herself to her husband like a servant:

“...for you
I would be trebled twenty times myself;
A thousand times more fair, ten thousand times more rich;
That, only to stand high in your account,
I might in virtues, beauties, livings, friends, exceed account...” (William, 1965, p. 70)
She is glad to be his possession and even lose her own freedom and even herself:

“Just now, I was the lord
Of this fair mansion, master of my servants,
Queen o’er myself, and even now, but now,
This house, these servants, and this same myself,
Are yours, my lord...” (William, 1965, p. 70)

How modest and how respectful Portia is to her lord! Can’t a woman be equal to a man? No, she can’t. Portia even has no consciousness of equality in that feudal society.

Portia’s words and actions show that in the world controlled by men, what women could do is just devote and belittle themselves, and men are to gain and own women as their possessions. Bassanio finally “wins” and “owns” Portia, and he finds the first arrow and becomes Portia’s “lord, governor and king”. What a word “win”! Women are the trophies of men! Portia finally finds her position in the male world and is no longer “awearied of the great world”. She is willing and glad to be men’s possession, which ensures her safety. This is part of the flaws in Portia’s characteristics, a stigma of feudal society on her.

As an artistic figure, Portia’s action shows Shakespeare’s profound understanding of humanity. He concentrates great zeal to the new generation in the time of renaissance and he sings high praise for the spirits of humanism; and at the same time he shows his care for the limitations of people in the realistic world. Living in the reality of that feudal society, Portia shows the brightness of humanism: she is self-confident, intelligent, brave and has nice ideals transcending the reality; but inevitably, she has some human weakness and limitations endowed by that feudal time, consciously or unconsciously: she can’t transcend the feudal ethics, receiving the world she resents so much, accepting the idea that women are inferior to men and possessions owned by men.

Her Stale Religious Bias and Narrow National Ideology

The plot of “Court of Justice” in Act IV Scene I is the climax of this play. In this part, Portia’s good characteristics of humanism are revealed, and at the same time her limitations are shown more clearly. In court, Portia is witty, brave and resolute, but we should also pay attention to the other side of this character: her stale religious bias and narrow national ideology.

Her Religious Bias and National Prejudice

From this play, we can see the potential insularity of a Venetian ethic that has no genuine place for non-Christians or cultural outsiders, which makes readers uncomfortable. Portia also has this same kind of insularity. Living in the world of Christianity in Venice, Portia’s prejudice against Shylock, a Jew and outsider, is deep-rooted. She calls Shylock misbeliever. And her aim of appearing in court is not to take charge of justice but to remove her husband’s worry and extricate her husband’s friend. Portia can’t transcend the stale religious bias and the narrow national ideology.

For many centuries, Jewish people was the race that was the worst prejudiced part of the slaves (Mortimer, 1977), they were driven throughout the world and were driven out almost to every country and their religious ceremo-

ny was prohibited (Gibbon, 2011). Jewish people are very stubborn, and over one thousand and five hundred years' persecutions make them more firmly believe their "wrong doings". They have endured any persecution given by others, and even endure the sufferings of being cursed by their enemies (Mortimer, 1977). Shylock's ethical outlook justifies both usury and the old dispensation of the Jewish law. As a Jew, Shylock's religion is Judaism and naturally, he is regarded as "misbeliever" and "outsider" by the Christians. In this play, the struggle between the two religions, Judaism and Christianity, still has the mark of religion persecution in the Middle Ages. The Jew, Shylock, wants to destroy the body of the Christian, Antonio; while the Christian wants to kill the Jew's spirits.

From the eye of Portia, the difference between the Christian and the Jew is just like that between heaven and hell. Portia's wonderful performance in court gives people an illusion: the Jew is cruel and the Christian is merciful. But as a great playwright, Shakespeare doesn't let illusion cover the fact. He carefully arranges the talks between Portia and Shylock, and shows the cruelty of religion persecution. After the sentence in court, Portia asks Shylock, "Are thou contented, Jew? What does thou say?" Shylock answers, "I am content." (William, 1965, p. 105). This talk seems to be a light comment, but in fact, it shows different feelings of Portia and Shylock. Portia jeers at Shylock in a tone of triumph. While on hearing the sentence, Shylock shouts out, "Nay, take my life and all...You take my house, when you do take the prop, that does sustain my house; you take my life when you do take the means whereby I live." (William, 1965, p. 105)

Depriving him of his estate means depriving him of his life. What's more, finally he is sent to the world of Christians under the flag of "mercy" and is forced to receive the Christian baptism. If Portia has no religion bias, she will not force Shylock to "believe in" Christianity. To Shylock, who hates Christians so much, this kind of mercy is equal to sending him to the dark hell to spiritually suffer great pains. Portia's stale religion bias and narrow national ideology exclude other religion beliefs, other misbelievers and outsiders, which conflicts with Renaissance humanism that advocates philanthropism and humanitarianism.

The Limitations of Her Mercy

In court, Portia is very calm and contends with Shylock ingeniously. On one hand, she declares that according to the Venetian law, Shylock has the right to have the pond of flash, which makes Shylock beside himself with joy and think he will undoubtedly win; and on the other hand, she tries to persuade Shylock to show his mercy to Antonio, and she even makes a very famous lecture, *Portia on Mercy*:

"The quality of mercy is not satin'd,
It droppeth as the gentle rain from heaven
Upon the place beneath; it is twice blest,
It blesseth him that gives, and him that takes." (William, 1965, pp. 96-97)

The speech made by Portia is the key to understand her characteristics. It gives people an illusion and attracts readers' attention only to the cruelty of Shylock and the mercy of Christians. But in fact, the group of Christians including Bassanio and Gratiano are encircling, attacking and cursing Shylock. Portia just turns a blind eye to it and her speech covers this unreasonable phenomenon. She shows no mercy on Shylock. Then where is her "the mightiest in the mightiest" mercy to the Jew?

Of course Shylock should be punished, but the crime he committed is much lighter than the humiliation he received (Ge, 1981; Zhang, 2011). With the development of the plots, we can see that Shylock's revenge has something reasonable. Just as what Shylock says, Antonio has hindered him half a million, laughed at his losses, mocked at his gains, scorned his nation, thwarted his bargains, cooled his friends, heated his enemies... and Antonio does all this just because Shylock is a Jew. they compete against each other and hate each other. Antonio prejudices and excludes

Shylock. Shylock is cruel, but he doesn't deserve the more cruel punishment, that is, all his possessions are deprived. He deserves some sympathy.

After the sentence of the court, Portia, who is full of mercy and tolerance, has no time to consider Shylock's sufferings, and she is eager to go back to Belmont and enjoy herself in the "sweet moonlight" and "soft stillness and night". Shylock's sufferings have nothing to do with her. Where is her "the mightiest in the mightiest" mercy then?

Portia's words and deeds in court and in Belmont obviously shows that her mercy is limited and she is biased. The "mercy" and "tolerance" she favors are only given to Christians and her so-called "the mightiest in the mightiest" mercy has nothing to do with the "misbelievers" and "outsiders". This shows that she can't transcend the narrow national ideology, and she is confined to the insularity of a Venetian ethic that has no place for non-Christians and cultural outsiders (Bevington, 1997). Her so-called "the mightiest in the mightiest" mercy is limited by her time, her religion and her nation.

Her action does not completely tally with the spirit of ideal humanism, which contains tolerance and mercy transcending time, space, culture and race. Thus, she is not a completely perfect representative of humanism.

Her Class Limitations

The Essence of the Contradictions

Portia's class limitations can be shown by analyzing the essence of the contradictions between Shylock and Antonio. The contradiction of one pond of flash between Antonio and Shylock is just the artistic generalization of the intense struggle between the new commerce capitalists and the old usurers in the late 16th century in England. At that time, bourgeoisie trade and commerce expanded with the opening of the new markets and the new sources of supply. And with the commerce capitalists prospering during that time, there were sharp conflicts between the new commerce capitalists and the old usurers. The conflict between Shylock and Antonio in essence is the reflection of the social contradiction in the late 16th century in England.

As a usurer, Shylock is badly excluded by the new commerce capitalists; and as a Jew, he is treated with national persecution and religious prejudice. As a representative of the new commerce capitalists, Antonio hates and prejudices Jewish people. Antonio, who is always kind to Christians, calls Shylock "misbeliever", "cut-throat dog" and "a strange cur". He cursed Shylock and spit on his Jewish gaberdine, and even "feet" Shylock. When he is borrowing money from Shylock, he even says to Shylock, "I am as like to call thee again, to spit on thee again, to spurn thee too." (William, 1965, p. 21). In court, Gratiano severely curses Shylock many times and calls him "damned, execrable dog" (William, 1965, p. 106).

Badly bullied, Shylock wants to take revenge, which is natural and reasonable. But Portia makes the reasonable revenge become completely cruel action in the eyes of the onlookers, and tries to damage him completely. As a member of bourgeoisie, Portia's cruelty and selfishness under her virtues still can be exposed by her way of treating Shylock. As is known that capitalists are cruel in a certain sense. Portia cannot get rid of her class limitations. Her class stand determines the flaw of her characteristics.

Her Flaw Determined by the Author's Stand

The characters' words and actions are the flowing of their author's thoughts. More objectively, Portia's shining brightness in her characteristics and her flaws as well are determined by the author. That is, the limitations of Portia's characteristics are determined by Shakespeare's standpoint of bourgeoisie in describing the contradictions of this play.

Taking the stand of new bourgeoisie, out of the thoughts of humanism and in a praise tone, Shakespeare tries to beautify the new commerce capitalist Antonio, and ridicules the representative of the old usurers, Shylock. This has progressive role in history and it is beneficial to prosper industry, trade and commerce, and to increase the advance of social productivity. In this works, Antonio, as a commerce capitalist, is dealing with the oversea trade, and his merchant ships navigate the large oceans between England and other continents such as Asia and Europe. And his business distributes throughout many oversea countries. His action against Shylock's usury exploit is positive and confirms to the development of historical tide. But after all, as a capitalist, he just uses a new form of exploitation to be against another one. Exploitation is the nature of his class, and his hands are full of sweat and blood from the working people. Further more, he is dealing with oversea trade, and compared with Shylock, his means of exploitation is more deceitful, aggressive, more obscure and cruel. But on the stand of new bourgeoisie class in his time, Shakespeare doesn't realize it; and again and again, he beautifies Antonio's lending money without interest. All this shows the class limitations of the works *The Merchant of Venice*, and it also discovers Shakespeare's stand of new bourgeoisie and his features of humanism. But we should confirm that, as a great playwright, Shakespeare exposes the human nature and social contradictions profoundly using his far-reaching insight, though he can't completely transcend his class limitations. And the limitations of the author's class stand endow Portia with her flaws in brightness.

Conclusion

As a character created by Shakespeare, Portia is good, but not too good. Portia's wisdom and brave action flash the brilliance of humanism based on friendship and love, but the flaw of Portia's characteristics reflects the new generation's limitations endowed by their religion, class and time. She can't get rid of the old feudal ethics, accepting the idea that women are inferior to men and possessions owned by men. Portia's stale religion bias and narrow national ideology exclude other religion beliefs and cultural outsiders, which conflicts with Renaissance humanism that advocates philanthropism and humanitarianism. Her mercy is limited by her time, her religion and her nation. Her action does not completely tally with the spirit of ideal humanism, which contains tolerance and mercy transcending time, space, culture and race. Her deep-rooted class stand, determined by the limitations of the author's class stand, endows Portia with flaws in brightness. Thus, she is not a completely perfect representative of humanism. But the flaw in brightness would not dim the character of Portia or make her inferior. This obvious kind of comparison between new and old and between ideal and reality makes this character so vivid and lovely that she becomes one of the most outstanding heroines in Shakespeare's works. Shakespeare puts his characters in certain historical environment and discovers their profound psychology.

Shakespeare, on behalf of the newly-rising bourgeoisie class, severely criticizes the old feudal system through Portia, the character he depicted. Shakespeare's great creative skills lie in this: when he is giving people the atmosphere of comedy, he makes people full of faint sympathy, and makes us deeply feel the sharp social contradictions of that time. One of Shakespeare's creative features is that the characters portrayed are not simply "good" or "bad", which makes the characters in his works colorful and lively. Shakespeare's early works showed optimism and his belief that love and benevolence will triumph over everything and concern for a peaceful and unified England whereas his late works, with deep insight, brought to the light the contradictions between the humanists and the dark and brutal feudal capitalist reality (Harrison, 1948). The time during which *The Merchant of Venice* was written is just Shakespeare's transitive period in play writing—from the early period to the later period. The characters Shakespeare portrays in this play show the features of optimistic humanism of the early period and the realistic criticism of later period as well.

The analysis of the flaw in Portia's characteristics helps us to thoroughly understand the character herself and the conflicts in the play, to deeply understand Shakespeare's unique creative style, artistic skills, and social contradictions in that time as well. The realistic portrayal of the characters in *The Merchant of Venice* marks the mature period of Shakespeare's play writing.

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The Analysis of Cultural Elements Reflected in the Mongolian Epic Jangar

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[Abstract] *Language is the carrier of culture, and vocabulary is the component and essential part of language and it is the pillar that language system relies on. Language is the outcome of nationality. Its significance bases on the culture created by thousands of years. It is the main carrier of national culture information and the medium of cultural spread. Language reflects culture. Language does not exist without culture and also it can't be divorced from all kinds of practices and faiths inherited. And the usage of words in language reflects the living habit, value, concept of one nation. After making analysis of the vocabulary and the context, and inquiring into Mongolian context elements, we discovered that in Jangar there are really some Mongolian historical cultural elements.*

[Keywords] *Mongolian heroic epic Jangar; cultural elements*

Introduction

Jangar, a Mongol Hero Epic, is rated as China's top three heroic epics along with King Gesar and Manas. It is a narrative poem presented in the form of singing and story-telling, popular among the Mongolian ethnic group in China, especially in areas with a large population of Mongolians in Xinjiang. *Jangar* was orally created by the people from Mongolian Torgud (Torgut; Torghud) Tribe probably in the 13th century and handed down until modern times by word of mouth. There wasn't a written text until the early 19th century. Benjamin Bergmann, a German traveler, collected the first *Jangar* at the beginning of the 19th century among the Kalmyks in Russia. Later, the epic was introduced to other parts of the country and foreign nations in Kalmyk, Todo and Mongolian texts etc.

H. Bayanbatu, a scholar from Inner Mongolia, pointed out that "Jangar is just like a huge mysterious snowball, rolling to and fro in time and space, with the Mongolian plateau as its center, getting bigger and bigger until it became an enormous 'growth ring' of Mongolian history and culture" (Jamcha, 2010, p. 3). He did however vividly sum up the rich historical and cultural contents of Jangar during the process of its production, development and finalization.

For instance, in Jangar there is a description of carrying off a beautiful woman by force, which coincides with a plot described at the beginning of *the Secret History of the Mongols*—Taking a woman for marriage by force. This plot actually originated from the wedding customs of the Mongolian clan society. Jangar reflects manifold historic and cultural elements of ancient Mongolian society such as their economy, politics, education, art and religion, etc. After making analysis of the vocabulary and the context, and inquiring into Mongolian context elements, we discovered that in Jangar there are really some Mongolian historical cultural elements.

Political and Economic Structure of the Early Mongol Society Reflected in Epic Jangar

In Jangar stories, there are some words reflected the political and economic structure of the early Mongol society. They are “mergen”, “batur or ba’atur”, “noyon or noyan”, “Khan or qan”.

According to *the Secret History of the Mongols*, Mongol society developed in three stages. It rose on the basis of a hunting economy in the forest regions to the north of the Mongol heartland. During this period was created the title ‘mergen’, ‘a good hunter’ or ‘an intelligent person’. When the Mongols emerged from the forests, they created a new title ‘batur (ba’atur), or ‘hero’, which shows the distinct Mongol tribes of the day were at war with one another and were probably engaged in a nomadic way of life. Around the eighth century, two new titles appeared: ‘noyon’ meaning ‘lord’, and ‘qan’, usually transcribed in English as ‘Khan’. ‘Khan’ or ‘qan’ (Mongolian: х а а н, khaan) is a title of imperial rank in the Mongolian languages equal to the status of emperor and someone who rules a khanate (empire).

These titles all appeared in epic Jangar, for instance, Chapter 3 *The Legend of Jangar, Buhair’s Son*:

290 If you cannot set all that apart,
Then there is nothing in your heart.”
So Gangumai Mergen shot his bolt
And caught the nimble spotted colt.
He asked the hero Erkei Mergen
295 To take it out to Jangar Khan.

In Chapter 19 *Pot-bellied Guzen Gumbe Subdued Five Generals of the Fierce Shara Gurgu Khan and Rescued the Hero Erdeni Ulan*, the word “Khan” and the word “Batur” (means hero) appeared many times, for example:

575 After a fortnight’s ride,
They arrived at the tribe
Of Kurung Ulan Batur
Son of Kureldei Khan,
Who had forcefully harassed
580 A peaceful tribe of Jangar Khan.
Kurung Ulan Batur rode
A brown-spotted horse.
Seven Buhus of Soldiers
Were under his leadership.

Even in the title of some Jangar chapters, e.g., Chapter 10 “*The Fight and Reconciliation Between Jangar Khan and Hara Jilgan Khan*”, we can also find the words “Khan” and the word “Batur” in the original title of this Chapter. (* “This chapter was chosen from *Jangar* (in Kalmyk language, Book 2) published in Moscow in 1978. The original

title was *Lion Hero Hongor Fought Against Batur Hara Jilgan.* ”)

In Chapter 1 *Prologue*, Line 89, the word “noyon or noyan” appeared. Noyon means “high official” in Mongolian. (See page 111 notes)

87 Jangar a hero of hot blood,
With spirit at the flood.
Noyon daughters, forty-nine he shunned,
90 Then one young heart left Jangar stunned.
Agai Shabdal was her name
Nom Toges Khan, a father’s flame.

Here it describes that Jangar had no love for the princesses of khans or the daughters of generals, but instead, took to his wife the beautiful Agai Shabdal who was from afar.

Noyon (sometimes transcribed in English as ‘Noyan’) was a title of authority in the Mongol Empire and later periods.

Initially, it was a term for a military commander in the army of Genghis Khan. (It was not a military rank: the term *noyon* applied to commanders of *tumens* (10,000 soldiers), as well as for *minghans* (1000 soldiers). During conquests noyons used to receive territories for administration and they effectively became Mongolian aristocracy, which existed until the 20th century. Noyons were above the ordinary Mongols but below the descendants of Genghis and his brothers.

Usually notable persons are referred to with the addition of “Noyon” after the ordinary personal name, similarly to the usage of the title “Khan”, e.g., Jebe Noyon, Chormaqan Noyon, Sali Noyon and more. “After the Mongol Empire, the Qing Dynasty entrusted rule in Mongolia to the descendants of Genghis Khan, who were thus called *noyon*. Noyon in this epoch acquired the connotation of nobleman since Mongolia was mostly at peace. After 1921 the word *Darga* (boss) replaced the aristocratic noyan as the term for officials” (*C. P. Atwood-Encyclopedia of Mongolia*, p. 412). It shows that the country is probably in the transformation period from centralized planning economy to market economy.

“Khan, Qan or Haan (Mongolian: хан, хаан, khan)” is originally a title for a sovereign or a military ruler, widely used by Mongolians living to the north of China. For example, Genghis Khan or Chinggis Khaan, born Tem ü jin, was the Great Khan and founder of the Mongol Empire, which became the largest contiguous empire in history after his death. He came to power by uniting many of the nomadic tribes of Northeast Asia. The common western rendering as Great Khan (or Grand Khan), notably in the case of the Mongol Empire, is translation of *Yekhe Khagan* (Great Emperor or И х Х а а н).

The titles like “mergen”, “batur or ba’atur”, “noyon or noyan”, “Khan or qan” that appeared in the different Mongol social development stages all appeared in the epic Jangar, and most of these titles are still in use today, some of them though have acquired new connotation with the changing society.

The Early Mongol Society and the Leading Character of the Mongol History—— Genghis Khan Reflected in Epic Jangar

From the folk legend of the Mongolian people——Jangar, it is possible to see that the real historical figure of Jangar’s leading character was somehow related to that of Genghis Khan (the Leading character of *the Secret History of the Mongols*). The following are the descriptions of two heroes in *Jangar and in the Secret History of the Mongols*.

Mongolian epic Jangar is an account of Jangar Khan’s life, his great achievement, the description of Bumba——the magnificent kingdom that he founded, the prosperity of his subjects, the grandeur of his palace, and the excellent

military feats of his warriors.

According to legend, Jangar was the son of Uzeng Aldar Khan. Not long after his birth, their enemy Mangus ravaged his clan. Jangar's parents were killed and he became an orphan. When he was three years old, Jangar started to take revenge on his enemies such as the long-necked Mangus (Mangus means monster in Mongolian) and Shara Mangus (Shara means yellow in Mongolian), their foes for generations and defeated them. He also captured the five demons in the Taki area. Finally, when he was only seven, Jangar conquered all the seven kingdoms and ascended the throne of the Bumba land.

Jangar had exceptional wisdom, noble character, and amazing strength and excelled in the martial arts from his youth. The best horses and greatest warriors in the world all gathered around Jangar, and all the forty-two kings of surrounding lands in every direction bowed to him. Jangar led his warriors, gradually expanding their military power, wealth and territory. Then, they established a perfect homeland—Bumba. It was so vast a land that “traversing west to east one might ride five months both day and night.” People there led such a rich, peaceful and happy life that “even the poor can get rich and orphan have a growing family, there was no distinction between mine and thine; and there was no sickness for to groan, no bitter-suffering sorrow's moan” (Jamcha, 2010, pp. 94–98).

The epic *Jangar* shows us a vivid picture of the nomadic Mongolian way of life. Vast grasslands, limitless desert, galloping steeds, brave warriors, simple and honest herdsmen, mellow milk tea, inviting mutton, joyful dance and song, and enchanting melody...a rich, glorious, ethnically styled Mongol culture.

If one takes a look at the Genghis Khan's whole life recorded in *the Secret History of the Mongols*, one can see that the description of *Jangar* khan's life has so many similarities with that of Genghis Khan, and the Mongol society reflected in Jangar can also find its reflection in *the Secret History of the Mongols*.

Mongol Society before Genghis Khan Came into Power

If one looks back into times when Genghis Khan was born and came out of age, one can see that it was a century of wars and disintegration in the world, the stronger states conquering the weaker ones. The tribes of Mongolian origin that lived side by side on the territory of Central Asia, including the Keraites, Naiman, Merkid and Tartars were in a perpetual state of war among themselves, people did not have a night's sleep, being consistently engaged in bitter infighting, which made them an easy prey to foreign invaders. As *The Secret History of the Mongols* reports, “The Heaven with stars was turning round about. The many people were at strife. Not entering into their beds, they were spoiled one and another. The earth with crust was turning backward and forward”. The Urcin were main enemies of Mongols. Over many years, they have terrorized Mongols. They have brutally executed of the khan Ambayai. (Enkhuvshin & Tsolmon, 2003, p. 63). They had lived such a poor, difficult and miserable life for a long time until Genghis Khan came into power.

Records of Genghis Khan's personal life in history books

In the early 12th century, Khabul Khan (1101–1149), the great grandfather of Genghis Khan, established the Mongol State. After his death, his son Hotolai was elected to the throne. Shortly afterwards, he died, too. His son, Yesugei Batur, although not having been crowned, was still in control of the Mongol tribes. The Mongol aristocrats started to compete for the Mongol leadership. After Temujin's father Yesugei Batur was murdered by the Tartars, the Mongol State disintegrated and its people were in great tribulation. Power fell into the hands of a number of rich and ambitious nobles. At an opportune time right after Yesugei's death, “all his clansmen and his army that formerly obeyed him deserted his wife and children and swung to the Taichigut (Taichuud) people” (Jamcha, 2010, p. 25). There was only one servant left in Temujin's Family and almost all of their property was looted. For the next several

years, the family lived in poverty, surviving mostly on wild fruits, ox carcasses, marmots, and other small game killed by Tem ü jin and his brothers. With his mother's guidance, Temujin, whose father died when he was nine, overcame various difficulties in his life and grew into a brave and strong man. Later, Temujin threw himself into the fight against the conservative forces and claimed the final victory. As a result, by 1206, Tem ü jin had managed to unite or subdue the Merkits, Naimans, Mongols, Keraites, Tartars, Uyghurs, and other disparate smaller tribes under his rule. This was a monumental feat. It resulted in peace between previously warring tribes, and a single political and military force. The union became known as the Mongols. Gradually, scattered and disunited Mongolian tribes acknowledged and followed him, admiring Temujin's human qualities, intellectual powers, great organizational skill, energy and respect he commanded from others. At a "Khurilitai" (or *Khuruldai*), a council of Mongol chiefs, Tem ü jin was acknowledged as Khan of the consolidated tribes and took the new title "Genghis Khan". "By the time of his death, Genghis Khan (Chinggis) had laid the foundations for a vast Eurasian empire that his immediate descendants extended to most of the known world, with the sea as their sole barrier" (Onon, 2001, p. 13).

Conclusion

Eugene Albert Nida points out in his book *Language and Culture*: "Since culture is defined succinctly as 'the totality of beliefs and practices of a society,' nothing is of greater strategic importance than the language through which its beliefs are expressed and transmitted and by which most interaction of its members takes place" (2001, p. 78). Language is the carrier of culture and part of the culture. Because languages can reflect a nation's culture, language symbols provides a rich expression means for a nation. Language has been keeping synchronous development with culture throughout the whole process of human cultures coming into being and their subsequent development. Languages, in every nation, can embody and reflect people's different modes of thinking, values, social awareness, religious beliefs, habits and customs. It is explicit that culture and language are inseparable from each other, and in fact, culture includes language as a subsystem, as a wider system. It can be summarized that language carries culture, mirrors culture, spreads culture and helps develop culture. On the other side, language is deeply influenced and shaped by culture, steaming from culture. Language, as a symbol system, expresses traces of a particular society and reflects unique cultural heritage.

Epics belong to oral folk literature, which is the basis of written literature, or later writers' literature, which in turn is the knowledge of humanities, or knowledge which reflects social life. Epic *Jangar* contains rich historical and cultural elements of the Mongolian social life. The title 'mergen', which means 'a good hunter', reflected the Mongols at their early stage in the forest, while the society based on hunting economy. When the Mongols emerged from the forests, they created another new title 'batur (ba'atur), or 'hero', which shows the distinct Mongol tribes of the day were at war with one another and were probably engaged in a nomadic way of life. (Both *the Secret History of the Mongols* and *Jangar* has the records of different wars between tribes and nations.) The word 'noyon' meaning 'lord', was a title of authority in the Mongol Empire and later periods, it indicates the transition of Mongol society from the patriarchy clan society to the patriarchy militarized feudal society. All these titles which were created during the different development periods of the Mongol society have all appeared in the epic *Jangar*. The leading character and the major plot of the legend reflected reality of the Mongolian people's early life. This coincides with what H. Bayanbatu has once said: "Jangar is just like an enormous 'growth ring' of Mongolian history and culture" (Jamcha, 2010, p. 3).

The epic *Jangar* contains valuable historical, cultural and ethnographical evidence on the life of the Mongols. So, besides being a literary monument and it can also be regarded as a unique encyclopedia of the history of the social and spiritual development of the Mongolian peoples and their civilization. So having some knowledge about Mongolian language, culture and history can surely help us fully understand the Mongol heroic epic *Jangar*. *Jangar* stories

are not only interesting to read but also worth studying.

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A Lost Virgin: A Figurative Interpretation of William Blake's "The Sick Rose"

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[Abstract] In order to have a better understanding of William Blake's romantic poem "The Sick Rose", this paper takes a close reading of the poem via probing into its words' literal and figurative meanings. Accordingly, two layers of understanding of this poem are revealed. In a literal sense, this poem depicts a scene where a rose was harassed and destroyed by an unnoticeable worm in a dark stormy night. In a figurative sense, this poem can be interpreted as a beauty who lost her virginity to someone of iniquitous morality in a dark stormy night. Such a figurative interpretation is justified by the writing skills maneuvered by the poet: the choice of words, the rhetorical devices of synaesthesia and personification, the narrative point of views, the "foreshadowing" technique, and the repetition of vowel sounds and the lamentable tone. All of those findings highlight the typical feature of Romanticism in literature: strong emotion and bold imagination.

[Keywords] William Blake; "The Sick Rose"; Romanticism; a Lost Virgin

Introduction

William Blake (1757–1827) is a great engraver as well as a great poet in Britain in the 18th and 19th centuries. As a forerunner of Romantic poetry in the 19th century, William Blake opposes the classical tradition of his time and he is well known for his lyrics, which display a romantic spirit with a natural sentiment and individual originality (Liu, 2002, p. 239). One of his lyrical poetry is "The Sick Rose", which proves his talent in Romantic writing. This paper probes into this poem's meanings at two levels, the literal one as well as the figurative one. Via analyzing the figurative image of the poem, this paper finds that the sick rose in William Blake's poem is figuratively pictured as a lost virgin. Such strong emotion and bold imagination contained in the poem have manifested, or at least have partially exhibited, the main features of romantic writings in the 18th and the 19th centuries in British literature.

A Figurative Interpretation of William Blake's "The Sick Rose"

Composed of only two stanzas with four lines for each, "The Sick Rose" simply tells a story about how a rose is destroyed by an invisible worm. It goes as follows:

The Sick Rose

O rose, thou art sick!

The invisible worm

That flies in the night,

In the howling storm,

Has found out thy bed
Of crimson joy:
And his dark secret love
Does thy life destroy.

To begin with, the title “The Sick Rose” defines its literal meaning as well as its figurative one. “Rose”, originated from the Latin word “rosa”, is a well-known beautiful and fragrant flower which grows upon a shrub of the genus *Rosa*; at the same time, as it is suggested in the *Webster’s Third New International Dictionary*,^① it also refers to a person especially a woman of great charm, excellence or virtue. Actually, rose, as a flower as well as a beauty, is an attractive and desirable object for everyone. The adjective “sick”, however, indicates that the beautiful flower is in an unhealthy condition. “Sick” means being spiritually or morally ailing, and it also suggests corruption via committing sins or wrong doings. Therefore, “The Sick Rose” contains two layers of meanings: literally, it tells that the topic of this poem is about an unhealthy rose, which might be haunted by insects; figuratively, it describes an attractive flower-like beauty, who might be undergoing a spiritual crisis probably caused by her sins or wrong doings.

The first line in the first stanza states the case that the rose is sick, and then the following verses explain the reason why the rose is sick. According to the poem, it is “the invisible worm” that ruins the rose. The word “worm” originates from the Middle-Age English word: *wyrm*, which means a serpent, dragon or worm. Thus, “worm” not only refers to a destructive pest, such as the larva of an insect, feeding on as well as destroying flesh, fruit, leaves, cereals, fabrics, etc, but also connotes malicious and dangerous force like a serpent or dragon. In such an interpretation, “the invisible worm”, for one thing, refers to a hidden and unperceivable malicious pest; for another, it implies a creature with unnoticeable destructive force.

The last two lines of the first stanza, “That flies into the night, / in the howling storm,” explain when the invisible worm makes the rose sick. “In the night” can explain that the worm is out of sight because the night is devoid of light, foreshadowing a potential danger. “Howling” originally means a prolonged, loud and doleful cry uttered by dogs, wolves and various wild animals, in which the sound of [u] prevails; meanwhile, it can also attributes to a human being who utters a similar loud doleful cry. Usually, “storm” refers to a natural climate with a violent disturbance of the atmosphere, manifested by high winds, often accompanied by heavy falls of rain, hail, or snow, as well as by thunder and lightning; in a similar way, it also means a tumultuous rush of someone’s passionate feelings. Put together, “the howling storm”, in a literally sense, indicates a disastrous climate for the rose, while “the howling storm”, in a figurative sense, suggests that the violent passion is so strong that it vehemently vibrates in one’s heart.

The second stanza “Has found out thy bed/Of crimson joy: /And his dark secret love/Does thy life destroy.” vividly depicts what has exactly happened to the rose. “Bed” refers to a place for sleeping, either for the living or for the dead. “Crimson joy” is the key expression of the poem. “Crimson” is a color of deep red somewhat inclining towards purple, so it is often used with reference to blood. “Joy” means a pleasurable feeling or emotion caused by a success or by the prospect of possessing what one loves or desires. “Dark” literally means something that is characterized by the absence of light, and figuratively, it refers to the absence of moral or spiritual light. “Secret” means something that is kept from knowledge or vision. “Love”, in a common sense, means the attraction, desire or affection felt for a person, who arouses delight or admiration or elicits tenderness, sympathetic interest or benevolence. Having been originated from the Middle English “*Lufu*”, the word “love” also means the attraction based on a sexual desire.

①All the meanings of words in this paper are consulted from the *Webster’s Third New International Dictionary* edited by Gove (1961) and the *Oxford English Dictionary* edited by Simpson et al. (1989).

Therefore, from a word-by-word explanation, “crimson joy” tells us that the invisible worm delightedly enjoys the rose’s red color, while from a figurative understanding, “crimson joy” implies that someone loves the beauty and fulfills his sexual desire in the beauty’s bed with a great joy to see the crimson blood, which is the sign of a virgin who lost her virginity after her first sexual intercourse. Moreover, as crimson is a sanguine color while joy is an ecstatic feeling, the mixed senses of both colors and feelings have formed a strong mood of bloody delight. Here, the poet William Blake uses a figure of speech, which is called synaesthesia, that is, “a blending or confusion of different kinds of sense-impression, in which one type of sensation is referred to in terms more appropriate to another” (Baldick, 2001, p. 221). Thus, the two key words of the poem, “crimson joy”, vividly depict both a feeling via seeing the red color and a feeling of happiness brought by the “romantic” experience of the beauty. Have been prepared and suggested by “the invisible worm”, “night”, “howling storm”, “bed” and “crimson joy”, the result of this kind of “dark and secret love” naturally leads to “destroy” the life of the rose as well as the life of the beauty. After losing her virginity, the beauty feels sick as the rose does, which clearly explains the title’s figurative meaning: an attractive beauty is undergoing a spiritual crisis, which is the result of her sin and wrong doing: losing her virginity.

The Validity to Interpret the Poem in a Figurative Sense

As a whole, the validity of interpreting William Blake’s “The Sick Rose” in its literal sense as well as in its figurative sense not only lies in the dictions, but also lies in its rhetorical device: personification. As a figure of speech, personification is always defined as follows: “animals, abstract ideas or inanimate things are referred as if they were human” (Baldick, 2001, p. 166). The whole poem treats the rose flower as a beauty to whom one can speak, as the rose is endowed with the characteristics of a human being. The title “The Sick Rose” actually uses the rhetorical device of personification, for “sick” is an adjective describing the animate lives rather than the inanimate rose. Besides, the effect of the personification is realized and reinforced by the poem’s point of view, that is, the second person point of view. The first line of the poem “O Rose, thou art sick!” states out the angle of the poem: the poem addresses the rose directly as “thou”, treating the rose as a real human with whom one can communicate. Moreover, both “thy bed” and “thy life” are the words that directly enliven the life of the rose. Furthermore, the worm in the poem is also personified through the third person point of view, as the worm’s fondness to the color of the rose is addressed as “his dark secret love”. To sum up, both the rose and the worm are treated as the real person and thus it is valid to interpret them in a figurative sense.

In addition to the choice of words, the rhetorical device of personification and the narrative point of views, the poem’s literal and figurative interpretations are supported and reinforced by the tone of the whole poem. First, the first line of the poem “O Rose, thou art sick!” provides a general lamentable tone of the poem. “O” is an onomatopoeic word, vividly expressing the exclamatory feelings towards the “Rose”. The exclamation mark “!” at the end of the first line both supports and reinforces the feeling of exclamation as well as lamentation, which displays the pity to the sick flower. As a matter of fact, “O” is like an open mouth uttering the following lamentation. Second, the words in each line are arranged in a way of “implying” and “foreshadowing”, conveying a ruinous result as well as a tone of lamentation. The first line in the first stanza “O Rose, thou art sick!” anticipates the first line in the second stanza “Has found out thy bed”; “The invisible worm” leads to “Of crimson joy”; “That flies in the night” heralds “And his dark secret love”, and “In the howling storm” harbingers “Does thy life destroy”. Finally, the repetition of sounds in the lines also sustains the lamentable tone. The rhyming words at the end of the second and the fourth lines of each stanza suggest a deplorable feeling. “Worm” rhymes with “storm” while “joy” rhymes with “destroy”. Moreover, the assonance, the repetition of identical or similar vowel sounds in the stressed syllables of neighboring words, between the lines also strengthens the lamentable tone, including “Rose” and “thou”, “flies” and “night”, and

“found” and “out”. Furthermore, the suggestive vowel sound in the word “howling” implies a doleful atmosphere. In such repetition of the vowel sounds, the tone of lamentation is lingering through out of the whole poem.

Conclusion

Taking a close reading of the figurative meanings contained in each word of William Blake’s “The Sick Rose”, this paper finds that the sick-rose image in the poem can be interpreted as a symbol of a beauty who loses her virginity. This paper explores the meanings of the poem at two levels: literally, it tells a simple story that a rose was harassed and destroyed by an unnoticeable worm in a dark stormy night, and the worm liked the deep red color of the rose very much; figuratively, a beauty in her bed lost her virginity to someone of iniquitous morality in a dark stormy night. The two layers of interpretations are valid, supported by the poet’s deliberate writing skills: the choice of words with figurative meanings, the rhetorical devices of synaesthesia and personification, the second person and the third person point of views, the “foreshadowing” technique, and the repetition of vowel sounds and the lamentable tone. All in all, interpreting the sick rose as a symbol of a beauty who is morally ill due to losing her virginity to a man with a wicked love is fully justified in the context of exploring the figurative meanings of each word contained in the poem. As a matter of fact, such a figurative interpretation does not only reveal but also correspond with the typical features of Romanticism in literature: strong emotion and bold imagination.

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The Evolution and Shift of Nature of Topoi from Aristotle to Chaim Perelman

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[Abstract] *This paper conducted a study on the historical development of topoi from Aristotle to Perelman. It contends that, despite the similarities in their topical systems, the evolution of topoi from Aristotle to Perelman proceeds with the concomitant of the shift of the nature of topoi from a static existence with arguments ready for use to a dynamic entity for the generation of arguments.*

[Keywords] *topoi; evolution; arguments; shift*

Introduction

It is apparent that invention, particularly invention in classical rhetoric, cannot be completed without materials to resort to. Topoi including both the topoi of classical rhetoricians like Aristotle, Cicero and Quintilian and the topoi of modern rhetoricians like Chaim Perelman are of considerable use in assisting rhetors to deal with invention. Over the time span, the nature of topoi has undergone fundamental changes although its significance in the construction of texts remains the same. This paper attempts to explore this shift of topoi's nature in their evolution through an elaboration of the topical systems of Aristotle and Chaim Perelman.

Definition to Topoi

Western writings on rhetoric, philosophy, and literature from antiquity to the present day have offered a variety of very different, sometimes conflicting definitions and uses of the concept (McKeon, 1973). Quite a number of rhetoricians and scholars from the ancient time up till the present have attempted to define the term. As generally accepted by classical rhetoricians, topoi often referred to as loci, topics and commonplaces are essentially a classification system of issues pertaining to arguments. Aristotle treated topoi as argument systems enabling the rhetor to detect specific arguments under the method of enthymeme often addressed as partial syllogism. As was described by Aristotle, topoi are “the heads for arguments on those various matters which a speaker will find it useful or necessary to treat” (1932, p. 158). In spite of his spectacular contributions Aristotle has never proposed a clear definition to the term. This partly contributes to the disputes over the nature of topoi among scholars.

Lane Cooper (1932) in his translation of Aristotle's Rhetoric translated it as “place where”. This translation indicates that topoi are generally understood as either locations or containers for arguments. As a location, the rhetorical term denotes metaphorically a place or region where some particular element of argument resides. Other influential classical rhetoricians also proposed their own definitions. Cicero defines it as “the region of an argument” (Hubbell, 1949). Quintilian describes topics as “the secret places where arguments reside, and from which they are drawn

forth” (Butler, 1933).

From the definitions given by Aristotle, Cicero and Quintilian, it can be inferred that to the ancients, *topoi* are an orientation or methodology used for determining the constituents of a proof. Supportive of the approach of the above classical rhetoricians, Kienpointner (1997) elaborated on the various methods for locating arguments in the art of invention which, in his view, includes *topoi*, stasis, debate theory, and encyclopedic systems. He further suggested that combining all these elements constitutes the most opportune way to find arguments. Aiming at highlighting the strategic strength of *topoi*, Eemeren et al. (1996, p. 38) described *topoi* as “argumentation techniques” to tactically advance an argument over one’s opponent.

Aristotle’s Topical System

Indubitably, Aristotle’s *topoi* system is the fountainhead of all classical topical systems in that even the *topoi* systems of Cicero and Quintilian are similar in approach to Aristotle’s topical system though they differ significantly in detail. In all, Aristotle has developed over 300 *topoi* in his *Topics* and he elaborated on a certain number of well-selected *topoi* in his *Rhetoric*. What is worth mentioning is that Aristotle has never defined the term exactly.

An explanation of Aristotle’s topical system requires that the three levels of rhetorical proof, or *pisteis*, be expounded since the operation of Aristotle’s topical system centers on them. According to Grimaldi, these three levels consist of source material, or subject matter capable of inducing belief, the method or technique which functions to bestow the matter form by utilizing the material collected in the first level and the state of mind produced in the audience (Grimaldi, 1957). The source material in the first level corresponds to the artistic categories of *logos*, *ethos* and *pathos* and the inartistic categories of laws, witnesses, contracts, tortures and oaths. The second level designed to grant matter form points to the enthymeme and arguments from example. The third level addressing the effects created is directed at winning the adherence of the audience by securing a favorable judgment in a deliberative, forensic, or epideictic situation.

Aristotle’s approach to *topoi* is reflected in his discussion of enthymeme which operates on two levels including both the abstract level and the concrete level according to matter and form. The abstract level operates on syllogism, the counterpart of enthymeme while the concrete level pertaining to the material and formal aspects of enthymeme are lines of argument drawn from the formal and material *topoi*, the places where arguments and facts relevant to debate reside. On the whole, Aristotelian *topoi* include material *topoi* and formal *topoi* with the former suggesting places where premises like probabilities and signs could be detected and the latter referring to lines of arguments or concrete modes of inference built upon the syllogistic abstraction. The material *topoi* are divided into the special *topoi* and the universal *topoi*.

Special *topoi* refer to places where the rhetor may find “lines of argument which are based on such propositions as apply only to particular groups of classes of things” (Aristotle, 1954). Similar to special *topoi*, universal *topoi* also refer to places a rhetor can resort to for the detection of lines of arguments. However, these two categories of *topoi* differ fundamentally in terms of their scope of application. According to Aristotle, universal *topoi* are lines of arguments that “apply equally to questions of right conduct, natural science, politics, and many other things that have nothing to do with one another” (Aristotle, 1954). Special *topoi* may be further divided into four classes which serve as four approaches to the specific materials of arguments. One point worth mentioning is that these four sub-classes of *topoi* in the realm of special *topoi* are not mutually exclusive. They are topics for technical subject matter, topics for the three kinds of oratory including deliberative, epideictic and forensic oratory, topics for the three types of inventional artistic proofs including *logos*, *ethos* and *pathos*, and topics for the constituents of the oratory including introduction, narration, argument and epilogue. It is apparent that these four approaches look into the topical system from different per-

spectives. Therefore, it is no wonder that topics in one category may overlap topics from another category.

Universal topoi refer to the topoi that can be applied to all subjects, whichever perspective is taken and whichever type of oratory is involved. According to Aristotle, they comprise three major categories, including “questions of possibility and the reverse, of past or future fact, and of the relative greatness or smallness of things” (Aristotle, 1954).

With material topoi taking charge of seeking materials of enthymeme, the formal topoi are responsible for providing the rhetor with modes of inference. These inference patterns enable the rhetor to organize the materials and construct them into arguments. Different from material topoi, formal topoi are not specific materials; rather, they function as rules for the construction of arguments. One simple formal topic like the topic of opposites may regenerate literally a huge number of specific enthymematic arguments.

Perelman’s Topical System

Thus keenly aware of the pervasiveness and status of classical topoi in argumentation, he attended to classical topical system particularly Aristotle’s topical system with due attention and eventually derived his own topical system consisting of 13 argument schemes representing the patterns of topical use in modern discourse. According to Perelman and Olbrechts-Tyteca’s topical scheme, topoi, in a broad sense, is composed of two types of arguments, including arguments based on association and arguments based on dissociation. The arguments based on association are further subcategorized into three groups including quasi-logical arguments, arguments from the structure of reality and arguments establishing the structure of reality.

In searching for the contributors to the persuasiveness of arguments which are not products of strict syllogistic reasoning, Perelman and Olbrechts-Tyteca found that these arguments still stayed psychologically compelling due to the fact that they have the same structure of inference with logical arguments. Based on this recognition, they addressed these arguments as “quasi-logical” arguments. In Perelman and Olbrechts-Tyteca’s words (1969, p. 193), “Quasi-logical arguments lay claim to a certain power of conviction in the degree that they claim to be similar to the formal reasoning of logic or mathematics”.

According to Perelman and Olbrechts-Tyteca, quasi-logical arguments mainly consist of two types including arguments which depend on logical relations such as contradiction, total or partial identity, transitivity and those depending on mathematical relations including the connection between the part and the whole, the smaller and the larger, and frequency.

Unlike formal reasoning, the terms contained in the premises of quasi-arguments may not be univocal and the premises themselves are built upon probabilities. What’s even more important, the goal of quasi-logical arguments is directed towards seeking the adherence of an audience rather than formal validity. Therefore, the criteria for the evaluation of the appropriateness and significance of quasi-arguments are not set on whether they conform to the reasoning process of formal logic but on whether they assist the rhetor in achieving his rhetorical goal by winning the hearts of the audience.

Apart from quasi-logical arguments which derive their force by mimicking logical or mathematical formulae, the second type of arguments that belong to the class of associative techniques are addressed as arguments based on the structure of reality. These arguments resemble quasi-logical arguments in that they are also deduced from syllogistic reasoning. In other words, these arguments are also engaged in a deductive reasoning process. With regard to their function, Perelman and Olbrechts-Tyteca (1982) wrote that “... the arguments based on the structure of reality make use of this structure to establish a solidarity between accepted judgments and others which one wishes to promote” (p. 262).

What can be inferred from these remarks is that the structure of reality to Perelman and Olbrechts-Tyteca is not concerned with the issue of ontology; rather it points to the belief system of the intended audience and the arguments of reality refer to those already accepted by the audience.

The arguments of reality include “the arguments which apply to relations of succession, which unite a phenomenon to its consequences or causes, as also the arguments which apply to the relations of coexistence, which unite a person to his actions, a group to the individuals who form it, and, in general, an essence to its manifestations” (p. 262). To put it simply, the arguments comprise two kinds of relations, sequential relations and coexistential relations. The topoi in the category of sequential relations consist of the causal link, the pragmatic argument, ends and means, the argument of waste, the argument of direction and the argument of unlimited development.

The third type of topoi, addressed as arguments of establishing the structure of reality, distinguishes itself from the first two types of topoi, quasi-logical arguments and arguments of reality in that they resort to inductive reasoning as an attempt to establish the structure of reality. The plausibility of the quasi-logical arguments stems from the resemblances they bear to logical or mathematical structures while the arguments of reality derive their rhetorical force from notions based on the structure of the reality directed towards the belief system of the audience. The first two types of arguments refer to syllogistic reasoning in that the premises that are utilized to arrive at the conclusion in the deductive reasoning process are already in existence, embedded in the minds of the audience. Arguments of establishing the structure of reality instead of serving as the premises of enthymematic reasoning are oriented towards generating the premises in the form of unanimous or general opinions, facts, truths or presumptions. Therefore, the process of establish the structure of reality involves inductive reasoning, the counterpart of deductive reasoning, and follows its reasoning patterns.

The arguments that establish the structure of reality mainly consist of arguments of example, illustration and model and the argument of analogy. The structure of reality can be established by depending on the particular case which dresses itself in three forms, “...as an example, it makes generalization possible; as an illustration, it provides support for an already established regularity; as a model, it encourages imitation” (p. 350).

Shift of Topoi’s Nature

Keenly aware of the role of classical topoi in making up for the deficiency of formal reasoning which is not effective in resolving issues related to areas like justice, ethics, politics and religion, Perelman attended to classical topical system particularly Aristotle’s topical system with due attention and eventually invented his own topical system. The resemblances arising from this inheritance, however, cannot go so far as to conceal the differences between their topical systems. The divergences mainly manifest themselves in the way they view the nature of topoi.

What can be inferred from Aristotle’s accounts of topoi is that a rhetor must be equipped with resources or materials acquired in advance right before he enforces his persuasive endeavor. To be specific, a rhetor is supposed to be well acquainted with the nature of the subjects of debate and the nature of emotions as well as the methods to ensure the successful execution of pathetic appeals. He is also obliged to enrich his mind with knowledge, containing both theoretical and practical knowledge, relevant to the handling of the issues at hand. All these resources designed to facilitate and secure the completion of his task being available, what is required of him is to synthesize them to bear on the particular issue at hand. He is not supposed to bother about inventing arguments that emerge out of the rhetorical situation. Thus, topoi are treated as a static entity which denies rhetoric’s involvement in the generation of knowledge and treats it merely as a representation of knowledge invented elsewhere.

Perelman’s topical system is planted in his abnegation of formal logic whose axioms are postulated as self-evident and whose selection stays immune to the charge of arbitrariness. In addition, it centers on rhetorical audience,

rooted in the belief system of the audience, aiming at winning the adherence of the audience. It not only manifests its appreciation of and inheritance from Aristotle's topoi system, but also embodies Perelman's philosophical and epistemological orientation in issues of audience and truth. In this case, topoi are characterized with a dynamic nature which acknowledges rhetoric's role in the generation of knowledge that stems from a specific rhetorical situation and specific rhetorical audience.

Conclusion

A study of Aristotle's and Perelman's topical theories reveals that there exist tangible similarities in their topical systems. These resemblances, however, cannot conceal the remarkable differences in the way they treat the nature of topoi. To be specific, Aristotle viewed topoi as a static entity characterized with mechanistic procedures for retrieving arguments ready for use. Perelman, however, considered it as a dynamic entity for generating arguments suited to the relevant rhetorical situation and the rhetor's purpose. This departure from his ancient predecessor well illustrated the variation in the understanding of topoi's nature in the evolution spanning nearly 2,500 years.

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Acknowledgements

This paper was written as part of the results of the ordinary projects of Social Sciences of Jilin Province (2018BS17;2017BS11) and the project of Science of Education of Jilin Province (ZD18003).

Part III :
Teaching & Learning

Application of Cognitive Schema Theory in the Teaching of Business English Writing

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[Abstract] *Schemata can not only exert an influence on language input and understanding but also matter a lot to language output. Particularly for the business English writing as a branch of English for Specific Purposes (ESP), the construction and activation of related schemata is key to the success of writing. The paper makes an attempt to analyze the schema theory's application in business English writing from three aspects-formal schema, content schema, and rhetorical schema, aiming to provide references for the teaching of business English.*

[Keywords] *Schema theory; formal schema; content schema; rhetorical schema; business English writing*

Introduction

With internationalization of economy and society and increase of international business activities, business English writing, as a commonly-used form of business communications, has been weighed more and more importantly. Business communication usually consumes huge amounts of labor power as well as material and financial resources; so, in order to save resources, written communications becomes particularly important for both transaction parties. Written language is well poised to facilitate the initial establishment of trade relationships between companies, the orderly proceeding of trades, and the settlement of trade disputes between the buyer and the seller. Accordingly, it becomes particularly necessary to study the theories and practices of business English writing teaching. Some scholars and teachers focus their researches on oral business English and reading, while their studies on writing mainly focus on the teaching reform of college English writing. There are a great variety of approaches for the teaching of writing, e. g. lengthening approach, process-oriented approach, observational approach, empirical approach, context approach, counselling approach, free writing approach, task-based teaching approach, and content-based instruction (CBI) teaching approach, etc., of which, the task-based teaching approach and the CBI teaching approach have found wide and fruitful applications in the teaching of business English writing. The paper tries to apply the schema theory in the teaching of business English writing, analyzing and exploring appropriate skills and strategies for business English writing under the guidance of schema theory in the hope of helping students to master the theories and knowledge relating to business English writing and improve their expression competence of written business English.

Schema and Schema Theory

The term “schema” (plural: schemata) was first proposed by Immanuel Kant, a well-known German philosopher and natural scientist, and then introduced in cognitive psychology to interpret high-level psychological activities of human beings. According to Frederic Bartlett, a German psychologist, the term “schema” refers to “an active organi-

zation of past reactions, or past experiences” (1932, p. 201). According to Anderson & Pearson, “a schema is an abstract knowledge structure and is abstract in the sense that it summarizes what is known about a variety of cases that differ in many particulars” (2016, p. 259).

The “schema” concept was firstly proposed more than 200 years ago, and has been explained and defined by the philosophers and psychologists of different periods in varied ways. The core content of the schema theory may be generalized as follows: schema is a kind of organized knowledge structure formed in the human brain; this knowledge structure is the foundation of human beings’ cognitive behaviors and plays an indispensable role in the process of cognizance. The understanding and absorption of any new information rely on the schemata already existing in the human brain. The information input must coincide well with the schemata and be reorganized into well-ordered holistic understanding through filtering, screening and sorting, thus forming a new schema.

Over the past few years, some education specialists have applied the schema theory in English teaching. However, their researches are usually limited to listening, reading and translation, rarely involved with business English writing. The writer has found many problems in the students’ correspondence writing during his teaching practice of business English writing, e.g. nonstandard language, empty contents, and disorderly format. Based on the schema theory, business English writing is a process of interaction between foreign trade knowledge / linguistic characteristics and original related information in the brain of students. A great deal of accurate schemata will help them to write quickly and perfectly. Otherwise, lack of relevant schemata will slow down the writing speed and result in improper language use, unclear style, incorrect format, and failure to express the true intent of foreign trade (Zhang, 2008, pp. 69–78). In this sense, helping students to construct and activate related schemata will facilitate the students in accurately conveying the intent of foreign trade.

Application of the Schema Theory in the Teaching of Business English Writing

The schema writing theory integrates traditional writing concepts, psychological perspectives and some brand-new theories on cognitive psychology, linguistics and artificial intelligence (AI), which defines the writing process as an interaction between top-down and bottom-up information processing approaches by a reader at and among all levels of a discourse. That is, writing involves an interaction between the knowledge of the reader and respective levels (word, phrase, sentence, text, semantics, and structure) of the discourse.

Studies have found that lack of related schema knowledge is the main reason behind writing errors made by the students, which can be roughly divided into formal schema-deficiency errors, and content/linguistic schema-deficiency errors. Or, despite of having certain schema knowledge essential for the writing, such schema knowledge fails to be triggered during the writing process, which may also lead to writing errors. For example, the students express their thoughts with Chinglish words, sentences or texts. The best solution to this is to provide the students with the very linguistic knowledge, cultural background knowledge and contextual knowledge to help them construct and strengthen the schema knowledge of business English essential for accomplishing the writing tasks. Reading and writing are two similar, dynamic and interactive processes because both involve pre-existing memory structures, analyses of textual structures, and behaviors of understanding and composition. The teaching of reading centered with a model case but for the purpose of writing is the optimal way of integrating reading and writing teachings, which is more pertinent and instructive (Chen, 2001, pp. 28–38).

Business English writing, like the other branches of ESP, has its own characteristics and requirements. Compared with the writing of English for General Purposes (EGP), the business English writing is more practical and targeted, generally required to be concise, clear, rigorous, standard, professional, and in conformity with universal modes

of international business exchanges, and thus is more demanding on the writers' construction of cognitive schemata. A successful business writing requires the writer to have a relatively complete formal schema, content schema and rhetorical schema. In the schema theory, formal schema usually refers to the knowledge concerning text symbols, phonetics, glossary, syntax and semantic structures, etc. As for business English writing, the formal schema mainly involves the style and language of writing; the content schema is connected with the students' familiarity with the background knowledge of a specific foreign trade topic; and the rhetorical schema refers to the students' knowledge about the writing style and format of the composition. In consideration of the strong specialty and applicability of business English writing, both teachers and students have to make painstaking efforts to construct and improve related schemata.

Formal Schema & Business English Writing

By style and form, business English writing commonly includes memos, business reports, business letters, business correspondences, and business contracts, etc. To understand that different styles call for different structural forms and writing standards, the first thing is to let the students understand the application scopes and purposes of different business writing styles. For instance, memo is mainly for communication within a company or organization, which stresses efficiency and speed, and is thus briefer in the form and representation than other business writing styles. Memo usually begins with a table indicating from, to, subject, and date, followed directly by the information to be conveyed with concise and explicit wording, rarely having the courtesies and euphemisms frequently seen in business letters. As a kind of relatively formal writing style, business letter is mainly used in a company's communication with the outside, which stresses standard formats. A complete business letter contains a letterhead, an inside address, a date, a title, a main body, a complimentary closure, and a signature, and may sometimes contain a subject, a postscript or an enclosure notation. The language of business letters is more formal and standard than that of a memo.

From the angle of language expression form, business English, as a specific style of English, has its unique features. Say, the wording asks for concise and standard expressions, professional word meanings, and frequent use of abbreviations; the sentence pattern places emphasis upon correct grammar, clear lexical meaning, and customary use of formulaic expressions; the composition style requires a clear and strict logic and an appropriate use of rhetoric. In addition, business English writing usually follows the "7C" principle, i.e. concise, clear, courteous, concrete, correct, complete, and considerate.

The most effective way to construct a formal schema for business English writing is guide the students to read and study intensively model business compositions, helping them to understand and master the structural and language expression characteristics of different styles, accumulate the corresponding customary expressions and sentence patterns, and use them repeatedly in writing practice. For example, business English letters usually indicate the purpose of writing in the first paragraph with "I am writing to...", "In reply to your letter for 1234...", or "Thank you for your letter of April 16th", and state the sender's expecting a response from the receiver in the last paragraph with "Would you please ...", "I would be grateful/ obliged if you could...", "I would appreciate it if you could...", or "I am looking forward to your reply". The writing of business letters, which deal with different items such as establishment of a business relationship, enquiry, offer, counter offer, discussion on delivery date, complaint and handling of complaint, and various kinds of business writing styles such as business reports and contracts, have rules to follow in terms of wording and sentence patterns, among others. Teachers must remind their students of learning and summarizing these knowledge points, and then strengthening the learned through re-writing, paraphrasing and imitating. In this way, a formal schema from abstract to concrete will be constructed for business English writing.

Content Schema & Business English Writing

Content schema refers to the content domain of a composition, including related cultural knowledge, background knowledge and professional knowledge. Related content schemata are the foundation of writing of business English as a branch of ESP. In summary, content schemata involved in business English writing include specialized knowledge, situation cognition and cross-cultural communication knowledge. Specifically, the specialized knowledge involved in business English writing covers a wide array, from corporate management, marketing, international trade, international finance, laws & regulations, and to international conventions, and from theories to practices, while each aspect further contains rich content. Without the specialized knowledge, the expressions in the business English written by the students will be unprofessional, incorrect and illogical, such that the objectives and effects of communication cannot be attained, and the students will even be at a loss over how to write. For example, when writing an international trade correspondence, if the students do not know a general procedure of international trade and are not familiar with various kinds of trade terms or payment modes, the students will not know how to make an offer/counter offer or how to represent specific transaction clauses. According to the register theory of systematic functional linguistics, what and how to say are dependent on specific contexts. Business English writing has a strong practicality and pertinence. Before the business English writing, the students must develop a clear understanding of the writing background and purpose, i.e., the recipient (who, and his/her relationship with the sender or the sender's company), why to write, and then what to write, and how to write. A misunderstanding of the writing background and context will inevitably result in irrelevance to the subject and improper expression. Cross-cultural communication knowledge also plays a significant role in business English writing since the latter usually handles communication between different cultures. The understanding that people in different cultures have different written communication habits and patterns will help to avoid misunderstanding and promote communication and cooperation.

Thus, it can be seen that the construction of content schemata for business English writing is much more complicated than that for the EGP. All in all, the construction and improvement of content schemata for business English writing lie in lasting study and practice. The students must acquire and gather all sorts of business knowledge, and make conclusions and summarizations in practice. Secondly, while assigning a business writing task, the teachers should introduce related business background, business knowledge and theory to help their students construct related schemata and activate existing ones, such that the students will be able to understand the writing background and purpose correctly, and improve the accuracy, logic and integrity of business writing contents under the guidance of specialized business thinking.

For some students having little business knowledge and inadequate business experience, their existing expertise and experience may be activated through questions, discussions, and analogies so that they can understand how and what to write in a specific business context as well as the characteristics of specific business writing styles. Take the teaching of writing a business report as an example. The Writer also starts from a summary report of the learned or a work report familiar to the students (How would you write a summary report of you study or a work report?), and then guide them to understand the purpose and content of the business report, as well as the "introduction-body-conclusion-suggestion" basic architecture and thinking logic, which has been proved to be efficient and effective in practice. When writing letters on enquiry, offer, counter-offer and complaint handling, teachers can also start from the day-to-day transactions familiar to the students and guide them to understand the basic thinking on how to conduct business exchanges in international trade.

Rhetorical Schema & Business English Writing

Rhetorical schema refers to the text type and linguistic structure of business English writing and the students'

familiarity with the styles of business English writing. The styles involved in business English writing mainly include business correspondences, emails, business reports, business contracts, various kinds of receipts, and memos, etc. To construct a rhetorical schema, the students should first get to know the differences between business English writing and EGP writing. For example, alongside the development of international trade as well as science and technology, business correspondences are not restricted to paper letters, and communications including computer and mobile phone have found their applications in business correspondence. The text of a correspondence should have a clear topic, a concise content, a succinct language and a complete representation, usually including a letterhead, the sender's address, the date, the receiver's address, a title, a body, a complimentary close, a signature, and a printed name. Sometimes, it should also include a job title and an attachment. Business correspondence is for business communication and its language should be formal and standard. Business contracts have legal effects and thus should be strictly worded. The format of a business contract generally includes: contract number, date/place of signing, company names of the buyer and seller, contact information, detailed description of goods, unit price, quantity, amount of money, payment mode, port of departure and port of arrival, etc.

The styles of business English writing are characterized by concise language, strict format, and strong specialty, which makes it harder for the students to organize and construct a rhetorical schema. In this sense, how to construct a related schema becomes an arduous task. The students can imitate and study model compositions in business English writing, accumulate and repeatedly use relevant vocabulary, phrases and sentence patterns. Meanwhile, to get familiar with the formats, the students can drill on a topic and memorize the formats of correspondence, memo and contract, etc. For example, to write a letter on counter-offer, the students should also grasp some fixed sentence patterns in addition to the corresponding letterhead, body text and complimentary closure. Counter offer means that the buyer disagrees with the offer by the seller, and gives his/her opinion to negotiate with the seller. So, there will be a sentence pattern that is positive first and then negative, e.g. "we appreciate your product, but your prices are too high", "we would like to cooperate, but your prices seem to be unreasonable". Otherwise, a direct denial or rejection lacking euphemism would produce an adverse impact. Since business English writing texts cover a broad range, the teachers may provide a great variety of reading materials for the students when handling different kinds of correspondences, e.g. insurance, packaging and contract, and alert them to study, imitate and summarize, to thereby construct and update the corresponding rhetorical schemata. Construction of a schema requires the students to repetitively get familiar with similar business contexts (Gu, 2007, pp. 54-58), and constantly summarize and analyze. Therefore, only by strengthening English learning and studying business materials intensively to achieve business purposes using English, can the related schemata be gradually activated, constructed and improved, thereby enhancing the cognitive competence.

Conclusion

In conclusion, the Writer believes that the schema theory mainly has the following implications to the teaching of business English writing. Firstly, the teaching of reading is interconnected with that of writing. Reading of model compositions for construction of schema knowledge is an effective and sound approach to accomplish the writing task and thereby achieve the communicative purpose. Secondly, the pre-writing activity aimed at constructing schema knowledge for the students can get them well prepared for completion of the writing task and effectively reduce writing errors arising from lack of schema knowledge in the process of writing. Finally, it is very important to activate and consolidate the schema knowledge after construction thereof. After-class reading is still efficient and effective to guide the students to exploit and construct schemata for autonomous leaning, consolidation and improvement. The Writers suggest that writing teaching should first focus on vocabulary comprehension and building and meanwhile comprehensively exercising listening, speaking and reading; by regarding the schema English writing teaching methodology

as a general system, discuss the relationships among their inherent elements; fully exploit modern education media, optimize the teaching means, reasonably configure the education and information resources as much as possible, and step up the education reform, so that English writing teaching will better and more quickly adapt itself to meeting the requirements on English talents in the Internet+ Times. In words, the teaching of business English writing based on the schema theory can effectively improve the students' capabilities in business English writing, thereby achieving ideal teaching effects.

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Acknowledgements

The paper is a stage achievement of "Research into the College English Writing Theory System and Practice Mechanism in the Era of Big Data" (2016jy06), a major teaching reform research project at the level of Anhui University of Technology in 2016.

Action Research on the Effect of Oral Presentations in College English Teaching

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[Abstract] The paper is the report of an action research. On the basis of task-based teaching methods and definitions of “task” proposed previously, the report firstly demonstrated the reasonability and practicability of oral presentations in College English teaching. The action research was conducted to freshmen of 2014 and 2015 respectively through three semesters. During the one and a half year, the researcher continuously did amendments to the content, requirements, and evaluation tools of the tasks. She also gave guidance to the students in the whole process of oral presentations including the preparation, delivery and review sections. Through the action research, the researcher tried to overcome problems happened in oral presentations, and finally found a proper way of doing oral presentations in college English classrooms.

[Keywords] task-based; oral presentation; college English; action research

Introduction

Since 1990's, with the development of linguistics, studies of SLA have gradually entered into a new post-cognitive era focusing on learners (Niu, 2010). Consequently, researches on foreign language teaching began its transformation to the autonomous learning of students. More specifically, more and more college English teachers adopted task-based teaching methods in their classrooms. As one of them, the researcher continuously assigned oral presentation tasks in her College English classes during the first academic year of freshmen of 2014 and the first semester of freshmen of 2015. At the very beginning, the students were simply asked to introduce their interests and hobbies orally, with no further requirement on the content and form of the introduction. The teacher had no related instructions, but gave a general evaluation immediately after their presentations. During this semester, the researcher found most students hadn't taken the task seriously. Instead, they were just reading their PPT and pay little attention to the wrong pronunciation, inaccurate expression and even improper content in their tasks. Meanwhile, as audience, the students couldn't understand those bad presentations well and thus they didn't concentrate on or even listen to it. Then, the first 10 mins of each class for oral tasks seemed a waste of time. Some other English teachers also had such experiences in the oral presentation tasks, so this kind of activity was abandoned (Zhang, 2011). For this phenomenon in the first semester, the researcher made profound consideration and conducted an action research on the effect of oral presentation in college English classroom teaching during the following two semesters.

Profound Consideration (Retrospection)

To improve the effect of oral presentation, the first thing is to assure the rationality and feasibility of the task in college English classrooms for freshmen.

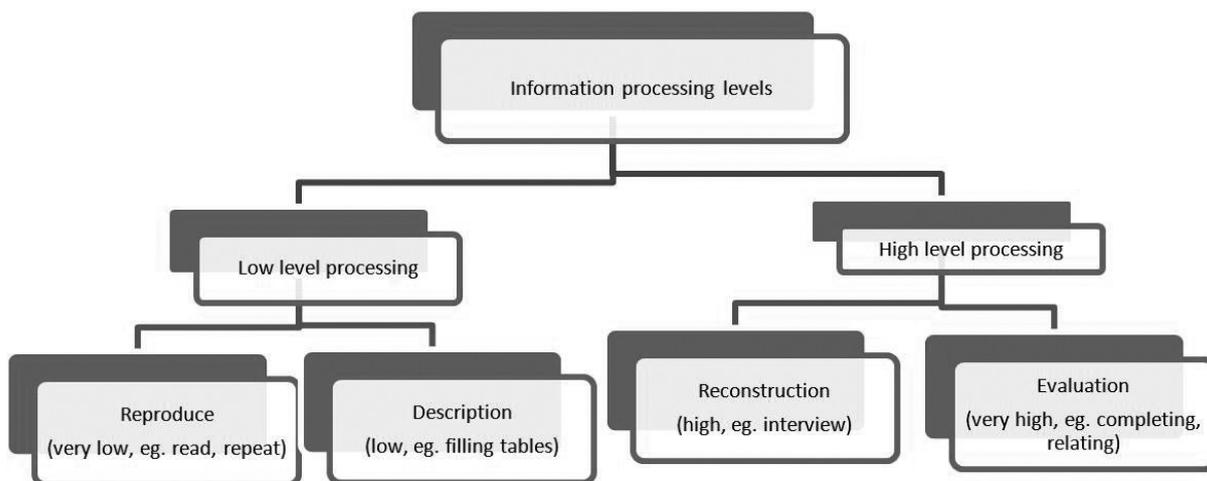
Definition of “Task”

Scholars like Long, Nunan, Skehan and Ellis have all given definitions of tasks in language teaching and learning. Most of them pointed out the primary importance of communication for meaning: the learners’ attention should mainly focus on meaningful interactions, and the classroom tasks should offer learners the interactive chances of getting comprehensible input and producing comprehensible output (Chen, 2011, p. 7). In the task, the learners are not learning the language but using it. Just like the “pushed” output concept of Swain, which means learners are “pushed” in their production as an essential part of making themselves understood. (Niu, 2010, p. 77) Also, in the task, the learner should be given autonomy in learning, or in other words, to make the students learn by themselves through exposure to comprehensible input outside of classrooms. (Niu, 2010, p. 71)

In his new book *Task-based Language Learning and Teaching*, Ellis has restated his definition to the task: a task may have been designed to encourage a focus-on-meaning but, when performed by a particular group of learners, it may result in display rather than communication language use. (Ellis, 2013, p. 5) What’s more, he lists the criteria features of a task: 1) A task is a work plan; 2) Involves a primary focus on meaning; 3) Involves real-world processes of language use; 4) Involves any of the four language skills; 4) Engages cognitive processes—selecting, classifying, ordering, reasoning, and evaluation information. 5) A clearly defined communicative outcome—the non-linguistic outcome serves as the goal of the activity for the learners. (Ellis, 2013, p. 9)

Why choose “oral presentation”?

Different tasks are related to different processing levels. (Chen, 2011, p. 28) Based on the above mentioned definition and criteria of “task”, oral presentation is a rational and feasible English classroom task for freshmen and sophomores. For the college English learners they should be given enough chances in the high processing level. (See Graph1) These students have learned English for more than 9 years, thus, they are able to engage in senior English information processing—comparing and reconstruction—and at last form their own output and understanding even mastery of the English language. The oral presentation which asks them to show their interests in English is the task of the right level. The requirement like “using PPT or audio/video materials to facilitate your introduction of an art” satisfy the 6 criteria features given by Ellis, R.: A task asks the students to tell a real thing, involving their cognitive processing of English information and produce communicative outcome.



Graph 1. Information Processing Levels

Action Research

After analyzing the feasibility of oral presentation, in the following two semesters the researcher made continuous amendments to the form, content and evaluation of presentation in order to avoid the problems found in the first semester.

The First Amendment

The freshmen of 2014 were divided into small classes in the second semester, which is a profitable factor for improving the effect of oral presentation. The researcher assigned a new presentation task on the basis of students' major——Cultural Industry Management (Art Works Marketing). Within the guidance of above mentioned definitions and criteria features of task, the form, content, requirement and evaluation of the new task were all given in detail:

Title: The Art Form/Art Work You Like the Best

—including movie, music, painting, photography, antique, etc.

Form: Group work.

- a. 2–3 members in each group.
- b. Give an English presentation orally with the help of PPT.

Requirements:

- a. The time limit for delivery is 5–10mins;
- b. The presentation should have a clear structure and be well organized;
- c. Every member should have his/her contribution;
- d. Design interactions with the audience.

Evaluation: Teacher's evaluation (See Table1) + Groups' evaluation (See Table2)

The teacher gave marks for the performance of the whole group and also the contribution of each group member. Groups gave each other marks for their performance. The evaluation tables are as follows:

Table 1. Teacher's Evaluation Table

Title	PPT structure	Language Level	Performance	Average

Name	Participation	score

Table 2. Group Evaluation Table

Title	Group No.	PPT structure	Language Level	Performance	Average

The researcher tried to push the students to do the task as a work plan—asked each group to choose the time they want to give their presentation and finish it on time. Then, in the second semester the activity got some positive findings. First, the students showed their wide range of interests. Their presentations almost cover all the categories of art. Second, most students could focus on one specific topic and show the general idea clearly in oral English. What's more, some of them did excellent work. They presented their topic in logical and precise English language and with rich supporting information. Generally speaking, the oral presentation activity in the second semester was more successful than before.

Meanwhile, it found problems. The major problem is the students' output. Most of the students found relating materials in Chinese first, and then translated them into English, which led to a lot of mistakes and errors in vocabu-

lary and even grammar. They were even not able to read some new and complicated words. The interactions with the audience were also difficult for them, and most of them are just reading or reciting the PPT. The third problem is with the evaluation. It is found that the groups were trying to give higher marks to each other instead of giving objective evaluations.

The Second Amendment

Task-based language teaching and learning theories have clearly stated the teacher’s role in a task. To stimulate the students’ autonomy in learning and to make the students more chances learning by themselves outside of classrooms, the teacher should take two actions: 1). inspire the learners to contribute their own thinking in the task; 2). give supportive interactions in the process of task completion. These actions of the teacher will motivate the students’ probe to the content and meaning of the materials, and their comprehension of rich input information, which can facilitate at last the production of proper output. (Chen, 2011) So, the first amendment, which was some specific changes of the task form and content, may have some positive but limited effect for the activity, but to have a better result, the researcher should do more in the process of task completion. The second amendment is as follows:

Title: Introduce Your Interests/Hobbies

--anything you are interested in, including your favorite movies/stars/sports, etc.

Form: Group work.

- a. 2-3 members in each group.
- b. Give English presentation orally with the help of PPT.

Requirements:

- a. The time limit for delivery is 5-10mins;
- b. The presentation should have a clear structure and be well organized;
- c. Every member should have his/her contribution;
- d. Design interactions with the audience.

Extra Requirements: besides the above mentioned requirements, groups should also follow four more rules listed below

- e. Collect information from English sources like:
https://en.wikipedia.org/wiki/Main_Page
- f. Only show outlines on PPT, use no more than 3 pictures on each page;
- g. Show the meaning of new words, list the full spelling of abbreviations in the first place;
- h. Design and list the questions for the audience to answer

Evaluation: Teacher’s evaluation (See Table3) + Groups’ evaluation(See Table4)

Teacher gave marks for the performance of the whole group and also the participation of each group member. Taking the students’ reaction to others’ presentation into consideration, and also to motivate their active listening and understanding, the researcher give them a different group evaluation table. As they may not have professional judgments towards the presentation as their teacher, they can have some general idea on some other aspects and can make comparatively objective answers to questions like “Is the presentation interesting?” “Is it clear enough for me to understand?” and “Is it a well-prepared presentation?”

Table 3. Teacher’s Evaluation Table

Title	PPT structure	Language Level	Performance	Average

Name	Participation	score

Table 4. Group Evaluation Table

Items \ Scale	little→very much				
	1	2	3	4	5
Interesting	1	2	3	4	5
Understandable	1	2	3	4	5
Hard-working	1	2	3	4	5
Average					

Besides the task itself, the biggest change for the second time is the teacher's role. As a teacher, the researcher became a process instructor this time. The instructions include discussions with the students on their topics, suggestions on the PPT structure and logic, and the correction of language mistakes. For this semester, the oral presentation reached a good harvest. On one hand, the students got more chances to learn by themselves through exposure to comprehensible input outside classrooms, especially those materials in English helped them a lot in avoiding language mistakes, and even offered them more native English expressions; on the other hand, the process instruction helped them a lot in collecting and organizing English materials which laid a sound foundation of comprehensible input for their comprehensible output. In one word, 10 minutes' oral presentation became a good way of English communication between the speaker and the audience.

Review

Based on the findings of the whole action research, oral presentation is a task that is feasible for college English classrooms. With specific task forms, content, requirements and evaluation, and the teacher's process instruction, the oral presentation activity does have positive effect in improving students' capability of English speaking and listening. Oral presentation can be a successful try of task-based approach in English classroom teaching. But only one or two amendments of the activity can't achieve the best result. To effectively improve the oral communicative competence of the students by giving oral presentations needs more research on it focusing on different students with different methods.

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Speaking Lessons: A Comparison of Teachers' Views and Learners' Views

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[Abstract] This paper investigates the students' views and teachers' views on speaking lessons in the context of teaching English to non-English majors at a university in China. The research focuses on the speaking lessons and makes a comparison of the students' views and teachers' views, aiming to find what happens in the speaking lessons and the similarities and differences in the students' and the teachers' views.

The method of semi-structured interview was carried out. The findings revealed that both the students and the teachers value speaking in English teaching and learning and also identified some similarities and differences of the students' views and teachers' views on the speaking lessons.

[Keywords] speaking teaching and learning; teachers' views; learners' views

Introduction

Language learners learn the four skills, grammar and vocabulary, but, apart from the writing exams they take for different purposes, usually they show their language level through speaking. As Bygate (1987, vii) indicates, “it (speaking) is the skill by which they (learners) are most frequently judged.” This view is supported by Ur (1996, p. 120), who writes, “Of all the four skills (listening, speaking, reading and writing), speaking seems intuitively the most important...” Although people prefer to judge every subject a student is learning by marks, English is not always the case. After all, it is a language. The most direct and frequent way to have impression of a person's language level is to listen to him.

Many Chinese university students are not good at speaking. They tend to be shy and reluctant to speak English in public. This arouses my interest in what happens in university speaking lessons, what the students are doing in the speaking lessons, and how teachers and students view the speaking lessons at university.

Hypothesis

Learners value speaking lessons, to some extent, differently from teachers.

Due to the different roles that learners and teachers play in speaking lessons, it is possible to hypothesise that learners and teachers value speaking lessons in a different way, but it won't be completely different, since they are in the same context of English teaching and learning, and the students may be influenced by the teachers more or less, vice versa.

Methodology

The subject of my research is a comparison of the learners' views and teachers' views on speaking lessons. In order to find what the teachers and students think about the speaking lessons, a qualitative research method, semi-structured interview was conducted.

Bryman (2008, p. 436) says, "The interview is probably the most widely employed method in qualitative research." This research adopted the semi-structured interview. According to Bryman (2008, p. 196),

It (the semi-structured interview) typically refers to a context in which the interviewer has a series of questions that are in the general form of an interview schedule but is able to vary the sequence of questions...Also, the interviewer usually has some latitude to ask further questions in response to what are seen as significant replies.

McDonough & McDonough (1997, p. 183) also indicates, "semi-structured interviews have a structured overall framework but allow for greater flexibility within that, for example in changing the order of questions and for more extensive follow-up of responses."

This type of interview not only ensures the interviewer has a clear idea of the questions or topics to be talked about, but also allows the flexibility for the interview to expand in unexpected aspects which lead to new important fields. (Richards, 2009, p. 186) This research is on the views of the students and teachers on speaking lessons, which means there is the possibility that new important areas might be pointed out during the interview. Therefore, the method of semi-structured interview was carried out.

The research was conducted in the researcher's workplace, Northeast Normal University, which is a typical Chinese university, although part of the students are educated to be teachers after graduation. The researcher has explained the research aims of the interviews to the interviewees and informed them that the interviews would be recorded and then transcribed, and translated to be reported anonymously. They were very happy to cooperate and participate in the research and were informed based on the ethical considerations

Two lists of interview questions were prepared separately for the teachers and the students, only slightly different in terms of the interviewees. And the interviewees were encouraged to continue the talk with some interesting and important points wherever they appeared.

The interviewees were found because they were available and all of them were from the researcher's university, which leads to the fact that they may not always represent all the university teachers and students in China.

Due to the limitations, this research may not be very concrete and complete, but it could serve as just an indication to what happens in the university speaking lessons in China.

Results and Analysis

Although the questions are slightly different between the teachers' and the students' interviews, the corresponding ones are on the same topic. Thus, this section is going to discuss the findings according to the topics.

The importance of speaking in the students' language learning

Both the teachers and the students believed that speaking was important in language learning.

Most of them thought speaking was important because it helped the students with communication. For example, the students said, "I only want (the language) to help me with communication. Speaking is very important for communication, so I think speaking is very important in language learning. It (speaking) will help me communicate. It's pointless if you have high marks but can't make yourself understood."

The teachers also expressed their opinion on the importance of speaking in terms of communication. Teacher 1 believed that "the students value practice and communication". And Teacher 4 said, "Speaking shows the students'

English level and their communicative competence”, which is in line with what Student 2 said, “If your speaking is good, people can feel that by listening to you, which will prove your ability”. This idea expresses the same idea of, what has been mentioned above, Bygate’s (1987, vii) indication, “it (speaking) is the skill by which they (learners) are most frequently judged. ”

Student 5 and Teacher 1 also mentioned the importance of speaking, in terms of students’ job– hunting and overseas studies.

What’s more, it is interesting to find that Student 1 who majors in biology, associated speaking with her major, “Speaking is beneficial to human’s thought and it can broaden your mind.” She also said, “If one can express one– self very well by speaking, it indicates a sharpness of mind, Thus, then he will be considered capable in every as– pect.” Therefore, speaking is valued very much by the students.

From what has been mentioned above, we can easily draw a conclusion that speaking is valued by both teachers and students, which is positive, to some extent, regarding the university speaking learning and teaching.

The difficulties in learning speaking

As student’s speaking is not as good as expected after so many years of English learning, it is worth knowing about the difficulties the students have in speaking.

According to the students, their difficulties were as follows: environment; lack of opportunities to practice; pronunciation; lack of instruction after class; fear of making mistakes which leads to the lack of fluency; difficulty in understanding others (listening) and expressing themselves.

As to the learners’ difficulties, the teachers believed that students had difficulties because of lack of ideas of what to say, lack of vocabulary, lack of listening, lack of confidence, pronunciation, and no language environment.

In brief, they all pointed out similar difficulties. The difference is that the students’ emphasis is environment and practice opportunities, while the teachers believe the key difficulty is vocabulary. From the students’ response we can see the demand that the students have for a good language environment and opportunities to practice. They would like to learn and practice in a positive environment.

The most important factor for improving speaking

This is a question to investigate how the interviewees see the factors of improving speaking. Actually the answers varied from person to person.

The most important factors mentioned by the students were practice, culture information, the individual’s opinion, listening and vocabulary,

While the teachers thought that the most important factors were resources and environment, confidence, culture and background information, and communicative activities.

From the views of the students and the teachers, we can see that the students tend to feel that a positive opinion and more practice are the most important things to improve speaking.

However, the teachers’ views tended to be different among themselves. Teacher 2 who thought the opinion was the most important and Teacher 4 who thought that more practice opportunities in communicative activities were the most important, agreed with the students. While Teacher 1 and Teacher 3 believed it was important to provide the students with more knowledge and exposure to the language environment.

The students’ general impression on speaking lessons

Four out of the six students said they expected speaking lessons. The other two students didn’t expect them.

Among the four students who expected speaking lessons, three of them enjoyed having them. Student 1 said, “I felt that the English we were learning (in speaking lessons) was useful...The lessons were active and interesting...including some interesting topics and foreign culture...the other students also thought English lessons like this were interesting.”

However, not all of the four students who expected the speaking lessons had good experience. Student 4 considered speaking lessons useful, but not obvious. She said, “I feel ashamed in class, because I can’t understand what’s going on...It’s embarrassing when everyone is speaking, I don’t know what they are up to. I don’t know how to participate.” Student 4’s opinion might represent many students’ difficulties. The main problem could be assumed to lie in the students’ relatively lower English level. What’s more, it is also relevant to the skill of listening. As listening and speaking are naturally integrated. Speaking can’t be conducted successfully without successful listening.

Both Student 5 and Student 6 didn’t expect speaking lessons. They thought the speaking lessons were not interesting. They were not motivated.

When it comes to the question whether the students expect speaking lessons, the teachers tended to be cautious. Only Teacher 3 was confident about it. She said, “They prefer speaking lessons to intensive reading lessons, because they can participate. They think the speaking lessons are all right.”

Considering the students’ views and the teachers’ views on this topic, we can conclude that the students are more positive about the speaking lessons than the teachers expect. In other words, the teachers tend to underestimate the students’ comments on the speaking lessons, more or less.

Activities

Both the majority of the students and teachers believed that students were willing to participate in the activities, while students’ views and teachers’ views vary in terms of different activities.

Role play was welcome by the majority of the students interviewed. However, this kind of activity wasn’t considered very feasible by the teachers. The two teachers who have done it in class and another teacher who did it when she herself was a student didn’t have good experience. Only one teacher thought it would be welcome. The students and teachers can’t reach an agreement among themselves on prepared talk. Discussion was considered useful and adopted by the teachers, but the students tended to neglect the use of it, probably because they just took it for granted.

Considering students’ views and teachers’ views on the activities will help perfect the class in a way so that students would like to be involved and take an active part in the speaking learning.

Teacher’s roles

The students said that their teachers were organizer, leader, participant, instructor, among which organizer was mentioned the most. However, when talking about the role they would like the teacher to play, 5 of the 6 students said participant.

“Equal” was the key word mentioned by the students. Student 1 said that “I prefer...participant, because we feel equal with the teacher in class. When the teacher participates, we will also be motivated and feel confident”. Student 2 had the same opinion. She said, “If the teacher participates, we will feel equal, which will make the lesson more interactive and will narrow the distance between students and the teacher”. Furthermore, the teacher can be a resource when she’s participating. Student 5 said that “her speaking is better than us and we can learn from her, which is better than doing pair work with our neighbours”.

It is very interesting that the only student whose teacher has played the role of participant said that she didn’t want the teacher to be a participant. She wanted the teacher to be an organizer rather than a participant.

The teachers have played the roles of organizer, participant, instructor, controller, feedback provider, guide. For example, Teacher 4 said she was usually a guide in speaking lessons. She said, “Usually I’m a guide. When students ask me something, I won’t tell them directly like a dictionary. Otherwise they will stop frequently, which breaks the activity into pieces”. This, to some extent, reflected Harmer’s (2007, p. 110) argument, “No teacher knows everything about the language. What we should be able to offer, however, is guidance as to where the students can go to look for that information. One of our really important jobs is to encourage students to use resource material for themselves and to become more independent in their learning generally.”

With regard to what teacher’s role the student preferred, the teachers thought the students wanted the teachers to give feedback, and to be an organizer, participant, and instructor.

As the most expected teacher’s role by the students, participant was considered as the teacher’s role that students wanted by only one teacher, Teacher 3. She said that “They want the teacher to organize less and participate in the activities with them”.

Giving feedback was considered as another teacher’s role students wanted. For example, Teacher 2 said that “They are willing to listen to feedback”. Teacher 1 also mentioned that “The way they look at you after their speech, says they want to get feedback from you”. This is in line with what Student 3’s opinion that “The teacher influences us not only in terms of study, but also in terms of being a person. So the teacher’s feedback is very important to us”.

On considering the students’ views and teachers’ views on the teacher’s role, it is worth noticing that students and teachers have different opinions on the teacher’s role that students want, since 5 of the 6 students pointed out that the most expected teacher’s role was participant, however, only one teacher mentioned it.

Culture and background knowledge

All the students, apart from Student 4, thought culture and background knowledge was important and thought it would help with language learning. Some of them pointed out the connection between language and culture. As Student 6 said that “Language is one of the expressions of a culture”. Student 2 also indicated that “It is said language is the carrier of culture”.

Among the five students who thought that culture and background knowledge was important, Student 3 also believed that the fundamental skills of speaking were a prerequisite. As she said, “When only emphasizing culture, it is like a building in the air. Without fundamental skills, we don’t know the language itself”.

Student 4 didn’t consider culture and background knowledge important. Her English study was exam-based, and she said, “I think if our aims are to get high marks or pass exams, it is not important, but for the students who want to study abroad, it is very important. I have never thought of studying abroad, so it’s not important for me.”

The findings of teachers’ views show that all the teachers thought culture and background information was important.

Teacher 2 said that “I think a language is a tool and symbol. It carries the culture. To learn a language is not only to learn the language itself, but the culture conveyed by it”, which is shared by Teacher 4.

Therefore, the two teachers’ views are in line with Student 2 and Student 6 opinions mentioned above.

In general, cultural and background knowledge is considered to be important by both the majority of the students and the teachers interviewed. They believed that it was important for language learning. Some of the students and the teachers agreed that language is the carrier of culture.

Fluency and accuracy

4 of the 6 students interviewed considered accuracy more important than fluency. Only two of them thought that

fluency was more important.

Student 6's opinion best represented the four students who thought that accuracy was more important, she said that "I think accuracy comes the first and is meaningful. No matter how fluently you speak, if it is inaccurate, it will be pointless and in vain." Student 3 also said that "it's better to build fluency on the basis of accuracy".

Student 4 also expressed her difficulty in speaking in terms of accuracy and her opinion on vocabulary and grammar by saying, "First I need to learn more vocabulary, because sometimes I want to speak but I just can't find the right word. Grammar is not that important. When we are talking face to face, if we can use the right words, we will make ourselves understood."

While Student 2 and Student 5 believed that fluency was more important than accuracy. Student 2 said that "I think fluency is more important...by speaking fluently you will feel good and confident and be more willing to learn and practice", which indicates that fluency can help build confidence.

The teachers didn't reach an agreement on fluency and accuracy. Teacher 3 and Teacher 4 believed that fluency was more important but the students wanted to improve more on accuracy. As Teacher 4 said, "It won't influence the situation much when you communicate with others if your grammar is not good. If you care too much about accuracy, you will hesitate too much, which makes you less confident and you can't continue with the speaking." This reflects Thornbury's (2005, p. 28) indication, "pressure to be accurate may mean the overuse of self-monitoring process, and have a negative effect in terms of fluency."

On the other hand, Teacher 1 considered accuracy more important while she thought the students might want to achieve both or fluency better.

Teacher 2 thought students wanted to improve fluency but she believed that speaking both accurately and fluently was ideal.

Generally speaking, there are differences between teachers' and students' views on accuracy and fluency. More students believed that accuracy was important, while more teachers considered fluency more important.

Error correction and feedback

4 of the 6 students hoped that the teacher wouldn't interrupt and correct them. For example, as Student 1 said, "when you interrupt a person, it will influence his thinking. I think it's better to keep the speech complete and then correct the errors", which is in line with Harmer's (1998, p. 94) argument, "As with any kind of correction, it is important not to single students out for particular criticism. Many teachers deal with the mistakes they heard without saying who made them...The general principle of watching and listening so that you can give feedback later is usually much more appropriate."

Student 4 and student 6 were more tolerant about the teacher's correction. Student 6 said that "I think it's ok. If the teacher corrects me on the spot, I will remember it clearly and maybe I won't make the same error again." And Student 4 thought that, "If a student is speaking fluently, it's not good for her to interrupt and correct him or her. If a student is hesitating, it is ok to do so."

In terms of the numbers of errors the teacher should correct, 4 of the 5 students, who mentioned it agreed that the teacher should correct as many errors as possible.

The findings indicate that all the teachers agreed that they wouldn't correct the students immediately and would wait for the students to finish. Teacher 1 made a judgment of the mistakes. She said that "If it is a basic and simple mistake, like misuse of pronouns, or tense, I will only tell them to pay attention to the use of them and it won't be a problem for them to correct the mistakes themselves"

Considering the students' views and teachers' views on error correction, it is reasonable to conclude that the

students and teachers share the same opinion on when to correct the errors, while about the numbers of errors to be corrected, it is shown that the students tend to be dependent on the teachers to correct as many errors as possible.

Conclusion

This paper has investigated the students' views and teachers' views on speaking lessons in China's universities. The hypothesis, that learners value speaking lessons, to some extent, differently from teachers, has been proved by the above findings. Moreover, sometimes the teachers and the students didn't have the same view among themselves, which probably results from the difference in background study, language level, learners' styles, learners' needs, etc.

This study has gone some way towards analyzing the teachers' views and students' views on speaking lessons at China's universities. It will serve as an indication for future studies on speaking lessons and also have implications for the speaking teaching practice.

However, a number of important limitations need to be noted regarding the present study. First, the interviewees are all from only one university. Therefore, it might not always represent the universities in China. Second, the interviewees were invited to participate in the research because they were available. Many other variables haven't been considered, such as the learners' language level and style of learning. Third, the current research was unable to analyze all the factors of the speaking lessons completely.

It is recommended that future research be undertaken in the areas of the learners' styles and learners' needs relating to the practice of speaking lessons.

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Curriculum Evaluation: A Case Study of Applied English Majors at DNUI

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[Abstract] Currently, a fundamental issue to further develop the provincial colleges and universities involves the orientation of nurturing talented undergraduates, which is what types of talented people to train to meet the growing needs of the economic and social advancement so as to strengthen China's comprehensive national power and enhance the country's nuclear competitiveness. This present will makes an elaborate analysis into the Case of the Curriculum System Evaluation of the English Program of DNUI. To bring out the progressive feature of its evaluation effort, the analysis will focus on two stages, the first one being evaluation standards for program construction and the second the evaluation standards for the talent nurturing plan of English majors. With the satisfactory results of the evaluations, there is a long way to go for the faculty of the English Department.

[Keywords] Application-based; Curriculum system; Evaluation; Standard; Characteristics

Introduction

With the advancement of globalization and the outreach of the manufacturing industry of the developed countries, China is growing into one of the bases of global manufacturing. In this background, huge numbers of high-rank-ing application-oriented talents and executives who can be engaged in application research, technical development, trial production, etc., on such grassroot level as manufacturing and management are needed. Qinghua University conducted an investigation into the demand for human resources in a number of manufacturers and came to the finding that 66.2% of them expressed a clear demand for application-based graduates (Kong, 2010, p. 68).

The Reform Drive of Dalian Neusoft University of Information

Since 2009, Dalian Neusoft University of Information (DNUI) adopted the engineering education mode of CDIO, which was a recent product of the international education reform drive. Based on the conceive-design-implement-operate process, the university reshaped the contents and modes of talent nurturing, stressing the integrated teaching of knowledge, ability and quality to offer students the integrated learning experience. In designing the nurturing plan, the English Department took all aspects-nurturing objectives, course plans, teaching and learning, practice sites, competency assessment and quality evaluation-as an organic wholeness. The integrated education mode is manifested in the following regards:

- (1) The nurturing mode of English talents oriented towards information industry and the corresponding characteristics;
- (2) A curricular system centered upon the cultivation of students' abilities and driven by projects to embody

“learning while doing”;

- (3) An internationalized view in its nurturing plan;
- (4) An integration of active learning, empirical learning and curricular learning;
- (5) The assistance of information network to everyday learning on the part of the students;
- (6) An effective system of quality evaluation;
- (7) The integrated nurturing characteristic of the combination of program education and quality education.

An Analysis into the Case of the Curriculum System Evaluation of the English Programs of DNUI

College course evaluation is composed of the activities designed to judging the values of courses in improving students’ study (Zhou Yongkai et al., 2010, p. 127). It functions to evaluate the curricular setup and design, course reform and construction, the relative values of various courses, predict the teaching needs, pin down the extent to which courses live up to the standards and the quality of implementation, etc.

The connotations of course evaluation are three-fold: 1) Objects. The main objects are projects, teaching activities on the part of teachers and the learning effects on the part of students. 2) Standards. The evaluation standards should be determined by the types of courses, which means different courses should have different evaluation standards. 3) Manners and channels. Quantitative and qualitative methods can both be adopted. In a word, evaluation methods and standards are supposed to be diversified.

The Curriculum System after the Introduction of CDIO

In recent years, Dalian’s IT industry has been thriving so that there has been a huge gap of between the demands for IT talents and the actual number of people who are engaged in the trade. With the concept of “based on subjects and programs and oriented towards practical use”, the English Department of DNUI borrowed the essence from CDIO engineering concept, coming up with its own version of curriculum.

The following table is a lineup of the courses offered to English majors:

Table 1. A lineup of the courses

Compulsory	Common Basic Courses	“Two Courses”
		Quality Courses
		P.E.
	Program Basic Courses	Program Basic Courses of English
		Related Program Basic Courses
	Program Courses	Individual Program Courses
		Course groups of Program Focus
	Intensive Practical Links	Military Training
		Practical Training Projects
		Graduation Thesis
		Innovation and Entrepreneurship Practice
	Optional	Common Optional Courses
Program Optional Courses		Individual Program Courses
		Course groups of Program Focus
E-learning		

As can be seen from the graph, the scenario for the English majors is complete and conducive to the holistic nurturing of students, which stresses system, diversity and distinction.

In 2011 the English Department offered two English programs: business English and software English.

Program Basic Courses

Six program basic courses are set up, being Intensive Reading (I — IV), Listening (I — IV), Oral English (Conversation— I , — IV and Practical Training— I — III), Extensive Reading(I — IV), Writing (I — IV) and Grammar for both the business English students and software English students. Among them, Intensive Reading, Listening, Oral English (Conversation and Practical Training), Extensive Reading and Writing belong to the group of ten core courses of English major for intensive construction. Those are for students, as English majors, to lay good groundwork in the first two years for further study as senior students in the last two years of their academic careers. It should be noted that for the software students, Intensive Reading III and IV focuses on the technical documents.

To bring out the essence of application-based education, a special project course named English Major Orientation Project is in place for fresh students of both professional focuses. Evolving from the common but simple orientation of university freshmen, this project, though 16 hours, offers students a full picture of what is in store for them during the four years as undergraduates. Fully aware of links of the courses they are going to learn and the learning methods of the individual courses, they can be mentally and academically prepared of what is coming up next year and know exactly what they are supposed to do during each term. This is an embodiment of the concept of integration of CDIO as well as “curriculum integration”(An Guiqing, 2006:123), which has been a core subject of the course reform drives of different ages. This theory claims that curriculum integration sets out to figure out the connection between things and focuses on learners.

Related Program Basic Courses

College Computer Fundamentals is offered in the first two terms to prepare them for their working environments in the future, in addition to a second language offered. Since students have to take courses, in the second, third and fourth year, that require the computer competencies, this course paves the way for their academic development.

Program Courses

The students focusing on business English will study Business English from the preliminary level through the higher level, Advanced English, Thesis Writing, Translation, and Interpretation. They will attend a course which is a group of courses—An Introduction to Economics. The students focusing on software English will study Business English from the preliminary level through the advantage level, Advanced English, Thesis Writing, Translation, Interpretation and IT Professional English (I , II). They will attend a group of courses containing An Introduction to Software Engineering, Basics to Linux and Software Test.

Program Optional Courses

With regard to program optional courses, the business English students will be working on Business English Reading (I , II), Cross-cultural Communication, A General Survey of English-speaking Countries and A General Introduction to British and American Literature. As a course group of program focus the business students will be learning E-commerce and International Trade, Finance and Accounting, Customer Relationship Management, International Trade Affairs, International Business Protocol and International Business Negotiation. The software focus students are to attend such courses as IT Document Writing, Business English (advantage level), Customer Relationship Management, and A General Survey of English-speaking Countries. As a course group of program focus the software students will learn Adobe, Project Management, Computer Hardware Technology Basics and Computer Network Basics.

Practical Training

According to Zhang Danhai, the significance of enhancing practical teaching carries more weight in application-

based universities than in other types of institutions of higher learning. The quality of practical training is directly connected to the realization of the nurturing plan and the overall teaching and the talent nurturing quality of a school (Zhang Danhai, 2009: 63–64).

The English majors of the two focuses of business and software will complete two practical training courses called First–level Project under the CDIO curriculum system with each lasting for a term and three second level courses (Second–level Project) with each lasting for a month (called Practical Training Term or Smaller Term). During the practical training project courses, students will, under the instructions of teachers, complete different projects designed by teachers and students in accordance with the social reality and needs to deepen their understanding of the knowledge that they have acquired during the academic terms and to improve their abilities to put knowledge to use.

Evaluation Standards for the Talent Nurturing Plan of English Majors

The evaluation standards of the students nurturing plan of English majors are primarily based on the TOP–CARES–CDIO ideology to investigate the systematic, feasible and normative features with the emphasis on the construction of the intrinsic quality and implementation of the TOPCARES–CDIO model effectively to render vigorous support to the realization of its talent nurturing objectives.

The indicator system and the connotations of the indicator levels are displayed in the following table. Given are the standards and connotations of A level and C level. The results that are between A and C are of B level and those that are below C are of D level.

Table 2. The indicator system and the connotations of the indicator levels

First–level indicators	Connotations of levels		Method of verification
	C level	A level	
1. Analysis of program positioning	1.1 The establishment of nurturing mode of professional talents conforms to the basic requirements in the template.	1.1 The establishment of nurturing mode of professional talents conforms to the basic requirements in the template. 1.2 A nurturing mode with competitiveness is established on the basis of investigation and analysis of the same majors of home and abroad and the similar ones in the same region. In addition, it fully displays the relative strengths and features of a program. 1.3 The positioning of program positioning is foresighted. In–depth investigation has been conducted on the demand for talents of the state, the region and the industry concerned with a consideration of the possible impact of science progress and social advancement on the industry concerned.	1.1 Check out the third part of the nurturing plan. 1.2 Check out the third part of the nurturing plan and the supporting materials such as the research analysis. 1.3 The same as 1.2.

<p>2. The design and basis of the program nurturing objectives and the competency system</p>	<p>2.1 The TOPCARES competency indicators are definite and concrete and desirable for the needs of the expected posts or post groups.</p>	<p>2.1 The TOPCARES competency indicators are definite and concrete after tailoring the uniform template to meet the needs of the expected posts or post groups. 2.2 The nurturing objectives and the TOPCARES competency indicators have taken into full consideration the needs of the stakeholders (students and their parents, enterprises, industries and the society at large) with records of investigations and files as supporting materials. 2.3 The program nurturing objectives can support the development goals of the university and the department.</p>	<p>2.1 Check out the fourth part of the nurturing plan. 2.2 Check out the investigation materials on the stakeholders and the files as supporting materials. 2.3 Check out the nurturing objectives in the nurturing plan as well as the development plans and the positioning goals of the university.</p>
<p>3. Analysis of Curriculum System</p>	<p>3.1 The system embodies the TOPCARES indicator of abilities of the main courses; 3.2 The curriculum system demonstrates the combination of theory and practice and that of in-class teaching and after-class training with the spotlight of program core abilities.</p>	<p>3.1 The ability indicators required by the main courses should have been fully investigated and the individual indicators should be supported by a certain number of teaching hours. The fulfillment of the indicators should be subject to assessment methods. 3.2 The curriculum system demonstrates the combination of theory and practice and that of in-class teaching and after-class training, centering around the main program courses and with the spotlight of program core abilities. 3.3 There are concrete projects for extracurricular activities which can be carried out according to the program nurturing objectives and the TOPCARES abilities. 3.4 The TOPCARES abilities should be trained in certain courses and the mapping graphics should be clear and rational. Those indicators trained in more than one courses (or the first to third level projects) should demonstrate a progressive relations after investigation. 3.5 The curriculum system has introduced the courses or professional (occupational) certification ones developed in cooperation with related industries and enterprises. 3.6 The link map in the nurturing plan clearly demonstrates the successive relations between courses with investigation.</p>	<p>3.1 Check out the fifth part of the nurturing plan and the related investigations, materials and the course syllabuses of the main courses. 3.2 Check out “(一)” and “(二)” of part seven in the nurturing plan as well as the fifth part. 3.3 Check out “(四)” of part seven in the nurturing plan. 3.4 Check out “(一)” of part seven in the nurturing plan as well as the related investigations, records of meetings and syllabuses. 3.5 and 3.6 Check out the “(二)” in part seven and “(一)” in the eighth part and the related investigation and analysis materials.</p>

The Calculation of the Evaluation Results

(1). On the basis of task division within a group and a full understanding of the real situation, the experts set out to determine the grades of the second-level indicators after scientific analysis.

(2). The expert panels decide on the grades: on the basis of group report and democratic appraisal, the experts grade the second level indicators before coming to the averages of the second level indicators based on the grades given by the individual experts (accurate to the first digit after the decimal point). Then the grades of the individual second level indicators after rounding up to the single digit. The matching between the grades of the second level indicators and the range of scores is as following:

A: 90–100 B: 70–89 C: 60–69 D: ≤69

Verdict Standards of Evaluation

The verdicts are of five levels: excellent, good, accredited and inadequate. The requirements for “excellent”, “good” and “accredited” and given in the following table. If an item fails to be up to the standard of “accredited”, it fails.

NB: The column of “good” lists the conditions for a development plan to reach the level of “excellent” (B means B or over B, that is, B or A. The “C” in the “accredited” column means C, B or A)

Table 3. The verdicts of five levels

First level indicator	Excellent	Good	Accredited
1. Program positioning and analysis	B ↑	B ↑	C ↑
2. Design and basis of program nurturing objectives and competency system	A	B ↑	C ↑
3. Analysis of curriculum system	A	B ↑	C ↑
4. Design and investigation of the practical links	A	B ↑	C ↑
5. Teaching hours	B ↑	B ↑	C ↑

Evaluation Standards for Program Construction

The guiding ideology of the evaluation standards for program construction: guided by the professional accreditation of ABET and with a reference to the related stipulations of the university, the TOPCARES–CDIO concept and mode of engineering education should be introduced into the university’s teaching and education programs by steps. The educational and teaching reform with distinction geared towards TOPCARES–CDIO is carried out to meet the growing needs of the local economic development and the related industries for application-based advanced talents.

Methods of Evaluation

On the basis of self-assessment materials and the indicator system, analysis should be made into the progress and the extent to which the indicators are lived up to. A summarization can be made to come up with the objective evaluations on the progress of program construction.

Procedures of Evaluation

(1). The English Department is to complete the self-assessment first and submit self-assessment report and the supporting materials to the Department of Teaching Quality Management and Assurance.

(2). The Department of Teaching Quality Management and Assurance organizes experts to verify and evaluate the self-assessment materials and holds defending events before grading the candidates;

(3). The Department of Teaching Quality Management and Assurance gathers the verdicts. After that, it will submit the results and a summary report to the university, which will become part of the essential basis for further evaluating, instructing, and supporting the construction efforts of the individual specialties.

(4). Expert panels' work

1) Responsibilities and tasks of the expert panels

In the first place, experts shall check out and verify the self-assessment materials to have a full understanding of the related documents. In the second, the individual experts shall grade the indicators against the evaluation standards through democratic appraisal on the basis of the submitted materials and the defending results. When the grades of the experts are gathered, the averages of the indicators (accurate to the first digit after the decimal point) are calculated. Then the experts shall determine the levels of the indicators and come up with the evaluation conclusions and suggestions. At last, experts shall submit the verdicts, suggestions, the summary report of evaluation and the related materials.

2) The contents and methods of evaluation experts

The contents and methods include reviewing the self-assessment report, looking through the supporting materials, attending defending and conducting on-the-spot inspection.

Evaluation Standards of Program Construction

The indicator system and the descriptions related are as follows. The table furnishes the standards from level 1 to level 5 with their connotations.

NB: Only the standards for the evaluation of curriculum system are listed for the sake of being focused and clarity.

Table 4. The indicator system and the descriptions related

First level indicators	Requirements for the indicators	Standards for scores	References	Descriptions of indicators
An integrated curriculum system	A curriculum system is composed of courses that support one another and it will nurture students' knowledge, abilities and attitudes in eight aspects as are laid down in TOPCARES	<p>0 No consideration of an integrated curriculum system;</p> <p>1 A multi-disciplinary curriculum system is being established with aspects of TOPCARES except the disciplinary program knowledge;</p> <p>2 The project courses integrate the nurturing of abilities of various kinds, but other parts of the curriculum system are still under way;</p> <p>3 The program team composed of teachers, teachers of student management have worked together to work out an integrated nurturing plan aimed at students' knowledge, abilities and attitudes, which combines in-class teaching and after-class training activities.</p> <p>4 The integrated curriculum system has been put to effect with each and every course nurturing certain abilities as stipulated in TOPCARES.</p>	Check out the program nurturing plan, course documents (course syllabus, teaching calendar, teaching plans), project documents with the emphasis on the mapping graphics of TOPCARES-CDIO (including the first level and second level projects)	<p>1. How are the eight constituents of TOPCARES are integrated into the curriculum system? (That is, how is a TOPCARES-CDIO teaching syllabus is matched with a course or a project? How are the teaching hours and credits are distributed?)</p> <p>2. To what extent does the design of a curriculum system achieve the effect of mutual support and integrate the eight constituents definitely into the nurturing plan?</p> <p>3. Can the teachers and the student management teachers work together to formulate a nurturing plan featured by both in-class and after-class training activities, which is centered around the program nurturing objectives? Can the nurturing plan give a full play to the strengths and traits of the program teachers and the student management teachers?</p>

The Calculation of the Evaluation Results

(1) On the basis of task division within a group and a full understanding of the real situation, the experts set out to determine the grades of the second-level indicators after scientific analysis.

(2) The expert panels decide on the grades: on the basis of group report and democratic appraisal, the experts grade the indicators before coming to the averages of indicators based on the grades given by the individual experts (accurate to the first digit after the decimal point). Then the grades of the individual indicators are calculated after rounding up to the single digit.

Verdict Standards of Evaluation

The verdicts are of five levels—fourth, third, second, first and preliminary from the highest to the lowest—that mirror the reform process of CDIO. The requirements or standards are listed in the following table.

NB: The columns in the table are the scores of the indicators against the different verdict levels. Only the scores for the evaluation of curriculum system are listed for the sake of being focused and clarity.

Table 5. Verdict Standards of Evaluation

Indicator	Fourth	Third	Second	First	Preliminary
Standard 3—An integrated curriculum system	4	3	2	1	0

Conclusion

Through the review of demand for application-based undergraduate talents and the in-depth analyses of the connotations of the nurturing mode, the goals and specifications of the talent nurturing, the reform of curriculum system, teaching and assessment methods and the educational quality standards and quality evaluation, the present study reviews and analyzes the reform efforts of Dalian Neusoft University of Information oriented towards the TOPCARES-CDIO ideology. Presently the English Department has successfully passed the evaluation of nurturing plan of talents and that of program construction with satisfactory results. Continued efforts are being made.

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A Brief Review of Peer Review Research in ESL and EFL Writing Context

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[Abstract] This paper is a brief review of previous studies on peer review in ESL and EFL writing contexts. The review tries to summarize the studies by three major aspects: the patterns of peer feedback; the role of peer feedback on text revisions; and factors that affect the giving and receiving peer feedback. The paper then points out what is lacking in the peer review research: the peer review quality. The purpose of this paper is to examine what has been achieved and what has not been addressed in the field in order to provide some implications for future studies.

[Keywords] review; peer review; ESL/EFL writing

INTRODUCTION

Peer review, also known as peer feedback, peer response, peer revision, or peer assessment, has attracted the attention of many English as second language (ESL) and English as foreign language (EFL) practitioners and researchers in writing context (Hyland & Hyland, 2006). In peer review process, students of equal status engage in the collaborative activities of reading, critiquing, providing feedbacks, receiving feedbacks and make draft revisions in order to secure immediate textual improvement and to develop student writing competence via mutual scaffolding in the long run (Hu, 2005). As a valuable pedagogical method, peer review is widely practiced by ESL and EFL practitioners because it accords with the process-oriented approach to writing instruction (Hu, 2005; Hyland and Hyland, 2006). The process writing theory views the writing as a dynamic process rather than a finished text product. In the writing process, peer review is the very stage in which learners negotiate and discover meanings in writing and revise their drafts accordingly. For researchers with a social constructivist orientation, peer review is a collaborative and constructive activity in which students negotiate ideas and construct their own meaning of English writing knowledge. Within the theoretical concepts of scaffolding, regulation and Zone of Proximal Development (ZPD), peer review engages ESL and EFL students in reciprocal supportive activities (scaffolding) that help them to evaluate texts, detect and solve problems in writing, thus benefiting student writing competence. (Min, 2005; Villamil and de Guerrero, 1998). Grounded on process writing theory, sociocultural theory and other theories such as interactionist theory etc. (Swain and Lapkin, 1998), there still remains much research space for understanding the nature of peer feedback, the efficacy of peer review and the factors that influence peer review activities. Therefore, this paper tries to provide a brief lit-

erature review of studies on peer review in ESL/EFL writing context. The review basically revolves around three questions: 1. What are the patterns or the structures of peer feedback? 2. What is the role of peer feedback in improving the students draft revisions? 3. What are the major factors affecting students giving and receiving peer feedbacks? Then on the basis of the review, what is lacking in the peer review research is identified and discussed.

THE PATTERNS OF ESL/EFL PEER FEEDBACK

The patterns or types of peer feedback in previous studies can be categorized in terms of comment structure and comment focus. The comment structures include two subcategories according to the cognitive and affective functions of feedback. The cognitive feedbacks are reviewers' reflection, evaluation and interpretation on the written texts. The major cognitive functions are detecting and identifying problems, giving suggestions, correction of errors, explanation of unclear points, clarifying and restating, and summarizing in face to face peer review (Stanley, 1992; Mendonca and Johnson, 1994; Lockhart and Ng, 1995; Villamil and De Guerrero, 1996; De Guerrero and Villamil, 2000; Zhu, 2001; Min, 2005; Hanjani and Li, 2014) and in computer assisted peer review (Sullivan and Pratt, 1996; Liu and Sadler, 2003; Tuzi, 2004; Jones et al., 2006; Hewett, 2006; Liou and Peng, 2009; Cha and Park, 2010; Ho, 2015). The affective feedbacks are reviewers' emotional response or attitudes towards the written drafts. The major on-task affective functions are thanking and welcoming, praising, mitigation, and criticizing (Beason, 1993; Di Giovanni and Nagaswami, 2001; Tuzi, 2004; Jones et al., 2006; Cha and Park, 2010; Hanjani and Li, 2014). In the meanwhile, studies have gone beyond comment structure as the categorization dimension by looking at comment focus of peer feedback. Most of studies indicate that peer feedbacks address issues of writing at the global/local level (Min, 2005; Liu and Sadler, 2003) or macro/micro level (Beason, 1993). Global level deals with issues related to the content of writing; while local level focuses on language issues of writing. The major global focus areas are thesis statement, idea development, organization, consistency and clarity of ideas, audience and purpose etc., while micro level issues address mechanics and grammar etc. (Beason, 1993; Lockhart and Ng, 1995; Min, 2005; Vorobel and Kim, 2014; Liu and Sadler, 2003; Jones et al., 2006; Hewett, 2006; Cha and Park, 2010; Ho, 2015; Saeed and Ghazali, 2016). Most of these studies found that peer feedback of global focus outnumbered the feedback of local focus. It is interesting to note that in both face to face and the computer-assisted peer review students made more global focus feedback than local focus feedback in ESL/EFL peer review activities.

THE ROLE OF PEER FEEDBACK IN IMPROVING THE DRAFT REVISIONS

Most of the peer review studies in ESL/EFL writing context revolve around the effectiveness of peer feedback on written texts revisions. These studies showed that although ESL/EFL students did incorporate peer feedbacks into their draft revisions, the proportion of students using peer feedback is comparatively low and they used peer comments selectively (Beason, 1993; Mendonca and Johnson, 1994). Ho's (2015) study showed that learners used their own decisions to revise low prose issues such as words and phrases and words, while they tended to use peer feedback to address high prose issues such as sentences and paragraphs. Rather than look into the peer feedback in general, Cha and Park (2010) find out the integration percentage varied among the 14 pairs of learners. Liang (2010) concluded that the rate of peer feedback integrated into learners' text revisions differed among the groups of learners according to the writing tasks. Some of the studies explore the reason why some students almost ignored the peer feedback. According to Guardado and Shi (2007) found that the low incorporation rate might be attributed to student cultural and educational backgrounds and uncertainty about the accuracy and reliability of their peers' comments. Liou and Peng (2009) found that the low incorporation rate of peer feedback in draft revisions was due to student unwillingness

to revise the texts based on peer feedback. Some studies compared the application of peer feedback between face to face peer review and computer assisted peer review. Tuzi (2004) reported that learners incorporated more online based peer feedback than peer feedback given by face to face per review into clause, sentence and even paragraph-level revisions. In another study, Song and Usaha (2009) found that peer feedback provided by face to face peer review result in more text revisions than computer assisted peer review. There are studies that goes further to test the efficacy of peer feedback. Hu and Lam (2009) showed that peer feedback brought significant improvement in the revised drafts. However, there is still lacks of studies on how different patterns of peer feedback are implemented in text revisions and whether peer feedback could bring draft improvement.

FACTORS AFFECTING PEER REVIEW ACTIVITIES

Various factors affecting peer review activities have been identified in the previous studies. Several studies found that training exerts great influence on peer review effect. Trainings are usually conducted with instructions on how to provide feedback on writing issues by researchers who designed the training program in accordance with the purpose of the study and aims of writing courses. In Stanley 's (1992) study, more interaction was observed and more peer feedback were produced among learners of test group than those of untrained group. This implies that training improved the awareness of learners as reviewers, thus helping them to assume the roles as qualified evaluators. Similarly, Zhu (1995) and McGroarty and Zhu (1997) reported that the trained group engaged more actively, extensively and in depth in peer review activities than the untrained group. The findings of Min 's (2005) study indicated that training enabled learners to generate more comments in terms of both peer feedback structure and focus. However, conflicting results were also showed in some studies. Liou and Peng (2009) showed that training did not increase the learners ' willingness to incorporate peers ' comments in revising their texts.

Another important factor influencing the peer review activities is learners ' level of language proficiency. The language proficiency, writing proficiency in particular may affect the types and the effect of peer feedbacks. Surprisingly, there are only a few studies looking into this important factor. Having native speakers and non-native speakers as two target groups, Zhu (2001) found that the structure of peer feedback of non-native speakers was restricted compared to those of the native speakers. Specifically, while the ESL learners were more likely to give feedbacks of identifying problems in writing, the native speaker learners tended to provide suggestions and solutions to problems. Within the non-native speaker group, Hanjani and Li (2014) examined the different performance of learners of high/low English proficiency. It was notice that high ability learners were more likely to act as a tutor who seemed to be confident, initiated the interaction and called the attention of low ability learners to the problems in writing. There are also other factors that might affect the peer review activities. In fact, peer review process is a highly complicated process in which the factors of the features of reviewer, feedbacks and context and so on may influence the expected results.

WHAT IS LACKING: THE PEER FEEDBACK QUALITY

As we can see, the above-mentioned studies examined the peer feedback from three dimensions, but what is lacking is to look into the nature of peer feedback at an even deeper level. That is to say, researchers should not only categorize peer feedback by comment structure and comment focus, but also move on to make judgements on the quality of peer feedback. Peer feedback quality plays a crucial role in peer review research, because feedback of qualitative difference might result in varying levels of success in learning and writing performance (Hedgcock and Lefkowitz, 1992). Therefore, there is an urgent need for quality research before answering how peer feedback may affect feedback effectiveness and how various factors may have an impact on peer review process in L2 writing context.

In L2 writing literature, some researchers have raised questions about quality of L2 peer feedback. (Hyland and Hyland, 2006). But peer feedback quality as an important research topic has not received adequate attention, and empirical studies having peer feedback quality as research subject are scarce. Although some studies have introduced patterns or types of L2 peer feedback, usually there were only simple categorizations and no judgements on the quality of peer feedbacks (Saeed et al., 2018). Studies of L2 peer feedback quality issues as their major concern are really hard to find. Even Leki (1990) explored potential problems with peer feedback quality in ESL writing classes, the examination is not systematic and in depth. Our understanding of L2 peer feedback quality is essentially limited, and there is a need for further study. To explore the peer feedback quality, researchers should at least have the following two points on their mind. Firstly, clear and systematic criteria for quality measurements should be set up. The feedback qualitative categories should not only include patterns of comment focus and structures, but also invite an even deeper level in terms of feedback accuracy and importance into feedback quality. Feedback accuracy and importance could be regarded as the highest level of feedback quality, which measures whether there are errors in feedbacks and to what extent a feedback can improve the learner's writing performance. Secondly, the pattern of feedback quality may vary when learners respond to different feedback foci. At last, the potential factors that are likely to influence L2 peer feedback quality (such as student writing proficiency) could also be addressed at deeper level.

CONCLUSION

The paper tries to summarize the previous studies in terms of three aspects of peer review. As to the patterns of peer feedback, the findings of target studies indicate that there are two patterns in terms of the structure and focus of a comment. Peer feedback of different structures can be identified by cognitive and affective functions, while peer feedback of different focuses can be divided into language and content feedbacks. When it comes to the roles of peer feedback in text revision, results of some previous studies show that peer feedbacks are incorporated in text revision at comparatively low percentage and may vary according to different foci or writing tasks. Peer review is affected by several main factors: training learners on feedback, learners' proficiency in English and other factors. A review of previous studies may help future researchers to focus on what is lacking in the field.

The present review has several implications for future research on peer review in ESL/EFL writing context. As to the patterns of peer feedback, most previous studies looked into the patterns of peer feedbacks and revealed that peer feedback could be categorized into different types based on peer feedback structure and focus. However, there is almost no studies further examine the quality of peer feedback in terms of accuracy and importance. Accuracy of feedback refers to whether there is/are error or errors in feedbacks, and importance means whether a feedback can help writer improve writing performance on the basis of writing rubrics. Many studies reported incorporation percentage, but neglected the efficacy of those peer feedback. That is to say, whether the implementation of feedback can improve the writing performance and competence in the long run. The research on influencing factors showed the similar problems. How do these factor affect the feedback quality, efficacy of revision are still under studied. It is of great importance for researchers to always reflect on what has been achieved in the field to find the gaps that need to be filled, and thus realizing the value of peer review in ESL/EFL writing.

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Acknowledgements

This paper is supported by the Teacher Development Center of Northeast Normal University for the project (Number: 15B2XZJ009), “12th Five–year Plan in Education and Science Research” of Jilin Province for the project (Number: ZD14008), and “13th Five–year Plan in Education and Science Research” of Jilin Province for the project (Number: GH16013).

The Relationship between L2 Self-concept and L2 Achievement

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[Abstract] *This study is to explore the relationship between second language (L2) self-concept and L2 achievement for second language learners. A questionnaire survey was conducted among 347 middle school students in China, all of whom have studied English as their second language for about six to eight years. Results of this study revealed that L2 self-concept is positively and significantly related to L2 achievement; learners with higher L2 self-concept tend to show relatively better L2 achievement; the development of L2 self-concept and its correlation with L2 achievement vary across learning stages, showing a developmental progression. Findings of this research can contribute to the academic study and research of L2 self-concept and provide implications for L2 learning and teaching. The study suggests that both L2 teachers and learners should attach more importance to the positive relationship between L2 self-concept on L2 achievement and adopt various methods to enhance the learners' L2 self-concept so as to improve their L2 achievement.*

[Keywords] *L2 self-concept; L2 academic achievement; L2 teaching and learning*

Introduction

It is common for L2 teachers to notice that some students perform actively in L2 classes while others are less enthusiastic and even tend to keep silent all the time. When asked why they don't perform actively in L2 classes, students with low enthusiasm and motivation often give answers like "I think my English is poor", "I think I have some disability in learning a foreign language" and so on. To make further observation, teachers find that students with positive self-evaluation in L2 learning usually acquire a considerably better language competence than those lack of confidence and interest. Facing this problem, L2 teachers always attempt to modify their teaching materials or adopt various teaching approaches to improve their teaching ability as well as the learners' learning ability.

However, over the past few decades, researches on L2 teaching have indicated that the success of teaching, to a large degree, depends on factors that lie beyond the mere approaches and materials teachers are using, more attention should be paid to what goes on in the learners' minds and hearts when they are or are not learning. Therefore, to answer such questions on how learners perceive themselves as second language learners and what effect these personal constructs have upon the process of learning new language will help to investigate the learner's perception, thus improving the quality and efficiency of second language teaching.

Based on cognitive psychology researches, learners were regarded as the center of learning and learning itself is a process in which learners construct their own knowledge. With regard to this theory, L2 teaching has shifted from the traditional pattern on how teachers teach to the modern one on how learners learn. In this sense, an increasing number of researchers have focused their researches on the role of affective factors in second language learning. They

have reached a consensus that L2 learners are strongly influenced by affective states.

Self-concept is one of the affective constructs, which is, broadly defined, a person's perception of himself/herself. These perceptions are formed through experience and influenced by environment and the evaluation from the important others—normally classmate in the same domain, teachers and parents for young students. That is, how they see themselves also determines how possible and realistic they perceive their future goals and affects their motivations to act or give up (Dörnyei, 2009). Gradually, academic self-concept has stimulated extensive studies in relation to academic achievement. Self-concept is posited as a factor mediating or facilitating academic achievement (Bracken, 1996) and many researchers and scholars ascribe to it the most important variables motivating students and a key to successful academic achievement (Guay et al., 2010; Isiksal, 2010; Marsh, 2007). Early empirical studies have revealed that the relationship between academic self-concept and academic achievement demonstrated a positive relationship between the two constructs. (e.g. Byrne, 1984; Hattie, 1992; Hansford & Hattie, 1982).

Later researches began to focus on the effect of self-concept on academic achievement in specific academic domain. For example, academic self-concept powerfully and positive predicts general performance in literature and mathematics (Ghazvini, 2011). Over the years, many researchers have proved that there is a positive correlation between domain specific academic self-concept and academic achievement. But studies concerning the L2 self-concept and L2 achievement are still scarce, especially in China. In recent years, English as a second language has become one of the most important academic domains in the educational setting in China today. Importance should be attached to specific nature and development of L2 learners' self-concept because if L2 learners can construct a high L2 self-concept, they are more likely to act in a way which is effective in improving L2 achievement.

Based on the theoretical perspectives in self-concept studies, this study aims to address the following four research questions:

- 1) How does L2 self-concept develop across learning stages?
- 2) How does L2 self-concept relate to L2 achievement?
- 3) How does the correlation between L2 self-concept and L2 achievement change across learning stages?
- 4) Can L2 self-concept be used as a predictor of L2 achievement?

Method

Participants

The participants of this study can be divided into two different groups. The first group of participants were 209 students (100 male students, 109 female students) drawn from Junior Middle School attached to Dalian Maritime University in China. These L2 learners were between 13 and 15 years old, coming from six classes – 3 classes in Grade 1 and 3 classes in Grade 2 – with an average age of 14. All of them had studied English as their second language for about six years and acquired about 1000 words and basic grammar rules. In light of this, we regarded this group of students as L2 learners at the early elementary stage of L2 learning. The second group of the participants consisted of 144 senior high school students (74 male students and 70 female students) from Dalian Senior High School No. 26 in China, and among whom, 70 students were from Grade 1 and 72 from Grade 2. They were between 17 and 19 years old with an average age of 18. They had 8 years' experience of English learning and had acquired more than 2000 words as well as most of the basic grammar rules. This group of students were also considered as L2 learners of the elementary level, but they were at a higher stage of L2 learning than the students from junior middle school. Table 1 presents the information of participants of this study.

Table 1. Participants of this study

Groups	School	Number of Participants		
		Male	Female	Total
Group 1	Junior Middle School Attached to DMU	100	109	209
Group 2	Dalian Senior High School No.26	74	70	144

Instrument

To obtain valid data for the study, materials in the present study contained a L2 self-concept questionnaire and the latest academic scores of English course at the end of the academic semester.

The L2 self-concept scale used in the present study is taken from the academic instrument named the Academic Status Quo of High School Students (ASQHSS) developed mainly by Wang Chuming and Pan Wei (2003). The ASQHSS substantially based on the Self Description Questionnaire II (SDQII; Marsh, 1990) is a 76-item self-report scale. It taps adolescents' self-concepts and includes nine subscales: General Self-concept ($\alpha = .8763$), General School Self-concept ($\alpha = .9157$), Physical Appearance Self-concept ($\alpha = .9194$), Math Self-concept ($\alpha = .9391$), Chinese Self-concept ($\alpha = .9265$), General-English Self-concept ($\alpha = .9238$), English Speaking Self-concept ($\alpha = .9169$), English Pronunciation Self-concept ($\alpha = .9121$), English-Teacher Relation Self-concept ($\alpha = .9095$). The reliability of ASQHSS was satisfactory since the Cronbach's alpha coefficients are tested ranged from 0.87 to 0.94, therefore, the questionnaire was ready for use.

In order to investigate the relationship between L2 self-concept and L2 achievement, we selected 34 questions from ASQHSS related to the English self-concept, including General English self-concept, English speaking self-concept, English pronunciation self-concept and English-Teacher relations self-concept. The information of each subscale as well as its reliability coefficient are shown in Table 2.

Table 2. information about the 76 items of ASQHSS

Subscale	Number of items	Reliability coefficient
General-English SC	10	0.9238
English Speaking SC	8	0.9196
English Pronunciation SC	8	0.9121
English-Teacher Relations SC	8	0.9095

Procedure

The questionnaires were administrated during normal class time. All questions were written in Chinese version so that the instruction and items are comprehensible for all participants. The researcher enlisted help from the teachers who were familiar with the participants in administrating the questionnaire. The participants were informed that they should indicate their opinions in terms of a 6-point scale: 1= false, 2= mostly false, 3=more false than true, 4= more true than false, 5=mostly true, 6=true. They were also told that there was no right or wrong answer to the questions and the only thing that matters was to respond to the questions according to their true feelings since the results of the questionnaires would be kept confidential and their cooperation would help the improvement of the English teaching methodology.

Data collection and statistical analysis

After collecting the data, the questionnaires were checked again by the researcher immediately after they were handed in. Questionnaires with items left undone were removed from the final analysis. Finally, 347 questionnaires were input into SPSS program for statistical analysis. The score of each subscale including General English self-concept, English speaking self-concept, English pronunciation self-concept and English-Teacher relations self-concept was calculated respectively but only the score of General English self-concept-taken as L2 self-concept-was adopted in this study.

Another kind of data needed to collect in this research is the participants' L2 achievement. The latest exam scores for English courses at the end of the semester were collected for use. For the English course, the students in the same grade took part in the same final examination at the end of each semester, so that the final exam score was relatively reliable and can be taken as fairly comparable to the participants.

Results and Discussions

Development of L2 self-concept across stages

In order to study the developmental trend of L2 self-concept, the mean, standard deviation, minimum and maximum of L2 self-concept of the four stages of students are calculated. The results are shown in Table 3.

Table 3. Development of L2 self-concept across stages

L2SC	N	Minimum	Maximum	Mean	Std. Deviation
First-year junior students (J1)	109	16	58	41.08	10.012
Second-year junior students (J2)	96	23	60	41.43	8.804
First-year senior students(S1)	70	14	60	34.69	8.252
Second-year senior students(S1)	72	15	60	36.24	10.294

Table 3 depicts that L2 self-concept is developmental like many acquired human characteristics such as intelligence and personality. The L2 self-concept is relatively higher in junior middle school students (Mean=41.08, 41.43), declined in first-year senior high school students (Mean=34.69) and then slightly increased in second-year senior students (Mean=36.24). This result conformed to Marsh's findings in 1990 that academic self-concept would decrease with age.

Marsh proposed that the self-concepts of young students are very positive and not highly correlated with external indicators (e.g. skills, accomplishments, achievement etc.). But with students gradually realizing the evaluation from the important others, a more stable perception of their strengths and weaknesses was established and specific self-concept domains become more differentiated and more highly correlated with external indicators.

Development of correlations between L2 self-concept and L2 achievement

After examining the development of L2 self-concept, we come to analyze stage differences on the correlations between L2 self-concept and L2 achievement. Results are shown in Table 4.

Table 4. Development of correlations between L2 self-concept and L2 achievement

Correlation coefficient	Grade			
	J1 (109)	J2 (96)	S1(70)	S2(72)
L2SC & L2ACH	0.668(**)	0.701(**)	0.720(**)	0.761(**)

** correlation is significant at the 0.01 level (2-tailed)

L2SC=Second language self-concept, L2ACH=Second language achievement

As can be seen from Table 4, high positive correlations were found between L2 self-concept and L2 achievement and all the correlation coefficients are significant at 0.01 levels. The relation between L2 self-concept and L2 achievement in first-year junior students is the lowest among the four and it becomes stronger with years of learning. ($r=0.668$ in the first-year junior high students; $r=0.701$ in the second-year junior high students; $r=0.720$ in the first-year senior high students; $r=0.761$ in the second-year senior high students). This result indicates that the correlation between L2 self-concept and L2 achievement increases across learning stages, revealing a developmental progression.

Relationship between L2 self-concept and L2 achievement

As stated above, the L2 self-concept and L2 achievement is positively and significantly correlated and the correlation tends to become stronger across stages. To examine whether L2 self-concept can be used to predict L2 achievement, we divided participants at each learning stage into high, middle and low groups with regard to their L2 self-concept. A One-way ANOVA analysis was then conducted to compare whether students with varied L2 self-concept differ significantly in their L2 achievement. The results are shown in Table 5.

Table 5. ANOVA analysis of L2 self-concept and L2 achievement across stages

Groups	Rank of L2SC	N	Mean of L2ACH	Std. Deviation	F	Sig.
J1	1 (high)	33	133.091	8.7442	29.220(*)	.000
	2 (middle)	39	125.872	13.8320		
	3 (low)	37	111.973	11.9012		
	Total	109	123.339	14.5883		
J2	1 (high)	31	139.323	3.9276	30.053(*)	.000
	2 (middle)	34	132.250	8.1624		
	3 (low)	31	119.177	15.6815		
	Total	96	130.313	13.1896		
S1	1 (high)	24	107.533	9.0760	21.642(*)	.000
	2 (middle)	23	94.222	8.8488		
	3 (low)	23	81.676	14.3679		
	Total	70	93.950	15.0625		
S2	1 (high)	23	110.024	6.9633	21.632(*)	.000
	2 (middle)	25	104.375	7.9152		
	3 (low)	24	89.833	13.8260		
	Total	72	101.155	13.4047		

Note: *=difference is significant at 0.01 level.

High=high L2 self-concept group, Middle=middle L2 self-concept group, Low=low L2 self-concept group

Table 5 clearly shows that there are significant differences in L2 achievement among the high, middle and low groups with respect to L2 self-concept in all the four stages. First, the inter-group differences are all significant at 0.01 level ($F=29.220$ in first-year junior high students, $F=30.053$ in second-year junior high students, $F=21.642$ in first-year senior high students, $F=21.632$ in second-year senior high students). Second, the descriptive statistics reflect a clear picture on the changes of the mean scores of L2 achievement among the high, middle and low groups of students. Take first year junior middle school students as an example, the mean score of English achievement of high L2 self-concept group is 133.091 while that for middle L2 self-concept group is 125.872 and that for low L2 self-concept group is 111.973. The changes of the mean scores of L2 achievement in the other three groups of participants are in similar trend. Therefore, the above results suggest that compared with students with lower L2 self-concept, the students who give higher ratings to their L2 self-concept are also better L2 achievers, which proved our hypothesis that L2 self-concept bears on second language learning and can be used to predict students' L2 achievement.

Conclusions

To conclude, this study has given insights into the research of L2 self-concept—an affective factor in L2 learning. First, L2 self-concept decreases across stages. Second, the correlation between L2 self-concept and L2 achievement is positively significant and reveals a developmental progression. Third, a higher self-concept was found to be directly associated with better L2 achievement, proving it a powerful predictor of L2 achievement. The significance of this study is at least two-fold. First, it is hoped that the result of this study will shed some light on the study and concern of L2 self-concept. Second, the insights gained from the study can provide teachers and learners with a better idea on what needs to be done to enhance learners' L2 self-concept so as to improve their L2 achievement. L2 teachers are recommended to take into account of students' perspectives on their own learning and adopt various methods to improve their L2 self-concept in the whole learning process, such as constantly respecting and appreciating students, stimulating and encouraging students with more positive feedbacks and appraisals in and out of class and even offering psycho-educational interventions on those with low L2 self-concept. For L2 learners, knowing the positive relationship between the two constructs is also helpful since learners who perform poorly in self-concept may feel willing to build a high L2 self-concept for a greater L2 achievement, which in turn may lead to a higher subsequent self-concept, thus realizing the reciprocal effect of the two constructs on each other. To sum up, the present study aims to stress the importance of L2 self-concept and hopes to have important implications in L2 teaching and learning in China.

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Acknowledgements

This paper is supported by “the Fundamental Research Funds for the Central Universities” (Project Number 3132018277).

A Study of the Current English Writing Teaching in China and Feasible Teaching Models for Chinese ESL Learners

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[Abstract] *This present study investigates the current situation of English writing teaching in China. Findings from this study indicate that English writing teaching currently had to be improved. On the basis of the data analysis, the problems that account for the current situation are mainly: inefficient training for instructors, insufficient emphasis and time for writing instruction and lacking the application of advanced teaching models and methods. In order to improve the teaching effectiveness, some of the feasible teaching models are recommended such as peer review model, flipped classroom model and blended learning model.*

[Keywords] *ESL students; peer review model; flipped classroom model; blended learning model; English writing*

Introduction

As one of the important communication skills, English writing is a kind of practical learning activity in the whole process of English learning. The final drafts of writing are able to reflect objectively students' language proficiency and the comprehensive ability of language using. However, writing has always been regarded as a difficult link in college English teaching. Many a teacher considers that teaching English writing is a time-consuming but low-efficient process. Meanwhile, students generally claim that they do not know how to develop their English writing techniques and skills. This phenomenon has attracted the attention of a great many researchers in the domestic academic circles of second language teaching. Researchers have explored the current teaching situation of English writing throughout domestic universities from various aspects.

Current Situation of English Writing Teaching and Problems Existing in the Writing Courses

The author investigated 156 first-grade subjects (majoring in Chinese, history, math, chemistry, physics and biology) coming from a comprehensive university in the northeast part of China by a questionnaire targeting to understand the difficulties and problems students confront in the CET-4 Exam in December, 2017. Compared with other skills such as reading(61.4%) and listening(57.5%), the scores of writing(40.2%) that students gained in the Band 4

Exam were rather low and well below the corresponding passing standard (9 out of 15). According to the results reflecting from the questionnaire, 68% of students complained their writing levels were basically keeping stagnant instead of rising despite of receiving instructions at times from teachers. The findings from this investigation corresponded with the results reflected in other research (Hu, 2005) and demonstrated that English writing teaching currently had to be improved.

In order to detect the problems existing in the course of writing teaching, the author conducted a 22-subjects interview consulting the college English teachers in terms of the real difficulties they were facing in the process of teaching English writing. Most of the interviewees were instructors of students who attended the questionnaire survey. A majority of teachers (84.3%) mentioned they had made great efforts but achieved very limited success and writing teaching had gradually become a “hard bone” in English teaching and learning. On the basis of the data analysis, the problems that account for the above-mentioned situation are mainly as follows:

Inefficient training of writing teaching for instructors

Some teachers (72.7%) interviewed also pointed out that they did not receive proper training in regards to how to teach and instruct ESL learners to develop their writing ability. Seldom did they have the opportunity to receive the formal training about writing teaching either from the office of teaching affairs in the universities or higher educational bureaus of national level. Meanwhile, they further complained that language teaching researchers in non-English-speaking countries generally do not pay enough attention to the study of English writing, which was also mentioned in some scholars' research (Wang & Sun, 2005). This worsened the insufficient-training situation because teachers could not refer to the theoretical knowledge or efficient teaching strategies to instruct their daily teaching practices. To some extent, English writing teaching partly depend on merely the instructors' knowledge as to how to teach and what to teach. In addition, they could not access freely to the first hand information and resources related to writing teaching from the developed English-speaking countries. All these factors interwove together, leading to a very negative consequence that English writing teaching was carried out far from systematically and scientifically.

Insufficient emphasis and time arrangement for writing instruction

It is well known that writing is a time-consuming process requiring to be practiced by a series of writing and re-writing exercises. However, Chinese non-English majors only have a limited number of English classes as a whole but have to learn all the basic skills of reading, writing, listening and translating. In this way, it is not realistic for them to have a good command of every skill. 85.5% of the interviewees admitted that the time they spend on writing instruction is from 1-3 periods every month. It is not possible for ESL learners to write the first draft, get instructors' feedback and write the second or third draft for the same assignment. Since writing will consume a great amount of time and it just takes a small percentage of the total score in CET 4 and CET 6 test, students and even teachers tend not to put sufficient emphasis on writing (Deng, 2002) and set aside enough time for writing practice. Therefore, writing teaching and learning is trapped into a vicious circle. Additionally, ESL learners admitted that they had difficulties in dealing with various problems in the aspects of word choices, grammatical rules, sentence constructions and discourse structures. However, due to the limited time, teachers usually cannot provide feedbacks from all perspectives, mainly focusing on the correction of grammatical errors which can make no great differences for learners' overall writing quality.

Lacking the application of advanced teaching models and methods

The interview investigated the teaching models or methods teachers usually applied in daily teaching. However,

the results showed that only 8 teachers claimed that they knew some advanced models of writing teaching such as peer review and flipped classroom model, but only 2 of them occasionally used these models. According to their responses, many teachers do not have sufficient time to take the self-improving courses due to the overloaded teaching work, which made it impossible for them to learn the new and advanced teaching models and method to teach English writing. Even though some instructors know certain advanced teaching model, they could not apply them in the real teaching circumstances on account of the lack of teaching equipment or facilities. According to the interview, 83.4% of the total subjects admitted they still used the most traditional ways to teach English writing, including reading-aided teaching method, template-aided method and sentence-imitating method. All these methods were not so efficient and successful because of instructors' failure to provide feedbacks in time for ESL learners to finish the further revision work. When it comes to how to provide feedbacks to students, a majority of teachers claimed they either just offered a global scoring or put more emphasis on grammatical mistakes and errors, neglecting the coherence and organization of the whole text due to the limit of time.

Feasible Teaching Models for English Writing Classes

The methods of English writing teaching in China has experienced the evolution from the product approach, process approach, genre approach and process genre approach. However, as ESL learners increasingly demonstrate an enormous diversity in terms of learning aims, styles and needs, more new and advanced teaching models are required.

Peer Review Model

Peer feedback is an assessment form performed by other peer classmates almost with equivalent language proficiency. Since the 1970s, peer feedback model has been widely applied in many writing classes of the foreign countries by writing teachers in first language (Bruffee, 1984; Spear, 1988). In recent years, this type of modernized teaching model was also used in the second language teaching context (Bell, 1991; Hvitfeldt, 1986) to enable ESL learners to help each other perfect and improve their writing. In China, peer revision model was studied and applied by some teachers. Liu (2015) investigated the different effects of group peer feedback and teacher feedback and concluded that the combination of these two forms was more effective than merely using the latter method itself. As a whole, the improvement and development of ESL learners' writing skills can be achieved through the mutual help between peers. Peers can realize the detection and correction of writing mistakes and errors, which can provide ESL learners with important opportunities to gain more language input and output practice so as to develop their ability of language acquisition.

Flipped Classroom Model

Flipped classroom is a new teaching method that has attracted much attention among researchers and educators in recent years. Researches on flipped classroom model have been carried out for many years, and its development is relatively mature. With the flipped classroom model, students gain first exposure to new material outside of class, usually by reading or lecture videos, and then class time is used to do the harder work of assimilating that knowledge through strategies such as problem-solving, discussion or debates. (Brame, 2013, p. 1). In China, there are many cases of flipped classroom application, but most of them are carried out in the fields of mathematics and physics. Different from the traditional classroom teaching, flipped classroom teaching model requires ESL learners to watch the online lectures or carry out researches at home. The role the teacher plays is just like a mentor who provides guidance and feedback or organizes the in-class discussions and problem-solving activities on the questions ESL learners put forward or problems they encounter out of class. This model is very suitable for English writing teaching, because ESL

learners can understand clearly the lectures by themselves. The core of writing course is to teach ESL learners how to use English language and English way of thinking to express their opinions and point of views despite rather than simply imitating the sentence structures or grammar usage, which usually take a great amount of time in the traditional classroom. In addition, the accessibility of flipped classroom offers ESL learners more opportunities to carry out the student–student and student–teacher interactions as to the choice of topics, design of organization and other high–level issues.

Blended Learning Model

Blended learning is an education model that combines online digital media with traditional classroom methods. It requires the physical presence of both teacher and student, with some elements of student control over time, place, path, or pace. (Banditvilai, 2016) The learning model combines the advantages of face–to–face learning and online learning together, which is conducive to cultivate students' ability of independent, exploratory and collaborative learning. With this model, teachers provide the overall introduction, samples, questions for discussion and the major genre characteristics, assign the topic, assess the paper, while students download the necessary online resources, read samples, discuss questions and make practice. By applying this model, instructors should first of all design effective mixed learning resources and activities to meet the needs of learners and ensure the improvement of teaching quality; second, under the guidance of blended learning theory, students should also conduct effective blended learning activities so as to enhance the practical teaching effect; thirdly, in order to give full play to the teaching mode, it is extremely necessary to realize the learner–centered status of learners.

Conclusion and Implications

It is an inevitable tendency to apply more advanced and efficient teaching models in the field of second language acquisition. However, it will take a long time for Chinese instructors and learners to experience a step–by–step process from accepting to use these new models. First of all, many English teachers in China have built a stereotype for teaching paradigm, who are not able to accept and implement quickly the new teaching models such as peer review, blended learning and flipped classroom. In addition, the application of the models mentioned in this present paper all needs students to have initiatives to manage their study, especially in the case of flipped classroom model. However, students commonly lack enough self–control and tend not to regulate themselves without proper supervision of instructors outside the classroom. Therefore, instructors and ESL learners should collaborate together to make the most of these models in the course of teaching and learning how to write in English.

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Acknowledgements

This paper is funded by the 12th Five-year Plan in Education and Science Research of Jilin Province (Grant No. ZD14008), the 12th Five-year Plan in Education and Science Research of Jilin Province for the project (Grant No. GH14012), and the 13th Five-year Plan in Education and Science Research of Jilin Province (Grant No. GH16013).

Sentence Fragments in Chinese EFL Students' Writing

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[Abstract] Based on corpus, English sentence fragment belongs to one of the four major types of syntactic errors committed by Chinese students in their English compositions. It is found that sn2-1, sn2-3 and sn2-4 are three the sub-types of sentence fragments committed most frequently by Chinese EFL students. The negative transfer of the native language habits and differences in thinking modes between the two cultures might be the major factors for the frequent occurrence of sentence fragments in Chinese EFL learners' writing. A further classification of sentence fragment errors followed by an in-depth analysis of the underlying factors is significant for both EFL teaching and learning in China.

[Keywords] sentence fragments; CLEC; types; factors; analysis

Introduction

This paper studies sentence fragments in Chinese EFL students' writing. A sentence fragment is "a word group that lacks a subject or a verb and/or one that does not express a complete thought" (Langan, 2014, p. 447). It is incomplete chiefly owing to the lack of an essential sentence element, hence a piece of sentence disconnected from the main clause. For example, the word group "whenever I go to school" cannot stand alone, because the dependent word "whenever" can only introduce a subordinate clause for an incomplete idea. To complete a thought, the sentence should be corrected by being attached to a main clause, as appears like "Whenever I go to school, I take the bus" (ibid.).

As for the frequency of sentence fragments, there have been studies conducted on the basis of *CLEC* or other self-built corpora (Gui & Yang, 2003; Zhang, 2010; Wu, 2014; Jia & Qiao, 2014; Shao, 2015). Gui and Yang (2003) built *Chinese Learner English Corpus (CLEC)* within which the sentence fragments (*sn2*, representing sentence fragments, the second type of syntactic errors in *CLEC*, which account for 14%) rank the fourth among the nine types of syntactic errors. Based on three sub-corpora (ST2, ST3 and ST6) selected from *CLEC*, Zhang (2010) conducted a study on syntactic errors in English writings, finding that the number of sentence fragments is 534 (3.01%) in ST2, 453 (2.41%) in ST3 and 93 (1.14%) in ST6 respectively. Similarly, based on three sub-corpora (ST3, ST4 and ST6) of *CLEC*, Wu (2014) conducted a study on syntactic errors, revealing that the frequency of sentence fragment errors ranks the third in ST3, the fourth in ST4 and the fourth in ST6 respectively. How actually is the sentence fragment as a subtype of syntactic errors represented across the sub-corpora of *CLEC*? And why has it become a chronic disease in Chinese students' EFL writing? A serious study needs to be carried out.

Research Questions

This study, based on the two sub-corpora (ST3 and ST4) from *CLEC*, investigates and analyzes sentence fragment errors committed by Chinese non-English major college students in their English writings. It aims to answer four questions before trying to provide pedagogical implications for teachers and students:

- 1) What is the distribution of sentence fragments in ST3 and ST4 respectively?
- 2) What is the distribution of each type of sentence fragments in ST3 and ST4? And what are the differences in the distribution of sentence fragments between the two sub-corpora?
- 3) What are the linguistic features of the major types of sentence fragments in ST3 and ST4?
- 4) What are the possible factors for causing the sentence fragments in Chinese EFL students' writings?

Research Methods

This is a qualitatively and quantitatively mixed approach to sentence fragment errors. Based on *CLEC*, the data from ST3 and ST4 were collected with the help of the built-in text searching device and established as two self-built sub-corpora. Then the retrieved data were divided into and re-tagged as five subcategories, and next the re-tagged data were retrieved again, and following that, the distribution of each type of sentence fragments was counted in order for the linguistic features of the major types of sentence fragments to be summed up.

Based on the findings, the authors try to make a multi-perspective analysis of the sentence fragment errors, by combining Contrastive Analysis and Error Analysis to attempt for a search of the underlying factors. *CLEC* with over one million words of writing samples of English learners at different levels subsumes five sub-corpora: ST2, ST3, ST4, ST5 and ST6. To be specific, ST2 contains the writings from middle school students; ST3 and ST4 contain writings from non-English major college students in College English Test Band Four (CET4) and Six (CET6) respectively, while ST5 and ST6 hold writings from tests for English Major Band Four (TEM4) and Band Eight (TEM8) as well as daily essays by college English major students. What needs to be mentioned is that some writings in ST2, ST5 and ST6 are produced freely, without limit in time or topics, while those in ST3 and ST4 are produced only in CET4 and CET6 within a restricted time and under a given topic. Despite such differences in sources, the data in *CLEC* is nevertheless suitably authentic for a study by making an apples-to-apples comparison. The table below shows the distribution of each sub-corpus in *CLEC* (Gui & Yang, 2003, p.2):

Table 1 The distribution of the five sub-corpora in *CLEC*

Sub-corpora	Tokens
ST2	208088
ST3	209043
ST4	212855
ST5	214510
ST6	226106
Total	10170602

As is clear, there are 9 types of syntactic errors which were grammatically annotated and tagged in *CLEC*, viz., run-on sentences, sentence fragments, dangling modifiers, illogical comparison, topic prominence, coordination er-

rors, subordination errors, structural deficiencies, and punctuation errors. With “sentence” labeled as *sn*, the nine types of syntactic errors are labeled in order from *sn1* to *sn 9* (Gui & Yang, 2003, p. 8).

Table 2 The nine types of syntactic errors retrieved in CLEC

Labels	Types	Explanations
sn1	run-on sentence	improper addition of clauses; that which is a kind of fused sentences
sn2	sentence fragment	subordinate clause as a sentence; any phrase as a sentence
sn3	dangling modifier	illogical adverbial modification of a clause
sn4	illogical comparison	error in the comparison of words or phrases in a sentence which can not be compared
sn5	topic prominence	the co-occurrence of an initial noun phrase and its equivalent (usually a pronoun) in the same sentence
sn6	coordination	faulty parallelism of clauses (or words/phrases) in a sentence
sn7	subordination	faulty attachment of a subordinate clause to the main clause
sn8	structural deficiency	error in the grammatical construction of a sentence: improper splitting, pattern shifting, confusing structure, etc.
sn9	punctuation	overuse, absence, choice, apostrophe, comma splice, etc.

Based on the original data, there are 11641 syntactic errors altogether in *CLEC*, while four of the nine types of syntactic errors collectively take a large proportion (10928): structural deficiency errors (*sn8*, 3869), run-on sentences (*sn1*, 2115), sentence fragments (*sn2*, 1617), and punctuation errors (*sn9*, 3327). The total number of the remaining five types is 713. The distribution and the proportion of the major types of syntactic errors in *CLEC* can be seen clearly from pie chart as follows:

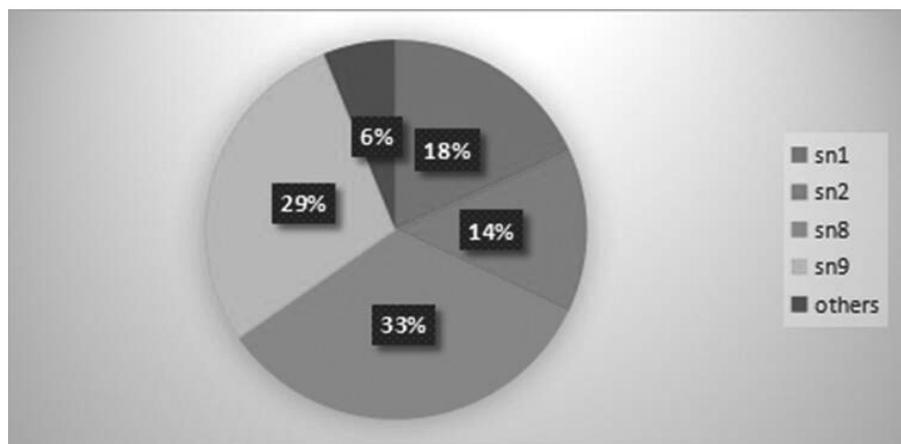


Fig. 1 The distribution of the major types of syntactic errors in CLEC

As is clear from the chart, structural deficiency errors (*sn8*, which accounts for 33%) rank the first; punctuation errors (*sn9*, 29%) rank the second; run-on sentences (*sn1*, 18%) rank the third; sentence fragments (*sn2*, 14%) rank

the fourth, while the remaining five types take only a small proportion (6%).

The focus of the present study, sentence fragments (*sn2*), makes it necessary to show the number and the distribution of sentence fragments in the five sub-corpora.

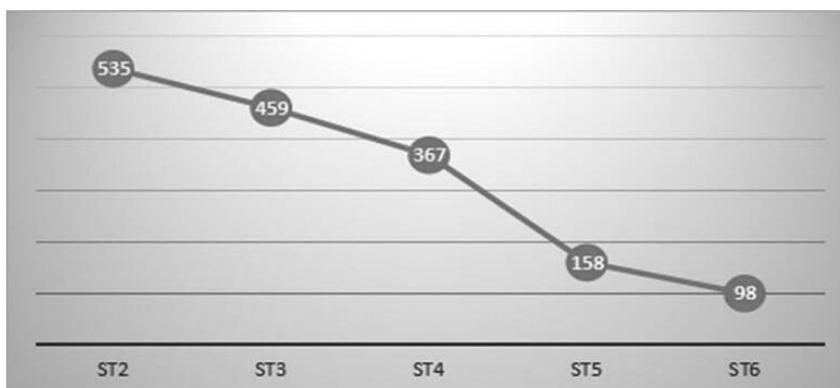


Fig. 2 The distribution of sentence fragments in CLEC

As is seen from the above figure, the number of sentence fragments is 535 in ST2, 459 in ST3, 367 in ST4, 158 in ST5, and 98 in ST6 respectively, which reflects the downtrend of sentence fragments from the ST2 to ST6. In other words, there is a negative correlation between sentence fragments and the learners' English proficiency level. However, it must be mentioned that a longitudinal research based on such a corpus is not really valid or reliable, as the linguistic data from the five sub-corpora were not accomplished under the same condition. The data needs to be reliably based on the same situation or similar sources for objectively valid results to be yielded. Therefore, the present study is based on the ST3 and ST4 in which writings were produced in CET4 and CET6 with the same or similar requirements.

Research Procedures

As mentioned above, this study uses the data from ST3 and ST4, which stand for College English Test Band 4 and Band 6 writings respectively. All students in Band 4 and Band 6 (corresponding to ST3 and ST4) were required to produce a writing of a certain topic, i.e., a named composition, within a limited time. The topics are closely related to the students' daily or future life, such as issues about their campus, friendship, occupations and so on.

Data Collection

The built-in text searching device for *CLEC* is used to retrieve data from ST3 and ST4. Firstly, the authors used the searching-device to retrieve multiline texts; with the searching item being *sn2*, and the searching range being from five words preceding *sn2* to five words following *sn2*, the result comes out as a comparison in the number of sentence fragments from the two sub-corpora. It is found that 460 sentence fragments are from ST3, while 367 are from ST4.

Then, the authors began to retrieve single texts in the same way, yet with the searching range changed. To obtain full information and guarantee the accuracy of the data, each single text was retrieved twice. Firstly, the searching range is from fifteen words preceding *sn2* to five words following *sn2*; secondly, the searching range is from five words preceding *sn2* to fifteen words following *sn2*. In this way, the sentence fragment errors are supposed to be fully presented, based on which the errors will be identified and re-tagged more accurately. After retrieving the data, and downloading the retrieved results from ST3 and ST4, two new sub-corpora were established to preserve the retrieved texts from ST3 and ST4 respectively.

Data Re-tagging

Considering Question 2 in Section 2, it is necessary to subcategorize sentence fragment errors in the retrieved texts and re-tag them. Four of the main types (i.e., dependent-word fragments, *v-ing* and *to-v* fragments, added-detail fragments, and the missing-subject fragments), together with the two newly established types (i.e., the prepositional-phrase fragments, and the incomplete-information fragments) of sentence fragments as mentioned previously will serve as heads or informative items for the errors to be classified into subcategories. In *CLEC*, “sentence” is labeled as *sn* and “sentence fragment errors” are correspondingly labeled as *sn2*; thus, the subcategories of sentence fragments are labeled respectively as *sn2-1*, *sn2-2*, *sn2-3*, etc. Based on previous studies and the true situation of sentence fragment errors in authentic texts from ST3 and ST4, the authors classify those sentence fragments from the two sub-corpora into five types, presented as follows:

Table 3 The five types of sentence fragment errors

Labels	Types	Explanations
sn2-1	dependent-word fragments	word groups beginning with dependent words, such as after, as, although..., etc.
sn2-2	v-ing and to-v fragments	a v-ing or to-v item appearing at or near the start of the word group.
sn2-3	added-detail fragments	word groups beginning with added-detail words, such as for example, except, like, etc.
sn2-4	incomplete-information fragments	word groups lacking a subject or a verb or both, or word groups lacking an object or an incomplete clause.
sn2-5	prepositional-phrase fragments	a prepositional-phrase is misunderstood as a sentence, such as with the development...

After re-tagging the texts, the authors set about retrieving the data once again to make sure about the number of each type of sentence fragments and to show the distribution of each type of them.

Major Findings and Conclusions

With the data in ST3 and ST4 retrieved, the major findings of the present study can now be summarized as follows: the number of sentence fragment errors is 459 in ST3 and 367 in ST4 respectively and the whole developing trend of sentence fragment errors is decreasing with the learners’ proficiency increased. In ST3, the order of quantity of the five types of sentence fragments is *sn2-1*>*sn2-3*>*sn2-4*>*sn2-5*>*sn2-2*, while the order of quantity of the five types of sentence fragments is *sn2-1*>*sn2-4*>*sn2-3*>*sn2-5*>*sn2-2* in ST4. It is found that *sn2-1*, *sn2-3* and *sn2-4* are committed most frequently.

As for the linguistic features of the major types of sentence fragment errors, it is found that among the dependent-word fragments, such dependent words as *because*, *if* and *when* are used most frequently; among the added-detail fragments, *for example* and *such as*, the two phrases often adopted for adding details, are used most frequently; and among the incomplete-information fragments, the missing-subject fragments and the missing-verb fragments, as two sub-types, appear most frequently.

When it comes to possible factors for resulting in the fragments, it is found that the negative transfer of the students’ native language is an important factor, that the differences between the two language systems and those between Chinese and English thinking modes are also important factors, while the impact of oral Chinese expression,

the incomplete knowledge of English syntactic rules, and the wrong use of punctuation, especially comma and period, are other non-ignorable factors.

This study provides pedagogical implications. In the process of English writing teaching, teachers should pay due attention not only to the problems of English syntactic structures, but also to the differences between the English and the Chinese language systems, trying to cultivate students' sense of English thinking modes in their English writing. The students should guard against the negative transfer of their native language, develop their English thinking modes consciously, minimizing the impact of oral Chinese expression, while trying to master the proper use of punctuation marks in the course of their written English practice.

The grammatically defective sentence fragments have their special rhetorical effects under specific circumstances. In literary works, disconnected sentence fragments gain a focal status, producing a certain "close-up effect" in cinematology. Although sentence fragments produced by Chinese EFL learners have a certain rhetorical potential, the latter as rhetorical subjects collectively have such a low rhetorical awareness as to ignore the rhetorical function of deviated language expressions in given contexts, resulting in their inability of using fragments for rhetorical purposes. The implication is that it is necessary to strengthen the rhetorical education of English learners, trying to broaden their horizon of rhetoric beyond the area of active rhetoric, to improve their awareness and ability of controlling sentence fragments, and furthermore, using rhetoric as a whole for active expression.

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A Study on the Construction of Specialized English Literature Reading Course for Postgraduates in Music Colleges and Universities

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[Abstract] As our country proposes the goal of “double first-class” including world-class disciplines construction, all colleges and universities in China have put forward higher requirements for students’ foreign language proficiency. For postgraduates in music colleges and universities, the ability to read and understand English literature is an important prerequisite and foundation for their academic research and communication in the future. Therefore, it is imperative to open an English literature reading course for postgraduates.

[Keywords] postgraduates of music colleges and universities; literature reading; course construction

Introduction

With the acceleration of economic globalization and the further development of international exchanges, internationalization has become an inevitable trend in the development of higher education in the world. The importance of foreign language as a vital means and tool to communicate with the world is self-evident. Especially for the training stage of such high-level talents as postgraduates, English is an important tool for their scientific research and academic work. At the same time, it is also an important medium to understand the trend of the leading-edge development of the discipline, to obtain the latest academic achievements and to realize the academic exchange (Jiang, 2018). With the further reform of the domestic postgraduate education and teaching, and the strengthening of international educational cooperation among the colleges and universities, the postgraduates can communicate and interact with foreign researchers through more and more platforms and channels. With the rapid development of Internet technology, the sharing of advanced academic resources in foreign countries is more and more convenient and fast. In this context, it is particularly important to develop the ability of postgraduates to read English specialized literature skillfully, including the cultivation of English specialized literature reading ability of postgraduates in music colleges and universities.

The necessity of offering specialized English literature courses for postgraduates in music colleges and universities

In recent years, with the development of international music and cultural exchange activities, the high-level music conferences and lectures are more and more frequent. In accordance with the principle of “going out and coming in”, on the one hand, our country has sent visiting scholars to high level universities abroad to study. On the other

hand, more and more foreign experts from various colleges and universities come to China to deliver speeches and impart experience. Against this background, it is imminent to call for the talents who are armed with the professional quality of music as well as the English ability of music major (Sun, 2008). Especially in 2017, China put forward the goal of “double first class”, including world-class discipline construction, which also raised new requirements for Chinese music scholars’ foreign language proficiency. It is impossible to talk to foreign music experts and scholars without keeping track of the latest developments in foreign music and understanding the foreign academic classic literature, let alone issue the paper in the international authoritative music academic journal (Du, 2011). This is bound to require that we should be able to break through the limitations of a single Chinese literature reading at least in the high level training for postgraduates, and should increase the cultivation of the ability to read and understand English literature.

By reading the English literature of the music specialty, it can not only make the postgraduates understand the development trend of related subjects of foreign music, improve their personal specialty, but also provide rich information and inspiration for their future research work. So it is imperative to set an English literature reading course which is suitable for postgraduates.

The current situation and problems of specialized English literature courses offered for postgraduates in music colleges and universities.

Firstly, in the content selection of the English literature course, most of the colleges and universities are based on the *Music English* textbooks written by Chinese teachers themselves (the contents are derived from the original English version, mainly involving the composers and works, different types of music, style and culture). There are some direct uses of foreign original books (mainly are English monographs in a particular field) for teaching. However, students almost do not come into contact with any professional academic papers, which leads to the lack of knowledge of any leading-edge academic issue, much less the language logical structure of academic papers of international standards, the characteristics of writing norms, and the process of publication, and so on.

Secondly, in the teaching method of English literature course, most of the teachers still rest on the traditional English course teaching mode, which mainly focuses on the vocabulary, syntax and the article translation. The related academic achievements, the background information, and the academic leading edge of the major and so on are hardly to mention or just hurry over. The method of inculcation by the teachers and students passive acceptance can’t cultivate the students’ ability to study independently at all. It is also impossible to train students’ ability to identify problems and solve problems.

Construction of specialized English literature reading course for postgraduates in Music Colleges and Universities

Before constructing a specialized English literature reading course, we must first clarify what the objectives of the course are. That is, in the process of reading English literature, postgraduates need not only to obtain information, but also to reflect or criticize information, and to form their own views on this basis. Thus, they are capable of discovering and raising questions, collecting and sorting out the literature, to generating and to defining the concept, and putting forward the academic propositions. Only by making clear this goal can we establish a reasonable and perfect literature reading course.

Course setting

The English literature reading course of the music major is the best to set up in the first semester of the first

grade of the postgraduate. In order to ensure the quality of the teaching and the full interactions and discussions of the class, the best number of course electors is limited to less than 30 people. Because we select all English specialized academic papers in the courses, so there should be some requirements for the students' English basis. For example, they have passed the CET4 (or a special English level test before the formal class), so as to guarantee a better teaching effect.

Teaching content arrangement

In the selection of teaching content, the English literature reading course of the music major should focus on reading the representative English academic papers rather than the general introductory essays. Because of the difference from the common narrative style, the specialized academic paper often has the specific logic structure, the way of demonstration and the research method. The different papers also embody the different academic thinking mode of the different scholars (Wang, 2016). Diverse perspectives and views can not only expand the students' thinking space, but also play a targeted role of education and guidance. They can clear up their mind in the environment of various viewpoints and get out of the misunderstandings of the theory. The reading process is also a process for students to improve their academic thinking ability.

The way of teaching organization

The teaching organization and arrangement of music major English literature reading course includes four parts: preview, class study, after-class practice and group discussion.

Pre-class preview means that the teacher will inform the students of the English academic papers we will learn this semester and the teaching schedule in advance. The teachers can recommend the authoritative foreign language reference books in this field, which is convenient for students to inquire and make a summary, and enrich the vocabulary of the terminology. Before each class, students should preview the specialized vocabulary and key paragraphs we need to read in the papers in the next lesson, and put forward the corresponding questions.

During the class reading, this process is composed of teachers' "guidance reading" and "intensive reading" by teachers and students. The "guidance" role of the teacher is to introduce the academic background, the present research results of an academic paper, also the academic status, the writing characteristics and the academic achievements of the author to the students. It can inspire the students' interest in the literature involved and form the question consciousness on this basis (Jiang, 2018). The process of "intensive reading" is that the teacher must carefully study the academic papers with the students, from the headlines, abstracts, prefaces and conclusions to the analysis methods, theoretical basis and research ideas of the whole article, and then to the logic of writing, the structure of the paper, and the use of language. In the whole reading process, teachers need to be issue-oriented, which can lead students to think independently, and it also should be students-oriented, in the meantime, weaken teachers' sense of existence. From all angles, the teachers stimulate the subjectivity, initiative and participation of postgraduates in reading activities (Tu, 2016).

In addition to reading an academic paper together in class, in the after-class practice, the teachers arrange 3-5 English literature in the related fields and let the students carry out the "intensive reading" independently and make detailed reading notes according to the study methods and steps in the class. It is not only train students' ability of reading literature, but also expand the students' knowledge of academic achievements in this field.

Group discussion refers to the next class after class reading, the teacher selects some students as the main speakers to do the interactive reading in the front of class. The content is the paper that is arranged at the end of each class, and the speaker will lead the class to discuss in groups and ask questions (Jiang, 2013).

The method of course assessment

The teaching goal of establishing English literature reading course is to enable students to keep track of the subject leading edge, in the meantime, to have the ability to analyze and interpret English literature, and to lay a solid foundation for future English academic writing. Therefore, effective evaluation is also an important means to stimulate students' enthusiasm for learning. We should not attach much importance to the final exam results, but we should pay attention to the improvement of students' self-dependence, initiative and speculative ability throughout the course of the study. Therefore, the usual paper reading notes, class lecture reports can be calculated to the ordinary performance in proportion. The form of the final examination can be allowed to select any topic by everyone to conduct a review of a certain research field.

Conclusion

As a high-level music major talent, the specialized quality and cultural quality must be excellent. The postgraduate of music major can not only understand the development direction and leading-edge trends of the music and related subjects abroad, improve the quality of individual subject, but also be able to be well prepared for publishing scientific research papers in the international high level academic journals in the future. This is also the purpose of music majors' postgraduate offered English literature reading course.

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Research on Teaching Subject and Form of International Students' Chinese Interactive Class in China

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[Abstract] *With the vigorous development of “the Belt and Road Initiative” in recent years, traditional teaching mode of Chinese international education should make some improvement in order to meet the demand of times and circumstance. It is found that interactive teaching can not only provide help Chinese learners of different cultures, but also is an effective model for training preparatory Chinese teachers through the case study of classroom teaching of international students in China. This paper mainly discusses the communication type teacher-student interactive mode in the large class course through the question and the changes of classroom interaction subject after the participation in teaching activities of the undergraduate students in Chinese international education major and then analyzes the two new forms of effective interactive courses in single class and interactive class between Chinese and foreign students.*

[Keywords] *interactive teaching; interactive subject; language partner; single class; interactive class between Chinese and foreign students*

Chinese Interactive Teaching Subject

Teacher-student and student-student interaction

In the traditional teacher-centered teaching mode, a teacher is faced with the teaching of many students and gives great care to the study of each student but the teaching effect may not be ideal. “Interaction theory focuses on how teachers and students in teaching activities build, interpret and control the problems in teaching activities and emphasizes the co-creation of classroom activities by teachers and students.” (Tian, 2010, p. 62) The essence of interactive teaching breaks through the master-slave relationship in teaching and highlights the inter-subjectivity between the both sides in teaching.

The teacher-student interaction mode is easy to operation and complete the expected teaching objectives. But teachers are often in active state while students passive and lack of real communication behavior. Teacher will set up student-student situational interaction at the end of the explaining session. At this time, the group cooperative learning of the foreign students in different countries has increased the frequency of the use of Chinese, narrowed the dis-

tance between students, reduced the bad competition and anxiety. However, in student–student interaction, students’ verbal behavior can not get teachers’ guidance in time, and the intervention of language partners will change this situation.

Interaction between overseas student and language partner

“Language partner” is the language partner of overseas students in the process of Chinese learning, which refers to undergraduates in the major of international education in Chinese that guide the overseas students with Chinese learning in this paper. The interaction between overseas students and language partner effectively combines classroom learning with after–class acquisition. First of all, in classroom learning, language partners instruct foreign students to complete classroom tasks according to teachers’ instructions. Second, language partners help overseas students to deal with the cross–cultural communication problems in life.

Interaction among teacher, language partner and overseas students

“Student–centered teaching, teachers’ dominance, attention to emotional factors, students’ initiative and creative principles” (Liu, 2000, p. 306) are important principles in Chinese international education. Teachers who play a leading role in all aspects in learning are responsible for allocation. Teacher, language partner and overseas student have formed a loop communication circle. In large class, the interactions are mainly teacher–student and student–student interactions. In single class, it highlights the flexibility of language partner. In Chinese and foreign interaction classes, language partners are transformed into classroom participants, who carry out multilevel verbal communication with overseas students with the teacher’ guidance. Overseas students are the center of Chinese language, teachers are the soul who guide the learning direction and language partners are the bridge for both sides in Chinese language teaching.

Form of Interactive Teaching in Chinese Language

Communicative teacher–student and student–student interactive mode in large class

The reason why teacher–centered teaching is not applicable to the second language teaching is that teachers have too many classroom speeches while students have few opportunities of language expression, which is easy to cause “duck–stuffing” type of teaching. Linguistic knowledge is in the first place, which violates the communicative nature of language. Communicative teacher–student and student–student interaction is not only helpful for overseas students to learn Chinese language but also good to realize multicultural individualized education. The following is a case study of a mixed course of international students in a university, which analyzes the form and characteristics of questioning–oriented communicative teacher–student and student–student interaction.

Teacher–student interaction

Leading–in: Teachers put forward referential questions according to students and their real life (Jin, 2004). It naturally leads to text topics and related knowledge points through questioning and interaction with students.

T: How about your weekends?

S: Very good.

T: What do you usually do on weekends?

S: I always play games on weekends.

T: If teachers do not like students to play game on weekends, they could say……

S: Do not always play games on weekends.

T: If teachers do not like to be called darling, what should teachers say?

S: Don't call me darling.

T: Very good! Today the text topic is Don't call me darling, OK?

Question-answer teacher-student interaction is close to students' life. Even students do not have the pressure to learn abstract language knowledge, they can smoothly switch to the explanation link. The explanation links are interspersed with display questions (Jin, 2004) and information questions.

T: How much time did Xiaoyanzi spend on cooking?

S: All morning.

T: Did she finish cooking?

S: Yes.

T: So we can say that Xiaoyanzi spent a whole morning on cooking and finally finished it.

The teacher led the reading of the new word "finally" and put forward information questions on the new word for students.

T: How much time did you spend on your homework yesterday?

S: I spent 8 hours on my homework yesterday.

T: Have you finished it?

S: I spent 8 hours on my homework and finally finished it.

In the cycle of information questions, teaching questions and echoic questions (Jin, 2004), the interaction of teachers and students is progressing smoothly. Teaching objectives and teaching points are displayed one by one. This conscious and communicative questioning answer is the main form of teacher-student interaction in large classes.

Student-student interaction

Students will enter the training session of student-student interaction after the ending of explanation session. Students from different countries are divided into one group to apply the "words they have learned and practice the theme of text oriented parallel topic" (Cui, 2007, p. 62).

T: How do you come to China?

S: By plane.

T: Next let's ask your desk-mate how long it takes to fly from his country to China and use the new words you have learned today.

S1: How long did it take to fly from your country to China?

S2: It took 3 hours to fly from Mongolia to China.

Student-student interaction of mixed countries can allow overseas students to avoid communication or use English as medium and to experience various views with unique cultural characteristics, and have multiple effects on Chinese language improvement, experience sharing, cooperative learning and cultural integration. Communicative teacher-student and student-student interaction can make the classroom become bidirectional and multilevel cross-cultural communication field.

Interactive form of overseas students and Chinese language partner in single class

Single class is what we often say one-to-one education and individual conversation class, which is usually arranged after large classes. The overseas students have basically mastered the language structure of the textbook. The purpose of the single class is to make the students translate the language knowledge into the actual communication skills through the pertinent practice of the class. Due to the limitation of time and manpower, teachers can not carry out one-to-one education of each student, single class cannot become part of normal class. But it is feasible to use

language partners to carry out one-to-one education for overseas students with the guidance of interactive teaching concept.

The following is a case study of a single course of overseas student in a certain school, which analyzes the interactive form and characteristics of overseas students and language partner.

One-to-one interaction

A overseas student from Tonga has a good attendance in a large class. But language partners have found his problems in single class.

Language partner: Do you know what is a quantifier, right?

Overseas student: I don't know and have no idea about what is a quantifier.

Language partner: Did the teacher ask whether you understand it? What did you say?

Overseas student: I say yes. But I don't understand it actually.

Language partner: One person, '个' is classifier. One bicycle, '辆' is classifier. Do you understand it?

Language partner opens Manti's notebook and find "One person, one bicycle, one string of key and one cinema."

Language partner asks, "What is it? It is a cinema. You have mixed the teachers' content on the blackboard and you should correct it."

Overseas student says, "Please me about the classifier again."

.....

In the large class, as teachers' one-to-many interaction cannot give consideration to every overseas student, single class becomes the effective offset and extension for large classes. Language partners carry out one-to-one guidance among students and focus on overseas students' individual input. The communication atmosphere is more relaxing and leave students more thinking and expression space. It can be said that the interaction of a single class can help the students to do a general review of the knowledge of the text, to digest and to integrate the knowledge they have learned into the long-term memory of the students. (Wu, 2010, p. 2) It is an individualized and unique teaching method for overseas students.

Multi-country interaction

Teachers have made a different learning program for their single class for Laotian students Callo and Faissault, use "performed culture" teaching approach and allow students to explain Chinese in Lao language. After the role playing by using "performed culture" teaching approach, Callo asks, "Why it is this key not the key?" Language partner explains, "the classifier of key is '串' or '把', not '个'. The language partner shows the key to him and Faissault explains in Lao language. Callo immediately understand it.

Because most of the preparatory overseas students come from the countries along the Belt and Road Initiative and many of them cannot speak English. So they cannot understand the content taught by teachers in large class. They are not yet good at feeding their problems back to teachers in time, and it is particularly important for different countries to make learning plan separately and adopt special teaching strategies.

Interactive form of interactive course among Chinese and overseas students

The interaction course between Chinese and overseas students is a new course to break the barriers of undergraduate teaching in international education in Chinese and setup of overseas students' teaching course. The practice teaching of traditional Chinese international education among undergraduates is only the classroom listening of overseas students. However, interactive class between Chinese and foreign students has invited undergraduate students in international education in Chinese to participate in the classroom teaching to carry out interaction among Chinese and

overseas students around the related contents of overseas students' study. This kind of teaching form can not only improve the intercultural communication ability of overseas students in China but also exercises the Chinese teaching skills of Chinese students. Therefore, the interactive class is a win-win class for overseas students and Chinese students.

Interactive class among Chinese and overseas students is large class and there are 10–20 overseas students and 5–10 Chinese students participating in the course. Because of the large number of people, interactive forms break through the restrictions of one-to-many, one-to-one forms and the form is flexible and diversified. In addition, the degree of interaction and communication among teachers, Chinese students and overseas students depends on the Chinese level of overseas students. The interactive forms are mainly the parallel theme dialogue, role playing, information exchange and other review and summary interaction around the text for overseas students with low Chinese language level while interviews, debates and cultural comparisons can be adopted for overseas students with high Chinese level.

Teachers will also make Chinese students become the assistant. The assistant will check whether the students can keep up with the teaching process and provide guidance at any time according to the grasping state of each overseas student while the teacher is teaching. In the training session, the teaching assistants can also organize interesting Chinese competition, mobilize the atmosphere of the classroom, consolidate the learning of the knowledge points, and increase the students' opportunities for practice. The interactive classroom gets rid of the dullness and monotonousness of traditional classroom and becomes lively and colorful through the coordination of assistant, teacher and overseas student. The rich and diverse forms of interaction not only exercise the Chinese language expression ability of overseas students but also improve the cross-cultural communication ability of both sides through the comparison of Chinese and foreign cultures.

Conclusion

Language and culture are closely associated. Students not only learn Chinese language itself but also understand Chinese culture and Chinese traditional value system. Chinese international education has gradually improved in the process of exploration and practice in the past few decades. The present situation is an excellent opportunity for the development of Chinese international education. However, it is a new challenge for the cause of Chinese international education to be faced with a large number of Chinese learners of different cultures. It requires us to constantly improve the teaching methods, innovate the educational ideas, bring the interactive teaching model into the students' classroom, improve the students' learning quality and study efficiency, and make the study and life closely associated with the constant changes of the situation. We should make Chinese and culture attend as closely as a shadow and give play to the role of every Chinese international educator and Chinese international education successor.

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Acknowledgements

This essay is a foundation item. Title: Research on the Training Mode of Cross-cultural Communication Talents under the “Belt and Road Initiative”. Number: JGJX2018C111; of 2018 Plan of important project on Higher education research by Jilin Provincial Association of Higher Education.

Time Group Analysis of Chinese EFL learners' Rhythmic Pattern and Duration Assignment of English Sentence

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[Abstract] *Based on the Time Group Analysis (TGA), which provides efficient computational support to cope with speech data, by comparing native speakers' speech data with Chinese EFL learners' data, this paper explores: (1) the differences of the rhythmic pattern between the NS and Chinese EFL learners; (2) their differences in the duration assignment. Results show that native speakers have higher rPVI-C and lower nPVI-V than EFL learners. Furthermore, male EFL learners' rPVI are lower than female EFL learners'. In terms of duration assignment, native speakers present a variety of contrast stress, while Chinese EFL learners intend to utter every sound in a similar tempo and duration, which indicates the influence of syllable timed rhythmic pattern.*

[Keywords] *rhythmic pattern; duration pattern; Chinese EFL learners; acoustic study*

Introduction

Speech rhythm has been regarded as the regular recurrence in time of some given speech unit (Roach, 2000). According to Lado (1996), rhythm includes stress, time and junctures. Traditional descriptions of speech rhythm have relied on the notion of isochrony, that is, rhythm rests on regulating the duration of particular units in speech, syllables in syllable timed languages, stress feet in stress timed languages, and moras in mora timed languages. All of these properties are reflected in acoustic regularities in temporal variation (Aike Li & Post, 2014). Alternation among stressed and unstressed syllables in English forms the rhythm of the language (Allen, 1980). Wong (1987) suggested that the rhythm of a language is characterized by the timing pattern of successive syllables (see also Lowet al., 2000).

Chinese is a syllable-timed language while English is regarded as stress-timed (Grabe and Low, 2002; Mok, 2011). According to Pike (1945), English has a larger range of syllable structure, complex consonant clusters, and reduced vowels. In syllable timed language like Mandarin, open syllables are far more common, and vowel reductions are not so evident. Grabe & Low (2000) find that Mandarin has the lowest nPVI values among all the languages.

In terms of rhythmic features, negative language transfer easily occurs. Since stress timing is intrinsically more difficult to master (Allen & Hawkins, 1980), Chinese EFL learners tend to impose syllable-timed rhythmic pattern on English: typically, giving all syllables relatively regular durations. Stress-timing appears to be the most widely en-

countered difficulty among Chinese EFL learners (Low et al., 2000) and is a major obstacle in acquiring a near-native pronunciation (Adams & Munro, 1979). Adams (1979) studied the influence of rhythm on intelligibility and found that many learners produce an anomalous rhythm which seriously hampers the total intelligibility of the speech. Pennington (1994), Yun (2000) etc. also argued that faulty stress and rhythmic patterns may cause greater difficulty in intelligibility, compared with inaccurate pronunciations of individual sounds (Gong, 2002). On the other hand, a learner's speech may sound much less foreign when they use the appropriate rhythm and intonation patterns (Rivers & Temperley, 1978).

Thus, the following study presents the analysis of Native English speakers' and Chinese EFL learners' rhythmic patterns and duration assignment to answer the questions: (1) What are the differences of the rhythmic patterns between Chinese EFL learners and native speakers? (2) What are the differences in the duration assignment between Chinese EFL learners and native speakers?

Methodology

Participants

Two groups of participants took part in this study: 2 native speakers (1 male and 1 female), and 6 Chinese EFL learners (3 females and 3 males). All of the native English speakers were monolingual speakers born in the United States and raised in England. Six Chinese EFL learners were recruited from a local university. The students were asked to fill in a language background questionnaire. The survey shows that all of participants are from Jilin Province with no apparent accent and had never received any English pronunciation training.

Speech Materials

5 sentences were selected from an expository passage called *The worldwide flowers*. This passage is selected because it is a simple and short story and there are no difficulties for the participants in understanding and producing. The following is the list of the 5 sentences:

1. I have known for a long time that flowers of different plants open and close at different times of day.
2. This is so familiar that there seems to be no need to ask the reason for it.
3. Yet no one really understands why flowers open and close like this at particular times.
4. The process is not as simple as we might think, as recent experiments have shown.
5. In one study, flowers were kept in constant darkness.

Recording Procedures

Recording Tools

Adobe Audition 1.5 was used for recording materials with the sound wave frequency adjusted between -3 and 3 (dB). The sample rate was adjusted to 22050 (s), with mono input track sound channel. The recordings were saved as uncompressed wav files. In terms of annotation, Praat was used for annotating the segment for Time Group Analysis (TGA).

Data Collection

The materials were read in the sound-treated language laboratory at Yanbian University, and were recorded on a icon with an attached microphone, placed at a distance of about 25 centimeters from the subjects' mouth. All the participants were given time to read the sentences before the recordings began. When they were ready, they were asked to read aloud at their natural speed and advance the presentation with the space bar. If they are stumbled, they were

asked to read the sentence again at the end of the recording session. Pauses were excluded from measurement.

Time Group Analysis (TGA)

Time Group Analysis (TGA) is a ubiquitous web-based tool shown in 1. TGA provides efficient computational support to cope with speech data (Dafydd Gibbon, 2014). The input module extracts a specified tier (only cv tier) with silence marked as “sil” or the online analyzer will not be identified. Then the tabular outputs provide descriptive statistics including modified derivation, models like nPVI, rPVI, linear regression, and novel structural information about duration patterns. This part will concentrate on the nPVI and rPVI and duration patterns.

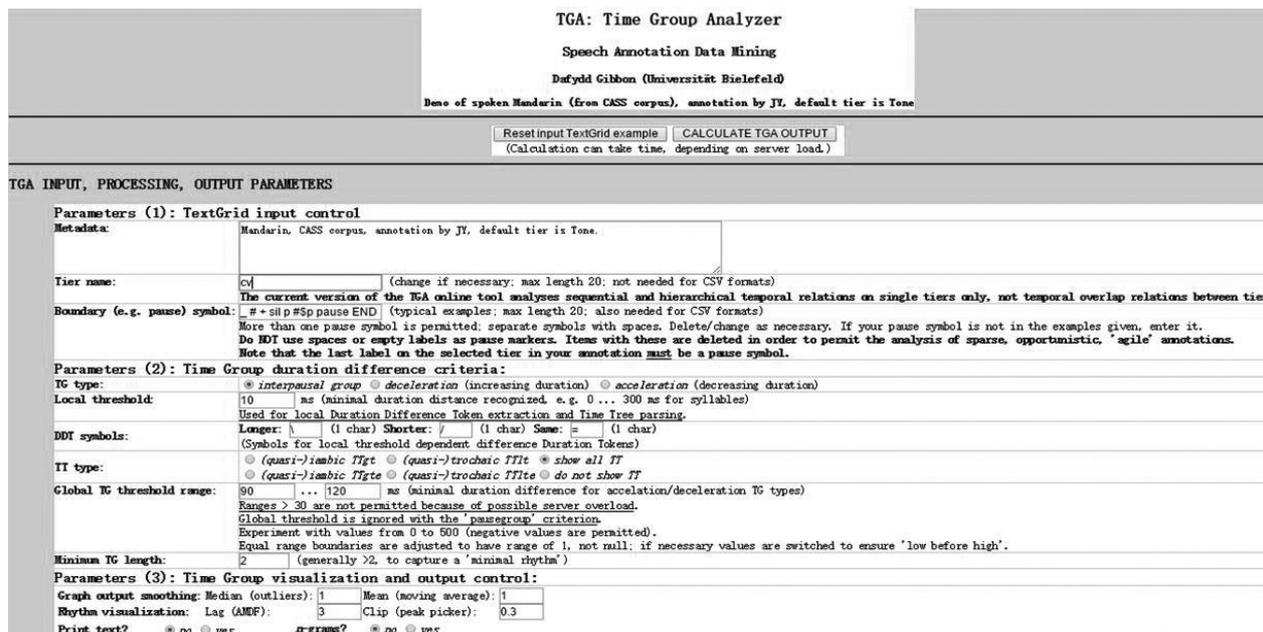


Figure 1. Interface of TGA

Results

Rhythmic Patterns

This part mainly focus on the rhythm metrics, namely, normalised vocalic(nPVI-V) and raw consonantal (rPVI-C), which can be derived from TGA. From the results in Figure 2, we can see that native speakers have higher rPVI-C and lower nPVI-V than Chinese EFL learners. The reason can be attributed to the fact that English, as a stress-timed language, shows greater differences between stressed and unstressed syllables. Native speakers show a greater varieties between vowels and consonants. When it comes to EFL learners, nPVI-V is higher than rPVI-C, which is different from native speakers. That’s because Chinese shows less varieties between vowels and consonants. What’s more, vowels play a significant role in speech in syllable-timed language. Thus the syllables are very simple and lack of contrast stress. In addition, Chinese EFL learners are gender-dependent in terms of rPVI. Namely, male EFL learners’ rPVI is lower and nPVI is higher than female EFL learner’. The differences in rhythm metrics can be attributed to the rhythmic pattern differences between English and Chinese.

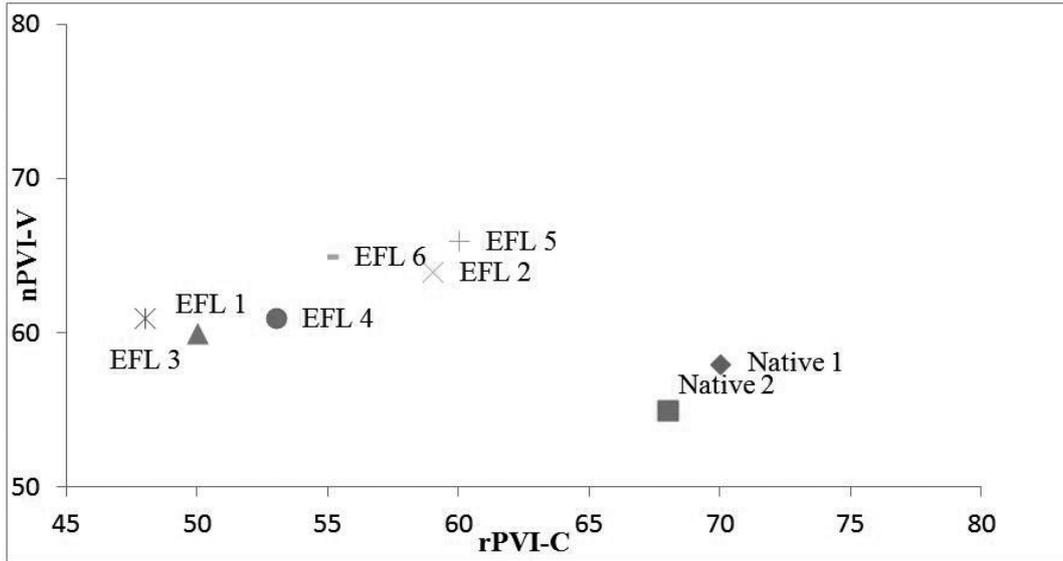


Figure 2. nPVI and rPVI

Temporal Dispersion: Wagner Quadrants

A more informative technique than the global metrics is the Wagner quadrants shown in Figure 3, Figure 4 and Figure 5. The scatter plots are of z-score of duration pairs. The relations are labeled in the quadrants of the plots around zero which is represented as s+s: shorter-shorter; s+l: short-longer; l+l: longer-longer; l+s: longer-shorter.

It can be seen from Figure 3 that the native speakers tend to cluster values in the shorter-longer and longer-shorter quadrants, which shows the alternative variation between stressed and unstressed syllables. In addition, native speakers place more values in the shorter-shorter quadrant than Chinese EFL learners, owing to function words and vowels. As a whole, the distribution is approximately “L-shaped”.

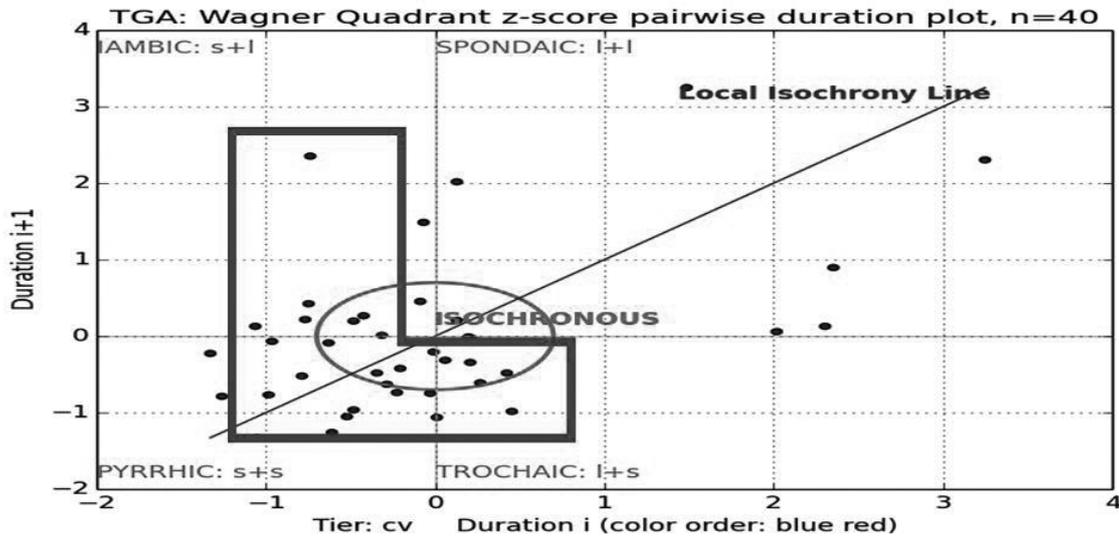


Figure 3. Wagner Quadrants of native speaker

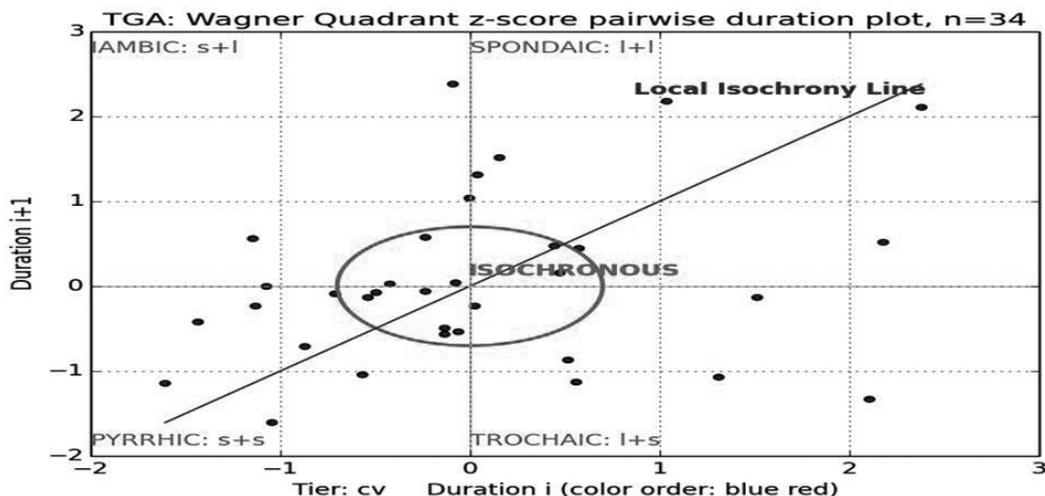


Figure 4. Wagner Quadrants of EFL learner (male)

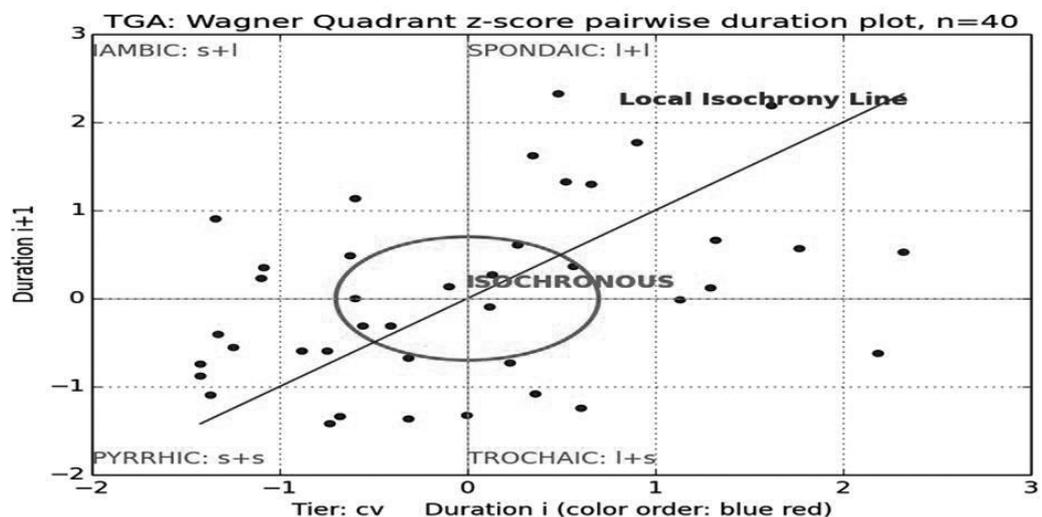


Figure 5. Wagner Quadrants of EFL learner (female)

On the contrary to the native speaker, Chinese EFL learners tend to cluster more values in the longer-longer and longer-shorter quadrants lacking the contrastive stress shown in Figure 4 and Figure 5. Additionally, Chinese EFL learners cluster fewer values in s+s than native speakers. What's more, female EFL learners tend to cluster more values in l+l than male EFL learner. It can be estimated that female EFL learners are inclined to give more emphases in speech.

Duration Diagram

Rhythms can be generated by assigning appropriate durations to syllables carrying different levels of stress. Syllables carrying primary stress consume the longest duration and unstressed syllables consume the shortest ones. In duration diagram, the top sequence of symbols represent tokens of duration between adjacent intervals, showing a rhythmic shorter-longer alternation. The top-suspended column chart below the token sequence provides an iconic visualization of durations, in width and in height. In this bar diagram, if the length of the bar is longer, then the duration of this prosodic word is longer. The width of the bar is wider, then the intensity is louder. In Figure 6 we can see that native speakers tend to have a diverse duration pattern with a variety of stress. Stressed sounds are produced with

longer duration and louder intensity.

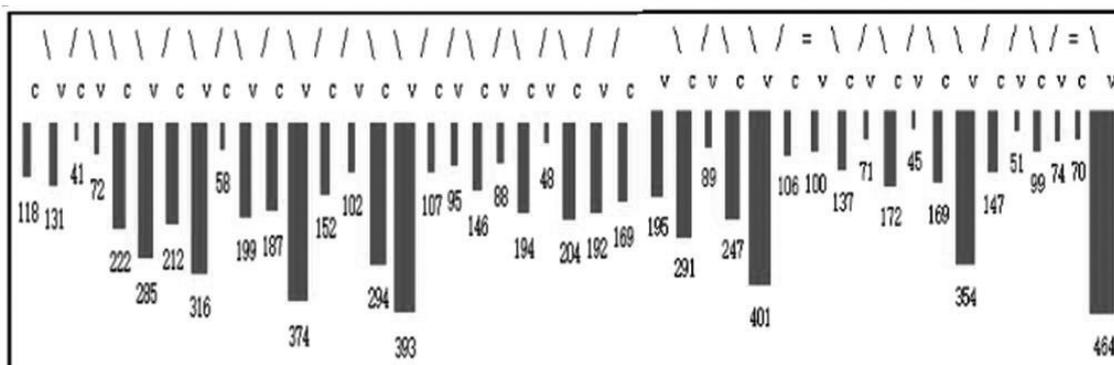


Figure 6. Duration score of native speakers

However, for the male EFL learners, the duration differences are small. As Figure 7 presents, they tend to use similar duration pattern in speech without clear contrast stress. From Figure 8, we can see that the duration is longer and the intensity is wider for female EFL learners.

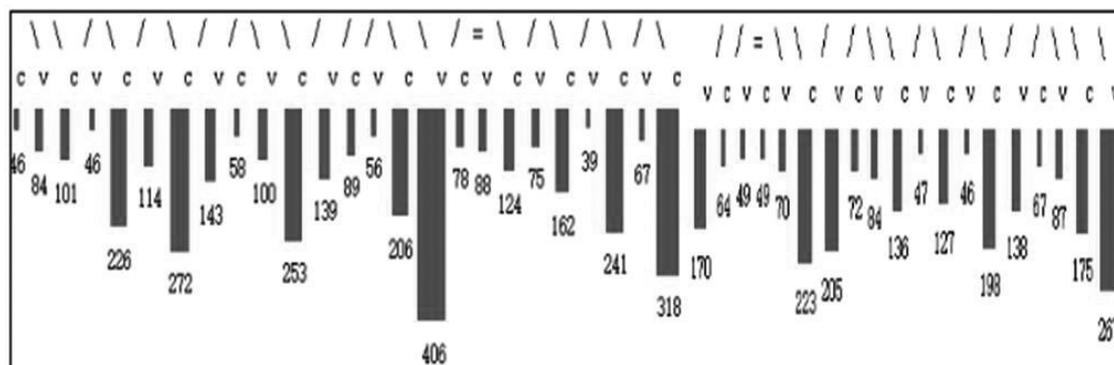


Figure 7. Duration score of EFL learner (Male)

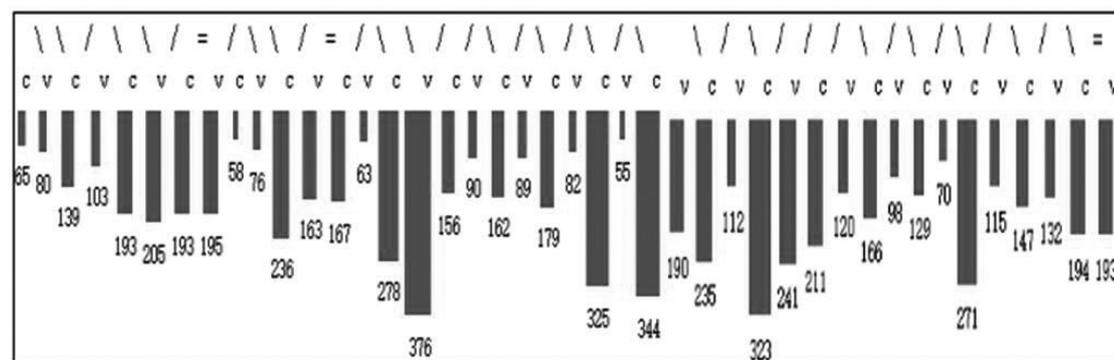


Figure 8. Duration score of EFL learner (Female)

Discussion

Drawn from the results, Chinese EFL learners' rhythmic patterns and duration assignment are different from native speakers'. Native speakers have higher rPVI-C and lower nPVI-V than EFL learners. In terms of Temporal Dispersion, native speakers place more values in the shorter-shorter quadrants than Chinese EFL learners. In addition, native speakers tend to cluster more values in shorter-longer and longer-shorter quadrants which shows the alternative variation between stressed and unstressed words. In contrast, Chinese EFL learners tend to cluster more values in

the longer–longer and longer–shorter quadrants. In terms of duration assignment, native speakers present a variety of contrast stress. Chinese is a syllable timed language, in which syllables are all stressed with the same duration without vowel reduction (Abercrombie, 1967). Therefore, Chinese EFL learners tend to utter every sound in a similar tempo and duration, which indicates a syllable timed rhythmic pattern. Differences in timing types can result in the durational difference between stressed and unstressed syllables. Chinese EFL learners did not reduce vowels to a native-like degree and also tended to use much higher pitch register.

Conclusion

The results reveal that Chinese EFL learners' rhythmic patterns are similar to syllable-timed, which are distinct from native speakers'. The differences of the rhythmic patterns can be attributed to prosodic transfer of Mandarin and lead to the interlanguage phenomena for Chinese EFL learners.

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An Investigation on Lexical Richness developed by Automatic Essay Scoring-based Self-revision

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[Abstract] This study explores whether AES-based (automatic essay scoring) self-revision will contribute to lexical richness of EFL students' writing by comparing the lexical variety and lexical sophistication of the first drafts and the final drafts. The study was conducted in a non-English major class of the second year at Northeast Normal University in China. 42 students with different academic background participated in the online writing experiment. They were allowed to write a composition on "pigai.org", which is an online automatic essay scoring system widely used in China, and make unlimited revisions according to the feedback given by the system until they got a satisfying score. Then the lexical variety and sophistication of their first and final drafts was analyzed respectively by Range 32 and the differences in them between the two drafts were compared in SPSS. It was found that AES-based self-revision contributes little to lexical richness of EFL students' composition although the scores became much higher. Most revisions were made in spelling and grammar and little in wording or collocation. The results of the study indicate that "pigai.org" should make modifications on lexical aspect so as to have students acquire the exact meaning and usage of words. In addition, the students should be instructed the strategies on how to make full use of AES system feedback and other online learning resources.

[Keywords] AES system; self-revision; lexical variety; lexical sophistication

Introduction

Writing proficiency is considered essential to English competence of ESL learners, and feedback is one of the most important aspects in English writing instruction. Effective feedback is able to help students fill the gap between their performance and the intended outcomes (Ellery, 2008; Wang, Shang, & Briody, 2013) and has a good performance when being given immediately after completion of the writing task (Barker, 2011). However, since written feedback is time-consuming and laborious, in addition to the high teacher/students ratio in China, immediate and prompt feedback is hardly available. To solve the dilemma, Automatic essay scoring (AES) systems are developed and applied to teaching and learning of English writing, which will not only meet the demand for immediate instructional feedback but relieve teachers from heavy workload. Some developers of AES systems claim that they, besides giving a holistic score, are able to provide immediate formative feedback, which involves comments and revision suggestions on the aspects such as vocabulary, grammar, and contents and is considered effective to the development of students' writing proficiency. This study will take an example of www.pigai.org, an AES system widely used in English writing instruction in China, to investigate if the revisions made by the learners according to the feedback from AES systems lead to improvement of the lexical richness of their writings.

Literature Review

Lexical Richness

The vocabulary is the most basic element of language. Sufficient vocabulary is necessary to clearly express ideas and thoughts. Some research has conveyed that the size of the vocabulary is closely related to proficiency of foreign language writing, and lack of vocabulary often causes difficulties for EFL learners in writing tasks. For example, Raimes(1985) ever claimed that students with low writing level would want to express their own ideas out as urgently as students with high writing level, but they would fail to express themselves clearly mainly because of lack of vocabulary. Spack(1984)revealed similar views – “even students with higher levels of English, when they write in English they also need to have a large vocabulary in order to write a good essay”. After examining the size and features of the vocabulary used in EFL writing, scholars found that there was very high correlation between the diversity of word choice and writing scores. (Engber, 1995; Laufer & Nation, 1995). All of those researches show that the vocabulary level can predict the quality of writings to a large extent(Koda, 1993; Llach & Gallego, 2009). Therefore, this study will measure the richness of the students’ writings to examine whether AES–based self–revision will improve students’ writing competence in the real sense.

Process Approach and Feedback

Process approach emerged in 1960s in the United States and began to get popularity in writing instruction in 1970s. It treats writing as a creative act which includes phases of planning, drafting, revising, final drafting and instructor’s feedback (Guth, 1989). The feedback is the information or comments that learners received from teachers, peers or the learning systems, which can provide useful suggestions for further revision of their compositions (Keh, 1990; Richards & Lockhart, 1994). Some scholars, like Ellis (2008)and Ferris (2010), held the view that written feedback would enable learners to more readily recognize the difference between their own use and the target–like use of forms and is necessary to improve their written accuracy. However, some other researchers like Truscott (1996) thought written corrective feedback was only helpful to correct surface mistakes, but did little to improve their grammatical development as they attempted a new piece of writing. And Hayes and Flower (1981) specifically pointed out that feedback would play a more useful role in developing students’ writing proficiency when being given between drafts than done at the end of the task. Therefore, immediate feedback after each draft will be more effective. However, such kind of feedback is hardly accessible in current teaching circumstances where there is inadequate availability of instructors and high students/teacher ratio. Thereby, developing automated essay scoring systems seems to be necessary and urgent.

Automated essay scoring

Since timely feedback is a key factor to improve students’ writing proficiency but is much beyond human teachers’ ability, researches on development and application of Automatic Essay Scoring (AES) systems begin to attract attention. The systems are expected to be able not just to assess large–scale tests by giving a holistic score, but to have the learners diagnosed and offer analytic feedback to inform them the areas that require more improvement. (Scharber, Dexter & Riedel, 2008). Of all the AES systems developed so far, Project Essay Grade (PEG), Intelligent Essay Assessor (IEA), and E–rater are the most three influential ones. PEG was the first automated writing scoring system created in 1966 by Ellis Page, which used proxy measures to determine grade of the essays (Page, 2003). Its reliability was soon questioned because it was only able to score the composition according the linguistic surface without considering the content. Subsequently, IEA was introduced by Thomas Landauer from University of Colorado, which was a system considering the semantic value of essays(Lemaire & Dessus, 2001). The weakness of this technique was that

it could not represent the actual knowledge of the students because word order, syntax, logic and other information were being ignored (Landauer, Laham, & Foltz, 2001). E-rater, developed by US Education Testing Service in 1990s to assess GMAT writings (Burstein & Chodorow, 1999), seemed to be much more reliable. It would not only like PEG to assess the linguistic quality, but like IEA to evaluate the content of the writing, and in addition, to analyze the theme and structure. But it is far from perfect especially for low-level EFL learners. Some studies found that its reliability and the consistency with human raters would greatly drops when used to evaluate the writings of low-level learners. (Lonsdale & Strong-Krause, 2003; Wolfe-Quintero, Inagaki, & Kim, 1998).

Compared with English learners in regions like Europe and South America, who have little difficulty in vocabulary or grammar and their problems often lie in theme and coherence, Chinese learners are much more struggling in spelling, wording, grammar and syntax. Therefore, the AES systems developed by western researchers hardly have a good performance in China. Based on the specific English level of Chinese college students and the particular problems they have, Chinese researchers and scholars are devoted to create AES systems suitable to Chinese classrooms. The successful examples include www.pigai.org, developed by JUKU corporation in 2007, Beijing, TRP by Higher Education Press and Tsinghua University, 1Checker by Greedy Intelligence and EFL Essay Evaluator 1.0 (EEE1.0) by Beijing Foreign Languages University (Lei, 2015). Of them, Pigai.org is the most popular and widely used in English classes. Based on corpus and natural language processing, it aims to improve the efficiency of teachers providing feedback and develop students' ability of English writing. Besides giving overall scores and evaluation, it will review the whole essay sentence by sentence, providing comments on each paragraph and suggestions on the mistakes on spelling, grammar, vocabulary, Chinglish and collocation. Students can revise and submit their drafts as many times as they like. Since it emerged, researchers have been keen on the studies of its credibility and reliability. He (2013) ever found that scores given by www.pigai.org were highly consistent with those of human raters and the timely feedback provided by the system could effectively motivate students to revise their writings and improve their writing competence. Gu (2012) also verified that [pigai.org](http://www.pigai.org) was helpful to improve students' writing performance. Many other studies (Warschauer & Grimes, 2008) regarding the application of automated feedback for second language writing also reported positive outcome in improving students' writing quality and motivation. However, the voices from teachers and students do not all agree with the above claims. In order to further examine the efficacy of AES system in the specific context of Chinese college classroom, the study takes www.pigai.org as an example to employ a case study on the effects of AES-based self-revision on lexical richness in EFL writing.

Methology

Research Questions

The system www.pigai.org was used to provide some feedback to experimental students. The feedback includes three parts, i.e. the score, error markers and comments. The error markers point out every identified error on vocabulary and grammar in students' composition and give suggestions for revision. Aiming at examining whether the AES-based self-revision contributes to the improvement of students' writing proficiency in the real sense, the current study seeks to address the following two research questions:

1. Is there a significant difference in lexical diversity between the first drafts and the final drafts written by students on www.pigai.org ?
2. Is there significant difference in lexical sophistication between the first drafts and the final drafts written by students on www.pigai.org ?

Participants

The participants in this study consist of 42 students from a non-English major class of the second year at North-east Normal University in China. Before the experiment, they have been instructed how to write on www.pigai.org, how to score themselves and how to make revision and correction according to the feedback given by the system. They are required to write an essay with the given topic on the online system, then submit, revise, resubmit and repeat the steps as many times as they like until they get a satisfying score.

Data Collection and Procedure

The experimental students are assigned a writing task as follows:

Situation: Nowadays, with the rapid expansion of postgraduate programs in most Chinese universities, more and more students are continuing their education to gain a master's degree or Ph.D degree. Is this good for them personally and for society or will these qualifications become worthless if so many people have them.

Task: Write an essay on what you think of it in 300 words?

They were required to submit their final draft after two weeks and allowed to make unlimited revisions and submissions before the deadline until they were satisfied with the scores. Finally, their first drafts and final ones would be downloaded and analyzed. Since the present research tends to investigate the contribution of self-revision on writing competence, those students who make less than 3 revisions were removed. In the end, this study collected 80 drafts written by the experimental students on [pigai.org](http://www.pigai.org), 40 first drafts and 40 final ones and built a small corpora with them. Then it adopts RANGE 32 to analyze the vocabulary profile of those compositions. RANGE 32 is software developed by Paul Nation and Averil Coxhead (2002) from the university of Victoria, New Zealand, free at <http://www.victoria.ac.nz/lals/about/staff/paul-nation>. It classifies the words in a text by their frequency. Nation's (2006) lists of word families ranges from the 1000- to 14000-word levels. The lists were derived from the range of occurrence and frequency of words in the British National Corpus (BNC). Range32 has 3 basic word lists-BASEWORD1.txt, BASEWORD2.txt and BASEWORD3.txt. The first includes the first 1000 common word families, the second has the next 1000 common ones and the third has 570 academic word families beyond the first two wordlists. This study will use RANGE 32 to measure lexical diversity and lexical sophistication of the compositions in the corpora. Furthermore, it will use SPSS 17.0 to examine if the difference in these two aspects between the first and the final drafts is significant.

Data Analysis and Discussion

The research of lexical richness consists of lexical variation and lexical sophistication. This study will analyze the two factors respectively. The first is expressed as type-token ratio (TTR) and the latter the percentage of rare words.

Lexical variation

The most famous and popular measure of lexical variation by far is the type/token ratio (TTR) (Perdue, 1993). The token count for a composition is the total number of words it contains while the type count is the number of different words in it. TTR is calculated by dividing the number of different words or types in the language sample by the number of tokens, or the total number of words it contains. A low TTR value describes little lexical diversity, while a higher one denotes a large number of different word roots. The study uses Range 32 to count the tokens and types used in each essay. Those words that the three basic words lists exclude were marked Level 0 which means they are

not in the lists. The human teachers, after reviewing all the scored essays, found that most of words of Level 0 are either wrong-spelt words or proper nouns, which have little correlation with the writers' competence, therefore, those words would not be processed in this study. Table 1 shows the mean value of the variables:

Table 1. Mean Values of Token, Type and TTR

Drafts		TOKEN	TYPE	TTP
1st	Mean	287.1333	146.6667	.5187
	N	40	40	40
	Std. Deviation	56.80149	23.26759	.06357
Last	Mean	290.3333	147.9333	.5167
	N	40	40	40
	Std. Deviation	54.12112	19.51361	.06683
Total	Mean	288.7333	147.3000	.5177
	N	40	40	40
	Std. Deviation	54.53688	21.10916	.06409

From the above table, we can see that the tokens in each draft is respectively 287 and 290, roughly reaching 300 words as required in the writing direction. But there is little difference between them. Nor the word types, respectively 146.67 and 147.93, or the TTR with only 0.2% difference. That means in the last drafts, although they have received feedback and revision tips on their middle drafts, the students don't use more various words than in the beginning. The T-Test of TTR, as shown in Table 2, says the significant value is 0.934, much higher than 0.05. Therefore, there is no significant difference between the two TTRs. Although students made multiple revisions online, and the scores have rapidly increased and the marked errors have been significantly reduced or even completely eliminated, their lexical variation isn't greatly improved, in other words, their lexical competence does not grow.

Table 2. T-Test of TTR

		Levene's Test for Equality of Variances			t-test for Equality of Means		
		F	Sig.	T	Df	Sig. (2-tailed)	Mean Difference
TTP	Equal variances assumed	.002	.966	.084	28	.934	.00200
	Equal variances not assumed			.084	27.930	.934	.00200

Lexical sophistication

As what we mentioned above, the most frequent 2000 words (Level 1 and Level 2) are based on the BASEWORD1 and BASEWORD2, the words beyond the most frequent 2000 words (Level 3) count from BASEWORD3 and others (Level 0) not in the list. We can know the lexical sophistication by counting the number and the percentage of types beyond the first two levels. Table 3 reveals that in the last drafts, the mean value of word types in Level 3 increases a little than the 1st drafts, from 12.87 to 14.33, which possibly comes from correction of misspelled words, or possibly from more use of advanced words. Then the study made a further investigation on the difference between the two drafts. By examining the percentage of word types in Level 3, it finds that the figure also rises a little from 8.8% to 9.6%. In order to know the difference is significant or not, a T-Test of types in levels 3 and its percentage is made. The result is shown in Table 4. Both of the Sig value is much more than 0.05, so neither of them has a significant difference. Therefore, having received feedback and revision suggestions from the system and made modifications and

corrections, the students are still not able to use more advanced words in their essays.

Table 3. Mean Values of Types

Drafts		type1 %	Type2 %	type3 %
1st n=40	Mean	102.67 70.0	9.40 6.4	12.87 8.8
	SD	16.30	2.75	3.76
last n=40	Mean	105.87 71.6	10.20 6.9	14.33 9.6
	SD	14.62	3.32	4.40
Total	Mean	104.27 80.7	9.80 4.8	13.60 11.0
	SD	15.30	3.02	4.09

Table 4. T-Test of Types and Type%

		Levene's Test for Equality of Variances				t-test for Equality of Means					
		95% Confidence Interval of the Difference									
		F	Sig.	t	Df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper	
type3	Equal variances assumed	.177	.677	-.981	28	.335	-1.46667	1.49454	-4.52809	1.59476	
	Equal variances not assumed			-.981	27.327	.335	-1.46667	1.49454	-4.53149	1.59816	
type3%	Equal variances assumed	2.492	.126	.775	28	.445	.027987	.036093	-.045946	.101920	
	Equal variances not assumed			.775	14.742	.450	.027987	.036093	-.049061	.105035	

In conclusion, although AES-based feedback helps students a lot correct surface mistakes and probably increase essays scores, it cannot have their writing proficiency grow in the aspects of lexical variation and lexical sophistication, which are two important factors predicting writing competence.

From Table 1, we can see that in their final drafts, the words of all three levels increase a little than in the first ones and the percentage too. That may be caused by the fact that the spelling mistakes, which originally were counted in Level 0, are corrected. The nearly same results occur to the descriptive analysis of types. The students don't appear to use more advanced vocabulary in their final drafts. If we further examine TTR value, as shown in Table 3, we found there is only a narrow difference between the TTR values of the first and final drafts. The T-Test shows no significant difference between them ($p > 0.05$).

Conclusion and Suggestion

Overall, the evidence presented in this study shows AES-based self-revision make little contribution to the improvement of students' writing proficiency either in terms of lexical variation or lexical sophistication. That implies the correct words and grammatical structures cannot guarantee a rich use of vocabulary which, to a great extent, re-

flects the authentic language level of students. Although pigai.org is proved to be reliable in scoring essays, its efficacy to help learners grow their competence need to be further studied. Therefore, AES systems, while keeping increasing reliability and credibility in giving holistic scores, need to be modified in offering analytic assessment which plays an important role in classroom writing instruction. In addition, the students should learn strategies on how to make a full use of AES systems and other online learning resources. Because the quantity of samples in this study is pretty small, the findings cannot be guaranteed accurate. Further studies are needed to fully investigate the benefits and limitations of AES systems.

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Acknowledgements

This paper is supported by the School of Foreign Languages of Northeast Normal University for the Project “A Study on Teaching of College English Writing from a Critical Pedagogical Perspective” and by the Teacher Development Center of Northeast Normal University for the Project “A Study on the Development of Teachers’ Pedagogical Content Knowledge in Follow–up College English Courses”.

Study on Blended Teaching Mode of MTI Curriculum

—Taking Business English Writing as A Sample

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[Abstract] *Using the exploration of the Blended Learning mode by the academic circles for reference and taking the Blended Teaching mode of MTI curriculum Business English Writing on the information environment as a sample, the paper probes with the concrete teaching practice into the problems of graduate curriculum design, resource construction, and strategies and effects of teaching implementation under the condition of network, which aims to make a breakthrough in the teaching mode of graduate curriculum. After the study, the authors believe that the Blended Teaching mode in MTI curriculum can give full play to the initiative of the graduates' autonomous learning and embody the leading role of the teachers' teaching as well, produce a certain attraction to the students in a variety of forms, and finally make the teaching of the MTI curriculums achieve a desired effect.*

[Keywords] *MTI curriculum; Business English Writing; Blended Teaching Mode; Practice Study*

INTRODUCTION

The innovation of education often depends on the progress of society and the development of science and technology, and it has been illustrated by the changes in China's educational concept and outlook in recent decades. With the application and popularization of modern network communication and multimedia technology, E-learning has entered people's view since 1990s, and set off a research and practice upsurge in the field of education. As a brand-new learning method, E-learning, with its advantages of rich information resources and real-time communication and interaction, exerts a great potential in cultivating students' basic skills, information acquisition, innovative ability, etc. It also brings about fundamental changes to the status and relationship between teachers and students in the traditional teaching structure. However, in practice, people also find that there are still many drawbacks in E-learning. For example, virtual classrooms lack of teachers' comprehensive and deep participation while students cannot achieve the expected good results in learning. Therefore, in learning and teaching, how to combine the active participation of online learners with the leading role of teacher's guidance and inspiration in the classroom has become the theme of educational circles' reflection on the pure technical environment of E-learning.

At the beginning of this century, the field of enterprise training took the lead in the use of Blended Learning,

which was the combination of traditional classroom teaching and distance learning, and achieved good results in practice. This action has attracted the attention of scholars both at home and abroad, especially bringing new inspiration to the educational technology circle, and has become a fusion point for them to reform traditional education and carry out innovations after reconsidering E-learning. In terms of the connotation of Blended Learning, it is “to combine the advantages of traditional learning methods with the advantages of E-Learning (i.e. digital or network learning). That is to say, teachers should not only play a leading role in guiding, enlightening and monitoring the teaching process, but also fully embody the initiative, enthusiasm and creativity of students as the main body of the learning process.” (He, 2004) Formally, Blended Learning is a mixture of On-line learning and Face-to-Face learning, but in essence, it is a mixture of teaching modes based on various teaching theories, i.e. mixture of teacher-led and student-involved, different learning environments between classroom and online, different teaching media and teaching resources, and different learning methods of autonomy and collaboration. (Li, 2004)

Applying the Blended Learning to practical teaching and exploring a Blended Teaching model suitable for different courses have been gradually recognized by the academic community. Especially in colleges and universities, many teachers have explored and practiced this kind of blended teaching mode in combination with their courses and the mode has become very popular with students. Inspired by this, we take *Business English Writing*, a course for MTI as a sample to discuss the curriculum design, resource construction, teaching implementation strategy and implementation effect of blended teaching in the specific teaching practice of postgraduate courses in colleges and universities, with a view to realizing a breakthrough in Blended Learning in the teaching mode of postgraduate courses.

BLENDED TEACHING MODE ON THE INFORMATION ENVIRONMENT

The Blended Learning mode is also called the Blended Teaching mode from the perspective of teachers. Both of them have the same connotation. This mode, on the information environment, is based on such information technology platforms as audio-visual, multimedia as well as the internet, thus giving full play to the advantages of traditional classroom teaching and digital learning, and mobilizing various teaching forms to serve the teaching system. The main characteristics of this teaching model are listed as follows: the whole teaching process is teacher-led and student-centered and always pays attention to the autonomy and creativity of both teacher and student; basic teaching forms include online learning and face-to-face teaching; teaching design and activities will be carried out according to the actual teaching and learning situation.

On the basis of the achievements and related theories in the academic circle, we hold that the teaching design of the Blended Teaching mode should include some main stages, such as teaching object analysis, teaching design, teaching implementation and teaching evaluation.(Pan, 2008) Therefore, we have correspondingly grasped the four links of teaching orientation, teaching preparation, teaching implementation and blended evaluation in teaching practice, thus putting forward the Blended Teaching mode as shown in Figure 1:

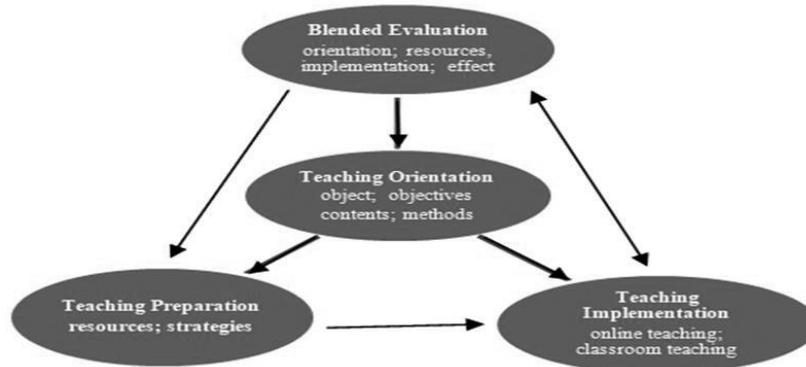


Figure 1. Blended Teaching Mode under the Information Environment

The mode shows the four main links and specific contents involved in the Blended Teaching under the information environment, as well as the basic steps to carry out teaching research.

First of all, teaching orientation should be carried out, which is the basis of the whole teaching process. This link includes the orientation of the teaching object, i.e. understanding and analyzing the basic situation of the students participating in learning, such as their knowledge levels, learning habits and network skills, etc. The orientation of teaching objectives is, in combination with the syllabus of the course, to draw up the learning objectives that students should achieve. The orientation of the teaching contents is, according to the teaching objectives, to determine the content of Blended Teaching and the corresponding learning methods. The orientation of teaching methods is to analyze the equipment environment required for Blended Teaching and determine whether the school has the corresponding conditions.

Secondly, preparing for teaching is also an essential preparatory work. This link includes two aspects which contain preparation of teaching resources and design of teaching strategies, that is to say, reconsidering and determining suitable teaching materials according to the orientation of previous teaching objectives and teaching contents, then collecting, sorting and making courseware resources for online learning in a classified way, and preparing lesson plans for classroom teaching. At the same time, corresponding teaching strategies are designed according to different learning environments, teaching media and curriculum resources, and different teaching methods suitable for classroom face-to-face and online learning are preset, so as to make full preparations in theory for the effective implementation of Blended Teaching in the next step.

The third link is the implementation of teaching, which is the value embodiment and innovation aim of the whole Blended Teaching mode. This link applies the existing teaching resources to the practice of the Blended Teaching mode in accordance with the established teaching strategies through two channels, namely, classroom face-to-face teaching and E-learning.

Finally, the mixed evaluation is a necessary summary and perfect step for the new teaching mode. This link mainly includes teachers' and students' self-evaluation and mutual evaluation. In terms of the content, this link mainly aims to evaluate the teaching orientation, teaching resources, teaching implementation and teaching effect. Based on the results of the comprehensive evaluation, it reconsiders the previous teaching orientation and makes appropriate adjustments and improvements to the next teaching process.

PRACTICE OF THE BLENDED TEACHING MODE

Based on the exploration and design of the Blended Teaching mode mentioned above, we have carried out the practice of the Blended Teaching mode in the course of *Business English Writing*, an MTI curriculum. The main work

and the research steps carried out are described as follows:

Teaching Orientation

Orientation of the teaching object

Before implementing the Blended Teaching model for the course of *Business English Writing*, we have investigated, analyzed and positioned the students from MTI, the teaching object's knowledge background, learning habits, network skills and expectations of the learning mode. MTI is an abbreviated form of Master of Translation and Interpreting, which is a national professional degree education approved by the Academic Degrees Committee of the State Council in 2007. That is to say, the teaching objects of the course have acquired the language skills of foreign language majors and what they need to improve and expand during the postgraduate period is their understanding and practice of translation-related knowledge. In the questionnaire survey of MTI graduate students on the implementation of the Blended Teaching mode, we found that 78% of the students like to communicate with teachers and students through the internet, and 98% of the students have much experience of communication in this area. 96% of the students can receive cooperative learning, and 80% of them have conducted cooperative learning. All students have basic computer application skills, and when they encounter learning problems or difficulties, they will use the internet to find information or seek help. More than 95% of the students are full of interest and expectation in implementing the Blended Teaching mode of *Business English Writing*. Based on the above analysis and positioning of the teaching objects, we believe that the students of MTI have the subjective initiative and favorable conditions to receive the Blended Teaching mode.

Orientation of the teaching objectives

The teaching objectives are in accordance with the teaching program, and both of them are based on the professional training objectives. "One of the training objectives of MTI is to cultivate high-level, application-oriented and professional interpreters and translators who are able to develop morally, intellectually and physically in an all-round way, meet the needs of global economic integration and national international competitiveness, and fit in with the needs of national economic, cultural and social construction as well." (BIMTI, 2018) Therefore, the teaching objectives of *Business English Writing* should also be combined with translation and interpreting and embody its application-oriented and professional nature. However, because there are different teaching contents and learners, a certain particularity will exist in a specific teaching goal. According to the actual needs of the Blended Teaching mode of this study, we put forward a specific classification standard on the basis of Bloom's theory of Classification of Teaching Objectives and the research results of academic circles. In the study of three knowledge fields of cognition, movement skills and emotion, the declarative knowledge of cognition is the common foundation of the three knowledge types and can be learned digitally. However, the knowledge of movement skills and emotion cannot be effectively observed and measured under the network environment, thus the high-level goals in these areas should be solved and achieved by face-to-face teaching. That is to say, the emotional goals under the E-Learning mode can only reach the level of understanding and acceptance while the movement skills can only reach the level of imitation and operation. Other high-level requirements need to be realized in the process of face-to-face teaching. (Wu, 2008)

Orientation of the teaching contents

Since the fields of cognition, movement skills and emotion can generally summarize the learning contents of human beings, the knowledge points of the course "*Business English Writing*" can be classified with this standard. As mentioned earlier, the target contents of skill operation, emotion and the analysis, synthesis and evaluation of cognition can be completed through teaching or practical operation in classroom, while the target contents of other knowledge points such as memorizing, understanding and application in cognition can be learned through the internet.

Based on this, we enumerate and analyze the knowledge points of all chapters of the course “*Business English Writing*” and, chapter by chapter, divide them into different objectives. Then we weigh the proportion of each chapter and draw up the distribution and class hours of the three teaching modes of classroom teaching, online teaching and writing practice in each chapter. Table 1 is a brief orientation table of teaching contents of *Business English Writing*.

Table 1. Orientation of Teaching Contents

Contents		Mode	Class Hours	Instruction
Part I Letters for International Trade	Unit 1 Electronic Correspondence	Online teaching	8	The first three units are mainly based on memorization and students can conduct self-study through the internet. The latter units contain the contents of understanding, analysis and practice. Three teaching modes are combined, focusing on face-to-face teaching in classroom.
	Unit 2 Layout of Business Letters			
	Unit 3 Writing Tactics for Business Letters			
	Unit 4 Enquiries and Replies to Enquiries	classroom teaching	9	
	Unit 5 Offers and Counter-offers			
	Unit 6 Orders and Their Acknowledgement			
	Unit 7 Packing and Insurance			
	Unit 8 Shipment and Payment	Writing practice	5	
	Unit 9 Commodity Inspection and Arbitration			
	Unit 10 Complaints and Replies to Complaints			
	Unit 11 Agency			
Part II Business Circulars	Unit 12 Enquires	Online teaching	4	Taking concepts, sample letters and practice as the main contents, the three teaching modes should be paid equal attention to.
	Unit 13 Sales Letters	classroom teaching	4	
	Unit 14 Letters of Information			
	Unit 15 Letters of Confirmation	Writing practice	4	
	Unit 16 Letters of Application			
	Unit 17 Letters of Invitation and Reply			
Unit 18 Letters of Congratulations & Thanks				
Part III Other Business Writings	Unit 19 Practical Writing	Online teaching	1	Based on simple memorizing and analysis, only network and classroom teaching are needed.
	Unit 20 Meeting Documents	Classroom teaching	1	
	Unit 21 Publicity & Brochures	Writing practice	0	

Orientation of the teaching methods

Through the above orientation of the teaching contents, we divide the teaching modes of *Business English Writing* into three, namely, online teaching, classroom teaching and writing practice. Each teaching mode has different requirements for teaching methods that include teaching environment and facilities. Online teaching requires hardware environments such as computers and broadband networks. Classroom teaching requires classrooms that can play multimedia courseware. In fact, these facilities have become the basic teaching conditions of our university, and those English Autonomous Learning Rooms and classrooms equipped with multimedia can also provide a reliable guarantee

for online teaching and classroom teaching. As for writing practice, we will adopt the cross teaching mode of classroom and online, and combine teachers' correction with students' mutual correction in classroom and online. In the meanwhile, the network and classroom conditions required by this mode can also be realized. Therefore, from the perspective of teaching methods, our current teaching places and facilities can completely meet the needs of the Blended Teaching mode of *Business English Writing*.

Preparation for Teaching

Preparation of the teaching resources

On the basis of teaching orientation, we reconsider the teaching materials, and select some supporting and auxiliary materials for reference in preparing lesson plans for the course. At the same time, the design of online learning platform has been actively carried out. As the Blended Teaching mode requires the effective implementation of the organic combination of traditional teaching and online teaching, building a high-quality online learning platform becomes the foundation and important link to realize the Blended Teaching mode. Therefore, taking the textbook of *Business English Writing* as a main teaching material in our research, we have also collected and sorted out the courseware resources about business English writing for online learning, and made the online course of *Business English Writing* for online teaching. In the design and development of this online course, based on its application mode, i.e. online learning in the Blended Teaching mode, this course mainly follows the two principles of classified presentation and encouraging self-study.

The so-called classified presentation refers to the use of different types of courseware to express different types of knowledge points in online teaching resources. The courseware we have designed is mainly composed of materials presentation courseware, scene simulation courseware, test exercise courseware and streaming media (video) courseware. As for the design of web-based teaching resources for courses with relatively strong writing practice, we have fully considered the students' lack of practical business activities and tried our best to design some materials to present courseware and lesson plans taught by teachers in class. What's more, with the help of some scene simulation techniques, we can make up for the shortcomings of students' low practical ability in writing practice so as to alleviate the contradiction between the limited teaching resources and teaching, writing practice and skill training. Therefore, the courseware of data presentation and scene simulation are very common in the online course of *Business English Writing*.

The so-called encouragement of self-study means that, according to the characteristics that online learning mainly depends on self-study, we adopt an effective courseware design strategy to attract and encourage students' self-study. Therefore, when designing the courseware, we propose that the network curriculum applying the Blended Teaching mode should have five support systems including teaching content support, teaching activity support, interactive support, navigation support and evaluation feedback support, and these systems should be applied to the design of courseware, making our curriculum network resources extremely attractive and applicable in both appearance and operation.

Design of the teaching strategies

The design of blended teaching strategies is based on the orientation of blended teaching, which means that the design is closely related to the teaching object, goal, content and methods, and also requires full preparation of teaching resources. Generally speaking, the blended teaching strategies can be divided into five basic types, namely, problem-based blended learning, topic-based blended learning, case-based blended learning, research-based blended learning, and task-based blended learning.(Zhang, 2013) According to the actual teaching needs of the course *Business English Writing*, we have mainly adopted three teaching strategies in our design: topic-based blended learning,

case-based blended learning and task-based blended learning. The specific design framework is shown in Table 2.

Table 2. Framework for Designing Blended Teaching Strategies

Mode	Strategies	Environment	Activities
Online Teaching	Topic-based blended learning; Students' autonomous learning; Teachers' online guidance	Autonomous learning room	Students' autonomous learning online; Online collaboration between teachers and students
Classroom Teaching	Case-based blended learning; Teachers' Teaching	Multimedia classroom	Face-to-face teaching
Writing Practice	Task-based blended learning	Network classroom	Online collaboration & Face-to-face cooperation between teachers and students;

In the Blended Teaching mode of *Business English Writing*, online teaching happens when the students preview before class and self study after class, and the teaching is mainly carried out in the autonomous learning room and finished by teachers and students through their online collaboration. According to the teaching contents, the online teaching requires 13 class hours, accounting for 36.1% of the total class hours. The online teaching mainly adopts three strategies, namely, topic-based blended learning, students' autonomous learning and teachers' online guidance. Classroom teaching is a face-to-face teaching of teaching contents conducted by teachers in multimedia classrooms, aiming at solving or emphasizing some difficult or key problems about curriculum topics. The classroom teaching also requires 14 class hours, accounting for 38.9% of the total class hours, mainly employing strategies of case-based blended learning and teacher teaching methods. Writing practice belongs to the link of skill training of this course and is carried out alternately in the network and the classroom through teachers' online or face-to-face collaboration with students. Students are required to master the writing skills after learning each topic and to consolidate the knowledge through writing practice of imitation. According to 18 topics of business writing in *Business English Writing* that should be mastered, we set the writing practice part as 9 class hours, accounting for about 25% of the total class hours, and task-based blended learning strategies are mainly adopted.

Implementation of Teaching

After full preparation of teaching hardware and software in the early stage, we have implemented a Blended Teaching mode for the course *Business English Writing* for MTI graduates of Northwest University, that is, a teaching mode combining online teaching, classroom teaching and writing practice. On the one hand, students must attend face-to-face multimedia class according to the course schedule, participate in class discussions and complete class assignments, and their study should be problem-oriented under the guidance and cooperation of teachers and combine with case analysis, thus breaking through some difficult or key problems in the course topics. On the other hand, students also need to ensure 13 class hours of online learning, and actively carry out pre-class preparation and after-class autonomous learning. The main contents of online teaching include: according to the teaching schedule, students are required to study online courses in a timely manner within the specified time; Teachers should interact with students online to answer their questions, correct and comment on the course assignments completed online by students in a timely manner, collaborate with students online to guide them to complete the writing practice of business English letters, urge students to complete the quantitative form of autonomous learning and ask them to evaluate the

learning methods, learning experiences and learning effects of each chapter in this course. Due to the adoption of the Blended Teaching mode in the course of *Business English Writing*, the final examination of the course has been added some examination contents such as network self-regulated learning experience and writing practice effect apart from the traditional usual performance, classroom tests and final examinations.

Blended Evaluation

The evaluation of the Blended Teaching model of the course *Business English Writing* is divided into two stages.

The first stage is to introduce the evaluation method of the learning folder at the beginning of the class. Through teachers’ evaluation, students’ self-evaluation and mutual evaluation among students, the learning process and learning results of students can be tracked in a blended way. This kind of evaluation depends on the folders that we set up for each student on the FTP teaching server when developing the online course of *Business English Writing*. Students are required to store their records of self-study and online writing practice each time in their own learning documents according to the schedule. Teachers can track and understand students’ learning status in real time. Furthermore, students themselves can also conduct self-evaluation and mutual evaluation at any time. At the end of the semester, students can summarize their study results for the entire semester, and teachers are able to evaluate their students in general and give each student a comprehensive appraisal.

In addition, at the end of the semester, we use the method of questionnaire survey to conduct an overall mixed evaluation of the Blended Teaching mode of the course of *Business English Writing*, and the evaluation contents are mainly aimed at four aspects of teaching orientation, teaching resources, teaching implementation and teaching effect.

Implementation and result analysis of questionnaire survey

We distributed 50 questionnaires to evaluate the Blended Teaching model of *Business English Writing* in MTI graduate class and retrieved all questionnaires on the spot. The effective rate of the questionnaires was 100%, and SPSS statistics v 17.0 software was used in the data statistics. The results of the questionnaire are analyzed as follows:

Evaluation of the teaching orientation. We designed four questions to investigate the teaching objects, teaching objectives, teaching contents and the orientation of teaching methods in the early stage of teaching. The analysis results are shown in Table 3, which shows that the teaching orientation of this Blended Teaching mode is objective and practical.

Table 3. Teaching Orientation Questionnaire (%)

Questions	Very good	Good	Average	Bad	Very bad
How do you adapt to the Blended Teaching mode?	30	60	8	2	0
What do you think of the combination of teaching objectives and your major?	26	66	6	2	0
What do you think of the combination of classroom teaching, on-line teaching and writing practice?	64	30	6	0	0
What do you think of the preparation of teaching hardware and software environment?	36	56	6	2	0

Evaluation of the teaching resources. We have designed 10 questions to investigate the resources such as information presentation courseware, scene simulation courseware, test exercise courseware and streaming media courseware used in the blended teaching. The results show that students hold a positive attitude towards the supporting role of online courses which can support their learning the course *Business English Writing*. And the good evaluation rate

of observation points for almost all questions is as high as 95%, which shows that our strategies designed for teaching resources are effective.

Evaluation of the teaching implementation. Judging from the students' answers to the three questions in the questionnaire regarding the evaluation of teaching implementation, their reactions to the Blended Teaching mode are generally good. 98.5% of the students express their preference for this learning method, while another 87% believe that the Blended Teaching of this course is good. As for the question like "do you think the advantage of the mixed teaching model lies in ___?" Fifty students who participate in the questionnaire choose or enumerate 78 advantages of this teaching mode. The advantages with the highest selection rate is "increasing interest in curriculum contents", "relaxed classroom atmosphere and good teaching interaction", "real-time sharing of resources" and "improvement of practical ability".

Evaluation of the teaching effect. Four questions in the questionnaire are related to the evaluation of the teaching effect. The survey results show that 78.5% of the graduates agree (or highly approve) that "The combination of classroom teaching and online teaching is helpful to the mastery of the course contents". 93.5% agree (or highly approve) that "The Blended Teaching model can improve the application ability of information technology". 85% agree (or highly approve) that "The Blended Teaching model can improve the course performance". 81.5% agree (or highly approve) that "The Blended Teaching model can improve learning efficiency". Statistical data show that the teaching effect of the Blended Teaching model of *Business English Writing* is satisfactory.

Discussion on analysis of questionnaire results

From the above analysis of the survey results of MTI graduate students who have received the Blended Teaching model in the course *Business English Writing*, we can see that the practice and exploration of the Blended Teaching mode in the postgraduate courses have been relatively successful, and the Blended Learning of students has also achieved some sound results. In terms of teaching orientation, our teaching orientation in the early stage of teaching is clear and moderate, which conforms to the objective reality and lays a good foundation for the next work. In terms of teaching resources, the online course of *Business English Writing*, which serves as a support platform for the development of Blended Teaching mode, has various kinds of help to students' online autonomous learning and is very popular with students. In the aspect of teaching implementation, the organization of the whole process of the Blended Teaching mode is relatively successful, the advantages of the teaching mode are widely recognized, and the students' reactions are generally good. In terms of teaching effect, students can master the contents of the course more comprehensively, and improve their application ability and learning efficiency of information technology as well. At the same time, in the process of the practice, teachers who carry out the Blended Teaching mode have made hard work and great efforts, but teaching benefits teachers as well as students. We have also obtained a lot of beneficial enlightenment from this exploration of teaching innovation.

RESEARCH CONCLUSION AND DISCUSSION

The Blended Teaching model has been introduced into the field of education for more than ten years and has been widely discussed, researched and practiced in primary school teaching, middle school teaching and even university teaching circles. However, it is not very common to apply this model to the teaching research of postgraduate courses. This paper takes the MTI curriculum *Business English Writing* as a sample to explore the practice of carrying out mixed teaching in postgraduate courses in colleges and universities. The results show that the implementation of Blended Teaching mode in translation master's degree courses can not only embody the leading role of teachers' teaching, but also give full play to students' initiative in autonomous learning. In addition, it can produce certain attraction to students in its various forms, making the teaching of courses achieve expected good results. To sum up the

practice of this Blended Teaching mode for postgraduate courses, we have the following experiences:

First of all, the mode suitable for the current Blended Teaching of postgraduate courses is mainly the mixture of teaching resources, the mixture of teaching methods and the mixture of teaching environments.

Secondly, building a high-quality online learning platform is the basis for realizing the Blended Teaching mode of postgraduate courses. Universities should ensure the appropriate allocation of hardware and software facilities.

Thirdly, students' adequate skills and psychological preparation for online teaching and maintaining a good sense of cooperation are important factors to ensure that they are not interfered by online junk information and successfully complete the Blended Teaching mode in the end.

Finally, the innovation of teaching mode is a systematic engineering, and the related work should also be changed. If the Blended Teaching mode is implemented, the current learning evaluation method should be innovated.

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Acknowledgments

The paper is funded by Foundations of 17Z49, JX17009, 2018C011, 16JK1738 and 2016M007.

The Exploration of Teaching Strategies in Classic Literature Reading Under New Media

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[Abstract] *There are many disadvantages in the teaching of traditional classic literature reading. Therefore, under the form of “new media”, we should take advantage of new media approaches to instruct students in classical literature reading. Specific methods are as follows: Using new media to interact with the text; personalized learning under the new media; using multimedia to create the new form of text interpretation; Using multimedia to extend the classroom space; and building a new mode of multimedia reading. This article will strive to bring up some practical methods for the teaching of classical literature reading.*

[Keywords] *Interaction with the text; Personalized learning; Class extending.*

For college students majoring in Chinese, reading classical literature is an indispensable part of learning. By reading classical literature, not only can we have a better understanding on the genre of the literature history but also improve student professional qualities. However, because of the large quantity of literary classics and the limitation of students' spare time, using traditional methods for reading often fails to produce satisfactory results. In the era of new media, how to use it to better facilitate students' reading and understanding of literary classics has become a significant issue. (Deng, 2005)

Using New Media to Interact with the Text

Classics are treasures that have survived through the scouring of time, whether it's the work's characters, its motif, or narrative methods, there is always unlimited room for understanding. Traditional teaching often use “in-stilled” mode, which cannot allow students to develop natural interests in literary classics. New media, however, has made it possible to diversify the presence of literary classics. Teachers can make full use of the new media, such as using audio, images, or footage to let students feel the charm of literary works in a way of multi-sensory liberation, thus arousing students' interest in classics. For example when guiding students to read Tolstoy's masterpiece *Anna Karenina*, a teacher might make use of the story's multiple film adaptations. By clipping the films into short videos

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and presenting to the students, the learners can experience the unique personality of Anna based on different interpretations from various time periods. You can ask the students: which Anna is more in line with your imagination? Why is each Anna so different? How did the author describe Anna in the novel? We are thereby leading the students to enter the text to find the answer. The characters in Tolstoy's novels are not as full of figurative details as *The Lady of the Camellias* by Dumas Jr., who instead activated its inner spiritual charm through a character's eye. This is the real master's style. The uncontrolled anger that erupted in Anna is the core of Anna's character: She is a woman with a passion for life. Tolstoy's manner of writing not only describes appearance, but also explains character. Anna's first appearance was meeting Uolynsky at the railway station. This passage has become a classic in the history of literature. Editing and showing the part of Anna's first appearance of different periods the film adaptations, and comparing them to Anna's film appearance to better convey the meaning of the original book. After analyzing and comparing, it becomes possible to draw one's own conclusion. Another example is Anna's death: Tolstoy used a literary method similar to a stream of consciousness to express the complex mood of Anna before she laid on the train tracks to commit suicide. How to visualize the inner state of characters can also reflect the internal causes of Anna's tragedies by comparing the presentation modes of various versions. A large number of classic novels in the nineteenth Century have a lot of film adaptations because of the depth of their stories and the vividness of their characters, which serves as a good source of material for the teaching. For example, *Jane Eyre* by Charlotte Bronte has been adapted dozens of times, some of which are Hollywood style. The original flat-looking heroine turned into a beauty, and some adaptations are closer to the original work, trying to present the heroine's character and strength. The differences between these adaptations can serve as the starting point for discussion so that students can easily enter into the context.

Because of its intuitive nature, films are more easily understood and accepted by the students. The introduction of audio-visual images and readings into text is fresh and active, thus resulting in the ideal effects of reading.

Personalized Learning under New Media

Traditional teaching methods are widely used in guiding students' reading. From the characters to the themes and the artistic characteristics, a fixed routine is forged. This stereotype often makes students understand the literary classics only when they are ready conclusions of the books, resulting in a lack of motivation to think actively. The flexibility of new media can draw several levels of the classics into many aspects, so that students can change from accepting passively to exploring actively. For example, when guiding students to read *The Metamorphosis* by Kafka, we can ask each student to ask a question on the text. With the help of multimedia, we can use the Internet to find answers at class, then discuss the answer itself to form a class conversation. If some students ask, "Why does Gregory's deformation happen overnight?" From this question we can excavate the deep meaning behind the text, in the description of one night deformation, the reader can find that in fact, Gregory passed before the deformation. This is the life of a "beetle." Before the body deformation, the spirit has been deformed, or perhaps it is that his body deformation is the embodiment of mental deformation. Another student asked, "Why did Kafka write many details of family life with a very realistic brush after writing a surreal incident?" The analysis of this problem is a summary of Kafka's modernist novel, which is summed up as "absurd plot, real detail." Absurdity itself maps to the irrationality of life, but only the real experience can be brought to the readers, thus understanding the absurdity. This is the dialectical relationship between absurdity and reality in Kafka's novels. Another example: when reading the classic novel "Lolita" in the twentieth century, some students asked the question: "Why does this novel's preface have little relationship with the plot of the novel?" When looking for an answer on the Internet, it will be found that this problem involves the nature of "meta fiction" in *Lolita*; it's an important feature of modernist fiction. That is, the author will de-

liberately use some means to break the closeness and the true illusion of the story, and let the readers doubt the credibility of the story, thus highlighting the novel as a work of fiction and triggers readers' thoughts on the nature of fiction. The modernist novels and dramas in Europe and America have provided a very broad space for the interpretation of the text due to their inherent ambiguity and multi-meanings. The question of diversification and multi angle has formed the pattern of individualized learning, opened a new dimension for text interpretation, and also made the students' personality highlighted in reading. It can stimulate students to explore and understand the psychological motivation of the text, so that reading and thinking will become a habit.

Using Multi-media to Create New Forms of Text Interpretation

The rise of multi-media has made filming and making video very easy. Many scenes in literary classics are very suitable for film adaptation, encouraging students to study the classics based on their own interests via micro films. When making micro film, students will make some adjustments to the text and even add some modern elements. In this case, filming is the process of understanding the text. By watching the film students can bring up their views and criticisms on the adaptation of the text and this is also a process of dynamic understanding of the text. In the process of filming, watching, and evaluating, students will go deep into the classic text and understand its unique connotation in a new way. It is an effective way to educate and cultivate creative thinking. For example when reading the novel *Dead Soul* by Gogol, students made short videos of the five landlords and presented the funny details in an exaggerated and funny way. In order to make the short film interesting and profound, the students read the original book thoroughly, adapted the original book to the ten minute script, performing the characters with the most typical characters and language, and achieved good effects. There are a variety of characters in *Genji*, which is also suitable for making micro films. How to generalize the typical characters and their characteristics, so that the characters can be presented to the audience, is a good opportunity to challenge the creativity of the students. Shrinking a million-word work into a half an hour video is not only a test of generalization, but also a challenge of familiarity with the plot. In this case, thoroughly reading the text is inevitable, and the viewer of the micro film also needs to read the text thoroughly to make an effective evaluation, which promotes the creation and evaluation of the enthusiasm of the two aspects of the students' reading. (Pan, 2015)

Using Multi-media to Extend the Class

Julia Kristeva, a French literary theorist, once said: All works are composed of many inlaid articles. Any article is the absorption and transformation of others. Each text is the mirror of the other, therefore when reading a classic, the other works it includes can be numerous. The introduction of other literary texts, or more articles on its interpretation, can broaden new horizons and ideas for literary classic reading. With the help of new media, the internet can be accessed in class so that students are able to look for the required quotes or check the latest research articles at any time. (Qi & Peng, 2017) This undoubtedly extends the scope of the understanding of literary works, placing literary works in a broader context which can encourage students to pay more attention to literary theory and understand the connotation of theory more directly.

The internet has become another option for students to read classics. By setting up online group chats, students can share their feelings through reading on the internet. The ability to publish, comment, interact and modify at any time is then easily combined with learning in class. Because of the openness and immediacy of the internet, online discussion is an easy platform by which to form an atmosphere of equal communication, which is helpful to the students' free expression of their personality and also to the training of the students' creative thinking. It is also more

beneficial to the formation of a democratic and harmonious interaction between teachers and students. For example when studying *Tess of the D'Urbervilles*, a British realistic novel in the 19th century, the students discussed the causes of Tess' tragedy on the internet, and put aside the ready-made conclusions in the book. It was said that Tess himself also had a "double standard" to treat his beloved Angel with all kinds of understanding, but the responsibility of all the tragedies killed Jare. And she has paid the cost of life for it. But Tess failed to realize that it is Angel's selfishness that played an important role in her miserable life. Tess was irrationality on emotion is concluded from the discussion between students which deepen the inner understanding of the character. (Jin & Li, 2016)

Building the New Mode of Multi-media Reading

At present, with the development of new media, reading has become more flexible and various. With the use of electronic devices such as smart phones and iPads, reading has become a very active activity. People can read e-books wherever they want. This unique convenience in the electronic era has profoundly affected the reading behavior of college students. Because of their quality, classics are worth reading repeatedly. Students are encouraged to use their free time to enter the world of literary classics; even reading only a small part of the classic, can also improve understanding of the background of the situation; deepens the understanding of the works; and offers perceptual and intuitive contact with the text and the direct experience of the writer's own details. Therefore, the teacher's guidance in class, online platform discussion in class, and paper text reading and electronic reading in fragmentation is a viable new model of reading classics that can be built into an essential part of student life. (Wu, 2015)

In the era of new media, our reading methods are changing greatly without us knowing. Literary classic reading should keep pace with the development of the times especially, developing teaching methods to adapt to the learning mode of college students at present to let reading methods be more diversified, vivid and close to life, thus constructing a more interesting and experimental new learning mode of literary classic reading.

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Research on Autonomous Language Learning

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[Abstract] The students' autonomous learning ability is highly valued in modern language teaching. This paper analyzed the establishment method and execution process of an effective system for the improvement of students' autonomous language learning ability, as well as the impact of this system.

[Keywords] formative assessment; autonomous language learning; learning guide; database

Introduction

With approval of Chinese Society of Vocational and Technical Education, our research team conducted a scientific research project on Higher Vocational English Autonomous Learning based on Learning Guide, Scale and Autonomous Learning Database. The English Learning Guidance Mechanism was introduced into the experimental class. The students in experimental class were instructed to learn English autonomously utilizing the autonomous learning resources under the guidance of learning guide.

In the early stage of the project, although the autonomous learning mode received a warmly welcome from the experimental class, the implementation of the project was not satisfactory and the learning database was not fully utilized.

In view of the above-mentioned facts, questionnaires were made to investigate the students in the experimental class. After analyzing the questionnaire and interviewing with the students, the research group found that almost 92% of the students in experimental class accept autonomous learning method, but only 31% of the students could complete all the expected learning tasks timely, efficiently and spontaneously. Most of the students lacked initiative, enthusiasm and consciousness because of the lack of incentive and restraining mechanism for autonomous learning.

Aiming at this situation, the research group made a bold try at the assessment mechanism by increasing the proportion of formative assessment to 60%. The autonomous learning assessment was regarded as a key element in formative assessment.

Table 1: The structural contrast of formative assessment between experimental class and control class

Types of assessment	Components	Experimental class	Control class
Formative assessment	Autonomous learning activities	50%	10%
	Others	10%	30%
Summative assessment	Final examination	40%	60%

The thesis aims at improving the students' autonomous learning ability through the implementation of formative assessment system for higher vocational English autonomous learning under learning guidance mechanism.

Under the incentive and restraining mechanism for autonomous learning, the roles of teachers and students changed greatly. Teachers tended to build up the autonomous learning resource to create the autonomous learning environment for the students and instruct the students to set up their own learning goals, engage in the process of teaching and assessment, learn how to manage their own learning process. The students' leading status in language learning was respected.

Roles of Teachers and Students in Autonomous Learning

The concept of “autonomous learning” stemmed from debates about the development of life-long learning skills and the development of independent thinkers both of which originated in the 1960s (Gardner & Millar, 2003). “Autonomy is the ability to take charge of one’s own learning.” (Holec, 1981, p. 3)

Lecture-based teaching method was widely used in traditional language teaching, in which teachers occupied a privileged status and students accept the knowledge passively. However, in autonomous language learning, teachers act as organizer, coordinator and program designer, who offer learning guide and autonomous learning resource to the students, instruct the students to make their own individualized learning plan.

However, classroom teachers can not fulfill this task by themselves. In this case, a research team is needed in our research project, which includes two program designers, one classroom teacher and 6 resource developers. The relationship between these teachers and students may be shown as follows:

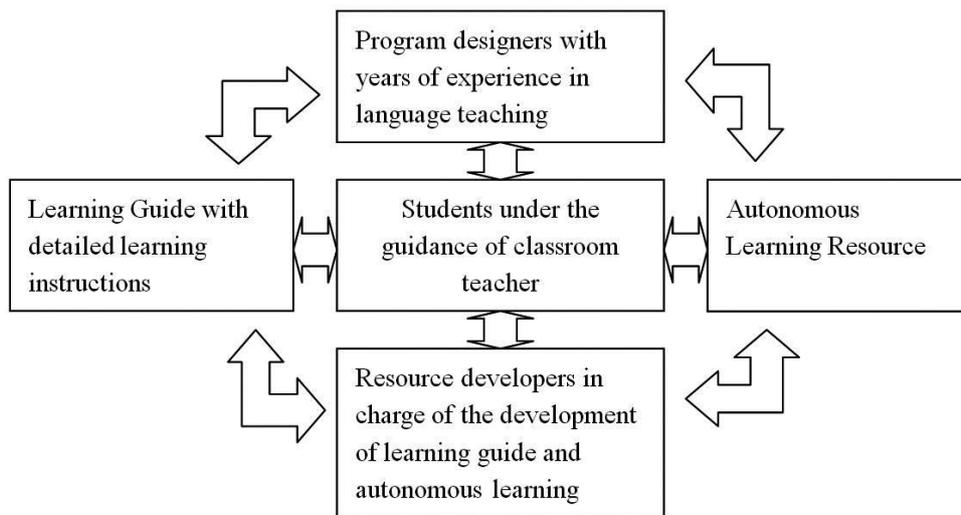


Diagram 1: the relationship between teachers and students in formative assessment

Definition and Roles of Learning Guide

Learning guide is the learning guidance offered to the students by the teacher, which contains many instructional learning factors including learning goals, key points and difficulties, as well as autonomous learning activities.

Generally speaking, a learning guide should include three parts: learning goals, language points and learning activities.

Clear and specific learning goals will help the students have a general idea about the learning program, which usually includes knowledge goals and skill goals, as well as classroom hours.

Language points refer to the key points and difficulties of learning program. All the learning activities will be focused on these language points.

Learning activities are the key part of the learning guide, which includes pre-class activities, in-class activities, and after-class activities. Each of these activities are designed according to the learning goals and language points, including detailed learning instructions, such as learning resource, suggested learning hours, learning form and expected learning outcome.

Definition and Roles of Learning Database

Autonomous learning database is a necessary compensation for the learning guide. The effective use of autonomous learning resource will reduce the blindness in autonomous language learning.

Under the learning guidance mechanism, teachers can instruct the students to set their learning goals, clarify the learning content, obtain appropriate learning resources, develop proper plans to finish certain learning tasks in proper ways, which is widely used in our Junior and Senior middle school language teaching.

Both the internal and external environment should be considered in the development of autonomous learning resource. With the development of modern technology, students can find adequate learning resource through the internet searching engines. However, the learning resource available on the internet is not classified according to the requirements of different target learners, which is used by the students blindly or mechanically.

In this case, we offer both internal and external learning resource to the students. The internal learning resource refers to the autonomous learning instructions including autonomous learning strategy and language learning strategy. The external learning resource refers to the autonomous learning resource including fundamentals, improvement and examination guide for PRETCO (Practical English Test for College Students) and CET 4.

The structural design of autonomous learning database can be described as follows:

Table 2: the structural design of autonomous learning database

Classification	Modules	Emphasis of development
Internal environment	Autonomous learning guide	Guidance for autonomous learning and language learning, aiming at improving the autonomous learning abilities.
External environment	Fundamentals	Autonomous learning resource based on the learning guide.
	Improvement	ESP and introduction to English culture
	Examination Guide	Examination guide for PRETCO (Practical English Test for College Students) and CET 4.

According to modern teaching methodology, the purpose of modern language teaching is not to help the students grasp some basic language skills but to improve the students' autonomous learning ability. The development of autonomous learning resource must adhere to some basic principles. First, the material chose for the learning resource must be very practical and embody the characteristics of the times. Second, the material should be very lively and interesting, which can irritate the students' learning interest. Thirdly, the quantity of learning resource should be limited to a proper level because too much resource will overburden the students. Fourthly, different forms of materials should be included in the database. Digital resource, such as text documents, sound documents, and video documents, is the vital part of autonomous learning database, which can be downloaded through the internet. Last but not the least important one is the development of autonomous learning resource is a long-term and arduous task that calls for persevering endeavor.

Concept of Formative Assessment

The concept of formative assessment was first put forward by American psychologist M. Scriven in 1967, which

is also called classroom valuation, classroom assessment. Formative assessment is a self-reflective process that intends to promote student attainment (Crooks, 2001). Cowie and Bell (1999) define it as the bidirectional process between teacher and student to enhance, recognize and respond to the learning. Black and Wiliam (1998) consider an assessment “formative” when the feedback from learning activities is actually used to adapt the teaching to meet the learner's needs. Nicol and Macfarlane-Dick (2006) have re-interpreted research on formative assessment and feedback and shown how these processes can help students take control of their own learning (self-regulated learning).

“Recall the finding from Black and Wiliam’s (1998) synthesis of more than 250 studies that formative assessments, as opposed to summative ones, produce the more powerful effect on student learning. In his review of the research, Terrance Crooks (1988) reports that effect sizes for summative assessments are consistently lower than effect sizes for formative assessments. In short, it is formative assessment that has a strong research base supporting its impact on learning.” (Marzano, 2006). An effective formative assessment will bring about non-threatening feedback which will help the students form efficient learning habits.

Types of Formative Assessment

There are a wide range of formative assessment methods in classroom language teaching, such as observation, questions and answers, quizzes, classroom discussion, presentation, homework exercises. These methods can be used for different assessment tasks.

Table 3: Types of formative assessment and their usage

No.	Types of formative assessment	Usage of different formative assessment methods
1	Observation	During classroom activities, class room teacher should observe the students performance to know about the students learning status and instruct the students in time. If necessary, the classroom teacher may adjust the teaching rhythm accordingly.
2	Questions and answers	This method is widely used during revision and heuristic language teaching, using which the classroom teacher may get the instant feedback from the students and assess the learning process.
3	Quizzes	Quizzes are very necessary in vocabulary building, composition writing and unit tests.
4	Classroom discussions	Group discussion is essential for the improvement of oral communication ability. Classroom teacher may act as a listener during the discussion to evaluate the students’ performance. After the discussion, the classroom teacher may comment on the details.
5	Presentation	Presentation makes significant contribution to the improvement of students’ comprehensive quality, which helps to evaluate the students’ thinking skills, speech skills, creative skills, as well as computer skills.
6	Homework exercises	Teachers may ask students to finish some vocabulary, grammar and reading exercises independently after class, which should be graded in time and some typical problems should be commented in class.
7	Reciting	Reciting some typical dialogue and passage will help the students grasp some basic language points. If possible, the classroom should assign some reciting task each class.

Procedures of Formative Assessment for Autonomous Language Learning

The procedures of formative assessment consisted of the following sequences: instruction for language learning, autonomous learning and formative assessment, autonomous learning based on learning guide and autonomous learning resource, self assessment, peer assessment, teacher's assessment, comprehensive evaluation and feedback for the students.

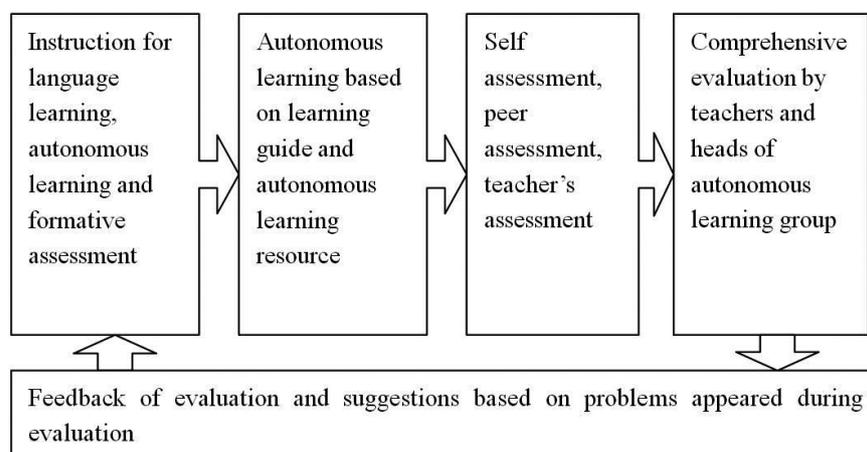


Diagram 3: Procedures of formative assessment for autonomous language learning

Conclusion

The successful operation of autonomous learning activities depended on the common effort of teachers and students. Autonomous language learning is not isolated learning, which needs the instruction of teachers, the support of related autonomous learning resources and the shaping of autonomous learning environment. Without the learning guide and autonomous learning database developed by the teachers, the students' autonomous learning activities would be carried out blindly. The efficiency of autonomous learning would be influenced. Similarly, without the students' participation and cooperation, the formative assessment system for autonomous learning would not be realized successfully.

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Part IV :
Translation

A Sketch of the Periods of Translating Tibetan Gnostic Verses into Chinese

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[Abstract] *Tibetan Gnostic Verses are both important contents of ethnic cultural classics and Tibetology study. This article divides the history of Chinese Translation of Tibetan Gnostic Verses into five periods: the budding period, the re-birth period, the period of silence, comprehensive period and deepening period. Each period had its characteristics.*

[Keywords] *Tibetan Gnostic Verses; Sakya Gnostic Verses; division of periods of Chinese translation*

Introduction

The Tibetan gnostic verses came into being with the book *Sakya Gnostic Verses* written by Sarbanes Gunga Gyacain (1182–1251) in the first half of the 13th century. The “Tibetan Culture of Gnostic verses” were formed with more creations of gnostic verses such as *Dgeldan Gnostic Verses*, *Gnostic Verses about Water and Tree*, *Gnostic Verses about Wind*, *Moral Cultivation of Kings*, *Gnostic Verses about Earth*, *Gnostic Verses about Fire*, *Gnostic Verses about Iron*, etc. The Tibetan Gnostic verses have been translated into Phagspa, Mongolian, English, Chinese, Japanese, Russian, etc.

The earliest translation of Tibetan gnostic verses took place in Mongolia. The first book of translation was that by Sonam Gara who translated *The Sakya Gnostic Verses* into Phagspa language in the 14th century. And this is the first book of Good Advice in the whole world. (Di Quelabuji, 1988). This was the beginning of the intra-domain translation. The Chinese translation of the Tibetan Gnostic verses started in the 40s of the 20th century. But actually the real translation and spread of the Tibetan gnostic verses started after the founding of the People’s Republic of China in 1949. The translation of the Tibetan gnostic verses was of much significance. First, the fact that the Chinese translation of the Tibetan gnostic verses started after 1949 displayed that the Communist Party of China and the State attached much importance to protecting and spreading Tibetan culture, a great help to the readers both at home and abroad to have a full understanding the of the development of Tibet under the care of the state policy for minority nationalities. Second, the Chinese translation of Tibetan gnostic verses, the translation of Tibetan gnostic verses into other minor-nationality languages, the translation of Tibetan gnostic verses into foreign languages often took place under the circumstances of interaction. So to form a brief history of translating Tibetan gnostic verses into Chinese is helpful to draw a map of the translation of the Tibetan gnostic verses into Chinese, other minor-nationality languages

and foreign languages. Third, the thought of Tibetan gnomic verses borrowed ideas from the thought and culture of the Han nationality. And the form and thought of the Tibetan gnomic verse somewhat influenced the development of Mongolian literature. So translation of the Tibetan gnomic verses displayed the close cultural relationship between the Han nationality and other minor nationalities including Tibetan and Mongolian nationalities. Last, the lack of people who know a minor-nationality language, Chinese and a foreign language at the same time becomes an obstacle to translating Tibetan gnomic verses.

The present situation is that translation of a minor-nationality classic into English was done mostly through Chinese. (Liu & Zhao, 2017) the translation of Tibetan gnomic verses into Chinese provided more choices for it to be translated into another minor-nationality language and a foreign language. An arrangement of its history of being translated into Chinese is helpful to a translator to choose text more extensively. Therefore, it is of great and special necessity and significance to examine the history of the Tibetan gnomic verses translated into Chinese from the perspective of studying ethnic classics and Tibetology studies.

As an important component of Tibetan culture, the progress of translating it into Chinese accords with the general rule of modern studies of Tibetan culture. However, due to its late start, Chinese translation of it was of some particularity, that is, the budding of translating it into Chinese started in the 40s of the 20th century, yet the real Chinese translation and spread of it began only after the People's Republic of China was founded in 1949. Considering the general rule of development in studying modern China's history of Tibetan studies and particular development process of Chinese translation of Tibetan gnomic verses, we divide the Chinese translation of Tibetan gnomic verses into five periods. First, the budding period (1938–1944); second, the rebirth period (1950–1965); Third, the period of silence (1966–1976); Fourth, comprehensive period (1977–1995); Fifth, the deepening period (after 1995).

The Budding Period (1938–1949)

During this period (1938–1949), scholars had more opportunities to directly contact issues of border area. So they made great achievements in this field. China's Tibetology continued to make further development under such hard and particular circumstances. (Wang, et al., 2013) Tibetan literary works gradually appeared on newspapers or in book form. It is during this period that the translation of *Sakya Gnomic Verses* came into the vision of domestic scholars, hence appeared the budding of Chinese translation of Tibetan gnomic verses.

According to our study, the first person to translate Tibetan gnomic verses into Chinese was Guo Heqing (1907–1986). He was a native of Ya'an, Sichuan Province, a famous Tibetologist and translator in the field of Tibetan classics. In 1984, when Ya'an County was to write Ya'an history and asked him to provide material, Guo Heqing wrote a letter on July 27, 1984, in which he talked about his experience of study and work. He said, "*Sakya Gnomic Verses* was written by Sakya Pandita. This is a book of telling people how to behave. It is divided into nine chapters. I translated it into Chinese, about 50000 words. I used classical Chinese, not to the requirement of publishing. So this has been kept only as a manuscript." *The City History of Ya'an* published in 1986 proved this. Its description and Guo Heqing's letter were identical. It is a pity that Guo Heqing's translation was not published. However, Chinese translation of Tibetan gnomic verses came into being.

The Rebirth Period (1950–1965)

After the founding of New China (1949), cultural classics of minor nationalities began to be arranged and translated. The characteristics of this period were as follows. The translators were few. The translation was most abridged translation.

In 1956, Wang Yao translated some stanzas from *Sakya Gnostic Verses* and published them on *The People's Daily*. This was a new progress of translating *Sakya Gnostic Verses*. During the years of 1956 and 1957, he published altogether 212 stanzas on *The People's Daily*. Wang Yao's translation was well received. On July 14, 1958, the journal *Nationalities Solidarity* (present *Chinese Nationalities*) published six stanzas from *Sakya Gnostic Verses* translated by Wang Yao and an article by him entitled "Gunga Gyaicain and his Philosophical Poems". This article briefly introduced the author and his works. On March 23, 1958, the "literary heritage" of *Guangming Daily* published another article by Wang Yao. In May 1958, Qinghai People's Publishing House published in book form the 212 stanzas of *Sakya Gnostic Verses* once serialized on *The People's Daily* and entitled the book as *A Selection of Tibetan Sakya Gnostic Verse*. Besides the 212 stanzas, this book contained an introduction by the translator and 32 notes. The translator's foreword briefly introduced the author and his works. The 32 notes annotated the special cultural images particularly owned in the Tibet and Tibetan Buddhism. The united efforts made by *The People's Daily*, *Nationalities Solidarity*, *Guangming Daily* and Qinghai People's Publishing House soon made *Sakya Gnostic Verses* popular with readers in China.

The Period of Silence (1996–1976)

During ten years between 1966 and 1976, studies of Tibetan culture were barren. Translation of Tibetan gnostic verses stopped. Even the gnostic verses were regarded as thought cancer and were criticized. The characteristics in the Chinese translation of Tibetan gnostic verses were as follows. Translations were done by collective groups; the work translated was only *Sakya Gnostic Verses*; the translations were done selectively; the thought of some verses were negated; the translation was passed around for perusal as internal data.

In July, 1974, the Tibetan translation major of the Language Department in Central Academy for National Minorities printed *Criticism on Sakya Gnostic Verses* translated by students of Grade 71 and Grade 72 as internal circulating material. They translated 42 stanzas. The printed material was arranged in Tibetan and Chinese. They criticized the feudalist ideas embodied in the gnostic verses. Influenced by the political factors, this version was only circulated for perusal among universities for national minorities. In December 1974, the minor nationality language teaching section of the Language Department in Northwest Academy for National Minorities printed this version. Thereafter, the Chinese translation of Tibetan gnostic verses was greatly affected and fell into a period of silence.

The Comprehensive Period (1977–1995)

During this period (1977–1995), arrangement and translation of minority classics developed rapidly. Chinese versions multiplied like a blowout. During this period, Tibetan gnostic verses were translated comprehensively focusing on *Sakya Gnostic Verses* and taking into consideration of other gnostic verses. The characteristics of this period were as follows. The forms of translation were various; more and more works were translated; most books were selected translation; modes of transmission were various.

During this period, there appeared three complete Chinese versions of the *Sakya Gnostic Verses* and one selected version in Chinese. In August, 1979, the postgraduate steering group for ancient Tibetan Language in the Tibetan Teaching Section of Department of Language and Literature of Minor Nationalities in Central Academy of Minor Nationalities printed *Lecturing Notes on Sakya Gnostic Verses* with verses, annotation and translation. It was used as the teaching material in the Tibetan Teaching Section. It introduced the life story of the author, the background for the book to come into being, the text structure, ideological contents, the writing features, the artistic characteristics, affirming the thought value, with annotated stories and Chinese translation. The stanzas were arranged with Tibetan and

Chinese in contrast. In September, 1979, the resource center of the Bureau of Culture in Tibet printed *Annotation of Sakya Gnostic Verses* translated into Chinese by He Zongying, as an internal circulation for perusal. This book used 51 stories to annotate 51 stanzas of the *Sakya Gnostic Verses*. He Zongying's Chinese translation of this book was accepted by scholars and experts. In 1981, the beginning issue of *Tibetology Studies* run by Tibet Academy of Social Sciences published two stanzas of the *Annotation of Sakya Gnostic Verses*. In 1980, Tibet People's Publishing House published full Chinese translation of *Sakya Gnostic Verses* translated by Cidanduoji (for the convenience of reading Tibetan proper names, we use the Pinyin system hereafter) and others. This version was very popular with the readers. 8000 copies were sold out at the first printing and 10000 copies were sold out at the second printing. In 1983, the fourth issue of the journal *Tibet Studies* published an article entitled "Excerpt of *Sakya Gnostic Verses: Examination of Scholars*", in which there were two stanzas translated by Cidanduoji. So we can see that *Sakya Gnostic Verses* translated into Chinese by Cidanduoji and others was universally accepted by readers and scholars alike.

In the early 80s of the 20th century, Wang Yao's Chinese translation of *Sakya Gnostic Verses* continued to receive attention and was gradually perfected. In 1980, the second issue of the journal *Qinghai Social Sciences* published an article entitled "Excerpt of *Sakya Gnostic Verses*" which contained 11 stanzas of Wang Yao's translation.

There appeared full Chinese translation of such gnostic verses as *Dgeldan Gnostic Verses*, *Gnostic Verses about Water and Tree*, and *Moral Cultivation of Kings*. Besides, there appeared some selected Chinese versions of *Gnostic Verses about Water and Tree*, *Gnostic Verses about Fire*, *Gnostic Verses about Iron* and *Gnostic Verses about Gems*. In April, 1984, Tibet People's Publishing House published *Dgeldan Gnostic Verses* and *Gnostic Verses about Water and Tree* translated into Chinese by Geng Yufang. In October, 1984, Gansu Nationalities Publishing House published *Selected Tibetan Gnostic Verses about Things* (in Tibetan and Chinese) translated by Li Wuyang, Wang Shizhen, Zheng Zhaozhong. It contained 58 stanzas from *Gnostic Verses about Wood*, 66 stanzas from *Gnostic Verses about Water*, 10 stanzas from *Gnostic Verses about Fire*, 12 stanzas from *Gnostic Verse about Iron* and 16 stanzas from *Gnostic Verses about Gems*.

In addition, some scholars listed some stanzas translated into Chinese in their articles or books, which was quite an achievement in the translation of Tibetan gnostic verses into Chinese. In 1979, the fifth issue of *Ningxia Literature and Art* published 6 stanzas of *Selected Translation of Sakya Gnostic Verses* translated by Gao Jingmao. In 1981, the third issue of the *Journal of Qinghai Nationalities College* published an article entitled "A Selection of *Gnostic Verses about Fire*, *Gnostic Verses about Iron*, and *Gnostic Verses about Gems*" translated by Yan Kai and Tang Jingfu, in the form of Tibetan and Chinese. Ten stanzas were selected from each of these three books. In 1983, the first issue, or beginning issue of *Nationalities Literature Studies* published Tong Jinhua's article entitled "On *Sakya Gnostic Verses*" which contained 57 stanzas translated into Chinese by Tong Jinhua. Besides, Sichuan Nationalities Publishing House published *A History of Tibetan Literature* compiled by Tong Jinhua which contained many stanzas from *Sakya Gnostic Verses*, *Dgeldan Gnostic Verses*, *Gnostic Verses about Water and Tree* and *Moral Cultivation of Kings*, translated into Chinese by Tong Jinhua. In 1984, the fourth issue of *Qinghai Nationalities College* (social sciences edition) published Xing Quancheng's article entitled "Generation and Generations of Tibetan Scholars' View on Learning Seen from *Gnostic Verses*" which contained 12 stanzas of *Sakya Gnostic Verses* translated by Xing Quancheng. In 1986 and 1987, Xiao Jinsong, a Taiwan scholar, published two articles respectively in 17th issue of "Annual Report of Bianzheng Research Institute" and "Series of Mongolian and Tibetan Monographic Studies". These two articles are "Chinese Translation and Annotation of Chapters 1 and 2 of *Sakya Gnostic Verses*" and "Translation and Annotation of Chapter 3 of *Sakya Gnostic Verses*". The stylistic layout was Tibetan verses, Chinese translation, Wylie system of pronunciation and words & phrases, in four columns. In addition, there were annotations and notes.

The Deepening Period (after 1995)

During this period (after 1995), the Chinese translation of Tibetan gnomic verses continues to flourish and took on such translation characteristics as “thick translation as the main, translation phenomena as multiple, modes of publishing as various”. During this period, *Sakya Gnomic Verses* was still the main work translated into Chinese and there appeared five full Chinese versions and two selected Chinese versions. These translation versions were all thick translation. At the same time, *Gnomic Verses about Water*, *Gnomic Verses about Wood* and *Gnomic Verses about Wind* were translated into Chinese in full.

The publication of So Dargye Khenpo “*Interpretation of Gnomic Treasures* (Volume One and Volume Two) marked the advent of the deepening period of Chinese translation of Tibetan gnomic verses. In 1996, his full Chinese translation of *Sakya Gnomic Verses*, namely, *On Gnomic Treasures* and *Interpretation of Gnomic Verses* began to be spread among monasteries and on the internet. *On Gnomic Treasures* contained the 457 stanzas of *Sakya Gnomic Verses*. *Interpretation of Gnomic Verses* (Volume One and Volume Two) contained the 457 stanzas and his interpretation of each stanza in light of the actuality of modern society. The Chinese translation of Tibetan gnomic verses became gradually thick. In 2000, “Taiwan Mongolian and Tibetan Committee” published Xiao Jinsong’s Chinese *Translation and Annotation of Four Tibetan Gnomic Verses on Water, Wood, Fire and Wind*. This book included the full texts of these four verse collections.

In 2009, China Tibetology Press published Renzengcairang and Cai Gongtai’s full Chinese translation and John T. Davenport’s full English version, in the form of Tibetan, Chinese and English. The book was entitled *Sakya Gnomic Verses in Tibetan, Chinese and English*. This started a new mode. It was republished in 2015. In 2010, Tibet People’s Publishing House published the full Chinese translation of *Sakya Gnomic Verses* translated by Bandiandunyu and Yang Shuguang, in the form of Tibetan and Chinese. In 2012, Contemporary China Press published Wang Yao’s New Chinese version of *Sakya Gnomic Verses*, this time entitled *Sakya Gnomic Verses: Gem of Wisdom Chanted by Generation after Generation of Tibetan Nobles*. Many notes were added in the book and the binding and layout was of modern flavor. In 2013, Tibet People’s Publishing House published *Sakya Gnomic Verses’ selected Chinese entitled Chanting Enlightenment Classics Sakya Gnomic Verses* compiled by the Hundred Tibetan–Chinese People–benefiting Picture Books Compiling Committee, in the form of Tibetan and Chinese, with commentaries in Tibetan and pictures with illustrations. In 2014, Toronto Education Press published the Chinese translation of the English version of *Sakya Gnomic Verses* entitled *A Precious Treasury of Elegant Sayings* translated by Li Zhengshuan and Geng Lijuan. In 2016, Huashan Literature and Art Publishing House published Li Zhengshuan and Zhao Chunlong’s Chinese translation of Davenport’s English version of *Sakya Gnomic Verses* entitled *Ordinary Wisdom—Sakya Pandita’s Treasury of Good Advice*. Li Zhengshuan’s Chinese translation of *Sakya Gnomic Verses* enriched the phenomena of Chinese translation of Tibetan gnomic verses, and broadened the paths to transmit Tibetan gnomic verses.

Conclusion

The Chinese translation of Tibetan gnomic verses appeared late than translation of them into English and other languages from Tibetan into English and from English into other foreign languages. However, Chinese translation of them is more important because they were translated from Tibet into Chinese by scholars versed in Bothe Tibet and Chinese. Such translation is more accurate in understanding and rendering. So it is a great help to the development of Tibetology and effective translation of them into foreign languages.

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Acknowledgements

This article is one of the staged achievements of the 2016 Project of the National Social Sciences Fund “A Study of the Translation History of Tibetan Gnostic Verses” (project number: 16BYY018).

On Translation Criticism from the Perspective of Skopostheorie

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[Abstract] *Based on the Skopostheorie, this paper attempts to explore the principles, standards and methods of translation criticism, and then carries out a case study to test it. Translation criticism has long been constrained by the original text and equivalence theory. In recent years, the focus of translation criticism has gradually shifted from text to various factors, but translation criticism is still under the constraints of the original text and equivalence theory. The Skopostheorie makes us look at the concept and task of translation from another angle and free the critics of translation from the traditional mode.*

[Keywords] *Skopostheorie; Translation Criticism Criteria; Translation Criticism Process*

Introduction

The Need for a Feasible Translation Criticism Criterion

Traditional translation criticism is mainly based on original text and equivalence theory. Under traditional criteria, translation criticism often goes to the extreme of simple comparison between the source text and the target text so much to become an “error-picking” activity. Meanwhile, as there is no feasible principle for concrete practice, it might go to another extreme and become arbitrary, the critic’s personal taste often overshadows the evaluation. Therefore, it is in great need for a new systematic, objective and feasible criterion to evaluate the translation work as precisely as possible.

The Embarrassment of Traditional Source-text-centered Criteria

In domestic theorists’ community, the pursuit of preciseness has been equated to the word “faithfulness” for long. The definition can date back to Tang Dynasty when the famous Sutra Xuan Zhang claimed that a good translation should be both faithful to the original and intelligible to the public. Thousands of years later, Yan Fu proposed his famous “faithfulness, expressiveness and elegance” principle (YAN, 1871, p. 5), which also emphasized the importance of faithfulness.

Nevertheless, absolute faithfulness is rarely achieved in any practical work; it’s more of an ideal pursuit than a concrete requirement, for there is no efficacious criterion of evaluation that could silence the controversy. Many theories have emerged to claim for the best effect, but all of them have to admit that their scope of effect to be partially default. Faithfulness turns out to be an ultimate pursuit rather than a fixed rule in criticism.

The similar word that is frequently mentioned in the west is “equivalence”. Realizing the inevitable diversities of different languages, theorists turn to concern equivalence at various ranges, levels and ranks. Concluded from the experience of numerous translation practice and evaluation, these principles are basically correct and feasible. How-

ever, they would be too broad in requirement and abstractive in definition to be carried out in practical evaluation. Therefore, translators and critics would be confused in comprehension and explication. Moreover, it is hard to define where we should place our emphasis on and how we can balance the orientation between the authors and readers when criticism is done.

The Enlightenment from Functionalist Approaches

The Functionalist approaches totally change the traditional concept and task of translation and bring us a fresh and dynamic perspective towards translation criticism; they redefine the nature of translation and take many elements such as the translation purpose, the initiator, the translator, the target receiver, and etc into consideration and integrate them into criticism. All of these elements together set the critics free from the constraint of traditional criticism model and open up a new perspective for translation criticism.

Literature Review

At home, faithfulness, taking both the source language materials and target language readers' reception into consideration and quite all-rounded, has long proposed. It is becoming more practical as a guideline for translation practice as well as evaluation principle despite the reality that it is still far from a guideline for all.

The concept of translation equivalence has been one of the three basic notions in the theoretical field of translation studies in the west (equivalence, the nature of translation and translatability) (CAI, 1995, p. 7). It has been, to some extent, widely accepted as the desirable result of translation in some cases, if not a criterion for translation quality evaluation (Baker, 1992, p. 77).

“Faithfulness, Expressiveness and Elegance” Criterion

Yan Fu, a Chinese translator in Qing Dynasty proposed the “faithfulness, expressiveness and elegance” principle (YAN, 1971, p. 5). Faithfulness means the meaning does not violate the original text, expressiveness requires us not to totally stick to the original form and manner but to use localized and natural expressing manner to clearly reproduce the original meaning (CHEN, 2006, p. 62).

“Faithfulness and Smoothness” Criterion

Lu Xun, a famous modern Chinese writer, believed that translation should give attention to two aspects, the comprehensiveness of the reproduced work and the maintenance of the source material's message and its advantages. That is, the translation must be both faithful to the source language and smooth in expression.

Textural Equivalence Criterion

Catford defined translation as “the replacement of textual material in one language by equivalent textual material in another language” (Catford, 1965, p. 20). He suggested evaluating translation according to the extent, levels and ranks that are involved in the process of translation. In the book *A Linguistic Theory of Translation* in, he made an attempt to describe the rules of inter-lingual transference and to explain the conditions of translation equivalence and how equivalence is achieved in a given context.

Functional Equivalence Criterion

E.A. Nida proposed his dynamic equivalence theory and stated it as follows: “Dynamic equivalence is therefore to be defined in terms of 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. 117). Later, he further explicated the term into functional equivalence without substantial change in nature.

Comments on Traditional Translation Criteria

Traditional source–text–centered criteria obviously have flaws in guiding translation criticism. Under the static and exclusive criteria, it is impossible to explain many phenomena in translation practice thus result in the default of making reasonable and subjective evaluation when conducting translation criticism, such as the fact that critics often have to evaluate the translation strategies in personal preference. Moreover, as absolute equivalence between the source language text and the target language text is impossible, the adequate degree of equivalence that is required by “faithfulness” is fuzzy to guide concrete criticisms. So is it to the traditional western equivalence criteria.

“Reader’s response” is a development in the source–text–centered criteria and has provided us a third–party angle to evaluate the translations. However, when criticism is carried out based on reader’s response, it has to presuppose different readers would have the same and consistent response. However, readers’ responses are diverse in most cases, thus it is hard to define a collective response of the source text readers and set a standard to evaluate the translation, let alone the uncertain target readers’ collective response.

Criticism Criterion and Process on the Basis of Skopostheorie

According to Wolfram Wilss, the fundamental obstacle of translation criticism lies in the fact that there is not a complete, systematic and objective criterion which can be universally accepted. Current criticisms are almost equal to “content analysis”, which are carried out mostly based on personal experience and are far from a systematic process.

Skopostheorie

Skopos is a Greek word for “purpose”. Vermeer believes the meaning of the text is decided by the receptor’s purpose. Different readers (or even the same reader in different situations) would distinguish the meaning of the same textural material according to their diverse purposes. Thus any text is only a supply of message, and different readers would choose the part they are interested in and determine the meaning. Therefore, the target language text is a message supply that the translator provides in target language environment. Based on this belief, critics cannot simply evaluate translation work by the delivery of source text’s messages. The translator chooses certain messages from the source text and processes a certain part of the messages, forming a new message supply in the target text, and then the target language readers choose the part they believe significant respectively by their purposes and determine the meaning.

Adequacy as the Criticism Criterion

The Functionalist Approaches take “adequacy” as the translation criticism criterion, which is different from the traditional “equivalence” and similar criteria such as “Faithfulness”. The traditional source–text–centered criteria such as “equivalence” are meant to be static and exclusive, but they always have to give in to the reality and find excuses to explain the “nonequivalence” between the source text and the target text. As to the developed but still source–text–centered “Dynamic Equivalence”, it has become more flexible and also proposed its “adequacy” criterion, but there is no feasible standard to measure the degree of “equivalence”. In contrast, the “adequacy” in the Functionalist Approaches is a real flexible and inclusive norm. Nord has said that “adequacy describes a quality with regard to a particular standard, as in ‘I hope you will prove adequate to the job’”. This is the sense that Reiss make use of” (Nord, 2001, p. 35). Adequacy takes both “equivalence” and “nonequivalence” into consideration. Equiva-

lence is only one side of adequacy, which occurs when the “adequacy to the Skopos” requires the target text has the same communicative function as the source text. The concrete process and standard in translation criticism is defined by each specific translation purpose, in other words, “adequacy” refers to the qualities of a target text under the over-all translation purpose. Moreover, each purpose of different level and order counts for different importance.

The Criticism Process

The Functionalist Translation Theories take translation process as a top-down process (Nord, 1997, p. 67). They believe that because the analysis of the text functions and the decision on the translation strategy can directly affect the target-text’s communicative effect, the translator should first analyze the source text carefully, then recognizes the target-text’s intended function with regard to the translation purpose, and at last chooses the appropriate strategy to fulfill the purpose and function. Therefore, as the criticism process is a reverse process of that of the translation, it should be a bottom-up process. It mainly includes three steps as follows:

Step 1: Compare the target text and the source text to find out the translation strategy. In this step, it is very important to distinguish two kinds of translation according to the translation strategy: instrumental and documentary. Instrumental strategy refers to choosing those markers which are known to the target reader while documentary strategy means providing the target reader with the necessary clues to understand unknown markers (Nord, 1995, p. 262).

Step 2: Find out the purposes of the source text and the target text. In most cases there are many purposes in a translation process. Therefore, the critics should make clear the level and order of the purposes, such as “which is the primary purpose?” and “how many levels can these purposes be divided into?”.

Step 3: Make objective evaluation based on the above two processes. Absolute objective evaluation is not possible as many factors would influence the evaluation such as the critic’s capability and personal background, but what we have to do is that “it is the critic’s duty to acknowledge the translator’s norm as objective as possible before (or while) confronting the reader with his own set of norms” (Nord, 1995, p. 177).

The above three steps determine the evaluation. They should be carried out simultaneously but not to be carried out by each single step. What’s more, we have to bear in mind that they are not entirely fixed in actual practice of criticism but as flexible and inclusive as Skopostheorie.

Case Analysis

Case 1:

ST: What vain weathercocks we are!

TT1: 我们是多么三心二意的人啊!

TT2: 我们人类真是多么容易转变的风信鸡呀!

(注:风信鸡是安装在屋顶上随风而转用以表明风向的、形状像鸡的一种金属制品。)

(LIU, 1991, p. 71)

In this case, as we apply our criticism process, we can easily identify their translation strategies. Basically the first translation is an instrumental one, and the latter is documentary.

In the second step, we first analyze the overall purpose of the source text (ST) to facilitate comprehending the purpose of the target texts. By using a vivid image through an exclamatory means, the ST certainly has focused on the emotive and expressive functions to impress the reader while the informative function would be of the same importance to realize the previous two functions. As to the two target texts (TT), we can observe that they have both tried to maintain the original purpose and functions in spite of the fact that they have employed totally different strategies. As

we have no more contextual clues to help judge the translators' intention, we should give both of them the ideal situations of why they translate these ways. The overall purpose of the first translation (TT1) is obvious, and it is just the same as ST. In addition to the original purpose and functions, the latter translation (TT2) has obviously try to pursue another function of introducing foreign diversity as it sacrificed the expressive and emotive functions to some extent to maintain the foreign image. Therefore, we identify its primary purpose as transferring the meaning and maintaining the image, and realizing the other two functions provided in ST is subordinate. The overall purposes of the two translations are different. As a result, we do not make simple comparison between them but appreciate them from different angles.

TT1 has certainly fulfilled the overall purpose and maintained the original functions to a very large extent. It has perfectly informed us the message and provided emotive impression. However, we still can observe a small weak point in the translation when we compare it with ST. ST is perfectly succinct, as there is not a single word that can be omitted from the sentence. As to TT, it is such a long sentence that the impact brought by a short but powerful expression has slightly faded. Moreover, it looks really like a translation although it does not violate any Chinese grammatical rule. As a result, the realization of the expression function is not of the best possibility, which sure slightly affects the fulfillment of transferring the emotive function as well as our coherence principle. But on the whole, it has abided by the three main principles proposed in Skopostheorie. Thus it should be evaluated as a good translation.

TT2 has also fulfilled its overall purpose to a large extent. Since we have identified the levels of its Skopoi, we first analyze the top-ranking purposes of the translation. With a combination of the sentence and additional note, it has perfectly delivered the original meaning. As to the purpose of bringing in diversity, its additional note has also helped complete the task although we still do not have a well-rounded image of the weathercock. However, we have to admit that it is the best possible image the translator could provide without visual aid. Inclusiveness, or put it another way in this situation, tolerance, should be the admired attitude towards an impossible mission. Therefore, we determine that the fulfillment of the top-ranking purposes is a completed task. To fulfill the crucial purposes, sacrifice of the other two functions is inevitable. Thus we admit its weakness of transferring ST's functions while we still appreciate its target-text-oriented strategy, because the coherence and fidelity principles should give way when the Skopos principle requires, not to mention the fact that the translation has still abided by these two principles although the functional effect has failed a little bit.

The great literal difference we observe between them is not the obstacle for us to give desired evaluation and appreciation as long as we keep in line with the process and do not let our personal taste overshadow our judgment.

Case 2:

ST: He walked at the head of the funeral procession, and every now and then wiped his crocodile tears with a big handkerchief.

TT1: 他走在送葬队伍的前头,不时用那条大手绢擦一下眼泪,以掩盖他那猫哭耗子的假慈悲。

TT2: 他走在送葬队伍的前头,还不时用一条大手绢抹去他那鳄鱼的眼泪。

(LIU, 1991, p. 59)

This case in fact has a similar point as the previous one, that is, they both possess a foreign image. The crucial difference between the previous analysis and the one we are going to make lies in the fact that both translations in this case have tried to maintain the original purposes and this foreign image is already known to us. Benefiting from earlier documentary translations, the image "crocodile tears" has already become a localized expression. Therefore, we might have distinguished preference to their translation strategies. Since both translations have abided by the Skopos

and coherence principles perfectly, we can give them full credit to the fulfillment of the overall purpose and the coherent function. It is the fidelity principle that distinguishes the quality of the two translations. Besides the fidelity to the overall purpose of translation, the fidelity principle also contains the most possible fidelity to ST, which is termed by Nord as “loyalty”. It means that the original message should be transferred as entirely as possible without making change if it is not confronted with the overall purpose. In this case the description “crocodile tears” has now been recognized by most Chinese and has become part of their knowledge; they can match the literal description with a vivid image that they produce in mind, the charm of which can perfectly equate to the local idiom provided in TT1. Thereby, TT2 possesses an advantage of loyalty to ST, which determines our preference on the acknowledgment that both of them are good translations.

Case 3:

ST: The pot calls the kettle black.

TT1: 五十步笑百步。

TT2: 锅笑壶黑。

(CEHN, 2004, p. 85)

This case is of much similarity with the second one. The only point distinguishes it from the second case is that the expression is not yet familiar to us, thus the formal charm of the original idiom would inevitably fade to some extent if we take the latter translation strategy. But in fact it has pushed us into a dilemma in determining which translation strategy is better, because the subjects described in ST are familiar to us, so we have no problem in comprehension and picturing the situation. The original literary impact could stay to a great degree without further explanation or additional note.

TT1 has used the local idiom “五十步笑百步” to replace the original one with equivalent functions to fulfill the overall purpose. Furthermore, it has achieved quite a large part of formal equivalence, as the original sentence is also an idiom in ST. It has perfectly abided by the Skopos and coherence principles and satisfied the fidelity principle to a very large extent.

In comparison with TT1, TT2 has an advantage of absolute fidelity and loyalty to both ST and TT while it is not that perfect to reproduce the original charm. Therefore, we evaluate both of the translations as top-class ones and leave the preference to personal taste only.

Conclusion

There is an endless exploration in translation criticism. In recent years, domestic translation criticism has shifted its focus from centering text to considering more elements such as social environment and culture, but it still has a long way as it is still mainly under the control of equivalence and faithfulness. The emergence of Functionalist Approaches certainly has brought us a brand-new perspective and thought to develop translation criticism.

Evaluation process of translation criticism based on the basis of Skopostheorie, with the “adequacy” criterion and the main principles of Skopostheorie as the evaluation principle of the criticism process and different from the traditional translation criticism, shifts the focus from the source text to the intended translation purpose, and provides us a more flexible and inclusive way to evaluate translation. This way is not arbitrary but systematic and dynamically flexible and feasible.

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Acknowledgements

This study is sponsored by the Provincial Key Discipline of Guangdong Province (2016): English Language and Literature (SCBC) , and is part of the research of the school-level scientific research innovation team “The Innovation Team of the Comparative Study of English and Chinese Language in the New Era” (Grant No. 2018TD01) and the Guangdong Program of Strengthening Universities through Innovation “An Empirical Study of Innovative Strategies for the Cultivation of Applied Talents in International Business Translation” (Grant No. 2014WTSCX111).

On Translation of Public Signs in Scenic Spots in Tibetan Autonomous Prefecture of Garze from the Perspective of Culture

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[Abstract] As the cultural and economic industry, the characteristics of tourism decides that the development of tourism in Tibetan Autonomous Prefecture of Garze must focus on its cultural development. To classify and analyze problems in translation on the public signs of scenic spots in this place, an investigation was carried out and strategies to the corresponding problems were put forward with aims at changing the translation confusion of the public signs here, improving the quality of the translation, enhancing the humanistic environment of intercultural communication, and promoting the development of tourism economy in Tibetan Autonomous Prefecture of Garze. This research can also provide valuable reference for the translation of tourist publicity materials in this place.

[Keywords] scenic spot; public sign; problem of translation; Theory of Cultural Translation

Introduction

Under the background of economic globalization, the contacts among countries and regions are becoming more and more close and increasing number of foreigners go to China for business, study and traveling. At present, English is also the world's most populous international language. tourism plays an important role in promoting economic and cultural exchanges among regions and countries. Therefore, almost every country is attempting to develop and improve tourism. Tibetan Autonomous Prefecture of Garze in Sichuan province has a long history and profound cultural accumulation. It's unique folk cultures, mysterious religions, colorful cultural landscapes and natural sceneries presenting charm. Hailuoguo Glacier Park, Mt. Paoma Scenic Spot, Tagong Grassland Scenic Spot, Danba Scenic Area and the Daocheng & Yading Scenic Spots have long been known in the world and have been attracting a large number of tourists from home and abroad.

In recent years, based on its own advantages of resources, Tibetan Autonomous Prefecture of Garze has seized the opportunity of developing the western region and the encouragement of developing tourism by the state, focusing on promoting economy through development of tourism and as well as building up the characteristic humanities and ecological tourism of this place.

Study of Translation of Public Signs and the Principles for Translating Public Signs in Tourist Spots

The study on translation of public signs abroad is relatively early and mature. In 1959, *the preface to Comparative stylistic of French and English*, published by western scholars Vinay and Darbernet, referring public signs, was re-

garded as the earliest work on the study of public signs. However, until the end of the 1980s, Chinese scholars began to study the translation of public signs whereas the definitions of the public signs and relevant knowledge were still vague, and the study of public signs translation was only in the embryonic stage at that time (Lu, 2005). *The Code for English Translation in the Field of Public Service* was issued by the National Language Commission and the National Standard Committee jointly which stipulates clearly that English translation in the field of public service should follow the four principles of legality, standardization, service and civilization (Wang & Zhang, 2016). The public signs of tourist attractions are used to tell tourists information with forms of words and pictures, which are placed in an eye-catching positions for the tourists. Public signs in tourist attractions play the role of information indicating, which are closely related to tourists' eating, lodging, walking, entertainment, traveling, shopping etc. The purpose of traveling lies in relaxation and delight of tourists in the process of enjoying scenery, experiencing humanity, ecology and customs. The public sign of scenic spots is a special form of language communication (Luo, Xu, & Shu, 2014). It is necessary to improve the acceptability of public signs of scenic spots and better them to adapt to the need of tourists through pragmatic strategies, so as to attract more overseas tourists to visit the tourist destinations. The translation strategies for public signs of scenic spots mainly focus on the choice and image adjustment of Chinese and Western cultural differences, which have close relationship with the cognitive background of the source language and the cultural background of the target language. Therefore, translating of the public signs of tourist attractions should not only follow the basic principles of translation of the public signs, but also take into account the cultural similarities and differences between the two languages. Only if the translation of public signs meets the principles, can the English versions make the cultural exchange smoothly and the beautiful form to be pleasant to the eyes of tourists (Luo & Li, 2015).

The Theory of Cultural Translation

The main purpose of translation is to enrich and develop local culture with the help of foreign cultures. The focus of translation is cultural content. In the 1950s, to some degree, the Theory of Cultural Translation was closely related to English anthropology, which focuses mainly on cultural translation to confirm the validity of cross-cultural perception. In translation, a translator needs to master text knowledge and context knowledge. The first problem confronted is cultural differences, which can't be avoided or attempted to be reduced, but need to be foregrounded, faced up and treated with pleasure. From perspective of anthropology, the accuracy of cultural translation is essential. The purpose is to reflect different ways of thinking and understanding the world, and different modes of thinking lead to different expressions. The cultural attribute of translation is beyond doubt. Translation can't bypass cultural differences, and the cultures of various countries and regions are different and even with tremendous difference. As a translingual communication, it is necessary for translators to face and deal with various unique and different cultural characteristics. Cultural translation converts one text from one cultural context to another, so, translation means not only translation of texts, but a complex process of continuous negotiation between the two cultures.

Language is an inevitable product of the development of human society and a cultural phenomenon of society. Social and cultural environment is the soil of language production and development. Translation is not only equivalent to language information transmission, but more importantly, cultural equivalence. Language is the carrier of cultural information. Language and culture depend on each other and they can't exist independently. Translation is not only transformation among languages, but also the transformation of cultural information. Therefore, the translator should not be too rigid in the literal meaning of the source text in the translation, but to grasp the cultural information loaded in the source language, and then display it in the translation (Sun, 2017).

Analysis of English Translation of Public Signs of tourist attractions in Tibetan Autonomous Prefecture of Garze

The Tibetan Autonomous Prefecture of Garze is located in the west of Sichuan Province, which covers an area of 153 thousand square kilometers. It is a minority concentrated autonomous prefecture where Tibetan people taking large proportion live together with Han nationality and other ethnic groups for thousands of years. This area is not only an important water conservation area in the upper reaches of the Yangtze River, but also an important ecological protection area in the main functional regionalization of our China. The Tibetan Autonomous Prefecture of Garze has rich tourist resources, including the natural ecological landscapes, the unique folk cultures and the mysterious religious cultures. It can be said that every place of here is the beautiful scenery which makes people delightful. Every moment, it is a fresh and amazing cultural experience for tourists. Through an investigation of several tourist attractions in Tibetan Autonomous Prefecture of Garze, the author finds that the standardization of the English translation of the public signs in scenic spots is generally poor, and the qualified translation for public signs are a few and the superior versions embodying both the aesthetic feeling and cultural rhyme are simply less. For the English translation of the public signs in the Tibetan Autonomous Prefecture of Garze, the translator should choose different strategies in accordance with the actual needs of the unique ethnic culture and local characteristics, so that the translation of public signs should play their important role in communication of culture and language (Feng, 2017).

With the natural beauty of primitive forest, alpine lake, rare animal and plant, snow mountain, hot spring and so on, Mugecao National key Scenic spot of 4A level is 17 kilometers from Kangding City, the capital of Tibetan Autonomous Prefecture of Garze, which attracts a large number of tourists from home and abroad. Visitors can see many English translation of public signs in the Mugecao scenic area. Through the investigation, the author finds that the quality of the English translation of the public signs here is poor. Apart from language errors, the other problems are largely due to the fact that the translator does not understand the cultural information expressed in the Chinese and English languages, but only simplifies the literal meaning of the text information. The melodious Kangding love song makes Kangding famous at home and abroad. The Kangding love song is created by the working people of Kham-pa region in the process of labor and living. It is the love song that has distinctive regional cultural characteristics and rich national cultural connotation. Kangding love song has become a very important business card to promote the tourism in Kangding and even the whole Kham-pa region, so almost every aspect of tourism in Kangding area tries to establish a connection with the Kangding love songs, otherwise it seems that the Kangding love song culture can't be transmitted.

“木格措景区”，“Scenic Spot of Kangding Love Song Mugecao”，the translation combines Kangding Love Song together with the Scenic Spot. Here, the translation can't transmit culture of Kangding love song. On the contrary, foreign tourists may mistake Mugecao as the birthplace of Kangding love song. According to the given principles, the translation of the name of tourist attractions should be concise, clear and have linguistic beauty and formal beauty, so, the translation can be changed into Mugecao Scenic Spot (Area) (Chen, Xie, & Pan, 2016).

The following are the public signs of Chinese and English version in Mugecao Scenic Spot Area.

1. 景区属于高海拔地区,请勿剧烈运动或酗酒以防高原反应。
2. 景区严禁烟火,抽烟者要到固定吸烟点吸烟。
3. 景区紫外线强,长时间户外活动,请带上太阳镜、涂抹防晒霜,以防被晒伤。
4. 请尊重当地少数民族的生活和信仰,避免与当地居民发生冲突。
5. 年老体弱者,应备好常用药品,最好配备小型氧气瓶。有高血压、冠心病者要格外注意。
6. 爱护景区一草一木,注意景区环保,听从管理员安排,有困难及时与管理联系。
7. 为确保安全,最好在导游人员的陪同下游览,以免造成意外事故。

1. Scenic spot is of high altitude. No strenuous exercises and alcohol drinking to prevent altitude stress.
2. No smoking in scenic spot. Do not smoke except in designated areas.
3. Wear sunglasses and use sun cream to protect skin from strong ultraviolet rays if take long-time outdoor activities.
4. Please respect the lives and believes of local minorities and avoid collisions with them.
5. The aged and the weak shall carry commonly used drugs, preferably small oxygen bottle. More caution is advised for travelers with hypertension, coronary heart disease or heart disease.
6. Protect plants in the scenic spot and keep a clean environment. Follow the instructions and ask superintendent for help if necessary.
7. Travel with the company of tourist guides to prevent any accident.

The first Chinese prompt is equal to its English translation in conveying linguistic and cultural information. The second prompt: “景区严禁烟火,抽烟者要到固定吸烟点吸烟。” Kangding Mugecuo Scenic Area is a public place, but also a national forest nature reserve. It is a place where flame or fire are strictly prohibited. This warning message is not a simple reminder, but a strictly prohibited rule. The English translation “No smoking in scenic spot” doesn’t express the meaning of strict prohibition of Chinese. Therefore, the original English translation should be revised into “smoking is strictly prohibited in scenic spots”; Mugecuo Scenic Area has the fixed smoking spot providing the convenience for the smoker tourists; In English culture, smoking has been banned in the public place for a long time and many English language speaking countries has the smoking area, smoking spot, smoking room and so on. So, the English version of “吸烟点” is not “designated areas”. The third one, “景区紫外线强,长时间户外活动,请带上太阳镜、涂抹防晒霜,以防被晒伤。” “Wear sunglasses and use sun cream to protect skin from strong ultraviolet rays if take long-time outdoor activities.” Sun cream is not sun cream. Both Chinese and English are very polite language. This sentence reveals friendliness and concern from Chinese lines, but the English translation has a tone of stiffness. English translation should follow the cultural tradition of politeness in the English language. The fourth one: “请尊重当地少数民族的生活和信仰,避免与当地居民发生冲突。” The local residents here are mainly Tibetans, and they have their own unique living customs and religious beliefs. Therefore, the cultural connotation of “少数民族的生活和信仰” refers to the living customs and religious beliefs of the local minorities. The translation “Please respect the lives and believes of local minorities and avoid collisions with them.” should be changed into “Please respect the customs and religious beliefs of local ethnic minorities.” The fifth one: “年老体弱者,应备好常用药品,最好配备小型氧气瓶。有高血压、冠心病者要格外注意。” In English culture, “should” means commands, warnings, promises, requests, exhortations, and “shall” indicates the future. The cultural message of the original Chinese is to warn or to advise, so the “shall” in the original translation need be changed to “should”. The altitude of the Mugecuo Scenic Area ranges from 2600 meters to 3780 meters. Here, tourists are prone to high altitude reactions, especially for those who are old, frail or having high blood pressure. Visitors with coronary heart disease are more likely to suffer from high altitude reactions. Symptoms of high altitude reaction are more serious. so, the fifth one can be translated as “The aged and the weak should carry commonly used drugs and preferably equip with small bottles of oxygen.” Travelers with hypertension, coronary heart disease should be more cautious for altitude stress. The Chinese culture of the fifth one is intended to remind certain groups of tourists that, in addition to preparing commonly used medicines and small oxygen cylinders, tourists with certain illnesses should be particularly cautious about altitude reactions. The sixth one: “爱护景区一草一木,注意景区环保,听从管理员安排,有困难及时与管理联系。” The cultural connotation of this Chinese public sign is to remind tourists to protect ecological environment of the scenic area, obey the arrangement of administrators of the scenic area, and contact the administrators for help at the first time if they encounter difficulties. “Protect plants in the scenic spot and keep a clean environ-

ment. Follow the instructions and ask superintendent for help if necessary.” The tone of the original translation is blunt and impolite. In English culture, superintendent means supervisor, building manager which is not identical to administrator of the scenic spot. So, the sixth one can be changed to “Please Protect Plants in the Scenic Spot and Keep a Clean Environment. Follow the Instructions and Ask for Help from Scenic Area Administrators if Necessary.” The English translation of seventh public sign does not conform to the politeness euphemism of English culture, therefore, “please” need to be added to the beginning of the sentence.

Danba County is located in the eastern part of Tibetan Autonomous prefecture of Garze. It has beautiful natural scenery, such as Holy Mountains, Lakes, Meadows, Hot Springs, Snow Mountains, rare Animals and Plants. There are towering Suopo Ancient watchtowers, the most beautiful village in China–Jiaju Tibetan village, Danba Tibetan Beauty Valley, and so on. Danba County has bright features, rich and colorful historical relics, natural landscapes, folk cultures that attracted countless domestic and foreign tourists. “梭坡古雕”, “Suopo Archaic Castle”, Suopo is the home–place for the ancient watchtowers in Danba county or even around the world. These ancient watchtowers are made of clay and stones, with the height range from 20 meters to 50 meters, and their function is mainly used for defense. For thousand of years, the Ancient Watchtowers of Danba still stand tall and upright through countless wars and natural disasters. These watchtowers have annotated the fortitudinous national spirit of the local Tibetans, as well as have witnessed the historical and cultural evolution of the Tibetan nationality. The original translation does not convey the cultural images expressed in the source language for the semantic cultural connotation of “Archaic” mainly refers to the old, outdated, obsolete. The cultural image of “Castle” is a European architecture having a certain scale built by the medieval aristocrats in Europe with both defensive and living functions which is completely different from the ancient watchtowers of Suopo in Danba County from the scale of construction to function to the style of architecture. Therefore, “梭坡古雕” can be translated into Suopo Ancient Watchtower or Suopo Ancient blockhouse(Liu Cheng–ping, Chen Jiahuang, 2014); “甲居藏寨”, English version “Jia Ju”, the original translation is to inform tourists of the geographical name of the tourist attractions and doesn’t indicate the cultural connotation of the Tibetan village so the translation was modified as “Jiaju Tibetan village”. “丹巴美人谷” just as its name implies that is the place where many beautiful girls live, and “丹巴美人谷” is composed of more than 20 Tibetan villages with different styles and beautiful scenery. The translation of “丹巴美人谷” is “Danba Beauty Valley”, while this English translation does not convey the unique ethnic cultural image of the region and it should be clearly labeled as “Danba Tibetan Beauty Valley” (Chen, Liu, & Yang, 2014).

Kangding Love Song was sung all over the world, and Mt. Paoma is famous for Kangding Love Song at home and abroad. In each April 8th of lunar calendar, a very important religious activity named Pilgrimage around Mountain is held on the Mt. Paoma; On that day, the atmosphere is very busy and lively. The weather is warm in winter and cool in summer on Mt. Paoma Scenic Spot, as well as the climate is pleasant all the year round. There are some very gorgeous scenic spots, such as the Five Colors Sea Scenic Spot, Ji Xiang Temple, Race Course, Buddha Bathing Pool etc. Mt. Paoma has become a famous cultural and natural scenic spot in Tibetan Autonomous Prefecture of Garze. “康定情歌(跑马山)景区”, English version: “Scenic Spot of Kangding Love Song Mt. Paoma”, the linguistic and cultural functions of names of scenic spots are mainly to inform tourists, according to the principles of simplicity and clarity for translation of public signs, so it can be translated into “Mt. Paoma Scenic Spot”.

The following is the Chinese and English price list in the Paoma Mountain Scenic Spot:

名称 Name	收费标准 Fixed price
跑马山景区门票 Paoma Mountain Scenic Spot ticket	50元/人.次 50 yuan/man–time

乘坐索道 Taking the ropeway	往返 55 元/人.次 50 yuan/man-time for back and forth
旅游马队骑马 Horse Riding	单程 100 元/人.次 路线:公主桥上侧 50 米—景区 52 yuan/man-time Tourism line: Form 50ms above princess bridge to scenic spot

“名称” refers to tickets to Mt. Paoma Scenic Spot, Taking on Cable Cars and Horse-riding while the cultural information contained in the language is not explicitly communicated to tourists by English version “Name”, so it needs to be translated into “Items”. The language and culture information of “收费标准”, English version “Fixed price” refers to the charge item of Mt. Paoma Scenic Spot. Therefore, the translation can be changed to “Pay items” (Department of language Information Management, 2017). “跑马山景区门票”, English version “Paoma Mountain Scenic Spot ticket”, in addition to spelling errors and cumbersome information, the important information is incomplete in the original translation. The original one should be changed to “Tickets Rates” or “Tickets Fares” (Department of language Information Management, 2017). According to English ways of expression, the translation should be changed to “50 RMB Per Person”. “乘坐索道”, “Taking the ropeway”, the original translation is not equivalent to the language and cultural information of the English-speaking country. The translation can be changed to “Taking Cable Car”. “往返 55 元/人.次”, “50 yuan/man-time for back and forth”, the original translation should be changed to “55 RMB Per Person Return Ticket”. “单程 100 元/人.次 路线:公主桥上侧 50 米—景区”, “52 yuan/man-time Tourism line: Form 50ms above princess bridge to scenic spot”, apart from the unequal cultural information between Chinese and English, the funny thing is that numbers are also wrong. It should be “100 RMB/ per person single ticket, Sightseeing Route: 50 meters on the upper side of the princess Bridge to the scenic spot.”

Conclusion

Tibetan Autonomous Prefecture of Garze has a lot of unique natural landscapes and cultural landscapes. Public signs in Scenic Areas provide tourists with language service and culture information, leaving tourists with the immediate impression of tourism culture. There are many errors in the English translation of the public signs of the tourist attractions in Tibetan Autonomous Prefecture of Garze. In addition to errors of language, the main problem is the differences among the local ethnic culture, English culture, Chinese language and English language. Therefore, cultural translation methods and skills should be applied on translating public signs in Scenic Areas of Tibetan Autonomous Prefecture of Garze.

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Acknowledgements

This paper is supported by Education and Teaching Reform Research Funding Project of Sichuan Minzu College “Research on the Reform of Teaching Modes for Tourism English in Colleges and Universities in Minority Concentrated Regions” (2017xjjg15).

A Study of Business English Translation Teaching Mode Based on WeChat Platform in the “Internet +” Era

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[Abstract] With the deepening of “One Belt and One Road” strategy, business between China and the international community is increasingly widening, and business English translation becomes an inevitable part in the commercial activities. As the concept of “Internet +” penetrated into every field of the society, the question on how should business translation use new media tools to achieve its development needs to be considered. Therefore, through the great positive benefit of “Internet +”, how to cultivate business translation talents becomes a key to current education. While WeChat is a quite popular and easy to use medium, this article analyses how to construct a new teaching mode of business English translation in virtue of WeChat platform in the “Internet +” era.

[Keywords] business English translation; teaching mode; WeChat platform; “Internet +”;

Introduction

In 2013, President Xi Jinping proposed to build the strategic conception: Silk Road Economic Belt and the 21st-Century Maritime Silk Road (the Belt and Road). With the increasing trend of the Belt and Road and the deepening of economic globalization, the international business cooperation and cross-cultural communication will be highly frequent. Language not only promotes cultural exchange, clear misunderstanding, link the bridge between China and the whole world, but also boosts political and economic communication and achieve smooth exchanges between nations and regions. As a kind of English for special purpose, and a tool of international communication, business English has attracted more and more attention in the globalization. However, not all businessmen are competent to communicate with their business counterparts in English directly. Moreover, non-businessmen, such as government officials or decision-makers of business organizations need translated business documents to make important decisions. Therefore, business English translation is in great need and talented business English translators are highly demanded. Yet, in nowadays business translation teaching, there still exists some problems and consequently its quality is undesirable. Therefore, the construction of a more successful and feasible business English translation teaching mode is in great need.

In 2015, Prime Minister Li Keqiang first put forward the idea of “Internet+” plan in his government work report. As the concept of “Internet+” penetrated into every field of the society, we need to consider how to combine internet with traditional business English translation class and then create a more feasible teaching mode in order to meet the requirements of students. At the same time, it can be an efficient supplement to the traditional classroom teaching.

Present Situation of Business English Translation Teaching

As the apparent quickening step of Chinese foreign trade, and the growing international communication, the need of high-level business English talents is increasing. However, the current business English education lags far behind the development of economic, social and cultural communication and not only the quantity but also the quality of Chinese business English graduates can hardly meet the need of the current society. Considering the current business English translation teaching, we need to think a change for coping with the above problem and then promote the information process of business English translation teaching in the “Internet+” era (Chen, 2016).

– The Fixed Teaching Environment

Business English translation teaching is mostly conducted in ordinary classrooms, which cannot offer large amount of practical information for teaching. It’s a great limitation for students to learn translation theories in classrooms so they have little opportunity to take part in translation practice. Therefore, how should students link translation theories to practice and then serve for current society becomes an urgent problem.

– The Stereotyped Teaching Method

In current business English translation class, teachers still plays the leading role, and most of the time, the teaching method is teachers lecturing and students listening. There are not attractive class activities and the teaching design is not appealing enough. This stereotyped teaching method can not only satisfy the current students but also cannot meet the need of the ever changing society.

– The Limited Class Period

Generally, during four years college teaching, there is only one semester for business English translation and there is only 90-minute class period each week. In such a short time, it is impossible for efficient learning of business English translation theories and practice. Due to the limited class period, there is little classroom discussion, lack of simulation drilling and seldom communication between teachers and students. Therefore, students’ learning interest cannot be fully motivated, so that students’ competence of innovation cannot be enhanced.

Construction of the Business English Translation Teaching Mode

In regard of the above problems existed in current business English translation teaching, there should be a change in the teaching mode in order to improve the current situation and motivate both the teacher and the students’ passion in learning. With the development of internet technology, the proposal of big data, the popularity of mobile communication equipments, and the sharing of online learning resources, traditional educational concept and teaching mode has experienced unprecedented challenges. In the meantime, the rapid development of internet technology provides infinite possibilities to business English translation teaching. In the following, the author interprets the feasibility of interactive learning in “Internet+” era, the theoretical framework of the new teaching mode, specific procedures on construction of the new teaching mode and discussion and suggestions concerning the new teaching mode.

Feasibility of Learning in “Internet+” Era

In “Internet+” era, social media like MicroBlog, WeChat, and QQ have become popular online learning platforms. Those kinds of media enable learners to form effective communications with others and help them construct their cognition of knowledge, share ideas and then receive timely feedback. On account of social media, learners can acquire knowledge, share it, communicate and discuss problems, so as to form favorable academic atmosphere to pro-

mote their learning performance.

As the current mainstream tool of social contact, WeChat shows great benefit for its free of charge and easy of interaction. Its powerful function like close access to users, and free sharing of resources makes up for the deficiency of time limit in traditional classroom and offers new platform and beneficial supplement to traditional learning method. With the help of “Internet+”, students can break the limitation of time and space, and they can use their mobile phone or computer to study anytime and anywhere. Through interactive learning online, students can acquire large amounts of relative information to preview the new lesson and complete further assignments after class. In addition, students can communicate with teachers freely online and discuss academic problems which helps broaden their horizon.

Theoretical Framework

Constructivism learning theory is a learning theory proposed by the Swiss educator and psychologist Jean Piaget (1896–1980) in the 20th century. It probes the teaching mode from a brand new angle and it is a big improvement to the current cognitive theory, and also it is a great challenge to traditional teaching theories. It is believed that in constructivism learning theory, learning is a process for students to construct their knowledge, which is acquired through meaning construction by using relative learning materials with the help of others under certain social circumstances. Constructivism learning theory emphasizes the important role of the four basic factors of “context”, “cooperation”, “conversation” and “meaning construction” in learning. Constructivism advocates student-centered and in the whole teaching process, the teacher plays the role of organizer, instructor and facilitator. The teacher should bring students’ initiative into full play by applying certain context, cooperation and conversation so as to achieve the aim of helping students construct the meaning of the learnt knowledge. Though constructivism boasts student-centered educational thought, each step of the teaching design in constructivism cannot do without the leading role of the teacher. In fact, the teacher’s leading role doesn’t contradict the students’ dominant role in study. They can be integrated in constructivism learning environment. The more sufficient the teacher’s leading role plays, the more adequate the students’ dominant role will be (He, 2004).

The rapid development of multimedia technology and internet application provides opportunity for the practice of constructivism learning theory. The internet technology offers interactive learning environment which creates an attractive atmosphere to motivate students’ study interest. Thus, E-learning which is a learning that takes place by means of computers and the internet comes into being. However, both E-learning and traditional classroom learning have their own benefit. So the international educational technology field brings forward Blending Learning to combine the benefits of E-learning and traditional classroom learning (He, 2005). That is to say, the teaching should take place under the teacher’s guidance and control, and develop students’ initiative and creativity as well. Thus, the teacher should change role from knowledge transmitter to instructor and designer of the curriculum. Under such circumstance, students can get massive knowledge information independently from the internet under the guidance of the teacher (Zhang, 2010).

Specific Procedures on Construction of the Teaching Mode

In order to promote the effective combination of internet technology and business English translation teaching, a modified teaching mode should be constructed accordingly, which can be depicted as the following figure.

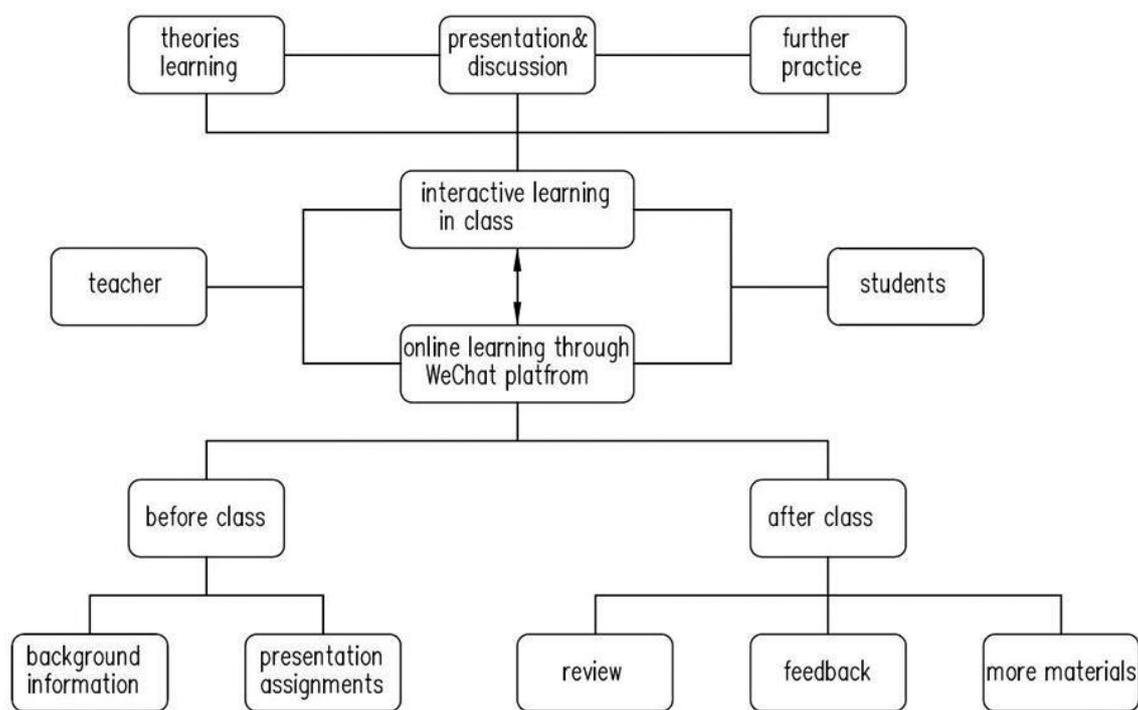


Figure 1. Modified teaching mode of business English translation

The modified teaching mode is a blended learning mode which combines interactive learning in class and online learning after class in virtue of WeChat platform.

In the modified teaching mode, the teacher should register a WeChat official public account and sort relative documents and literatures (literal materials, pictures or videos) about business English translation to build a mobile data bank for students to study. In addition, the teacher may build WeChat group as a small communicative platform in different classes. Thus, all the students can join in different class groups to form a learning community. With the help of WeChat, students can be offered a more favorable environment to learn business English translation. The specific teaching procedure can be designed in the following.

In the lead-in part before a new class period, the teacher can post some background materials concerning the preceding unit and a piece of translation text onto the platform. In order to stimulate students' study interest, the teacher should make full use of the equipment of mobile phone or computer and use text combined with pictures, sounds or videos to make the background information to be more attractive. Students should be divided into different groups in advance to preview the posted background information. For presentation assignments, students should discuss, translate and complete group presentation collaboratively. Generally, four or five students form a research group and each member plays the role of group leader in different assignments respectively. After sufficient communication and exchanges among group members, each group should establish its research topic. Then group leaders can head group members to look for relative literature, make clear the translation theories and methods, divide the research assignment and obtain the final translation work.

In class, based on the lead-in part, teachers can efficiently complete the classroom lecturing of theories explaining through interaction with students, and then every group can share their translation work with the whole class through PPT. The speaker of each group should explain details of their translation process including translation strategies, difficulties and solutions. After students' presentation and teacher's comment, the teacher can lead students to do further practice in class. In this way, the teacher and students can form favorable communicative and coopera-

tive relations. This interactive way of learning changes the traditional way of teacher's one-person lecturing, in which the dominant position of students cannot be fully brought into play. The teacher has transferred to the guide of learning activities and the students become active participators instead of passive receivers. The transfer of teacher and students' role contributes to cultivating students' initiative learning competence and conscious learning awareness. However, on account of the time limit of each class period, there is not enough time for students to do more translation practice in class, and it is impossible for the teacher to give full response to students' problems, so after class practice and feedback is a must for students to improve their translation competence.

For business English translation learning, large amount of practices are needed after class. Through WeChat platform, teachers can assign different homework for students to do more practice. Also, teachers can give feedback online in order to answer questions from students. Furthermore, teachers can offer more relative materials about business English translation to students for them to read and practice. Students can also make full use of references to refine their own translation work after class. After a semester, students can see their own improvements clearly. Teacher's elaborate design of the teaching mode encourages students' initiative learning to take place. In fact, communication between the teacher and students cultivates students' critical thinking skills and cross-cultural abilities. Through reading more materials designed by the teacher, students can be motivated to reinforce their learning in class, construct their knowledge system, and consequently promote their translation competence.

Discussion and Suggestions

In current "Internet+" era, the teacher can organize teaching process by means of mobile phone and computer. Thus, the teaching mode of the close combination of the teacher, students and teaching process increases the teaching efficiency, integrates the teacher's leading role and the student's dominant role in learning, arouses students' interest in learning independently, and enhances students' learning competence in class and after class. In this way, the teaching mode can break the time limit of the traditional class, widen the teaching of business English translation, deepen students' understanding of the course, stimulate student's translation potential and then creates modern and effective teaching in "Internet+" era.

Even though the internet technology brings great benefit to business English translation teaching, its importance cannot be overemphasized. As it is only a tool, what needs to be carefully thought is how to make full use of the technology, how to improve the teacher's ability in teaching design and controlling the whole teaching process, and how to enhance students' effective use of the new teaching mode so as to indeed strengthen students' learning deeply and facilitate the new teaching mode to be efficient, profound and innovative. Therefore, the key to the success of business English translation should be teachers' profound academic knowledge, systematic teaching plan and passionate teaching attitude. As the teacher's leading role is so prominent, teachers' ability should be enhanced in order to better conduct business English translation. For business English translation is highly specialized, teachers should not only master solid translation theories but also possess abundant practical experience. Based on the above reasons, teachers are encouraged to promote themselves through receiving professional translation training, gaining practical experience in relative enterprises, participating in seminars, etc. Therefore, teachers can lead authentic translation tasks in enterprises into classroom teaching and truly enhance students' practical translation competence subsequently.

Conclusion

The combination of traditional classroom learning and online learning indeed can be used as a modified teaching mode of business English translation. Teachers and students can interact in class and online which promote cooperation.

tive learning. After the construction of the teaching mode, the online mode can be used as a beneficial supplement to classroom learning aiming at widening teacher's lecturing and students' practice, and satisfying students' desire to learn further in class and after class. Through discussing and solving the tasks assigned by the teacher, Students turn from knowledge accepters to knowledge constructors. Classroom learning and online learning supplement each other and promote each other. On the one hand, the teacher can supervise and assist students' learning. On the other hand, students in the learning community will study harder under peer pressure. Accordingly, they can effectively improve their business English translation competence.

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Acknowledgements

This research is the achievement of 2017 Project of Study and Research in Tianjin University Renai College (Project number: 2017–1–15).

C–E Translation of Sci–Tech Text: On Engine Electronic Control in Training Textbook of X Vehicle

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[Abstract] *This paper is based on the translation practice of Engine Electronic Control in Training Textbook of X Vehicle under Eugene Nida’s functional equivalence. Target language readers and the “closest natural” equivalence have been taken as the basis of the translation. The purpose of this paper is to make a clear understanding of the problems and the corresponding solutions in the process of sci-tech translation through the comparison and contrast of the differences existing in the relevant materials written in Chinese language and English language. On the basis of the receptors’ language habit, an internal training textbook for the overseas after-sales technicians, faithful reappearance of the original information and the language form will be much easier to be understood and accepted.*

[Keywords] *Functional equivalence; Training Textbook of X Vehicle; engine electronic control; case study*

Background of the Translation Activity

“Going Global” becomes the mainstream of China. The Belt and Road Initiative brings the spring of exporting domestically produced vehicles. Various related services for vehicle’s after-sale have come out. The company related in this paper is a well-known large-scale auto manufacturer of commercial and passenger vehicles in China, which owning market and service network at home and abroad. The self-owned X brand has been ranked above in the market for many years. So, after-sale service training for the repair and maintenance is highly demanded by the overseas dealers, which requires qualified English version training textbook. We have been accompanying and interpreting for both sides all the while.

Introduction of the Primitive Material

The material of *Training Textbook for X brand Vehicle* is designed and edited by engineers in the company and some professors in the partner schools, which is for the after-service technicians who repair and maintain the X brand vehicles sold overseas, including mainly Africa, Middle East, South and East Asia, South America, Oceania, etc. It is only for internal use but not for the public. Chapter 1 we translated, concerning with the power driven and any failure, consists of four sections without complicated information and difficult expressions, but it is the core part of the primi-

tive material. It firstly gives a general information about engine electronic control, and then demonstrates detailed information about each component. The characteristic of this part, just like the other technology materials, is professional and specialized. The part, written in Chinese with parataxis, emphasizes more on how to solve certain problems than on explaining the basic principles with the conciseness and redundancy of the style of the language.

Functional Equivalence and Variation Methods in Translating

“There are fundamentally two different types of equivalence: one which may be called formal and another which is primarily dynamic.” Nida (1964, p. 159) said. He further explained the dynamic equivalence “Translating consists in reproducing in the receptor language the closest natural equivalent of the source message, first in terms of meaning and second in terms of style” (Nida and Taber, 1969, p. 12). He pointed out that equivalence doesn’t mean identity, and that receptor’s reflection should be highly thought of in translation. Translation is a process of reproduction in the target language. To avoid being misunderstood, he put forward Functional Equivalence which perfects dynamic equivalence in style except for semantic equivalence.

“The correspondence in lexicon and grammar between the source and target languages”, “translating means communicating”. Therefore, Nida proposed that it was essential that functional equivalence be stated primarily in terms of a comparison of the way in which the original receptors understood and appreciated the text and the way in which receptors of the translated text understood and appreciated the translated text (Nida, 2001, pp. 86–88). But the receptor’s same response manner with the original readers is rarely achieved. In translating, the existing 3 differences of thinking patterns, cultures and Languages in Chinese and English, we will have to adopt the strategy of domestication. The translator should read the ST (source text) “through the eyes” of the intended TT (target text) audience and try to put herself or himself in their shoes as well (Nord, 2006, p. 18). A general principle of closeness is that normal or natural social usage must be rendered by its normal, equally frequent equivalent in any text (Newmark, 2006, p.4). This strategy could make the translation more fluent, natural, and close to the language features of the target readers and meet the receptors’ psychological expectation.

In order to make the translation of the sci-tech texts more concise, it is necessary to omit some language elements to meet the needs of logic, syntax and figure of speech (Huang, 2009, p.67). Zero translation is suitable for some terms whose meanings are already shown by the specific symbols, then the terms needn’t to be translated; Conversion means to change the forms instead of the information (Huang and Li, 2004, p. 14), etc.

Cases of Keeping Functional Equivalence

Based on functional equivalence theory, readers’ response should be highly considered. That is how to make them understand, accept and appreciate the translation. Therefore, translators should use the most natural language to reproduce the original language. Sci-tech language is accurate, precise, concise and informative with its own special linguistic characteristics in terms, sentences and discourse. So, equivalence in content and form is highly required.

Equivalence in terms

The difficulty in translating the terms in sci-tech texts lies not only in the huge number and fast growing of the terms, but also in the special characteristics of the terms. Sci-tech terms are extremely professional, objective and accurate. They concentrate on references more than the senses. For most of the terms, there is but only one meaning. Ambiguity and inaccuracy are not allowed. In order to achieve functional equivalence in terms’ translation, we should accurately grasp the meaning of terms. And the translation methods of amplification, omission, zero translation, split, combination and shift should be used to avoid interference.

For Eg., when it comes to Chinese word 电(*dian*), two English words should pop out *electrical* and *electronic* in the translator's mind instead of one. Electrical is used for strong power and electronic is used for weak power. When it comes to the vehicle, 电 means weak power for monitoring, communicating, controlling system, and so on. Therefore, 电器系统(*dianqi xitong*) should be translated into *electronic control system* instead of *electrical control system*, and 电子节气门(*dianzi jieqimen*) into *electronic throttle*.

As for the term 故障(*guzhang*), there are at least three words could be chosen in English: *fault*, *defect* and *malfunction*. Which one is the best one here? It's hard to decide until the acronym MIL is mentioned by a technician during one of the interpretation mission. MIL is short for Malfunction indicator lamp in Chinese “故障指示灯(*guzhang zhishi deng*)”. Therefore, the best choice for “故障” should be translated into *malfunction*.

The word 线(*xian*) is a very tricky one, because it could mean *wire*, *line*, *pipe* or other things and there might be no sign for that from the surface. And sometimes, the translation for 线 is determined by the Chinese characters close to it.

Eg. 1: 禁止 ECU 的连接线上加装任何线路。——*wire*

Eg. 2: 利用发动机数据 K 线读取发动机故障记录。——*line*

Eg. 3: 其电阻值会随温度的升高而变小,但不是线性关系。——*linear*

Eg. 4: 点火线圈由初级绕组、次级绕组和铁芯、外壳等组成。——*coil*

For example 1, it is known that it is a kind of wire to transmit electronic signal. For example 2, 线 is determined by 数据(*data*), therefore we know it is a kind of 数据线, so translate it into *line*. For example 3, 线 is determined by 关系(*relation*), therefore *linear* is the best choice. And for example 4, 线 is part of 线圈, which is totally a new term called *coil*.

It is also the same with 检测 (*diagnosis or check*), 诊断仪(*diagnosis meter or diagnosis tool*), 油(*lubricant or fuel*) and so on. Sometimes it is good to use either, like the first two terms, which will not cause much trouble. Sometimes, it is not as for the third term, because lubricant is hugely different from fuel. Choosing the wrong word will cause huge mistake in the reality.

Skills in keeping equivalence on terms

a. Addition: Chinese language belongs to parataxis, while English language is more of hypo taxis. So it is necessary to add necessary words in translation. For 诊断仪测量, it is easily to understand for Chinese readers because the key information is provided: *instrument* and *measure*. If it is translated literally, it would be *Diagnosis instrument measure* which means nothing in English, just a pile of words without any logic. Therefore, we need to add words for both 诊断仪 and 测量, and the final version would be *Using diagnosis instrument to measure*.

Eg. 5: 采用两个滑片电阻式电位计,驾驶员踩下油门踏板时,位置传感器的两个滑片电阻随油门踏板开度变化,油门增大信号电压也随着增大。

Translation: Two sliding resistance potentiometer are adopted. When the driver steps the accelerator, the two sliding resistances change with the opening width of the injectors, and the signal voltage increases with the increasing *width of the accelerator*.

油门增大 couldn't be translated into *the increasing of the accelerator* would cause confusion for the technicians who read it. 油门 here actually refers to the width of the accelerator. Therefore *width* should be added here in order to avoid misunderstanding.

b. Omission: Omission will not damage the original meaning, instead it could make the translation more smooth, and the meaning more clear. For example, 动作测试(*motion examination*) could be translated into *test* without translating 动作, for that *action test* would be confusing the technicians. *Test* itself here could fully make it clear. And it is

the same with 油门踏板, *accelerator* could fully represent it without translating 油门.

For Chinese, it is common to use category words, but English is on the contrary. Therefore, it is necessary to omit category words in translation. 阻值测量 is translated into *Measure resistance*, and the category word 值 is omitted. There are more Eg.s as followed.

Eg. 6: 磁场力上升到足以克服回位弹簧压力、针阀重力和摩擦力的合力时, 针阀开始升起, 喷油过程开始。

Translation: When the magnetic field force increases enough to overcome the combined force of the return spring pressure, the gravity of the needle valve and *the friction*, the needle valve begins to rise before the fuel injection process begins.

Eg.7: 接受由电控单元发出的脉冲式信号控制把一定压力的汽油以雾状喷入进气管。

Translation: The ignition coil receives the control of ECU's pulse signal, and injects *pressured* fuel into intake manifold in forms of fog.

Eg. 8: 若真空软管内有真空吸力, 则说明该系统工作正常

Translation: If there is vacuum suction in the vacuum hose, the system is working properly.

The first two 力 are not translated in example 6 because of their category words, but 合力 should be translated into *combined force*. As for example 7, 一定 means *certain*, so it is omitted. In example 8, 则说明 belongs to Chinese characteristic, so it is unnecessary to translate.

c. Zero translation

For some terms whose meanings are already shown by the specific symbols, then the term doesn't need to be translated. Seeing the following forms:

端子状态 (Terminal status)	6-5	
	电阻(KΩ)	电压(V)
全放 (Release)	1.13	0.34

d. Division and combination

Take 维修 as an example, it can be divided into 维 and 修. 维 means 维护(*maintain*), and 修 means 修理(*repair*). so, it can be translated into *maintenance and repair*. But in other words like 传感器 and 线束 are the opposite, they are a complete unit and couldn't be split into three parts 传, 感, and 器. It is easy for us to find a corresponding word of *sensor* in English. And it is the same with 线束, the equivalent word of in *harness can be found* in English.

e. Conversion

Conversion can keep the equivalence in translation. Let's read the following examples.

Eg. 9: 发动机各工况工作不良, 不能起动。

Translation: The engine doesn't work well *overall*, and fails to start.

Eg. 10: 发动机启动正常。

Translation: The start of the engine is normal.

各工况 is a noun in Chinese sentence, but it is converted into an adverb of *overall* in the translation. 启动 is a verb in the tenth example and is converted into a noun of *the start* as the subject of the sentence. The adverb 正常 is also converted into an adjective of *normal*, and the grammar structure has been changed from *subj. + pred. + compl.* to *subj. + be + adj.*. let read more examples:

Eg. 11: 发动机不能启动, 但有着车征兆。

Translation: The engine *fails* to start, but there is a sign that *the spark plug is ignited*.

Eg. 12: 检查ECM线束和接头是否出现下列情况。

Translation: Check the ECM harness and connector for *any* of the following conditions.

Just as translate 加速无力 and 匹配接合不良 into *poor acceleration* and *poor mating engagement*. These kinds of conversions apply less words but can get the same goal.

Skills in keeping equivalence

As for the non-subject sentences, it is necessary to add the relevant subjects accordingly. Sci-tech text tends to be objective, in English, passive voice is mainly used. So, from Chinese to English, the sentence needs to be reconstructed.

a. Adding subject

Eg. 13: 无法启动。——*It can't start.*

Eg. 14: 安装在2-3缸之间。——*It is installed* between cylinder 2 and 3.

Eg. 15: 检测尾气中的氧含量,向ECU提供闭环控制信号。——*The function of the oxygen sensor is to test the oxygen amount in the exhaust gas and provide closed-loop control signal to ECU.*

Eg. 16: 反应驾驶员的操作意图,并将油门开度角度转换成电压,并送至发动机ECU,作为电子节气门开度控制的主要信号。——*As the main signal for width control of the electronic throttle, the accelerator sensor is used to reflect driver's intention, transfer the opening width of the acceleration into voltage, and send it to engine ECU.*

The above examples are different kinds of adding subjects. In example 13, *it* is added as the subject to replace the following part. In 14th example, *it* is added as the subject and accordingly the sentence is changed into passive voice. In example 15, in order to make the meaning more clear instead of using just *it*, the subject *The function of the oxygen sensor* is added. And in example 16, the sequence of the sentence should be changed and then add the subject *of the accelerator sensor* for it.

b. Active sentence into passive sentence

Chinese language tends to use active sentence, but for English language, especially in sci-tech texts, the passive sentences are used from time to time.

Eg. 17: 检测发动机转速,曲轴转角,缺缸检测,ECU用于计算点火正时,燃油喷射正时,燃油计量等。

Translation: It is used to diagnose the rotation speed, crank angle and misfiring of the engine. ECU is used for calculating ignition timing, fuel injection timing and fuel volume, etc.

Eg. 18: 采用两个滑片电阻式电位计。

Translation: Two pieces of sliding resistance potentiometer *are adopted*.

In terms of the form, the relationship between ECU and “用于” is active. But logically, ECU is only a matter or a thing, and only passive voice is right here. As for example 18, it is a non-subject sentence. The relationship between 采用 and the rest are passive. Therefore, the rest part is used as the subject, and passive voice is used as a predicate.

c. Reconstruction of the sentence

Different thinking patterns lead to different sentence structures in representing the same meaning in English and Chinese: Chinese tends to express things in chronological order while English leans to take the most important event in the first place and the rest parts are adjusted accordingly; Chinese would like to put general condition first and then slide into specific details. On the contrary, English tends to start from the detailed information to general condition.

Eg. 19: 使用相应的匹配端子测试适当端子拉力。

Translation: The appropriate *terminal pulling force* is tested by use of the proper matching terminal.

Eg. 20: 发动机运转时,当与排放相关的任何零部件或车载诊断(OBD)系统本身发生故障时,该故障

灯会自动点亮。

Translation: The light *is automatically turned on*, if there is error to any emission-relevant compartment or OBD itself when the engine is in operation.

d. Split and combination

Chinese sentence is often divided into several parts by commas, and the subjects of each part maybe far different form each other. English sentence is different, which there is only one subject in a sentence.

Eg. 21: 踩下加速踏板,当发动机转速大于2000r/min时,检查上述真空软管内有无真空力。

Translation: Step on the accelerator. If the engine speed is over 2000r / min, check whether there is vacuum force in the vacuum hose.

Eg. 22: 本传感器利用霍尔原理,霍尔电压受变化的磁场感应强度影响。

Translation: Hall sensor is based on the Hall principle *that* Hall voltage is generated by the changing magnetic induction of the magnetic field.

Eg. 23: 排放超标,油耗增加。

Translation: Emission exceeds standard *while* fuel consumption increases.

Eg. 24: ……针阀开始升起,喷油过程开始。

Translation: …… the needle valve begins to rise *before* the fuel injection process begins.

Eg. 25: 在进行跳火试验时,应将各缸喷油器的连接器断开。以免未经燃烧的汽油进入催化转换器而损坏催化器。

Translation: In the jump test, disconnect the injector of each cylinder, *so as not to* damage the catalyst because of the unburned gasoline coming into the catalytic converter.

Eg. 26: (常见故障)电子节气门不工作故障:发动机转速1000 – 1600r/min。电子节气门匹配故障。电子节气门积碳故障。

Translation: The common errors are electronic throttle not working(1000 – 1600r/min for the engine speed), matching error, *and* carbon deposition.

Combination is applied from examples 22 to 24 by using different conjunctions, such as *that, while* and *before, so as not to* and *and* to connect two sections logically without using commas.

Equivalence in discourse

Sci-tech text is quite logical between sentences and cohesion is very important in discourse. Therefore, the translator should keep in mind the relationship between sentences. The following examples are quite typical of this kind.

Eg. 27: 发动机冷却液温度传感器用来检测发动机冷却液的温度。此传感器会调整一个来自 ECU 的电压信号。调整后的信号作为发动机冷却液温度测量的输出。

Translation: Engine coolant temperature sensor is used for testing the temperature of the coolant. The sensor is able to make adjustment of ECU's voltage signal which could be used as the output of measuring the coolant temperature.

Equivalence in Style

Equivalence in style means that the translation should also be objective, precise, and concise as the original text as well as professional.

Eg. 28: 电子节气门执行来自发动机 ECU 的指令,调节节气门开度来控制发动机的进气量,从而实现控制发动机的负荷输出,同时可以输出反映节气门开度位置的信号,供控制系统监控节气门的工作状况。

Translation: Electronic throttle executes the instruction of the ECU of engine, *and* adjusts the throttle opening to

control the intake air amount of the engine, *in order to* control the load output of the engine *and* output signal that reflects the opening width of the throttle, *for* monitoring the throttle working conditions.

Conclusion

Chinese brand vehicles are emerging in the international market and competing with products from Europe, America, South Korea and Japan, etc.. Therefore, translation of after-serve technical textbooks is extremely significant in order to make the technicians get the full information and completely understanding to locate the errors, and then fix the vehicle as soon as possible. During the translation process, functional equivalence by Eugene Nida is quite efficient in guiding the translator to choose the most suitable strategies and methods. The strategy of domestication is applied here considering the acceptance of the target language receptors. Various translation methods, such as addition, omission, zero translation, split, combination, and reconstruction, etc., are used in order to accomplish both semantic and stylistic equivalence.

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Acknowledgements

The research of this paper is from the project of *Discourse Power of Translating in International Communication* (16BXW052) sponsored by the National Planning Office of Philosophy and Social Science of China.

What's more, part of the research of this paper belongs to the project of *Research and Practice on the Optimization of the Training Mode of Innovative Foreign Language Translation Talents in Local Undergraduate Universities* (2018EB008) sponsored by Hechi University, China.

Simultaneous Interpreting: The Role of Theory

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[Abstract] *We constantly argue over the questions whether we need a theory for simultaneous interpreting (SI). That question still deserves an answer today. Theoretically, we do need one, as it can 1) help isolate each task in order to target the corresponding skill during focused training; 2) to describe the flow of tasks into a seamless SI process and the correct techniques that help to optimize performance; and 3) to lay the grounds for devising training methods and skills-building exercises for advanced SI performance.*

[Keywords] *simultaneous interpreting; role of theory; process; training*

Introduction

“Theory of simultaneous interpreting” is a preposterous proposition to many of my fellow practitioners. Many of them would have none of it, and long-standing careers in the profession appear to prove them right. In my interpreting career of about 30 years, in doing the interpretation, we often say “Don’t bother about the theory! Just do it!”

Yet, while this approach may work well in practice, as it has for many year in my career, it has obvious limitations once interpreters find themselves in the role of an instructor in a classroom (Moser–Mercer, 2000). Teachers need to understand what they are doing, though even “understanding” may not be quite enough at the university level (Turner, 2016). The existence of a school pointed with a dean of translation studies – as is the case in many Chinese universities – implies teaching based on research and scholarship, which, in turn, implies a theoretical framework or theoretical foundation. The question, then, which arises from the topic of this article is: do we have such a theory for simultaneous interpreting? And is it necessary to envisage it on a separate disciplinary footing or is there enough common ground between translation and interpreting for a shared theoretical base?

Principles and Techniques

In actual practice of interpreting, what do we focus on? Meaning or words? The most basic principle applicable to all modes of interpretation is that interpreters do not translate the words, but rather reconstruct and restate the meaning in another language. If we were to actually translate the words and phrases in a message, the process would take too long, and we would inevitably get stuck every time a source–language (SL) word in unclear or a target language (TL) word evades us (Lambert, 2004). So instead, interpreters listen and understand the SL message; they mostly let go of the original words and keep only the meaning; and then restate the meaning in their own words in the TL, as though expressing their own ideas. Since there are usually various ways to express the same idea, they are not likely to get stuck looking for a particular word or for the perfect translation. When SL words are understood, they are abstracted into pure a–lingual concepts, ideas, and images, called schemas. A schema is an abstract (wordless) concep–

tual representation of an object, event, or situation, including any chronology, logical sequence, and causal relationship, in short, a mental image. There may be, however, in the original message, certain words that we cannot discard and that we have to actually translate; we shall call them terms. Yet, terms are the exception, not the rule. For example, in the following statement—“My dad drives a stick shift. So I had to borrow my friend’s car, which is an automatic, so I could go take the test to get my driver’s license”—the only terms to be translated are “stick shift” and “driver’s license.” Everything else is schemas to be reconstructed and restated. Thus, the basic principle of interpreting is: restate schemas, translate terms.

The Cognitive Process

When we understand the situation, we restate the schemas. There are many within the conference interpreting community who take the theory question seriously. Anderson obviously deserves acknowledgement for having put their foot down against the narrow linguistic conceptions of language still prevailing in the 20th century (Anderson, 2004). Rather than the language system with its competence rules and semantic features it was the act of communicative language use in a particular situational context that they brought into focus. Viewing interpreting as a cognitive process based on comprehension, they put forward the theory of sense, the thing-meant that emerges from the fusion of linguistic meaning with cognitive complements, the centerpiece of their theory and method (Hodzick, 2017). “Sense”, to use the English word, is said to be “conscious” and “non-verbal”, “made up of the linguistic meaning aroused by speech sounds and of a cognitive addition to it that emerges together with that linguistic meaning”. The interpreter strips the input of its linguistic form to grasp the sense or message, which is then expressed naturally in the target language.

I feel that the nature of the interpreting process can be characterized by the following: that it is rather the content (sense) of the first-language version as detached from its wording, deverbalized, which constitutes the actual source of inspiration for interpreting. I see the sense as the invariant in the translation process. Some took the respective “senses” formed in the speaker’s, interpreter’s, and listener’s mind to be identical or at least sufficiently similar, but it is hard to see how the cognitive notion of “sense” could be defined and used as a yardstick for analysis and assessment (Seleskovitch, 1993).

To me we should not regard the theory of the sense as the only conceivable foundation for interpreting research and theory. Indeed, I will suggest a common theoretical framework for the study of translation and interpreting which can serve as a basis for an integrated theory of simultaneous interpreting.

Over the years, translation theory and research on interpreting have largely gone their own separate ways (Danks, 1997). While linguistics and comparative literature monopolized the former, the latter came under the scrutiny of psychologists and psycholinguists attracted to this complex cognitive task. Small wonder that translation scholars and researchers in interpreting would hardly talk to one another. The fact that the English language does not have a generic term for translation and interpreting, other than the acronym T & I, seems to have made it even more difficult to bridge that gap. In the Chinese language and culture such generic terms are available: the umbrella term 翻译 for a person engaged in the written or oral mediation of interlingual communication is as crucial as it has been to the profession as a whole. The generic term 翻译 in the Chinese language can be regarded as a hyperonym for translation and interpreting. In this way, there is enough common ground between the two to make them the object of a single field of study (Gerver, 1978).

The Skopos Theory

It was on the basis of this unified conception of translation & interpreting that Hans J. Vermeer at Heidelberg set

out to lay the groundwork for a general theory of translation & interpreting (Nord, 2001). His skopos theory laid down a hierarchical set of general rules. The skopos, i.e. the purpose or function to be fulfilled by translation or interpreting, is the most powerful controlling principle. The skopos is largely constrained by the recipient, the listener of the interpreter's discourse. That discourse must first and foremost conform to the standard of intratextual coherence, i.e. it must make sense within its language and culture, and only in the second place must there be intertextual coherence, i.e. a some relation of fidelity to the original (Du, 2012). Thus, the skopos theory essentially suggests that the standard by which translation & interpreting to be judged is not the degree of 'equivalence' with the original but the extent to which the target text functions as intended in its situation and socio-cultural context.

Interpretation as a Professional Course of Action

Generally speaking, we see the translator/interpreter as an expert for the production of texts which can be used for a specific purpose in the context of transcultural interaction. The emphasis on production implies that clients must specify what sort of product is needed for whom, when, where and what for. As is customary when commissioning professional services, clients will also have to agree with the expert on the time-frame and material conditions under which the service is to be performed. In return, clients can be sure that they will get a product that will function as intended in a given socio-cultural context (Gambier, 1997).

Some of this may sound more relevant to translation than to interpreting, since conference interpreters have long enjoyed the status of well-paid professionals who render contract-based expert services to their clients, i.e. conference organizers. Still, a general theory of translation & interpreting must account for all forms of professional activities, whether its practitioners are treated as experts or expected to work under sub-professional conditions, as is the case with much translation work and a good deal of consecutive interpreting. In addition, the fact that many first-rate practitioners do an equal portion of translation work and interpreting would seem to vindicate a theoretical conception that is equally valid for both translation and interpreting.

But where does the common ground and thus the general theoretical groundwork end and where do specific theories for the various forms of translation & interpreting need to begin? Let me give an outline of what I mean by a theory of simultaneous interpreting which has an important connection to the 'General Theory of Translation & Interpreting'.

A GTI-based Theory of Simultaneous Interpreting

The authors of the GTI devote most of their scholarly attention to translation and some consecutive interpreting and often deal with simultaneous interpreting only by way of implication. The method of structural and functional text analysis as an all-round tool for text-processing in translation & interpreting though it is not clear how such an explicit pre-translation analysis of the source text is to be accomplished in the booth. The general conception may hold for translation & interpreting, but while translation is given considerable theoretical and analytical coverage, interpreting in general and simultaneous interpreting in particular would seem to still require major components of theory and method.

Based on the general conceptual framework of the GTI we can define simultaneous interpreting simply as 'the act of target text production in synchrony with the production and/or presentation of a source text.' The network of interaction, in which this professional translation act is carried out, suggests several levels of analysis.

Conference as Hypertext

The roles of the interaction network in simultaneous interpreting are: the initiator, the client, the speaker and the

source–text listener as well as the interpreter and the target–text listener or user. The communication initiator uses the “conference” as a means of communication for a particular purpose. In the broadest sense, the whole conference can be viewed as a comprehensive sort of text – a “hypertext”. The ‘hypertext’ might be characterized in terms of its “author’s” or “editor’s” intentions, the intended audience, the topic, the structure, etc. At this level one might also try to distinguish various hypertext types on the basis of common characteristic features. In fact, Gile has proposed a typology of conference interpreting assignments based on the criterion of information flow. In my own research I have distinguished seven (proto)types of simultaneous interpreting assignments by rating the relative importance of five different structural, functional, informational and cultural characteristics of the event. The interpreter's awareness of the hypertext format can serve as a first though rather general frame of anticipation. Such hypotheses will be verified and elaborated on the basis of conference data, i.e. details of the specific program, number and nationality of participants.

Perhaps the most important level of analysis is that of the actual communication situation. The situation is a constellation at a given time and place involving text producers (speakers, interpreters) and listeners (in the source and target languages).

The key to the analysis of translation text processing in simultaneous interpreting is the fact that it is the interpreter's perspective on the chain of mutual assessment within the interaction network which ultimately shapes the end result in interpreting. Therefore, situation analysis should be viewed as a crucial component of any theory endeavoring to explain what the interpreter is doing how, when and why. The importance of the “sense of situation” has been stressed by many different authors at different times, but little has been done to further its systematic analysis.

The crucial component of the ‘situation’ is the source text. No doubt, a wide array of research efforts focusing on text types, discourse structure, etc. should be brought to bear on simultaneous interpreting theory at this level. My aim in sketching a comprehensive framework for a theory of simultaneous interpreting is to emphasize the role of the situation in an integral account of the interpreting process. Much effort has been devoted to the psychological and psycholinguistic study of the on–line processing of linguistic input and the associated cognitive operations, and surely, such research, touching on the limits of what we know about human cognitive functions, is relevant to any theory of simultaneous interpreting. I am suggesting, however, that the field of interpreting research and theory is a much wider one and can profit greatly from a theoretical frame–work which regards simultaneous interpreting as a social act involving the production of functional target texts in a specific situation of transcultural interaction.

Theory in the Curriculum

Assuming that a GTI–based view of interpreting provides a useful frame of reference for research and teaching. The question is where, when and how it should be incorporated in the curriculum. The answer depends primarily on the curricular structure, the general academic context, and local tradition.

The 4–year curriculum permits a staggered approach to translation & interpreting theory, with the first two–year program including basic aspects such as text analysis and text type conventions, the use of dictionaries and parallel texts, research strategies, and ending with an introductory course on factors in interpreting. In the third and fourth year, T/I students specializing in conference interpreting may be introduced systematically (in theory and practice) to different types of speeches and speakers, situations and conferences, as training in the booth increasingly moves away from the “sheltered workshop” atmosphere and confronts students with “life–like situations” (Gran, 1989).

Theory in the Classroom

All this would take place in a classroom setting where both trainers and trainee interpreters are familiar with the basic terms of reference in which to reflect on, analyze and discuss practical problems involved in the professional

handling of particular types of texts and speaker–listener situations. Specific problems (numbers, names, lists etc.) can be explained with recourse to practical models, and it is the instructors, not the students, who must keep up with relevant research and apply it in their teaching.

The theoretical framework I have outlined offers almost unlimited possibilities for empirical research which does not necessarily require a thorough understanding of memory research and theories of cognitive processing. Would-be graduates may do field work on particular types of meetings, interpreting situations and speeches. This would provide them both with material for their academic thesis and practical insight and experience with a view to entering the professional market.

Conclusion

I have kept my second part of my paper, suggestions concerning when and where to incorporate simultaneous interpreting theory in the curriculum and classroom, rather brief given the wide variety of structural and institutional variables involved. My main goal has been to suggest an answer to the question of what kind of theoretical framework to choose for simultaneous interpreting teaching and research. I use the term ‘framework’ in the sense of foundation and structural outline. At this point we cannot speak of a fully developed theory of (simultaneous) interpreting with all its specifics and ramifications. What we have now may be not much more than the “groundwork” for an integrated theory of simultaneous interpreting, which leaves room for a great amount of constructive efforts in the years to come.

I have not been explicit as to who should be doing the teaching. I take that question to be settled in this way: simultaneous interpreting trainers should be practicing professionals; To me, this is a necessary condition. In addition to the required translatorial skills, a teacher should be aware of the basic concepts of translatology. Translatology as an academic discipline and more of a 'soft' than an exact science, has been characterized by most of my colleagues. I shall use his quotation to end this paper on a conciliatory note, downplaying the dichotomy between the practitioner and the theorist: Translatology, like any science, should be “experience made awareness”.

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\$39.75
ISBN 978-0-9995317-2-3
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