

**Proceedings of
China's First International
Symposium on Ethnic Languages and
Culture under "The Belt and Road
Initiatives"**

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Editors: Jia Hongwei, Lisa Hale, and Jin Zhang
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Foreword

I am very privileged to be invited to attend the China's 1st International Symposium on Ethnic Languages and Culture under "The Belt and Road Initiatives" held in mid-July 2016 at the Fragrance Hill Hotel in the western suburban area of Beijing, China. The beautiful hotel is surrounded by flourishing trees, various kinds of flowers, and a grander academic extravaganza with internationally known experts' visits. This symposium attracted more than 150 scholars from all parts of China, and some scholars from abroad. The discussions on Chinese (ethnic) and foreign languages and culture, literature, language teaching, translation, and academic methods were the magnet for their coming together.

As an academic platform established by the Beijing Teachers Training Center for Higher Education, and based in Beijing, the capital of China, it serves as an important means to create close ties and a network among scholars in China and abroad. On behalf of the Beijing Teachers Training Center for Higher Education and the Executive Council of China's 1st International Symposium on Ethnic Languages and Culture under "The Belt and Road Initiatives", I arranged this symposium for close cooperation among scholars from all nations worldwide.

I am very excited to enjoy this opportunity to exchange ideas on language teaching and national history research with Dr. Michael Li from Massey University, New Zealand and Prof. Kerry Taylor, also from Massey University. I am also surprised to find innovative ideas and insights from the works by scholars in the fields of Chinese linguistics, Chinese history of translation practice, and Chinese ethnic studies, etc. In addition, as a translation theories and translation semiotician in China, I am very much impressed by Douglas Robinson's Pushing-hands and Performativity, and Peeter Torop's Semiotics of Translation.

For the long run, academic exchange serves as the sole bridge to cross over the barriers between scholars with various backgrounds, to cut down and even defeat conflicts derived from misunderstandings, and to better the established theories and insights on the cognition of the world and the recognition of ourselves. Thus, it is very necessary to break the barriers between any two subjects, embracing newcomers and building a more harmonious academic atmosphere.

Finally, I need to express my gratitude to the staff from the Beijing Teachers Training Center for Higher Education and the Fragrance Hill Hotel for their excellent cooperation in hosting this conference. Thanks also go to Prof. Wang Yuanxin, Chair of the Executive Council of China's International Symposium on Ethnic Languages and Culture under "The Belt and Road Initiatives", and to Shu Ning, the Programme Coordinator of the Beijing Teachers Training Center for Higher Education and his team. They all did excellent work and contributed a great deal to the success of this international symposium.

Associate Professor Jia Hongwei

Chairman of the Executive Council of China's International Symposium on Ethnic Languages and Cultures under "The Belt and Road Initiatives", Beijing, China

Associate Professor, Capital Normal University, Beijing, China

Preface

The background of China's First International Symposium on Ethnic Languages and Culture under "The Belt and Road Initiatives" (CISELC) held at the Fragrance Hill Hotel in July 2016, is the Belt and Road Initiative that Chinese President Xi proposed in 2013. To illustrate the relevance of this background element to domestic and international ethnic language and culture researches, I need to start with what the Belt and Road Initiative is and what it is designed for, and to tell what it will bring to international language and culture researchers.

What Is the Belt and Road Initiative?

To strive to achieve more regional cooperation and drive domestic development, Chinese President Xi Jinping put forward the Silk Road Economic Belt and the 21st Century Maritime Silk Road Initiatives during his overseas visits in November 2013. The Silk Road Economic Belt was stated to be established along the ancient Silk Road trade route, stretching northwest from China's coastal areas through central Asia, the Middle East and on to Europe, while the Maritime Silk Road will run through China's southern part to Southeast Asia.

As a report on Xinhuanet (China Voice: The "Belt and Road" Initiatives brings new opportunities) stated on 29 Jan 2015, under this grand blueprint, more highways, railways and air routes will be established, and Chinese regions will further integrate resources, policies and markets to connect with the outside world.

What Is It Designed For?

Simply speaking, the Initiative has been designed to enhance the orderly free-flow of economic factors and productive means and the efficient allocation of resources. It is also intended to further market integration and create a regional economic co-operation framework of benefit to all.

The *Belt and Road Initiative* aims to connect Asia, Europe and Africa along five routes. The Silk Road Economic Belt focuses on: (1) linking China to Europe through Central Asia and Russia; (2) connecting China with the Middle East through Central Asia; and (3) bringing together China and Southeast Asia, South Asia and the Indian Ocean. The 21st Century Maritime Silk Road, meanwhile, focuses on using Chinese coastal ports to promote economic development; (4) linking China with Europe through the South China Sea and Indian Ocean; and (5) connecting China with the South Pacific Ocean through the South China Sea. Focusing on the above five routes, the *Belt and Road Initiatives* will take advantage of international transport routes, as well as core cities and key ports to strengthen collaboration and build six international economic cooperation corridors.

To safeguard and ensure its smooth operation, the five major goals of policy coordination, facilities connectivity, unimpeded trade, financial integration, and people-to-people bonds are considered necessary elements. However, language communication is the common denominator implied in the five major goals of the *Belt and Road Initiatives* because language is the carrier of all cultural beings, and the only means to communicate almost all appeals and cooperation.

What Will it Bring to International Language and Culture Researchers?

The *Belt and Road Initiatives* is stated to connect 65 countries in Asia, Europe and Africa, and these countries reflect about 200 different languages, of which there are 50 official languages, and dozens of cross-border languages. Human speech is regarded as the common means to coordinate policies, to

connect facilities, to carry out bi-and multi-lateral trade, to integrate financial resources, and to facilitate people-to-people bonds.

To meet all of these demands, apart from the language policy, language use, language preference, and other related issues, we really need to learn, understand and examine the languages, culture and literary works of the 65 related countries. At the same time, we will create speech, design a new language teaching syllabus, build a language data bank, and develop artificial intelligence and language techniques to better serve the Initiatives. To learn, understand and examine the others, to learn their languages and culture is a prerequisite. To promote this enterprise, international academic exchange and interaction is a must.

How is it Related to Global Language and Culture Research?

To gain discourse in the English context, and to share the development and progress of Chinese scholars in various fields with these countries, the symposium events are playing an important role. The fields that we would like to share include language research and teaching, including Chinese, ethnic Chinese languages, foreign languages, Chinese dialects and cross-border languages, Chinese and ethnic Chinese translation theory and history, Chinese semiotics, Chinese policies for language education and management, Chinese culture going out, translation project of Chinese literary works, and so on. The Council of China's International Symposium on Ethnic Languages and Cultures Under "The Belt and Road Initiatives" was established by the Beijing Teachers Training Center for Higher Education. This Beijing organization launched this International Symposium as a place where an academic vis-à-vis communication came into view by bringing together scholars from all over China and abroad.

The Symposium welcomed ten keynote speakers. Professor Kerry Taylor from Massey University, NZ, talked about the research on the Communist party of New Zealand and how to publish a journal paper in an English journal; Professor Xu Yuanchong from Peking University focused on *Creative Translation* by native Chinese translators; Professor Sun Hongkai from the Chinese Academy of Social Sciences presented *On The Problems of Language Identity in China*; Professor Shen Jiaxuan also from Chinese Academy of Social Sciences delivered *A Prosodic Analysis between English and Chinese Grammar*; Dr. Jia Hongwei from Capital Normal University conducted *Challenge or Opportunity: A Survey of Legal Translation in China*; Dr. Michael Li from Massey University, NZ, contemplated on how to better teach languages in classroom; Professor Zhang Zhizhong from Tianjin Normal University talked about the misunderstandings and limitations of Xu Yuanchong's translation of Chinese poems and his translation theory, and finally pointed out the future efforts in the research about him. The final two speakers stressed language field research in China.

The Proceeding Committee selected 28 articles to be included in the proceeding to be published. Thanks again for the support we have received for the success of the symposiums.

Professor Wang Yuanxin

*Department of Chinese Minority Languages and Literature, Minzu University of China, China
Chairman of China's 1st International Symposium on Ethnic Languages and Culture under "The Belt and Road Initiatives", Beijing, China*

Associate Professor Jia Hongwei

*Department of College English, Capital Normal University, Beijing, China;
Executive Chairman of China's 1st International Symposium on Ethnic Languages and Culture under "The Belt and Road Initiatives", Beijing, China*

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Keynote Speech I

On Creative Translation

Xu Yuan Chong

Peking University, Beijing, China

Email: yywhyj@163.com

[Abstract] From the perspective of linguistic transformation and language typology, the typological features and the translation problems concerning equivalence in the translation between English and Chinese have been examined. Comparing the English versions of Chinese poems rendered by English-speaking university professors and Chinese translators, three points have been achieved: Equivalence is not good in guiding the translation of Chinese poems; Prejudices towards Chinese translators that Chinese translators are not good in translating Chinese classics have been overthrown; and last, but not least, creative translation in view to the translation of Chinese classics is better than equivalence principle.

[Keywords] creative translation; equivalence; Stephen Owen

Introduction

There are more than a billion people who use the Chinese language and less than a billion who use the English, so Chinese and English are very important languages in the world, and the translation from one language into the other may be said to be as important. Generally speaking, translators in English-speaking countries translate from one Occidental language into another and it is not difficult to find equivalents between the two languages, so the principle of equivalence is usually followed. But the Chinese language is an Oriental one in which only half of its vocabulary has equivalents in English. When there are equivalents, the principle of equivalence may be followed in translation. When no satisfactory equivalents can be found, the expressions used by the translator may be better or worse than the original.

More often than not, the translation will not be as good as the original, so the translator should do his best to choose the best expressions to lessen the gap between the two languages. If the translator's country has a longer civilization than the English-speaking one, it would not be impossible for the translator to overshadow the original by choosing good expressions in his own language. What is more, the English language is a scientific one; it is concise, it says what it means, its sense goes as far as the word. This may be epitomized into a formula, $1 + 1 = 2$; while the Chinese language is an artistic one, it is concise, it may mean more than what it says, its sense may go farther than the word, and its formula may be $1 + 1 > 2$. The difference between science and art makes it possible for art to triumph over science in literary translation. The way in which to solve the contradiction between science and art may be creative, so it may be called creative translation.

Creative Translation of Chinese Poems

The theory of creative translation is based on traditional Chinese culture, which includes Confucian and Taoist ideas, represented, respectively by two books: *The Analects of Confucius*, translated by Arthur Waley (in 1938) and *Lao Zi: The Book of Tao and Teh*, published (in 1995) by Peking University Press. Are the titles of the two classics well translated? The phonetic transcription of the Confucian book is *lun* (论, discuss) *yu* (语, speak), while *The Analects*, used by Waley, means selected miscellaneous passages, so the title may be said to be an equivalent translation. If the title is changed to *Thus Spoke the Master* to

read like a philosophical work, it may be called a creative translation. If *Lao zi (老子): The Book of Tao and Teh* (Gu, 1995) is changed to *Old Master (老子): Laws Divine and Human* (Xu, 2003), it may also be called a creative translation.

The first motto in *Thus Spoke the Master* is 学而时习之不亦说乎。(Phonetic transcription: xue er shi xi zhi bu yi yue hu). How to translate this motto into English? Let us read the version of Waley who follows the principle of equivalence:

*To learn and at due time to repeat what one has learned,
Is that not after all a pleasure?*

“To learn” is equivalent to xue, “and” to er, “at due time” to shi, “to repeat what one has learned” to xi zhi, “not after all” to bu yi, and “a pleasure” to yue. So we may say Waley’s version is an equivalent translation. But, as we have just said, the Chinese is an artistic language which may say one thing and mean another. Here “to learn” is said, but xue means “to acquire knowledge”; “to repeat” is said, but xi means to “put into practice”, and what is said is not so important as what is meant. So, this motto may be retranslated as follows:

*Is it not delightful to acquire knowledge
And put it into practice from time to time?*

This may serve as an example of creative translation, which is very important for translation theory. If we do not know whether a theory is good or not, we should put it into practice and see the result. This Confucian idea might serve as a basis for our theory of creative translation.

Another basis for creative translation is *The Old Master’s Laws Divine and Human*, which also begins with a motto of 道可道, 非常道 (Phonetic transcription: Tao ke Tao, fei chang Tao). In this motto, there are six phonetic symbols, of which three are *Tao*. The first *tao* is a noun which may mean “way”, “law”, or “truth”, etc. The second *Tao* is a verb which may mean “to know” or “to be known”, and the third *Tao* used together with *chang* means “well known truth” or “truth known to you”. Now let us read the translation of this motto published by Peking University Press:

The Tao that is utterable is not the eternal Tao.

The first and the last *Tao* replaced by meaningless phonetic symbols make no sense at all, so it may be replaced by:

Truth can be known, but it may not be a well known truth.

If we replace “truth” by literary translation, we may say: Literary translation can be made; it is not transliteration, but creative translation. Here is another basis for our translation theory.

Mao Zedong’s theories *On Practice* and *On Contradiction* may also owe their origin to the Confucian and Taoist classics, so we may say that creative translation theory conforms to Mao Zedong’s thoughts, and we may illustrate that by examples.

It was said that *The Book of Poetry* was edited by Confucius 2500 years ago. The first poem 关雎 (phonetic transcription: guan ju) has five stanzas and the first stanza (关关雎鸠, 在河之洲; 窈窕淑女, 君子好逑), translated by Waley, reads as follows:

*“Fair, fair,” cry the ospreys
On the island in the river,
Lovely is this noble lady,
Fit bride for our lord.*

The title *Guan Ju* is taken from the first and the third word of the first line (its phonetic transcription: guan guan ju jiu), “guan guan” is supposed to be the cry of the bird. What is the crying bird? Up to now, there have been five answers: water bird, osprey, egret, heron, or turtledove. But the fact is that none of these five birds will cry: guan guan, only the turtledove will coo, which is not sonorous, so the poet adds one suffix an, and the sound becomes cooan, which sounds like guan. So, we may conclude the crying bird was cooing turtledove. Then who are the lovers in lines 3 and 4? Waley says they are a lord and a lady. However, in the following stanzas the lovers gathering water plants to eat look unlike noble lords and ladies, so it would be better to replace them by a young man and a fair maiden. Thus, one creative translation reads as follows:

*By riverside are cooing
A pair of turtledoves.
A good young man is wooing
A maiden fair he loves.*

The new version is more faithful and more beautiful in three aspects: in sense, in sound and in form: in sense for it is true not only in the past but also in the present, in sound for the verse is rhythmical and rhymed, and in form for it is more regular. So, we see the creative translation better than an equivalent version.

In *The Book of Poetry* there are four beautiful verses: 昔我往矣 (xi wo wang yi), 杨柳依依 (yang liu yi yi), 今我来思 (jin wo lai si), and 雨雪霏霏 (yu xue fei fei). These four verses describe how a peasant conscript was unwilling to leave home to fight for the lords and even the willow would not let him go; when he came home bent down by the war, the sympathetic tree was also bent down by snow. Was there communion between man and nature? In these verses, *yi yi* and *fei fei* have no equivalents in English. How can we translate these verses into English? Let us read the version by Professor Watson of Columbia University:

*Long ago we set out
When willows were rich and green.
Now we come back
Through thickly falling snow.*

The second line is an objective description without showing the sympathy of the personified willow with the soldier unwilling to leave home to fight for the lords. And, the last line is a description of snow without showing communion between man and nature. Now let us read the Chinese translator’s version:

*When I left here,
Willows shed tear.
I come back now,
Snow bends the bough.*

In the second line *yi yi* means “unwilling to part with the soldier, and willows in English may be said to be “weeping”, so here “shed tear” is used to show the communion between a soldier and a willow. In the last line, the tree with boughs bent down by snow shows its sympathy with the home-coming soldier bent down by the war. Hereby, we see how a Chinese translator has done better than this American professor. In other words, the principle of creative translation can do what the principle of equivalence cannot.

But opinions may differ. For instance, Professor Graham from University of London says in his *Poems of the Late Tang* (1965, p. 37): “we can hardly leave the translation to the Chinese, since there are few exceptions to the rule that translation is best done into, not out of, one’s own language.” Is his idea right? We may read for example his translation of Li Shangyin’s *Untitled Poem* on p.146 of his *Poems of the Late Tang*. The poet wrote this poem for an unnamed lover with whom he had a date. He recalled the night when he entered her golden door with a lock in the form of a toad while she was burning incense, and the morning when he left her while people were drawing water with silken ropes from a well with a windlass ornated with a tiger of jade. The incense (*xiang* in Chinese) and silken (*si* in Chinese) put together means lovesickness (*xiangsi* in Chinese). This hints that the poet passed one night together with his unnamed lover. In order to offer a better reference, the original couplet reads as follows:

金 (gold) 蟾 (toad) 啮 (gnaw) 锁 (lock) 烧 (burn) 香 (incense) 入 (enter),
 玉 (jade) 虎 (tiger) 牵 (pull) 丝 (silk) 汲 (draw) 井 (well) 回 (return)。

But Graham’s translation reads as follows:

A gold toad gnaws the lock. Lock it, burn the incense.
A tiger of jade pulls the rope. Draw from the well and escape.

Comparing Graham’s version with the original, we may find 11 words equivalent with the 14-word original: gold, toad, gnaw, lock, burn, incense, jade, tiger, pull, draw, and well, so we may say Graham followed the principle of equivalence. There are only 3 words which he has mistranslated or left untranslated, that is, enter, silk and return, but these 3 are key words which, when untranslated, make Graham’s version a complete failure.

Graham did not know that the golden toad is an ornament on the door, nor did he know that the toad gnawing the lock means the door locked. He did not know the subject of the verb to lock and burn, and used the imperative mood instead of the indicative in the past, so the meaning was entirely wrong. It should read that the poet entered his lover’s door adorned with a golden toad before it was locked and when she was burning incense. The same mistake is made in the second verse. The tiger of jade is an ornament on the windlass of the well and stands for the windlass. The key word “silken” (lovesick) is untranslated and “escape” is a mistranslation which should read to go home or to return. Graham did not know either the subject of verbs to draw and to escape. And also, the meaning was again entirely wrong. It should read: after the tryst, the poet left his unnamed mistress in the morning when people began to draw water from the well with a windlass adorned with a jade tiger. Therefore, these two lines should be retranslated as follows:

With incense burned at night I entered golden gate;
When water’s drawn at dawn, I left my jade-like mate.

The door with a lock in the form of a golden toad is simplified into “golden gate” to show his mistress’ house is a mansion, but the word “toad” is negligible because the ornament might be made in the form of a dragon or other animals. The word “jade” is transplanted to the poet’s mate, this is important for a jade tiger is only an ornament to show the family is rich and noble, while the jade-like mate shows the heroine of the tryst is beautiful as ivory or white jade, and that may be the reason why the poet comes to the tryst and writes this poem for an unnamed beauty. This poem shows the difference between the word and the sense. When the poet says the golden toad, he means the golden gate, and by the tiger of jade he means the windlass. What is more important, by “incense” and “silk” he hints at the tryst. Without understanding this, Graham failed to make the reader understand the poem, which is the

minimum requirement for a translator. If a translator only understands 50% of the original, he could not translate more than 50% of the original, no matter how good he may be at expressing the idea in his mother tongue. How can Graham be so ignorant and so arrogant as to say they cannot “leave translation to the Chinese”!

No less ignorant and arrogant is Stephen Owen, holding the James Bryant Conant University professorship at Harvard University, who also said something like Graham in the *World of English* published in March 2015: “China is wasting money in publishing Chinese classics translated into English by Chinese translators,” said Owen in that monthly periodical, “for no one will read these versions of Chinese translators” (p. 108). Is Owen right in his conclusion? Let us compare two versions of Li Bai’s poem *Drinking Alone under the Moon*, one translated by Owen and the other by a Chinese translator. One verse in the poem reads as follows: 行乐 (make merry) 须 (must be) 及春 (in spring), Owen’s version reads as follows:

The joy I find will surely last till spring.

According to Owen, the poet should find joy or make merry before spring and not in spring. Is this the original idea? No. Now let us read the version by a Chinese translator:

(And) make merry before spring’s spent away.

The Chinese translator has corrected the mistake made by Owen, How dare he say that no one will read the Chinese version? Even if he has made no mistake in his translation, can he express the original idea better than a Chinese translator? Let us read another example in the same poem:

(1) 举 (raise) 杯 (cup) 邀 (invite) 明 (bright) 月 (moon)
对 (face) 影 (shadow) 成 (become) 三 (three) 人 (men)。

(2) *And lift cup to bright moon, ask it to join me*

Then face my shadow and we become three. Translated by Stephen Owen

(3) *I raise the cup to invite the Moon who blends*

Her light with my Shadow and we’re three friends.

Translated by a Chinese translator

A Chinese critic said: All scenic expressions in classic Chinese poetry are lyrical. Then we may say Owen’s version is scenic for it only describes the poet drinking under the moon, but the Chinese version is lyrical for it describes the drunken poet who sees the Moon blending her light with his Shadow. Hereby, we see the Chinese translator excels Owen in expressing the same idea even in Owen’s mother tongue, even when Owen has made no mistake. What if his version is doubtful? Let us cite a third example in the same poem:

(1) 永 (ever) 结 (make) 无 (no) 情 (feeling) 游 (travel)
相期 (expect to meet) 邈 (far) 云 (cloud) 汉 (river).

(2) *Let us join in travels beyond human feelings,*

And plan to meet far in the river of stars. Translated by Stephen Owen

(3) *Our friendship will outshine all earthly love,*

Next time we’ll meet beyond the stars above. Translated by a Chinese translator

Again, Owen’s expressions are scenic while those used by the Chinese are lyrical. Can Owen say that scenic expressions are better than lyrical expressions?

Conclusion

In short, Graham and Owen cannot translate classical Chinese poetry into English well because they do not know how to solve the contradiction between sense and word, idea and form, or between science and art, truth and beauty, scenic expression and lyrical expression. According to the theory of creative translation, to be truthful or faithful is the necessary condition, while to be beautiful is the sufficient condition. In other words, it is necessary for the translation to be faithful to the original. If unfaithful, it cannot be called a translation. But it is not sufficient for literary translation to be faithful only, for a literary work must be a thing of beauty, so a literary translation must be as beautiful as the original, and to be beautiful is the sufficient condition for literary translation. That is why the sense of the Chinese language may go beyond the word, for Chinese is more artistic than scientific. The scenic expression is scientific and objective, while the lyrical expression is artistic and subjective. Science cannot go beyond the realm of necessity, but art may enter the realm of freedom. That is the reason why the principle of creative translation surpasses the principle of equivalence. Finally, I will sum up the contradiction between idea and form in imitation of the first chapter of *The Old Master's Laws Divine and Human*:

Translation is possible, it is not transliteration.

Forget the original form, get the original idea!

Getting the idea, you understand the original;

Forgetting the form, you express the idea.

Be true to the idea common to two languages;

Be free from the form peculiar to the original!

Idea and form are two sides of one thing.

Get the common idea, forget the peculiar form;

That is the way of literary translation.

About the Author

Yuanchong Xu is emeritus professor at Peking University, best known for his effort in translating Chinese literature into both English and French, so he was awarded “Lifetime achievements in translation” from the Translators Association of China in 2010, and “Aurora Borealis” Prize (2014) for Outstanding Translation of Fiction Literature from the International Federation of Translators.

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Keynote Speech II

A Prosodic Analysis between English and Chinese Grammar

Shen Jiaxuan

Institute of Linguistics, Chinese Academy of Social Sciences, Beijing, China

Email: jiaxuanshen@sina.com

[Abstract] In the perspective of prosody, informed by the achievements in the area of English-Chinese contrastive studies, this paper identifies and explores the differences between English and Chinese in the aspects of sound and form concerning prosody. It concludes with the presentations of prosody in sound, form and meaning.

[Keywords] prosody; Chinese grammar; rhythm; word-syllable; iconicity of tightness

Introduction

Since the middle of 18th century, more and more scholars have launched their works on the similarities and differences between English and Chinese, the two languages with the most speakers in the world today. However, the missionaries before the 19th century considered the Chinese language, oral or/and written, with the lens of Latin, while a Chinese philologist, at the same period, focused on the interpretations of the classics. Although the 20th century witnessed progress in comparing both languages, almost all linguists, under the influence of structural, formal, functional and cognitive schools of linguistic thoughts, treated the Chinese language more or less the same way as they examined the English language, except for a few such as Zhao Yuanren (Yuen-Ren Zhao, 1892-1982) and Li Fanggui (Fang-Kuei Li, 1902-1987). In the consideration of my research on the both languages for decades, I undertook to conduct a contrastive analysis of English and Chinese from the perspective of prosody.

English and Chinese from Prosodic Perspectives

While prosodic grammar is the interface between prosody and grammar in English, in Chinese it is a component part of grammar, which has *zi* 字 (a word-syllable) rather than a word as the primary unit. As the primary unit of Chinese grammar and prosody, *zi* serves as a predominant unit in ancient Chinese, while a primary unit in modern times though, the disyllable word group has become a predominant word group. Primary units and predominant units, though closely related, are not the same things. Thus, the so-called monosyllable myth of the Chinese language is imaginatively and comparatively true among all Chinese myths. Usually, a *zi* is a monosyllable and usually carries a tone and a meaning. While the rise and fall in rhythm is shown in sentence intonation in English, it is shown in the tones of word-syllables in Chinese. For instance, English is presented prosodically in Chinese examples as 单|音节 (mono + syllable) and 双|音节 (di + syllable) while Chinese is 单音|节 (mono + syllable) and 双音|节 (di + syllable). Hereby, a monosyllable is both a rhythmic unit and a grammatical unit. Therefore, disyllabic feet form a “prosodic word” in English, and a monosyllable serves as a “prosodic *zi* or character” in Chinese, so *zi* is syntactic prosodic junction.

If a “foot” is still taken as a basic prosodic unit, the Chinese monosyllable is not the “degenerated foot” from the degeneration of disyllables, but a “basic foot”, and the disyllabic foot is hereby the “derivative foot”. This view is consistent with the historical fact of the language, namely disyllabic *zi*

being derived from monosyllabic *zi*. Although logical sequence is not necessarily in consistence with historical sequence, it would be better to make them consistent. While the pause and transition in rhythm is decided by word stress in English, it is decided by the degree of syllable combination tightness in Chinese. To keep a rhythm melodious in Chinese it is important to control the number of word-syllables in a sentence, and the position of pauses involves a comprehensive consideration of prosodic, syntactic, semantic and pragmatic factors simultaneously.

Conclusion

In Chinese, there is no word stress but only discourse accent, so native Chinese speakers are not equipped with phonetics and phonology to perceive word stress, since they can only perceive tones, not stress in their inner voice system, coming up with stress-deafness and the mental representations from stress loss. For tone languages, tone determines accent, and not vice versa. In Chinese, there is no “rhythmic stress in the phonological sense”, so a Chinese accent does not distinguish the senses of a word.

The flexibility of the Chinese rhythm results from the free variation of syllable combination tightness, which reflects in a skewed relation the combination tightness in meaning and syntactic structure. Therefore, prosodic means by itself is an important grammatical means in Chinese.

About the Author

Shen Jiakuan is professor of linguistics at Institute of Linguistics, Chinese Academy of Social Sciences, and honorary member of Chinese Academy of Social Sciences (Division of Literature, History and Philosophy). He has also served as Chairman of Institute of Linguistics, CASS (1999-2009), President of International Association of Chinese Linguistics (2006-2007), and editor-in-chief of *Contemporary Linguistics* (1996-2015), etc. And he is also serving as Chairman of the Chinese Linguistics Society (2010-2014, 2015-2018), editor-in-chief of *Studies of the Chinese Language* (2005-), consultant of *Discourse Studies*, board member of *Journal of East Asian Languages*, board member of *Cahiers de Linguistique Asie Orientale*, and board member of *Social Sciences in China*, etc. His academic interests cover English-Chinese comparative grammar, syntactic theory, pragmatic and cognitive aspects of Chinese grammar, psychological aspects of tongue-slip, etc. Up to now, he has published more than hundreds of journal articles, book reviews, and monographs.

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Keynote Speech III

Challenge or Opportunity: A Survey of Legal Translation in China

Jia Hongwei

Department of College English, Capital Normal University, Beijing 100048, China
Email: yywhyj@163.com

Kou Fuming

School of Foreign Languages, Datong University, Datong, Shanxi Province 037009, China
Email: 546747611@qq.com

[Abstract] When law emerges, language and law have merged in legal text and legal translation, so in order to better perform in legal affairs, it is necessary to reconstruct legal translations intralingually, interlingually and intersemiotically. Based on the analysis of the three aspects, especially focusing on the former two, the three types of legal translation have been put into the category of legal language activity. Furthermore, legal translations have been recounted through Chinese history with typical examples, its current situation in China today has been described, and the opportunities in legal translation challenges facing Chinese professionals have been highlighted.

[Keywords] challenge or opportunity; legal translation; past and present

Introduction

Currently, the world has become a global village due to the rapid and convenient modern transportation facilities bridging the countries. The full range of exchange and cooperation between two countries comes with a greater need for international legal affairs, especially that of legal translation. Therefore, in order to acquire inspiring knowledge from Chinese historical experience, legal translation needs exceptional attention.

Legal Translation as a Merger of Language and Law

Theoretically, law presupposes the existence of language (it is a general concept including its written form) as law content carrier, and its relation is interdependent. Once departed, a work, though still written in a language, is not a law in any sense. Since there was a concept of law in Chinese history, there was the combination of language and law, especially in legal affairs at any time. As in the writing and interpretation of any law, language serves as the sole medium. As to the language activities in legal affairs, the tripartite of intralingual, interlingual and inter-semiotic translation by Roman Jakobson (1896-1982) can offer an instructive reference. According to Jakobson (1959), intralingual translation, or rewording, is an interpretation of verbal signs by means of other signs of the same language; interlingual translation, or translation proper, is an interpretation of verbal signs by means of signs of some other language; and intersemiotic translation, or transmutation, is an interpretation of verbal signs by means of signs of nonverbal sign systems. Hereby, the interpretations of a law and its use in court, in the context of the same language it was written in, belongs to the category of intralingual translation; the interpretation of law and its use in court, in the different languages, are interlingual translations while the unwritten thoughts about a law or items of a law, and the conceptions concerning a law or items of a law, based on the existing law, come up with intersemiotic legal translation. As this article focuses upon the former two,

intersemiotic legal translation in the Chinese context will be covered on another occasion. Specifically, intralingual translation was dominant in early Chinese legal affairs, followed by a combination of intralingual and interlingual translations in almost every legal affair.

As mentioned above, an interpretation of a law and its use in legal affairs involve the intralingual and/or interlingual interpretations, which belong to both the general category of translation covering any activities from one language form to another language form intralingually and interlingually, and of legal language activities. Here, we need further to differentiate legal language activities from legal linguistic efforts. The former includes the drafting, interpretation, use, and revision of a law by lawyers, while the latter refers to the examination of language syntactically, lexically, semantically, pragmatically and stylistically, and its functions in written and oral forms by linguists and lawyers. Thus, we say legal translation as a merger of language and law intralingually or interlingually is a legal language activity conducted by lawyers and/or legal translators (here including interpreters).

Anyone who reads a lot about Chinese law through history will believe in the truth of the above remarks without any reluctance. In the following, we will provide several typical examples from the early China to further verify this statement.

Legal Translation in China: Through History

Through the literatures concerning law, we did not find any reliable evidence regarding when the Chinese legal system originated from. Over this issue, Shi Yulong, Wu Chenliang & Sun Qilong (2010) listed four hypotheses: (1) Five King Period (around 3076 BC - 2029 BC); (2) around the end of primitive communes (2100 BC); (3) Xia Dynasty (2100 BC - 1600 BC); and (4) Shang Dynasty (1600 BC-1046 BC). Li Zhenyu (2008) asserted the start of Chinese legal system began in the Xia Dynasty. Anyway, there is one thing to be assured, there have been legal glossators in the Xia Dynasty when the Chinese pioneers drafted laws while interpreting and annotating the laws that had been made, which is marked as the start of Chinese glossae, or annotated law enterprise, with the *Emperor Huang Law* 《皇帝李法》, the first Chinese military law as its token. Since then, almost all lawyers in every dynasty have produced classics of this sort, for instance, *Guan Sze* 《管子》, and *Book of Historical Records* 《尚书》, etc.

The annotation here refers to must have involved the interpretations of the established legal texts. In terms of linguistic semiosis, the interpretations are the results of semiotic transformation from the source text to the target one, but conducted within the same language. With the need of transmitting the legal content to those who speak a different tongue, living in or out of the royal land, a new language comes to serve this purpose, particularly when we come to the nearer time of today.

For instance, in the Yuan Dynasty, to meet the need of better governing the state and the areas they conquered, the laws written in Mongolian were translated into Chinese, Korean, and other languages. In the Qing Dynasty, the laws written in the Manchu language were translated into Chinese, Korean, other languages and ethnic tongues for the same purpose.

Since the end of the Qing Dynasty and the early Republic of China (1911 -), Chinese lawyers began to learn original and/or translated Western laws by means of Japan, and to establish the modern Chinese legal system, which is grounded upon ancient Chinese legal texts.

Legal Translation in China Today

Since 2001, China has joined the World Trade Organization (WTO) and has participated in an economic globalization campaign, followed by The Land and Maritime Silk Road Initiative in 2013. Due to the increase of international exchange and trade, and of international legal affairs, the guarantee and

safeguard of the legitimate rights and interests of Chinese companies in international cooperation and trade has become an urgent and important subject.

Facing the growth of international exchange and current legal affairs, legal translation in China has encountered the following three dilemmas: (1) fewer law professionals are competent in foreign languages, and it is even more so for the English language as lingua-franca; (2) most Chinese who are competent in foreign languages are not qualified in law; (3) although those who studied law abroad are excellent enough in both language proficiency and legal affairs, cannot work well immediately in Chinese context as they are not accustomed to Chinese laws and relevant regulations. What makes the current situation more serious is the insufficient governance of the legal translation market and the low pay for in- and out of - legal translators and interpreters. In China, there has not been such a scientific, systematic, standard and law-based security system for translators and interpreters as in the Australian government (Jia, 2015, p. 59), guaranteeing and safeguarding them in terms of salary and pay, professional indemnity insurance, anti-fraud, and anti-discrimination, etc.

The aforementioned four factors determine the trend of law and foreign language teaching and the pattern of legal translator and interpreter training in China. At the same time, these factors also constitute the potential challenges for us in the face of service standardization and management internationalization. However, behind these challenges come the more opportunities of employment, professionalization, and interdisciplinarity.

Opportunity in Challenge

Considering the current problems of international legal affairs and professional education, the communiqué of the Fourth Plenary Session of the 18th CPC Central Committee calls for the strengthening of legal work concerning foreign affairs, and the use of legal means to defend national sovereignty, security and development benefits, and to safeguard the legitimate rights and interests of Chinese citizens and judicial persons overseas and foreign nationals and judicial persons in China. This guiding line of legal work concerning foreign affairs serves as a mission to be completed and a challenge for educating Chinese legal professionals.

Obviously, this challenge calls for the merging of language and law in higher education institutions and legal work, especially legal work concerning foreign affairs. As mentioned above, Chinese law professionals are not qualified in foreign languages, and Chinese foreign language speakers have little knowledge of local and international law. Therefore, what is facing us at present is how to strengthen the combination of language and law in academic research, vocational education, and life-long education.

The problem now is difficult to solve, as Chinese foreign language learners feel it is hard to learn law in both Chinese and a foreign language, and Chinese law students need several years to master a foreign language. However, if this problem is solved, more opportunities for employment and professional promotion will come. The reason for holding this idea is simple – anyone involved in diplomacy, foreign trade, economic management, international politics, international outsourcing, international venture capital, international finance and economics, or legal work concerning foreign affairs, etc. needs to be equipped with law and foreign language skills. And also, legal translation becomes necessary paper work.

Moreover, in 2005, the China University of Political Science and Law established the Research Center for Legal English Teaching and Testing with legal translation as one of its main tasks, began hosting an annual meeting each year, followed by the co-launching of the Legal English Certificate system; in 2010, the East China University of Political Science and Law launched the National Legal Translation Competition of ECUPSL Cup, attracting competitors from more than 100 universities and

companies, and even some foreign scholars and lawyers; the year 2015 witnessed two big events: the China Association for Legal English Teaching and Testing, and the Legal Translation Research Council of Shanghai Law Society were established; and the East China University of Political Science and Law provided a Legal Translation Summer School nationwide to promote legal translation campaign, enrolling 30 candidates from law school, English and translation departments. All of these events involving legal translation have pushed forward the development of the merging of language and law in legal work concerning foreign affairs, especially the education and training of legal translation professionals.

Conclusion

The interpretations and annotations of legal texts have pushed forward the progress of the ancient Chinese legal system, established thousand year long legal customs and conventions, and laid a solid foundation for the modernized Chinese legal system. But in the building of the modern Chinese legal system, though interpretations and annotations still play their roles, legal translation in foreign affairs contribute greatly to the international exchanges of China and legal work concerning foreign affairs, while that in academic research, especially in the revision of a law and legislature of a new law, play more important roles, as legal translation serves as a bridge across Chinese and foreign legal systems.

About the Author

Jia Hongwei obtained (in 2011) his Ph.D. of linguistics from Beijing Foreign Studies University and served as post-doctoral research fellow (2012-2014) at Minzu University of China. Currently, he is associate professor of linguistics at Department of College English, Capital Normal University (Beijing, China), executive editor-in-chief of *Journal of Language and Culture Research*, guest professor of Datong University (Datong, Shanxi Province) and Zhengzhou Teachers' College (Zhengzhou, Henan Province). His research interest covers socio-linguistics, translation semiotics, overseas sinology, history of modern Chinese linguistics, and history of modern semantics, etc. As of now, he has published almost 70 journal papers and 3 books.

Kou Fuming obtained (in 2008) his Ph.D. of Linguistics from Minzu University of China (Beijing). Currently, he serves as Vice President of Da Tong University, Shanxi Province, China, and professor of linguistics at Foreign Language College of Da Tong University, China.

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Keynote Speech IV

On the Problems of Language Identity in China

Sun Hongkai

Institute of Ethnology and Anthropology, Chinese Academy of Social Sciences, Beijing, China

Email: shkcass@163.com

[Abstract] *From a Chinese linguist's view, informed by the critical remarks from an article published in "2009 Science", rich data from linguistic fieldwork for decades, and existing literature, this paper points out the problems in the "2009 Science" article and the record on 24 "languages" from the identified southeastern dialect of the Yi language in Yunnan Province, China. It concludes with the advice that the international community of linguistics needs a discussion about language identification and to develop an internationally acceptable theory and means for determining language identity; and the International Standardization Organization needs to work with care in issuing any language code.*

[Keywords] *worldwide language typology; language identification; language differentiation; the boundary between language and dialect*

Introduction

The question of how many languages there are in China and the world at large is very difficult to answer. Usually, the number of languages identified in China and the world varies greatly, depending on the means of identifying and distinguishing languages. The international linguistics community often relies on the information published in SIL (Summer Institute of Linguistics) International's *Ethnologue* in order to determine the number of languages, but this book lacks a certain seriousness in recording information on the world's languages. This is due mainly to the lack of a scientific means of identifying and distinguishing languages which is commonly accepted in the academic community. In the beginning of 21st century, a linguist came to conduct a fieldwork survey in the YI living quarters of Yunnan province, China. He adopted a degree of mutual intelligence to identify 24 independent languages from the Pula language, one of the eight Wenxi languages, which Chinese linguists have identified as the southeastern dialects of Yi language, and published an article in the American journal *Science* in 2009 on the identification of Chinese languages and described some problems encountered in the process of identifying languages. It aroused the dissatisfaction among Chinese linguists that this result was taken in *Ethnologue* as a record of independent minority languages in China, and the International Standardization Organization had issued codes for these 24 languages. As to this fieldwork result, Chinese linguists criticize that before a standard and technique, based on mutual intelligibility, is fully accepted by the academic community, it would be premature to apply a language code such as that introduced by the SIL. Furthermore, within the current Yi language, there might be more than 2000 "languages" if taking this method to identify languages.

Attitudes of Chinese Linguists Towards *Ethnologue's* Record

Language identification is considered an academic, policy-related and technical work. Comparatively, most American linguists depend on the degree of mutual intelligence in identifying languages, while Chinese linguists usually take an integrated method combining the degree of mutual intelligibility and structural similarity to identify and distinguish languages, but with structural similarity as the main means.

In other words, Chinese counterparts rely on the difference and similarity of sound, lexicon, and structure to determine the identity of a language, and have better achievements. By 2015, they identified 137 languages, and most of these languages included dialects and vulgar forms.

Chinese linguists also hold that language forms one of the important characteristics for a nation. However, language cannot be equated with a nation, as one ethnic group can use more than two languages. Up to now, there is no internationally recognized, scientific, quantifiable method of identifying languages. So, I advise strongly that the international community of linguistics need to discuss language identification and develop an internationally acceptable theory and means for determining language identity. Before such a method comes out, the International Standardization Organization needs to work with care in issuing any language code.

About the Author

Sun Hongkai is Professor of Linguistics at the Institute of Ethnology and Anthropology of Chinese Academy of Social Sciences, Emeritus Academy Member of CASS, Honorary member of the Linguistic Society of America. His research interest is Sino-Tibetan linguistics, specifically historical linguistics, dialectology, sociolinguistics, comparative linguistics, computational linguistics and language planning in China. He has done fieldwork on ethnic languages such as Miao, Dong, Shui, Qiang, Pumi, Nu, Tibetan, Monba, Lhoba, Jiarong, Yi, Lisu, and other Sino-Tibetan languages, especially the Qiangic 12 languages. He has discovered more than 20 Sino-Tibetan languages in China. He has published 28 books and more than 290 papers on Sino-Tibetan linguistics and languages in China, the US, Canada, Japan, India, Australia, Germany, Switzerland, Singapore, France and Poland. As Chief Editor, he has published: (1) *New Discover Languages in China Series* 41 Vol.; (2) *Minority Dictionary Series* 21 Vol.; (3) *Dialects of Minority Languages Series* 19 Vol.; (4) *Research on Cognate words in Sino-Tibetan Series* 4 Vol.; (5) *The Languages of China* (2660p).

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Keynote Speech V

Misunderstandings, Limitations, and Future Efforts in Domestic Research on Professor Xu Yuanchong and His Translation¹

Zhang Zhizhong

Tianjin Normal University, Tianjin, China

Email: zzzpoetry@126.com

[Abstract] In the past two decades, Professor Xu Yuanchong's translation and translation theory has been one of the focuses of the debate about translation in China, and even now, research on him is still in full swing. However, in our studies about Professor Xu, there are some misunderstandings, or distorted understandings, about both his translation theory and his translated literary pieces. Some limitations also stand out in the research on Professor Xu. Boasting a large amount of translation between Chinese, English, and French, as well as a systematic literary translation theory, Xu commands more efforts from us in our future research on him.

[Keywords] research on Xu Yuanchong; misunderstandings; limitations; future efforts

Introduction

Along with the “going global” of the Chinese culture, more attention has been paid to the study of Chinese-English translation and, accordingly, the translation theory and translated works of Xu Yuanchong, a renowned professor of Peking University, have once more become the focus of translation studies in China. “More and more researchers begin to shift their theoretical focus from overseas translation theories to domestic translation theories, particularly that of professor Xu Yuanchong” (Dang, 2017, p. 16). The translation theories put forward by Xu are the summing up of his own huge amount of translation practice, particularly his translation from Chinese into English, and they are of substantial significance to the Chinese-English translation in current China.

If we input the keywords of “Xu Yuanchong” and other famous C-E translators in CNKI, we get the quantity of literature as follows:

Table 1. Quantity of Literature based on Search by Keywords of C-E Translators

Keywords (C-E Translators)	Quantity of Literature
Xu Yuanchong	2,814
Yang Xianyi	2,695
Gu Hongming	1,480
Lin Yutang	1,256
Zhang Peiji	1,158
Wang Rongpei	974
Stephen Owen	590
Ezra Pound	487
Howard Goldblatt	350

¹ This paper is one of a series of research results of “Examination of Chinese Poetry Which Have Been Translated into the English World”, a project funded by the China National Social Science Foundation (Project Number: 16BWW012), “Styles and Schools of Chinese Poetry Translated into English”, a project funded by the Tianjin Philosophy and the Social Sciences Programming (Project Number: TJWW15-006), and “Study of the Poetry of Sungs-Ryyas Rgyamtsho: Translation, Dissemination, and Comparison”, a project funded by the Ministry of Education of China (Project Number: 14YJC740075).

Obviously, the quantity of literature from Xu Yuanchong ranks first in the above chart. With the key word of Xu Yuanchong in CNKI since 2000 until the beginning of 2017, the 2,814 results are distributed as follows:

Table 2. Xu Yuanchong's Yearly Numbers of Literature Since 2000

Years	Numbers
2000	15
2001	38
2002	44
2003	41
2004	42
2005	87
2006	91
2007	125
2008	204
2009	193
2010	226
2011	274
2012	305
2013	266
2014	266
2015	243
2016	202
2017	32

Concerning the research results with the keyword of “Xu Yuanchong” since 2000, there is an obvious ascending trend. The recent years see a few important events concerning Professor Xu Yuanchong. Firstly, in 2010 Xu Yuanchong won the “Award of Lifetime Achievement in Translation” from the China Translation Association; in 2014, Xu won the “Aurora Borealis” Outstanding Literary Translation Award from the International Federation of Translators, which means that Xu’s achievement in literary translation has been officially recognized both domestically and internationally. Secondly, 2013 saw the publishing of *Corpus of Xu Yuanchong* by Dolphin Books in 27 volumes, which symbolizes the recognition of Xu’s translation achievement by the translation circle; on December 3, 2016, the “Research Institute of Xu Yuanchong’s Translation and Comparative Cultures” was founded at the Datong University of Shanxi Province. “The founding of the Research Institute of Xu Yuanchong’s Translation and Comparative Cultures provides an academic platform for more scholars to be engaged in studying the translation theory and practice of Xu Yuanchong, in order for the Chinese school of translation theory to go global, and it will make contribution to promoting the cultural exchanges between China and the overseas countries and to the spreading of Chinese culture” (Lü, & Kou, 2017, p. 28).

Misunderstandings and Limitations in the Study of Xu Yuanchong

Currently, more and more people have begun to take up the translation theory of Xu Yuanchong, and they have come to realize its unique academic value and its guidance in literary translation. In the past two decades, the translation theory of Xu Yuanchong has been the focus of translation debate in China, where there are the following misunderstandings and limitations.

Misunderstanding about Beauty at the Sacrifice of Faithfulness

In the domestic translation circle, it is universally believed that Xu Yuanchong advocates beauty in translation at the sacrifice of faithfulness, which leads to unfaithfulness in his poetry translation – this, of course, is one of the misunderstandings about Xu’s translation theory. Xu Yuanchong says, “in order to reproduce beauty in the original text, faithfulness may be sacrificed occasionally in translation” (Zhang, 2006, p. 64). His wording is apt to give rise to misunderstanding about his translation ideas. Take a poem by Tang poet Du Mu and Xu’s English translation as an example:

过华清宫	The Summer Palace
长安回望绣成堆， 山顶千门次第开。 一骑红尘妃子笑， 无人知是荔枝来。	Viewed from afar, the hill’s paved with brocades in piles; The palace doors on hilltops opened one by one. A steed which raised red dust won the fair mistress’ smiles. How many steeds which brought her fruit died on the run!

The last line “无人知是荔枝来” is rendered into “How many steeds which brought her fruit died on the run!” However, the literal translation is, “nobody knows litchi fruits are coming”. The difference between Xu’s version and the original text is very obvious. As early as 2002, I wrote to Professor Xu about this “over-translation”, and Xu provided the following explanation, “whether or not this is a willful or over-translation, it is a matter of subjective judgment. My English version focuses on sending litchi fruits regardless of people’s miseries, which is more vivid and profound than the original text, instead of deviating from the Chinese poem.” Xu’s translation and explanation, I believe, still cannot be accepted by the translation circle of China. But he does aim to be faithful to the original. The rhyming scheme of the translated poem is *abab*, and Xu chooses “run” to rhyme with “one”. Here, the so-called “unfaithfulness” means some changes of the details in the poem, which have not altered the total meaning of the poem. Just like Professor Xu says, “the English translation, instead of having overdone it, embodies a mature art of translation.” It should be noted that such literal “deviation” from the original Chinese is only occasional in thousands of translated poems by Xu.

In traditional Chinese translation theory, “faithfulness” occupies a core position, which cannot be overthrown. Concerning “faithfulness”, people usually refer to being literally faithful to the original Chinese. This is the reason why the above translation by Professor Xu still remains unacceptable. Those who appreciate Xu believe that he has degraded “faithfulness”, while cherishing “creative translation” for the purpose of “beauty” as the highest standard for poetry translation. Actually, concerning the translation theory proposed by Xu, whether giving play to the advantages of the translated language or creative translation or the theory of rivalry, the ultimate goal is to be more faithful to the original text.

Translation, particularly the translation of Chinese poems into English, is a labor which aims to be faithful to the original text “by hook or by crook”. However, people have different understandings or interpretations about “faithfulness”. Actually, when people are talking about low-level “faithfulness”, Xu Yuanchong is talking about “beauty”, which means high-level “faithfulness”. The reason that “faithfulness may be sacrificed occasionally in translation” is to achieve beauty, or as Xu claims, “the translated pieces should be literary pieces themselves, which have enriched the literature in the translated language.” Xu Yuanchong “is the first to theoretically advocate ‘beautification’ of the translated text, which is the development and innovation of the translation standard of ‘faithfulness’ observed by all translators through thousands of years” (Dang, 2017, p. 19). A key word from the system of Xu

Yuanchong’s translation theory is no other than “beauty”. Xu’s emphasis on “beauty”, so to speak, has testified to his endless pursuit of “faithfulness” in translation.

Misunderstanding about his Theory of Language Advantages

When it comes to the theory of language advantages, people tend to think that advantages of the target language should be brought into play. But this is simply one aspect of the theory of advantages, the other aspect is to bring the advantages of the original language into play. This important translation idea, which is advocated by Xu Yuanchong, has been neglected by people in the past decades.

“The theory of bringing into play the advantages of the original language” has been developed into the cloning theory by Xu Yuanchong, who says, “in life science, cloning means to transplant the excellent genes of a life into another life, and to optimize them so much so that they may be superior to the original ones. In literary translation, when the excellent genes of a language are transplanted into another language, the translation may be improved and optimized, or the translation may surpass the original text. This is Xu’s cloning theory of literary translation. Besides, when a translation theorist introduces the latest achievement in natural science or the excellent genes into literary translation theory, it is also the cloning theory of literary translation” (Zhang, 2006, pp. 83-84). “Xu’s cloning theory of literary translation is the echo of his theory of language advantages, which was proposed by him in the beginning of the 80s of the 20th century. By cloning theory, we can absorb novel expressions in the original language, so as to keep the ‘original flavor’ in the translated text” (Zhang, 2006, p. 84). Let’s see a poem by Tang poet Bai Juyi and my translation:

戏答诸少年	Replying the Youngsters in Jest
顾我长年头似雪， 饶君壮岁气如云。 朱颜今日虽欺我， 白发他时不放君。	Taking advantage of me who is white- Crowned, youngsters are in the prime Of their life. Today, red faces bully me; Tomorrow, white hair won’t pardon you.

In the third line, “朱颜欺我” is literally translated into “red faces bully me”; in the fourth line, “白发不放君” is literally translated into “white hair won’t pardon you”. This kind of literal translation is done in the light of Xu’s theory of bringing into play the advantages of the original language or his cloning theory of translation.

As for the first aspect of the theory of language advantages, or bringing into play the advantages of the target language, there are still some misunderstandings which lead to a reluctance to accept it, in spite of a host of debates. The reason lies always in the contradiction between bringing into play the advantages of the target language and being faithful to the original text. But is this always the real situation? No. “Upon close reading of the translations done by famous translators, it is easy to find that they all bring their subjective initiative and artistic creation into play, and try to reproduce the original artistic appeal by choosing the most exact, appropriate, and literary words or expressions in the target language” (Dang, 2017, p. 20). Actually, bringing into play the advantages of the target language is a strategy of domestication in the linguistic level. Any excellent translated literary piece will mainly adopt the strategy of domestication in the linguistic level and the strategy of foreignization in the cultural level, to be supported by the opposite strategy as a complement. Concerning the English translation of Chinese poems, domestication in the linguistic level means to adopt pure English or beautiful English, in order for a translated poem to be like a piece written by the native poet.

Xu Yuanchong says, “enjambment is rarely seen in Chinese poems, but it is an advantage of English poems. Therefore, enjambment with end rhymes in a translated text is to maximize favorable factors and minimize unfavorable ones” (Zhang, 2006, p. 163). See Tang poet Jin Changxu’s poem and Xu’s English translation:

春怨	Spring Complaint
打起黄莺儿， 莫教枝上啼。 啼时惊妾梦， 不得到辽西。	Drive orioles off the tree; Their songs awake poor me From dreaming of my dear Far off on the frontier.

Obviously, “in the English version, the last three lines are actually composed of one sentence, which are typical enjambment. The first line is narration, and the following three lines are an explanation for the reason why to ‘drive orioles off the tree’? Hence, the four lines, though formally being broken off, are very coherent in tone, which vividly describe the vexation of ‘poor me’ when her sweet dream has been broken by the orioles. Boasting 6 syllables in each line with the end rhyming scheme of *aabb*, the English version is a perfect one. And enjambment has played a big role in it” (Zhang, 2006, pp. 163-164).

In short, the theory of language advantages contains two aspects: bringing into play the advantages of the target language and bringing into play the advantages of the original or source language. If bringing into play the advantages of the target language is a translation strategy of domestication, bringing into play the advantages of the original or source language is a translation strategy of foreignization. This shows that Xu Yuanchong is not a representative of the school of domestication as wrongly believed by people. He is a translator who combines domestication and foreignization.

Misunderstanding about Xu Yuanchong as a Representative of the School of Domestication

As mentioned above, bringing into play the advantages of the source language or the cloning theory of translation has reflected the translation idea of foreignization held by Xu Yuanchong, but it is a pity that it has been ignored by the translation circle. Concerning the issue of domestication and foreignization, Xu Yuanchong says, “all translations, without any exception, are done by adopting the strategy of foreignization in reproducing the original content and by adopting the strategy of domestication in choosing the best words and expressions of the target language, with varying degrees” (Zhang, 2006, p. 497). This undoubtedly shows Xu’s correct and profound insight into the nature of literary translation. Later, Xu Yuanchong adds, “if domestication can ensure the best translation, domestication should be adopted; if foreignization can produce the best translation, foreignization should be preferred. This is the competition between domestication and foreignization, and the winner is optimization” (Zhu, 2016, p. 96). This further explains the dialectical view of translation held by Xu Yuanchong: instead of simply advocating domestication, he is receptive to the two opposite strategies.

Concerning his translation practice, Xu Yuanchong aims at a slavish imitation of the original poetic form: the length of poetic lines in his translated poems varies accordingly with that of the original poem. As for the pursuit of tonal beauty, Xu Yuanchong believes that if the original poem is rhymed, the translated poem should also be rhymed. And he tries to be faithful to the original poem in meaning. All these bespeak Xu’s translation view of foreignization. For example, “银河” (the literal meaning is “silver river”) is a word which is frequently seen in ancient Chinese poems, all the Western translators use “the Milky Way”, which is domestication, while professor Xu Yuanchong translates it into “the Silver River”,

which is foreignization. This translation pursuit by Xu has been universally neglected. The reason why Xu Yuanchong has been labeled as a representative of the school of domestication lies in that he has mainly adopted the strategy of domestication in the linguistic level. Concerning C-E poetry translation, it is justifiable to adopt pure English in the translated text to make it like an English poem.

Misunderstanding about Recreation in Translation

Xu Yuanchong believes that literary translation is competition between two languages and cultures, where the advantages of the language should be brought into play, in order for the translated text to be of the same quality as the original text. In other words, recreation means the creation in the target language by the original writer, or the translator puts himself in the position of the writer, and he translates as if he is writing. This is recreation. In his preface to the book *Chinese-English 300 Ci-form Poems of Tang and Song Dynasties*, which was published in 2003 by Hebei People’s Publishing House, Xu Yuanchong says: “I believe that creative translation must be adopted in the literary translation in the new century, and it is hoped that through creative translation excellent Chinese culture can be blended into the world culture so as to make it more enriched and more brilliant.” This is the theory of literary recreation proposed by professor Xu Yuanchong.

On many occasions, Xu Yuanchong says that Western translation theory with the core of equivalence is prevalent in China, but when equivalence can be justifiably applied in translation between Western languages, it fails in the translation between Chinese and Western languages, since only half of the vocabulary is equivalent between Chinese and Western languages. Therefore, in our translation from Chinese into Western languages, it is problematic to copy Western translation theory.

Now, people begin to realize the importance of creative translation in literary translation. Concerning poetry translation, in most cases, translation is a kind of recreation, instead of literal translation. Therefore, only poets or those translators who have the making of a poet can assume the task of poetry translation. The creativity of poetry translation manifests itself firstly in understanding. Let’s see a poem by Tang poet Li Shen and its English version:

悯农	The Peasants (by Xu Yuanchong)	Poor Farmers (by Zhang Zhizhong)
锄禾日当午， 汗滴禾下土。 谁知盘中餐， 粒粒皆辛苦。	At noon they weed with hoes; Their sweat drips on the soil. Each bowl of rice, who knows? Is the fruit of hard toil.	Weed under the scorching sun, Their sweat dripping and dropping. The rice in the bowls on the table, Who knows, is the product of toiling.

The preposition of “on” adopted in the second line of Xu’s translation is unintelligible to me, and it is my belief that “in” is more appropriate. But through so many years, Xu insisted on his own choice without any modification in spite of repeated publication of this poem. As early as 2002, I wrote to Professor Xu Yuanchong about this issue, and I received his reply as follows, “they are weeding while walking: their sweat drops onto the soil and they move on before it gets into the soil.” In my translation, “on the soil” has been omitted, and “their sweat drips” has been phrased as “their sweat dripping and dropping”; and the original information of “at noon” has been rephrased into “under the scorching sun”, through which the hardships of the farmers has been highlighted. The differences between the two versions, if there are any, lie in the differences between understanding and imagination.

Different understandings lead to different translations, which testifies to the creativity in translation in the period of understanding before translation itself. “Now it has been universally accepted by the

majority of domestic scholars that in the creative factors contained in the translated literature or text, the creative labor of the translators has to be taken into account, apart from the creative factors of the author. As discussed above, the creative labor of the translators in poetry translation is more conspicuous” (Song, 2013, p. 30). In a word, the theory of recreation in translation, which is proposed by professor Xu Yuanchong, is being more and more widely understood and accepted by the translation circle.

Chinese Poems: Who Are the Ideal Translators?

The ideal translators of Chinese poems are believed to be, by a host of people, including Chinese scholars and overseas experts, overseas sinologists. However, as early as three decades ago, Xu Yuanchong said, “many people believe that C-E poetry translation should be undertaken by British and American sinologists, since they have better command of English usage, but they are inferior to Chinese translators in understanding the original poems. Therefore, the most ideal translation should be done through the joint efforts of Chinese and overseas scholars. But, seen from the above-mentioned different English versions of the same Chinese poem, the translations done respectively by the overseas translator and through the joint efforts of Chinese and overseas translators are inferior to the version by a Chinese translator. This shows that the crux of translation lies in the translator’s understanding of the original poem. If a translator can get a deep understanding of the Chinese poem and can freely express in English the meaning in the source language, he can produce a better translation than that by Western translators. Generally speaking, the comprehension of a Chinese translator is better than that of an overseas translator, and the advantage of a Chinese translator shows itself here” (Xu, 1984, 178). Another disadvantage of the Western translators, Xu Yuanchong believes, is that they tend to interpret Chinese culture in the light of the spirit of the Western culture, consciously or subconsciously, hence their distorted translation.

Another misunderstanding about Xu Yuanchong is that his translated poems are published in China for Chinese readers which, while catering to the taste of Chinese readers, may not necessarily be liked by overseas readers. Thus, Xu has not fulfilled the purpose of cultural or literary exchange in a real sense. In spite of the fact that most of Xu’s translated poems have been published in China, some of his translated poems have gone out and have been going global. One symbol was in 1994 when his English translation of *300 Chinese Poems of the Immortals* was published by Penguin Books in Britain, which meant that Xu’s translation of ancient Chinese poems was recognized by the international translation circle. Talking about this, Professor Xu Yuanchong is full of pride, “*300 Chinese Poems of the Immortals* is the first book of ancient Chinese poems which has been translated by a Chinese and published by the Penguin Books. Therefore, I regard it as my great honor, as well as a symbol that Chinese culture is going global.” (Xu, 2003, p. 381). In addition, in the past decades, some translated poems by Professor Xu Yuanchong have been collected into anthologies of Chinese literature which have been edited by American professors. Furthermore, along with the rising of China’s international standing, it is believed that people in the English world will pay more attention to Chinese poems, and consequently, the translated Chinese poems and translation theory of Professor Xu Yuanchong will exert an even greater influence in the Western world.

Limitations in the Study of Xu Yuanchong

In the past two decades, the translation theory and practice of Xu Yuanchong, particularly those about C-E poetry translation, have been the focus of academic debate. However, whether in a complimentary or derogatory sense, there are some limitations, which are shown in the following aspects.

Some Basic Mistakes in the Papers or Books about Xu

For example, a quotation about a comment on Xu Yuanchong, “Xu is dancing in the shackles of tone and rhythm with surprising ease and flexibility” (by Yang Zhenning). Obviously, the words are not by Yang Zhenning, but by Qian Zhongshu. Another quotation from a paper: “in a famous middle school of Luoyang, Xu Yuanchong has published a book in which ‘three beauties’ have been mentioned for the first time.” But the fact is that Xu Yuanchong worked in the PLA University of Foreign Languages of Luoyang for over ten years, instead of teaching in any middle school of Luoyang. In another instance, “Xu’s translated book *300 Chinese Poems of the Immortals* has been published in 1994 in America ...” The correct version should be: “Xu’s translated book *300 Chinese Poems of the Immortals* has been published in 1994 in Britain by Penguin Books ...”, as mentioned above.

These mistakes, while showing that the authors have little knowledge of Xu Yuanchong, they reveal their academic impetuosity, which is quite prevalent in the academic circle of China.

Mistakes in Criticism of Xu Yuanchong’s Translated Poems

Sometimes the author lavishes praise on the translated poems by Xu Yuanchong, without realizing their shortcomings. Take a poem by Tang poet Wang Wei for example:

鸟鸣涧	The Dale of Singing Birds (许渊冲 Xu Yuanchong 译)
人闲桂花落， 夜静春山空。 月出惊山鸟， 时鸣春涧中。	Sweet laurel blooms fall unenjoyed; Vague hills dissolve into night void. The moonrise startles birds to sing; Their twitter fills the dale with spring.

The English version here is from *300 Tang Poems* by Xu Yuanchong, which was published by Dolphin Books in 2013. The verb “startles” in the third line was originally “arouses” in Xu’s earlier versions, which has been praised indiscriminately. Xu’s own revision best proves his original shortcomings, which has been neglected by his admirers. Let’s see another poem by Du Fu and Xu’s English version:

闻官军收河南河北	Recapture of the Regions North and South of the Yellow River
剑外忽传收蓟北， 初闻涕泪满衣裳。 却看妻子愁何在， 漫卷诗书喜欲狂。 白首放歌须纵酒， 青春作伴好还乡。 即从巴峡穿巫峡， 便下襄阳向洛阳。	’Tis said the Northern <i>Gate</i> is recaptured of <i>late</i> ; When the news reach my <i>ears</i> , my gown is wet with <i>tears</i> . Staring at my wife’s <i>face</i> , of grief I find no <i>trace</i> ; Rolling up my verse <i>books</i> , my joy like madness <i>looks</i> . Though I am white-haired, <i>still</i> I’d sing and drink my <i>fill</i> . With verdure spring’s <i>aglow</i> , ’tis time we homeward <i>go</i> . We shall sail all the <i>way</i> through Three Gorges in a <i>day</i> . Going down to <i>Xiangyang</i> , we’ll come up to <i>Luoyang</i> .

At least twice, I have seen comments about the translation: it is a pity that there is no rhyming in this translated poem. But from the italicized words in each line, the internal rhyme, which is commonly used in English poems, has been adopted here. And the rhyming words are all arranged on the sixth syllable with twelve syllables in each line, which is quite ingenious. The reason behind the authors’ neglecting the rhyming scheme lies in that internal rhyme is strange to Chinese poetry. Therefore, if the authors do not read a lot of English poems, how can they correctly or sagaciously examine the C-E poetry translation by Professor Xu Yuanchong?

The Research Methods Are Simple, Sometimes Not Without Prejudiced Views

Among the large number of papers on Xu Yuanchong, the most commonly seen kinds are "... Seen in the Light of Xu Yuanchong's Theory of Three Beauties", in which a short Tang poem and Xu's English translation, sometimes together with other translations, are given for comparison. And the conclusion is as expected that Xu's version is the best one owing to its three beauties: beauty in sound, beauty in form, and beauty in sense. Most of the papers carry no significance in research. Another disadvantage in the papers on Xu to be avoided is the impartial viewpoints which grow out of prejudices against Xu. Driven by emotion, the author more than often will lose his objective judgment, and his conclusion is far from convincing. In academic research of literature or literary translation, it is difficult to be completely objective and rational, but we should be always on the alert against impassioned or prejudiced criticism – at the least, we should show respect to our adversaries, no matter how much we disagree with them.

Future Efforts in the Research of Xu Yuanchong's Translation

Based on his own huge amount of C-E poetry translation, Professor Xu Yuanchong has summarized a set of literary translation theories of the Chinese school, which are *from* translation practice and *back to* translation practice. Making a general survey of the domestic research on Xu Yuanchong, some aspects have been ignored, and some aspects need to be deepened and strengthened.

Some Ignored Translation Theories of Xu

The translation theories proposed by Professor Xu Yuanchong are based on his own huge amount of literary translation practice, and they include ontology, epistemology, methodology, and purposivism, which are comprehensive and systematic. "Xu's translation theory, since Yan Fu, is the first set of translation theories which are proposed by the Chinese themselves. It has its own philosophic thinking, its own academic resources, and its own discourse system" (Pan, 2017, p. 5). However, the current research on him has not exceeded his most famous translation proposal of "the art of beautification toward creative translation for the purpose of beauty like a competition", among which "three beauties" are the most frequently adopted. Some important points or aspects have been neglected.

For example, concerning literal translation and free translation, Xu Yuanchong says penetratingly, "literal translation attaches the first importance to loyalty to the content of the source text, the second importance to loyalty to the form of the source text, and the third importance to the smooth translated text; free translation attaches the first importance to the content of the source text, the second importance to the smooth translated text, and not restricted to the form of the source text" (Zhang, 2006, p. 62). And he continues to explain: when the expression of the source language is superior to the target language, the advantage of the source language should be brought into play by adopting literal translation, so as to enrich the target language. On the other hand, when the target language is superior to the source language, we can bring into play the advantage of the target language by adopting free translation. Xu's view about literal translation and free translation has reflected his dialectical view of translation. Besides, Professor Xu Yuanchong's other views of translation, such as "theory of transformation", "theory of superconductivity", "cloning theory of translation", and "theory of translated literature", etc., all have not been discussed profoundly.

Several Aspects to be Strengthened in the Future Research of Xu Yuanchong's Translation

"Concerning the research of Xu Yuanchong, there are many topics to be undertaken. First, the content and nature of his 'theory of three beauties'; second, the development of Xu's translation theory; third, the

Chinese academic resources of Xu Yuanchong's translation theory; fourth, the relationship between Xu's translation and his theory (Pan, 2017, pp. 6-7). And fifth, if any, is the relationship between Xu's translation theory as representative of the Chinese school of translation theory and Western translation theory. "The 'new translation theory' proposed by Professor Xu Yuanchong has both the academic significance of representing the Chinese school of translation theory and the actual significance of communicating with overseas scholars" (Li, 2017, p. 10). As the representative of the Chinese school of literary translation theory, what is the relationship between Xu's translation theory and Western translation theory? And what is the position of his translation theory in the international system of translation theory? Together with the above-mentioned "theory of transformation", "theory of superconductivity", "cloning theory of translation", and "theory of translated literature", etc., all of these constitute the weak links in the research of Professor Xu Yuanchong, and it leaves much to be desired.

In addition, concerning the translation research about Professor Xu Yuanchong, until now much attention has been paid to his translation theory and his C-E poetry translation, to the neglect of a host of other aspects. First, Xu's English translation of non-poetry, such as the English version of *Thus Spoke the Master*, *Laws Divine and Human*, *Romance of Western Bower*, *Dream in Peony Pavilion*, *Peach Blossoms Painted with Blood*, and *Love in Long-life Hall*, etc.; second, Xu's French translation of Chinese poems; third, Xu's Chinese translation of French novels; and fourth, Xu's Chinese translation of Shakespeare. All four aspects of research may be carried out along with a comparison with the translations by other famous translators or in the light of Xu's own literary translation theory.

Conclusion

"It is the greatest pleasure to create beauty. If we can transform the beauty created by a nation into the beauty of the world, isn't it the greatest pleasure? Literary translation is an art which aims to create beauty for the whole world" (Xu, 2017, p. 1). Now at the advanced age of 96, Professor Xu Yuanchong, filled with enthusiasm, is still translating and creating beauty. Through so many years of debate with himself alone as the minority, Xu's passion for translation and his perseverance in his own translation ideas have never abated – it seems that he has won the final victory. However, it is our feeling that Xu's victory is not merely his own individual victory, but it is the victory of the Chinese school of translation theory and practice. This victory bears great significance in Chinese-English translation and in the going global of Chinese culture. It is believed that, in the future, there will be more people who begin to understand, study, and accept Xu's translation theory, while realizing its unique academic value, as well as its guidance in the practice of literary translation.

Xu's translation theory, with the core of "beauty", has not yet been universally accepted up to now by the translation circle of China, and it is still diametrically opposed to the mainstream of the translation circle of China. Actually, it is our belief that only when Xu's translation theory is brought to a great height of development, can the translation of China boast a bright future, and can the Chinese culture go global more rapidly and in a better way. Regarding the achievement in C-E translation, Professor Xu Yuanchong is the most distinguished translator after Gu Hongming, Lin Yutang, and Yang Xianyi. "To surpass Xu Yuanchong means to take the translation theory and practice of Xu Yuanchong as the starting point, so as to develop it more profoundly in accordance with the requirements of the new age and new situation" (Pan, 2017, p. 7). Considering the national strategy of Chinese culture going global, talents lack in the English translation of Chinese classics. Against this background, it is of epochal significance to study and carry forward the literary translation theory and practice of Xu Yuanchong.

About the Author

Dr. Zhang Zhizhong is Director of the Translation Research Institute of Tianjin Normal University, and professor of Foreign Languages College of Tianjin Normal University. His research field is Chinese poetry and its translation.

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Study on College English Intercultural Teaching in China

– Problems and Countermeasures under the Belt and Road Initiatives

Juju Wang

School of Foreign Studies Qi Lu Normal University, Jinan, China
Email: torchwang@126.com

Peng Sun

Office of Teaching Affairs Qi Lu Normal University, Jinan, China

[Abstract] The increasing demand of globalization, economic integration and English's status as the world's universal language require college English teaching in China to cultivate graduates with intercultural communicative competence. The Belt and Road Initiatives provides great opportunities for China with globalization and economic integration. On the basis of the former research as well as the current problems, this paper tries to construct a system in college English teaching and hopes to provide reference for the ongoing study of intercultural foreign language teaching.

[Keywords] college English; intercultural teaching; problems; countermeasures; the Belt and Road Initiatives

Introduction

Increasing international communication and cooperation has shown us that economic globalization and cultural diversity are the prominent features of the current world. Whoever you are, it is inevitable to communicate with people from different cultural backgrounds, and cross-cultural communication is a growing phenomenon in our daily lives. As international Mandarin, English is used most widely between different countries and cultures. However, cultural distinctions will let us confront unimaginable difficulties, misunderstandings, confusion, and even conflicts. In terms of the integration into the world economy, there is a higher expectation and requirement for foreign talent's training. Yang Luqing once remarked that under the new situation, cultivating new stylistic foreign talents could meet social need, and exploring the new foreign language teaching method would contribute foreign talents training aimed at social requirements (2010).

In order to authentically represent the intercultural teaching situation of college English, and to get a clear picture of its specific problems and their causes, this paper combines the theoretic fruits from intercultural communication, foreign language teaching and applied linguistic culture to illustrate that college English teaching should have cross-cultural teaching aims to cultivate students' cross-cultural communicative competence. At the end of this paper, it is pointed out that we should properly deal the relationship between native and English cultures, commonality and humanity of English, as well as linguistic and cultural teaching. A series of effective strategies are also listed to solve those problems met in intercultural teaching.

Domestic Research on Chinese Foreign Cultural Teaching

On the fourth period of *Modern Foreign Languages* in 1980, Xu Guozhang published an article called *The Cultural Connotation in Vocabulary and English Teaching*, in which he pointed out English teaching in China had not paid enough attention on the cultural elements in vocabulary. From then on, the experts

began to research the relationship between language and culture (Xiao Shuyun, 2007). In the 1990s, cultural teaching began to appear in the articles related to language and culture with China's rapid pace gearing to international standards. In 1994, Hu Wenzhong edited the conference proceedings *Culture and Communication* which collected papers related to language and culture written by many experts and scholars. Another conference proceeding, *Culture and Language*, was published by Wang Fuxiang and Wu Hanying. These two works represented the research on cultural teaching at that time (Xiao Shuyun, 2007).

The monograph *Foreign Teaching and Culture*, edited by Hu Wenzhong and Gao Yihong, explored the definition and categories of culture, meaning, objective and contents of cultural teaching, and systematically conducted research on the cultural syllabus, curriculum provision, principles for textbooks selection, and the adoption of teaching methods, as well as the evaluation.

The communicative teaching method was introduced in the 1980s, which brought vigor and strength for foreign language teaching and facilitated the linguistic cultural teaching research. However, as Gu Jiazuo once said, for a long time linguistic teaching had been the focus while cultural teaching became a mere formality. Cultural teaching mainly relies on the form of lecture, yet the teaching concept combining language and culture was hardly applied in the teaching practice. Therefore, a thorough reform should be made in the perspectives of concepts, teaching methods and talents training patterns. Culture should be understood with a brand new concept and from multicultural aspects. In the preface of *The College English Teaching Guide* issued in 2013 by Chinese Ministry of Education, it was put forward clearly that cultural teaching in college English teaching should aim at learning and understanding excellent cultures and civilizations in the world, promoting linguistic strength, and effectively broadcasting Chinese culture.

Domestic exploration on specific training strategies is still in the exploratory stage. Byron's Intercultural Communicative Competence (ICC) was introduced by Liu Menglan and Yang Shuai who illustrated the four elements: language learning, linguistic realization, cultural realization and intercultural concepts. The common cultural teaching methods like seminar, cultural package, cultural group and simulation game were pointed out by Zhang Hongling in 2007. Li Mingyang once introduced some basic ways to train non-English majors' intercultural communicative competence including applying communicative method, cultural comparative method, using a hidden curriculum, using computer-aided teaching means, and adding related elective courses. After analyzing the articles about intercultural communicative teaching, we found that domestic research was still not clear, systematic, or theoretical, and there is insufficient research on the ontology of the intercultural communicative competence.

When it comes to the main implementer – teachers – Liu Ting and Yuan Xiaolu both state that comprehensively training teachers' intercultural realization is the precondition for its implementation. Li Dan once stated that an educator's cultural quality should be enhanced and then they can handle the relationship between teaching and learning, optimize language teaching mode, take advantage of the textbook, and guide the students to grasp different cultural knowledge.

In short, the quantity and depth of the articles and books about intercultural communicative competence training cannot fulfill its requirement, which has three features. First, most articles misunderstood the definition of cultural teaching and intercultural teaching. Foreign language teaching only focuses on the introduction of the target language's background, which is the parochial thinking compared with the abundant connotation for intercultural competence. Second, most research lacks a clear and specific feasibility plan, and the concepts and conceptions have not been tested and they are

limited in the junior developing stage. Last, all the articles adopted the empirical research method which lacked evidence and reasoning.

Intercultural Teaching and Communicative Competence Training in College English

Intercultural teaching in college English means that teachers are not only the lecturer of language, but also the spreader of culture. In classroom teaching and related activities, teachers can spread relevant knowledge, which enables the students to realize the intercultural communication's significance and function in today's world, to learn the culture's influence on human's lives and communicative activities, to understand the importance, abundance and complexity of communicative activity, and to become familiar with the basic constitution and elements of intercultural communication. Through cultural education and comparison, students can understand the distinctions in different cultures, improve their ability to use English for intercultural communication, and finally acquire the ability to communicate within different cultural backgrounds.

Intercultural teaching in college English plays a significant role in intercultural education, which reflects the idea of combining linguistic and cultural teaching. The overall objective of intercultural foreign teaching is improving students' integrated applied abilities, creating ideal personalities, realizing development in an all-around way, and boosting their intercultural communicative realization and abilities. There are three interdependent parts in intercultural communicative competence training: intercultural communicative knowledge, consciousness and competence.

Students' intercultural communicative knowledge can be enlarged in college English intercultural teaching. The lack of intercultural communicative knowledge would lead to cultural misunderstanding, which will cause serious consequences. Linguistic mistakes are easy to detect and easy to be forgiven by the communicators, while pragmatic mistakes made by a fluent speaker are often considered to be impolite, or even hostile. Therefore, intercultural communicative competence is directly affected by the master of intercultural communicative knowledge, which will impede intercultural communication.

Intercultural communicative consciousness can be improved in college English intercultural teaching. Despite the linguistic competence and communicative knowledge, students should analyze cultural phenomena with their knowledge. Intercultural consciousness refers to the sensitivity for cultural elements and their intent to adjust language understanding and output when using a foreign language. The sensitivity and intent are the core of the intercultural consciousness. Only when cultural sensitivity and intent is improved, can students take advantage and make full use of their intercultural communicative knowledge. Under the complex situation of globalization, students should strive to dig the cultural origin and pay attention to cultural conflicts and misunderstanding in the intercultural context, and be clear about different selections of foreign cultural mentality in order to improve their intercultural communicative competence.

College English intercultural teaching can intensify students' intercultural actual practice. Teachers should create an intercultural communicative environment to practice students' intercultural communicative practice and successfully fulfill intercultural communication.

The Current Situation of Chinese College English Intercultural Teaching

Intercultural teaching's importance has been theoretically widely acknowledged in our foreign language teaching, yet the actual operation is not optimistic. The follow-up survey on the college graduates' pragmatic performance in their work showed us that most of the graduates were either so-called a "dumb

English” who could only read but not speak, or a “fluent idiot” who often failed in real communication. It is the lack of understanding and acquaintance of the foreign culture and target language’s regulation that causes misunderstanding and grave consequences. For more than ten years, Chinese students have learned English from elementary school to university, which turns out to the fact that they cannot communicate across different cultures. These are the evidences that manifest in the unpromising college English intercultural teaching situation.

College English is a compulsory course, which has had much time and human recourses focused on it. It is embarrassing that even students with excellent scores in CET4 and CET6 cannot fluently and elegantly communicate in English. That’s because in most college English classes, the traditional teaching method is adopted. Students listen to teachers lecture without any activity to practice their productive skills, which refers to their speaking and writing ability. Cultural knowledge about English speaking countries is rarely introduced, and the teacher and students practice the language for the sake of the language, which is separated from its culture.

Combined with data from other investigations, we can summarize the current situation of college English intercultural teaching into three categories. First, teachers focus on the information in the textbook and pay less attention to the guides and illustrations of western cultures. What’s more, the teaching patterns and methods using in college English classes are out of date, as well as the teaching contents. Last, the teachers’ professional knowledge and cultural attainment need to improve. In short, college English teaching is not only simple language learning, but intercultural learning is not the only cultural introduction in English language learning. Some methods such as Contrastive Analysis should be adopted on the basis of the rich Chinese culture in order to sensitively and deeply understand the target language’s culture.

Construction of Intercultural Communicative Competence Training in College English

It will be seen that intercultural teaching in college English has been playing a minor and secondary role in language teaching, and cannot meet the needs of the growing requirements of our society. We should construct a deep concept for intercultural communicative education and form a set of effective teaching methods.

Successful intercultural foreign language teaching should combine cultural teaching with linguistic teaching, improve teachers’ cultural and cultural comprehensive abilities, and reform every aspect of intercultural teaching, including: teaching objectives, teaching contents, teaching activities. Therefore, feasible teaching strategies should be applied in the systematic intercultural teaching. This paper tries to construct an effective training system for intercultural communicative competence from the following parts.

Establish College English Intercultural Teaching Principle

The essence of intercultural foreign language teaching is to realize its social communicative efficiency. Intercultural foreign language teaching strives to cultivate students’ communicative competence in recognizing and understanding cultural knowledge, which includes the ability of handling linguistic information and adjusting linguistic activity. College English intercultural teaching is a student-centered teaching activity. Students’ real needs are the basis and objective when teachers conduct classroom teaching, editing textbooks and design teaching patterns. Although the basic language information and ability are still necessary components in college English teaching, the teaching process should focus on learner autonomy, which is aspired by the teacher. In the student-centered class, both the teacher and

students experience the culture, feel and comprehend the language and culture together with the aim at interior construction of knowledge and meaning. Different psychological feelings and values may lead to different experience and construction. Teaching design and activity should take the influence on the learners into consideration. Besides specific English language knowledge, learners' experiences and understanding of their native language and cultures, attitudes of target cultures, the improvement of their personal comprehensive qualities, and even their attitudes toward life should receive teachers' attention.

Like other scientific knowledge, cultural knowledge has its own scientific system, which should be taught in different stages with different contents. According to students' cognitive developing rule, which is from simple to complex, from basic to advanced, from logic to critical, and from rote memory to understanding memory, cultural teaching contents should be arranged from simple and specific to difficult and general. Teachers can start off with sensuous experience and knowledge, then gradually transition to reasonable recognition and experience, and finally help learners understand and grasp the cultural knowledge comprehensively and systematically (Wei Zhaoxi, 2010, p. 17).

Correctly Handling Relationship between Native and English Culture

In the time of globalization, English has been considered to be the universal language which consists of two means: it is shared by global English users and it contains all kinds of linguistic performance with local and cultural features (Crystal D, 1999). China has large population that studies English, for whom English is a media to learn the rest of the world, as well as to let the world know China. It turns out to be the fact that Chinese traditional culture is gradually weakened with the emphasis of English culture. It is worth thinking about how to handle the relationship between traditional and English culture in the English teaching process.

We should attach great attention to native language and culture's learning. Language can reflect a nation's features which include not only the ethnic history and cultural background, but also the people's attitude toward life (Deng, & Liu, 1989, p. 160). Learning Chinese enables us to form the Chinese thinking mode and to inherit and broadcast our own excellent culture.

Chinglish is one type of English variant, which can be used to communicate internationally. It can be accepted that Chinese people use Chinglish to communicate, but on the premise of the normal principle. Terminologies like the Qingming festival and westernization movement with Chinese characteristics can be expressed in Chinglish. In case of the conflict situation between native and English cultures, it is better to interpret and paraphrase our expressions in order to communicate internationally.

English materials about Chinese culture should be adopted in our textbooks which should not be limited to the western value system or cultural views. Teachers can compare the difference between native language and the target language's linguistic form and cultural background, deepen the students' understanding of different languages and cultures, and make use of native language's positive transfer function to help learners to master English.

Strengthening Teachers' Intercultural Training

Once detached from native culture, language will experience another contextualization when connected with target culture. This provides an opportunity for intercultural training in foreign language teaching (Zhang, 2007, p. 119). Intercultural training for teachers can expand their cultural knowledge, and prompt their understanding of the definition like intercultural communicative realization and ability. Through intercultural training, teachers can clarify cultural teaching's purpose, design intercultural teaching syllabi

and plans, select suitable materials to complement textbooks, assign proper cultural homework, and make feasible evaluation schemes.

Implications and Conclusion

Three years ago, President Xi announced the Belt and Road Initiatives, which prioritized policy coordination, connectivity, unimpeded trade, financial integration and people-to-people exchanges. On May 14th, the leaders of 29 countries involved in the Initiatives gathered in Beijing to attend the Belt and Road forum aimed to strengthen the mutually beneficial cooperation. Globalization affects anyone who will communicate across each culture. The ultimate goal of college English intercultural teaching is to develop students' intercultural communicative competence. There are all kinds of problems in college English teaching which cannot meet the needs of international growing communication. Teaching reforms, as well as feasible intercultural communicative competence training system are extremely urgent. Teaching principle is the core of intercultural teaching, which should adhere to culture's regulation and identify foreign thinking and social communication. Then, we analyzed the teaching strategies, and pointed out the opinion that the relationship between native and English culture should be handled correctly and reasonably. The teacher is the bridge to realize the intercultural objectives, one who should be trained with intercultural communicative competence and teaching methods. The cultivation and improvement of intercultural communicative competence cannot be accomplished overnight, and should be realized through plenty of learning and practice. This paper tries to construct an intercultural communicative competence from perspectives of teaching principles, teaching strategies and teachers. There still are some limitations and shortcomings in this research. Intercultural teaching methods and evaluations can be studied even further with new theory or concrete investigation.

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Opportunities and Challenges of Legal English Talents Training in the New Area

Hui Zhu and Siting Yang

Dalian Ocean University, Dalian, China

Email: 2236102103@qq.com; 907403245@qq.com

[Abstract] Through the discussion and analysis of legal English's development history and current situation, this paper intends to get the point of conquering the dilemma of legal English in the area of practical application according to the international situation and combined with the concrete features of domestic legal society. At last, this paper attempts to put forward assumption about how to train the professional legal English talents.

[Keywords] legal English; practical application; English education

Introduction

With respect to the history and present situation of legal English, even in English-speaking countries, the history of legal English, as a specific definition, is not very long. Until the 1960s, through the continuing hard working which was around the study of semantics, lawyers, also including other's who are related with the legal area, obtained new understanding about the legal language which was used almost every day in their daily lives. They found that the legal terms in their daily work were always lacking clear targets. How about the situation in China?

On the one hand, along with the continuous development of social economy and the unceasingly thorough development of the reform and open policy, there are now more and more foreign-related economic cooperation and foreign-related legal businesses between China and the international communities. Demands for professional legal English talents are growing, especially for courts, customs, research universities, overseas lawyers and overseas investment enterprises, while at the same time, requirements for their quality and capabilities are also becoming more stringent. Even the Chinese legal academic circle has realized these grave problems. Specialists have already made a series of tries and the related governments have shown more concern for legal English; there are still many opportunities and challenges during this process. So in this case, legal English talents' training has highlighted the importance of English teaching in law schools. It is really necessary to talk about the challenges of legal English talents training, and the proposals for reforming the legal English teaching system, as well as the proposals for improving professional teaching skills of legal English teachers.

On the other hand, English is not the official language in China. Most Chinese people don't use English in daily life. But now more people choose to go outside to some foreign countries for traveling or immigrating. For some of them, they cannot handle English very well. When they meet any troubles abroad, they are always in a negative condition because of the language. At this time, it's so cherished to have a professional lawyer who can use both English and Chinese, skillfully and accurately at the same time. This fact can also be used in the area of business. In recent years, since China's accession of WTO, global trade has become a trend. China has attracted markets from all over the world; moreover, Chinese enterprises have finally gained the opportunities to do business with foreigners. Based on the conditions above, obviously there would be huge chances offered. However, who has the capacity to seize these opportunities?

It is the one who can deal with the international cases. But the situation is not so positive, because English is only a tool which has now become one of the decisive elements.

Literature Review

Legal English is a different language from general English. Just as lawyers in our own country write in a different language from other people, so do English-speaking lawyers. Legal English belongs to English for Specific Purpose (ESP). Three large categories are usually identified here: EST (English for Science and Technology), EBE (English for Business and Economics) and ESS (English for the Social Sciences) (Hutchinson & Waters, 1987). Legal English belongs to EOP (English for Occupational Purposes) which is a branch of EBE. One key issue surrounding the ways we understand and practice EPA is that of specificity, or the distinction between what has been called English for General Academic Purposes (EGAP) and English for Specific Academic Purposes (ESAP) (Jordan, 1997). Legal English belongs to ESAP. People should use this kind of English in special place which means it will not be used in daily life, even during working time.

Legal English is English, and the legal English course is within the scope of language teaching. English used in the context of law should be the core of legal English teaching, rather than the knowledge of law. In other words, students should be taught how to apply the tool of English in target situations (Xiaopu Wei, 2005).

Jinbang Du (2006) stated that legal English courses highly require students to master the knowledge of law and the communication ability of English, which is a prominent feature of legal English. These two requirements actually include the two high objectives of legal English course. These two high objectives cannot be lowered and are indispensable because they guarantee the quality of the cultivation of legal English talents. However, after several years' learning of legal English, the English abilities of law students often cannot make them communicate effectively and smoothly when getting involved in foreign affairs relating to law.

Yueping Zhang (2011) discussed legal English teaching from two perspectives. Microscopically, the objective of legal English teaching is to satisfy the need of English in practical work relating to law. Micro-cosmically, the basic aim of legal English teaching is to enhance students' reading, listening, speaking, writing, and translating ability of English in the field of law, so they can conduct effective communication professionally. More exactly, legal English teaching aims to get students to master the skills of communicating and expressing activities relevant with law in English, which is the training of application ability of the language instead of imparting the knowledge of language and law.

Challenges of Legal English Talents Training

Legal English talents training are undergoing profound and complex changes. Economic globalization and information technology are changing the world in a profound way. At this time, legal English talents training still also faces many challenges. Various traditional and non-traditional teaching concepts and methods are intertwined.

Based on the existing research on legal English teaching patterns, this paper makes a survey on legal English teaching and legal English learning in several universities in Liaoning Province by using questionnaire survey, literature research, classroom observation and semi-structured interviews in order to seek out the existing problems in the above two aspects, as well as to explore the causes of the main

problems in the processes of teaching and learning. But most of all, it's helpful to put forward some countermeasures or suggestions for legal English teaching.

In this paper, the following six problems are analyzed and discussed:

- How about your English?
- How much do you know about legal English?
- Does your college have a legal English course?
- What are the problems in legal English teaching and learning in your university?
- What are the main causes of these problems?
- What are the effective countermeasures and methods to deal with these problems?

The results are as follows:

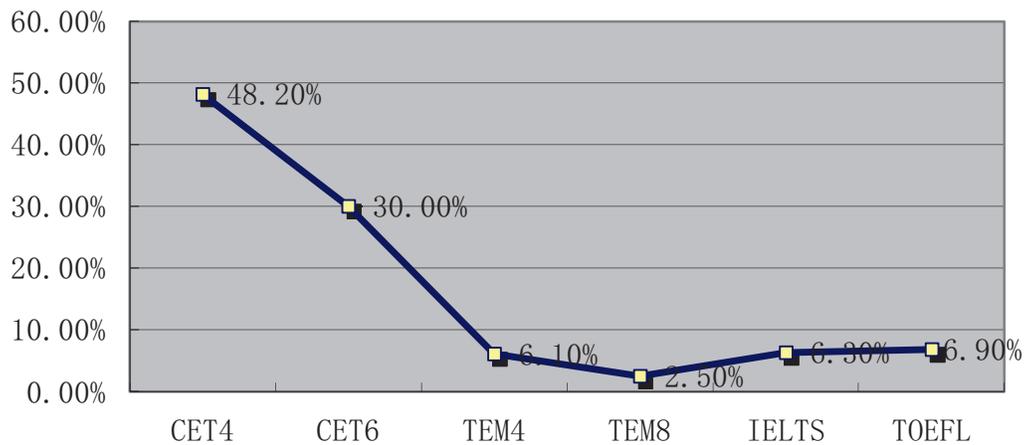


Figure 1. English Level

Among the well-known English level examinations including the CET4, CET6, TEM4, TEM8, IELTS and TOEFL, it is surely obvious from the chart above that the number of people with high English level is extremely small. For instance, the proportion of people passing TEM8 is only 2.5%, which is really not optimistic. Many people have passed the CET4, which is very easy, but it can't be regarded as a kind of powerful standard to test one's English level.

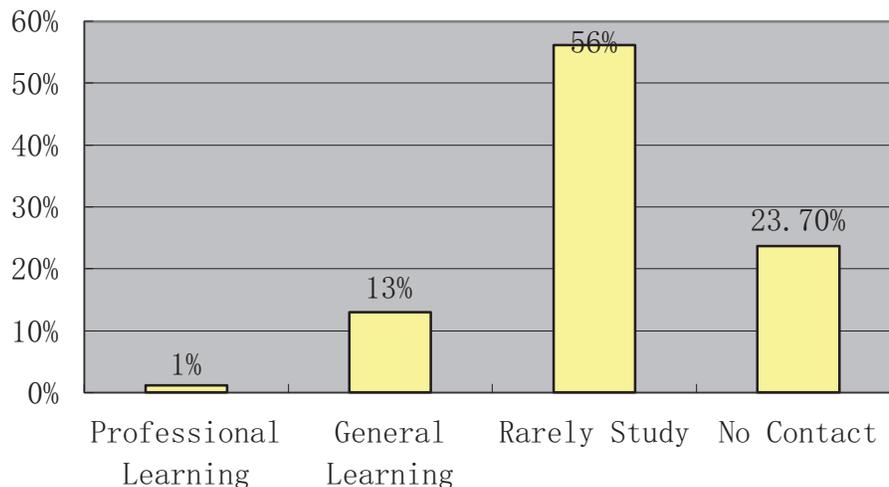


Figure 2. Legal English Learning

The second chart also shows a fact which is greatly shocking. People with *Professional Learning* only occupy 1% of the total and those with *No Contact* takes up 23.7%. Actually, as long as the concept and awareness are realized, the number of people learning professional legal English will have an increasing consideration.

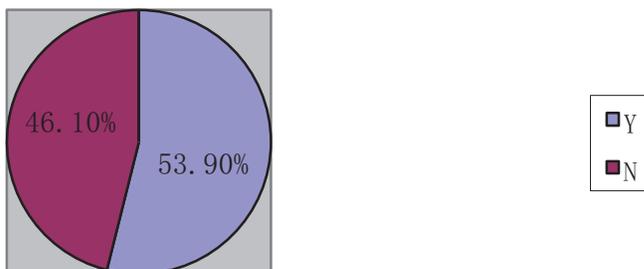


Figure 3. Do Have a Legal English Course?

There are two different colors in the circle, in Figure 3. The blue section refers to the proportion of people having a legal English course, while the red section demonstrates those who do not. The difference between them is fairly obvious. People who have not taken legal English course make up 46.1% which is really amazing. So, it is not difficult to see that the main problems in legal English teaching and learning in several universities in Liaoning Province are very complicated. Courses on the basics of legal knowledge shall be set up, such as civil law, economic law, criminal law, international law, international private law, and international economic law, etc. (Ke Deng, 2012).

In particular, regarding legal English learning, no matter what kind of English learning, it is a process of ambition. The students are standing here and going across to the other side where their targets and dreams are waiting for them. It means that their targets and dreams are not clear. A great many of students don't know what they want, let alone legal English learning. In other words, they do not know the reason why they have to study legal English because these students can get something that is needed of them in the future. Now, this conception is not so clear for everyone. They still don't have a good understanding about this profession and this subject. This phenomenon can directly lead students to have no interest to study legal English courses. But interest is the best teacher. English learning, in particular, requires students' interests, and legal English is a subject that must be interested in to delve into (Junyao Yue, 2014).

Concerning legal English teaching, specialists have already discussed this topic for quite a long time from many different views. They gained advances during this long process. Of course, legal English teaching has also improved. But now there are still several issues which should be solved. First of all, is the teachers themselves. Ordinarily, teachers of this course are English majors who have almost no foundation in Law. Differences in the professions can make one feel words apart. In the legal area, they have no experience and just echo what the books state. This kind of teaching is disjointed from real life. Then the teaching segments are simple, which also lacks practice. Thirdly, the language environment is a very important element for the students. However, now in China, the language environment is really difficult to

find for a student. How do students improve their English skills? Without speaking, listening and using English in daily life, it is a tough challenge for everyone. The legal students have more difficulty in the language area. Also, most of the courses now in China are around text books. Students can make high scores on the examinations, however, their practical skills are deficient. This problem exists universally in most of the universities in China. Extracurricular practices, activities in classes and all kinds of competitions are needed to increase the proportion. For example, for a case in a textbook, the teacher can find more than three methods to explain this case. The teachers have to think about it. Which way is more impressive for the students? Even a game model can be a more effective way of teaching than just explaining by oral presentation.

Proposals for Legal English Talents Training

Legal English training should consider the advantages and disadvantages of traditional teaching (Fei Cao, 2007). In China, there are more than ten hundred thousand lawyers, however, only about ten thousand have the ability to deal with foreign law affairs and negotiate or sign contracts in English. That means, until now, China's legal field lacks this kind of talent who possesses the qualities to lead the entire Chinese legal area standing on the international stage to fight for rights of our own. Wanting to seize the opportunities and change the current situation, the following two aspects should be taken into consideration:

Reforming the Legal English Teaching System

We know that as a legal professional today, it is really wise to have up-to-date and accurate legal English in order to meet the challenges of study and work. This is because legal English talents have to deal with English-speaking clients and lawyers more than any other previous generation of lawyers. Also, they receive letters and emails written in English on a daily basis. What's more, legal English talents are often expected to interpret or amend long commercial contracts drafted in English. So how can we train professional legal English talents? Which methods achieve better results? Maybe it is necessary to reform the current legal English teaching system.

First of all, further cooperation with foreign universities is a good method. For both Chinese students and teachers, the most absent resource is a language environment. And it's not a fresh topic for Chinese universities to cooperate with some other countries' universities. The most familiar forms have included joint training programs, exchange programs, visiting scholar programs and so on. These programs are also meaningful for legal English students. It's necessary to give the students and teachers some opportunities to go aboard where they must use English every day; especially when they study this major, they must have contact with things about law. Teachers should strive for more opportunities to study abroad and exchange to meet the higher requirements of teaching (Yao Fu, 2012). Language has particularity. It is progressive with society. According to this characteristic, regular cultivating, visiting and communicating with foreign countries' universities is necessary for students and teachers.

Secondly, hiring some foreign teachers could be an excellent choice. It is necessary to have a team of teachers who are professional in both areas of English and Law. They are professional in Law and have no obstacle to giving classes in English. In other words, we really need a team of teachers who are specialized for legal English. Only these kinds of teachers can provide a better way to combine English and Law together. Next, not only foreign teachers, but also Chinese teachers must give classes in English. The entire courses should be taught in English. Language learning needs an effective environment and college English courses requires a certain intensity of skills training (Xiaoli Chen, 2009). When the students have classes

in China, they need the environment force them to use English. How do students keep their skills in a language? To practice and use it is very important.

Last, but most important, the goal of legal English talents training is not only to have a high standard of legal English ability and application skills, but also to make them master a perfect legal knowledge system and modern legal thinking mode. Therefore, students should attach great importance to enhancing their skills in listening, speaking, reading and writing; this is the only way to master legal English learning. For example, they should expand their legal English vocabulary first because the words that legal English talents use are often centuries old and no longer commonly used in general English. Some distinct legal language contains some specific vocabularies. There are a number of specialized terminology and vocabulary words, while different terminology and vocabulary has their specific range and cannot be replaced and further interpreted according to general English (Kuangzheng Wang, 2016). As any other legal language, legal English features a wealth of complex legal concepts, as well as plenty of highly unique professional terms and complicated syntax (Xie, & Xiong, 2013). When reading a commercial contract or a letter, there is new, technical vocabulary to understand on every page. Sentences are often structured differently in legal English. What's more, many legal English course-books are beneficial to legal professionals. These books are based upon many years' experience of teaching and working with lawyers, law students and legal translators from around the world who are convinced that these books are the best study materials available to them if they want to be professional and accurate in all they do in English, both in study and work. Through these methods, you will see a spectacular improvement in legal English. Also, it will add to the quality and accuracy of legal English skills.

Improving Professional Teaching Skills of Legal English Teachers

Due to the particularity of legal English and traditional teaching skills, today, the teacher needs to pay more attention to multitudinous teaching mode, such as the case analysis method, which is usually regarded as a vital part of legal English teaching. Mere legal English words, terms and legal background will be boring to students for a long-period learning (Fafu Hu, 2007). Thus, using several cases can stimulate their interests, and above all, these students can use legal English freely to master the spirit of law. During this, the teacher should choose many good and proper cases on fundamental subjects and important law points. In addition, teachers should guide the students to analyze specific cases with the details of the subjects. Also during the course, some teachers ignore the different levels of the different students. In fact, the teachers should guide the individual at a sub-common level. This can enhance the confidence of this kind of student (Fafu Hu, 2007).

On many occasions, the teaching mode in legal English is always a teacher lecturing on the stage while the students are listening to the teachers carefully. There is entirely too little class interaction between teachers and the students. So, teachers with high level of teaching skills ought to divide the students into several groups (at least 3 to 5 students with similar levels in one group). In this case, the main subject should be explained in accordance with the group level. This kind of method can help the students of different levels analyze and use legal English. In group arguments, students can not only get the help and support of teachers, but they also can cooperate and support each other (Dianyu Zhang, 2005).

Reinforcing the construction of the legal English staff also means setting up the ranks of legal English teachers with high quality. It is most important to ensure the long-term development of legal English. On the one hand, teachers majoring in Law and having proficient English can be employed with the universities. These kind of teachers can be selected from Law teachers backing from foreign countries. On the other

hand, it is really necessary to encourage teachers to take advanced study of law and English, which could promote their degree and capability. Meanwhile, regularly train and assess legal English teachers to guarantee the legal English teachers' staff staying qualified and stable.

As for the legal English teacher themselves, they have to have a solid knowledge of pedagogy which is the primary knowledge basis as a teacher. And they must have knowledge of languages, not only the language knowledge, but also the native language knowledge. The teachers also should add skilled knowledge; this is a combination of language knowledge and subject knowledge. Actually, in the real teaching process, this knowledge is merged together, as Ti Sui (1997) said, teachers' knowledge is an integral whole, it is the experience of the teaching and learning of a long-term practice of accumulation and precipitation; it has become a whole, so the challenge one teacher must complete is to expand linguistics and pedagogy, constantly grasp multi-disciplinary knowledge, and enrich their knowledge structure system.

Finally, the key to achieve the goal of legal English talents training is to cultivate compound professional teachers. The Ministry of Justice held a few legal English teachers training course in the 1980s, but they did not stick to it, so the effect was not obvious. Currently, a professional legal English course is mainly composed of English teachers who have a Law degree, or a Law teacher who can speak fluent English. Teachers should not only be professional at Law, but also be able to express themselves fluently in English, communicate with students, and motivate the students' learning. If we want to solve the shortage of teachers, the following methods must be looked at:

1. Fully affirm the status of the legal English course, and respect the particularity of legal English teaching;
2. Encourage teachers of English to earn a secondary major of Law, or advocate young teachers of Law to take English courses. Then the team of teachers may be specialized;
3. Train legal English teachers in colleges and universities regularly to ensure their qualifications and stability.

Conclusion

There are more methods which are worthy of reference and this major is due to become better in the future under the opening environment and extensive market of China. Somehow, an opening attitude is the most important element for scholars. Now, legal English teaching is still faced with a series of straightened circumstances which cannot be solved in a short time. We need to keep on trying, practicing and summarizing; this is the only way under the prerequisite of connecting closely with the international society. Challenges also mean chances. The one who can take the opportunities, will lead the market in the future. Only in this way can legal English talents actively cope with the challenge of the talent market, keep up with the demand of the times, and meet the demand of legal English talents after China's accession to the WTO. Being confronted with so many severe challenges and new opportunities, it is wise to cultivate more legal English talents with high professional quality of legal English in the teaching, judicial, and foreign trade fields and so on.

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Language Needs Analysis of Zaiwa Speakers

Wang Ruli

Minzu University of China, Beijing, China

Email: wangruli2006@126.com

[Abstract] Based on the quantitative and qualitative data collected in fieldwork survey, this paper analyzes the language use, language attitudes and language needs of Zaiwa speakers, explores the causes for the setback of bilingual education and low literacy rate of Zaiwa speakers, and intends to inform the local policy makers of the shortfalls of language supply and possible solutions to the problems.

[Keywords] Zaiwa speakers; language use; language attitudes; language needs

Introduction

Zaiwa is a sub-group of the Jingpo nationality, an ethnic group largely inhabiting the mountainous areas of Dehong Dai-Jingpo Autonomous Prefecture of China's Southwestern Yunnan Province and neighboring northern Burma's Kachin State (Qi, 2012). With approximately two-thirds of the Jingpo population, Zaiwa forms the largest branch among the five sub-groups of Jingpos in China, namely Jingpo, Zaiwa, Bola, Leqi, and Lang'e. Although the five sub-groups live in adjacent areas, observe similar customs, share the same origin and common psychological make-up, use the same productive methods and adopted the same Mountain Official (chieftain whose territory was a certain mountain) ruling system in history, each branch speaks a different language or dialect. Zaiwa, also called Xiaoshanhua (Small Mountain Speak) by the ethnic people due to the historical Mountain Official government before the PRC, is spoken by approximately 80,000 people in China (including 20,000 monolinguals) and 30,000 people in other countries (mainly Burma). It is classified as Sino-Tibetan, Tibeto-Burman, Ngwi-Burmese, Burmish, and Northern (Lewis, et al., 2016). A written language using the Latin alphabet was created and officially introduced in 1957 during the Language Survey of Chinese Minority Nationalities in the early years of the PRC, and then modified in 1997. Being a cross-border ethnic group and having the largest population among the five sub-groups of Jingpo in Dehong, the language life and language needs of the Zaiwa people are not only of vital importance to the academic attainment of their students, to the occupational development of their young people and to the improvement of the local people's living standard, they can also influence the social, cultural, economic and political lives of the local society as a whole. In certain cases, they may well play critical roles in maintaining a stable international relationship and ensuring the national security of the border areas. Therefore, this research intends to investigate the language use and attitudes of the Zaiwa people and analyze their language needs so that the shortfalls of language supply can be addressed and improper governmental operations can be adjusted by the local administrators.

Language Use and Language Attitudes of Zaiwa Speakers

Ethnologue categorizes the language status of the Zaiwa as *developing* by using the EGIDS scale, which means the language "is in vigorous use, with literature in a standardized form being used by some though this is not yet widespread or sustainable" (Lewis, et al., 2016). It is also reported that the language is spoken by people of all ages, used in all domains; speakers have positive attitudes towards their language and they also speak Mandarin Chinese and other minority languages in the area. Admittedly, the overall

status of Zaiwa reported by *Ethnologue* is true, but as for the development tendency of the language, some of its overgeneralizations tend to be misleading (Lewis, et al., 2016). For instance, it reports that the language is used in all domains, taught in primary schools, 50,000 out of the total population of 80,000 people can read and write in it, and the language is used in TV and radio programs, newspapers and the dictionary (Lewis, et al., 2016). However, it does not tell how deeply the language is involved in each domain, what is the amount of L1 teaching covered in the primary school curriculum, up to what level people can read and write in the language, how frequently the TV and radio programs are broadcast and what the circulation of newspapers is in the native language. Actually, these details are what really matter in understanding the true status of the language and the tendency of its development. The purpose of this research is to collect data about these details in order to find the current situation of the Zaiwa people's language use; hence, to analyze their language needs and inform the policy makers of the shortfalls of supply and resources available for meeting the language needs of the Zaiwa people.

Data Collection

Both quantitative and qualitative data were collected in this research. The quantitative data was collected through a one-to-one questionnaire survey of 20 respondents from the Bangben villager group, Yingpan village, Xishan town, Mang City. Xishan town is named "The First Town of Jingpo in China", where 92.8% of the population is Jingpo ethnic people, mostly from Zaiwa branch. Yingpan is the only village in Xishan town where the primary school provides bilingual education. Bangben villager group is a natural village located 1km from Yingpan village. All primary schoolers there receive education in Yingpan Primary School. There are 104 families (100 Zaiwa, 4 Han) and about 500 people in the village. The age range of our survey was 15-69. By using a stratified random sampling method, we first randomly sampled 20 families out of the 100 Zaiwa families, and then identified one respondent from each family balanced by age, gender and education.

In order to acquire in-depth knowledge of the history, status quo and prospect of the people and their language, qualitative data were also necessary. For this purpose, the author conducted face-to-face intensive interviews with 10 Zaiwa intellectuals, including linguistic experts, local administrators, teachers and priests, who were from Yunnan Minority Languages Committee of Yunnan Provincial Ethnic and Religious Affairs Commission, Minority Languages Office of Dehong Ethnic and Religious Affairs Bureau, Teaching and Research Institute of Dehong Education Bureau, Dehong Teachers College, Yingpan Primary School, Xishan Cultural Station and the local church. Through these interviews, the author was better informed of the previous and current language policies of the provincial and local governments, the history of bilingual teaching in the local area, and the efforts of the ethnic intellectuals to preserve their language and culture.

Findings

Language proficiency. In the questionnaire survey, the informants were asked questions about their language mastery, such as what was their first language, what languages they can use now, and what is their level of proficiency and literacy in these languages.

Seventeen out of the 20 respondents acquired Zaiwa as their first language before school age. The three respondents whose mother tongue was Mandarin Chinese or the local Chinese dialect were from cross-ethnicity families in which their primary care taker was a Chinese speaker.

The respondents were asked to list any language they could speak now regardless of their level of mastery. The result showed all the respondents speak Zaiwa and local Chinese dialect, 70% can speak some Mandarin Chinese, 30% can speak some Jingpo, and 35% can speak some of one or two other languages or dialects, including Dai, Burmese, Leqi, and other Chinese dialects.

The questionnaire also surveyed their level of listening, speaking, reading and writing in Zaiwa, Jingpo, Mandarin Chinese and the local Chinese dialect. We adopted the Interagency Language Roundtable's Language Proficiency Skill Level Descriptions and Scale (Herzog, 2016) and combined the two layers in each of the first five levels into one, so it became a simplified version of the ILR Scale, including Zero Proficiency (ZP), Elementary Proficiency (EP), Limited Proficiency (LP), General Proficiency (GP), Advanced Proficiency (AP), and Native Proficiency (NP). Our survey result showed that all the respondents had native proficiency in both listening and speaking of Zaiwa regardless of age, gender and education. This indicates that the Zaiwa language is indeed in vigorous use. However, their reading and writing ability was much lower. Sixteen out of the 20 (80%) respondents had different levels of reading ability, with 5 at the EP level (able to read signs and short messages), 2 at the LP level (able to read letters and other simple written materials), 8 at the GP level (able to read newspapers and popular books), and 1 at the AP level (able to read difficult and abstract prose). Thirteen out the 20 (65%) respondents were able to write in Zaiwa, with 4 at the EP level (able to spell simple words and write short messages), 5 at the LP level (able to write letters or short paragraphs), and 4 at the GP level (able to write reports, summaries and other routine paperwork) . They received their literacy education through different ways: 12 at primary school, 5 in literacy classes organized by Jingpo Society, 2 at church and 1 at home. Thus, we can see formal bilingual education played a major role in improving Zaiwa literacy. Jingpo Society's effort to eliminate illiteracy has also been effective. Since the New Testament was translated into Zaiwa in 2009, people who converted to Christianity also learned Zaiwa script through the Bible. A few literate parents who were conscious of the endangerment of their language and tradition also taught their children at home. Although the literacy rate in Bangben, Yingpan village is above 65%, few people can functionally use the script. Yingpan is the only one of the 6 villages in Xinshan Town where Zaiwa is taught in the preschool year, and Xinshan is the most densely populated town of Zaiwa people, therefore, the overall literacy rate of Zaiwa people would be considerably lower than estimated by *Ethnologue* (Lewis, et al., 2016).

Most Zaiwa people are functionally proficient in Mandarin Chinese, with 90% above the GP level in listening, 70% at or above the GP level in speaking, 75% at or above the GP level in reading, and 70% at or above GP level in writing. Due to the relatively low overall education level of the villagers, no one was able to reach the NP level in literacy, which is described as being functionally equivalent to that of the well-educated native reader or writer. The respondents' proficiency of local Chinese dialect is only slightly lower than that of their native language. All of them are at or above the GP level in listening, with 85% having native proficiency; 90% are at or above the GP level in speaking, with 80% having native proficiency. Of the two respondents who were at the GP level in listening and the LP level in speaking, one was a 64-year-old woman with no literacy in any language, who literally never left the town in her entire life; the other was an ex-emigrant who immigrated to Burma before school age and came back to China in his mid-thirties.

Language use. Language use was investigated in the research. Respondents were asked to answer what was the primary language they used at home, what were the languages of instruction when they went

to primary school, and what languages they used with people of different identities, at different occasions, and concerning different topics, etc.

The survey result showed that Zaiwa was the dominant language used at home. Eighty-five percent (85%) of the respondents used Zaiwa as the primary language with their mother and 95% with their father. Ninety percent (90%) of the respondents choose Zaiwa as the primary language of communication with their children and husband or wife.

Different languages were used with different people, for different purposes and at different occasions. All the respondents reported to speak Zaiwa when chatting with people of their same ethnicity, though the local Chinese dialect, Mandarin and other ethnic languages or dialects were also used occasionally. When talking about political affairs and sports with family and friends of their own ethnicity, the choice for Zaiwa was 75%, the local Chinese dialect was 60%, and Mandarin Chinese was 15%. This indicates their choice of language was topic-related. Even though the identity of their interlocutor does not change, they were more likely to use Chinese when the topic was formal. Ninety-five percent (95%) of the respondents claimed to use the local Chinese dialect when chatting with people other than their own ethnicity, though 40% also used Zaiwa since it is the language their Han neighbors and some Dai people can also speak. Some other respondents also used Jingpo, Dai, and Mandarin Chinese depending on what language their interlocutors spoke. We can see local Chinese dialect is the lingua franca among people of different ethnicities in Dehong. When talking to strangers, the local Chinese dialect was also the most likely chosen. Ninety percent (90%) of the respondents chose local Chinese, 55% chose Mandarin Chinese, and some people also chose Zaiwa, Jingpo or other languages or dialects. When they went shopping in the market, visited a government office or saw a doctor in the hospital, local Chinese was also their primary choice, with the percentage of 95%, 85%, and 85%, respectively. The rate of choosing Zaiwa on the three occasions was 60%, 25% and 20%, and that of Mandarin Chinese was 15%, 25% and 35%. When asked what language TV or radio programs they watched or listened to, 80% respondents chose Mandarin Chinese programs, 55% chose Zaiwa programs, and 10% choose Jingpo programs. When asked the languages of instruction used in their primary school, 85% of the respondents chose Mandarin Chinese, 45% Zaiwa, 20% local Chinese, and 5% chose another language. Therefore, we may conclude that the more formal, technical or scientific the context was the more Mandarin Chinese used.

The questionnaire survey only reflected the language use situation of the Zaiwa villages in the countryside. As for those living in the city, based on the interviewees' report and the author's observation, the first-generation college graduates and migrant workers still used Zaiwa when talking to people of their own ethnicity either face-to-face or on the phone, either at work or on informal occasions, though local Chinese was also frequently used. According to Professor Qi, a Zaiwa linguist living in Kunming, the capital city of Yunnan Province, Zaiwa has become a heritage language to his two daughters and most other second generation Zaiwas in the city. They may have some level of listening ability, but they can barely speak the language. However, all the Zaiwa intellectuals in Mang City claim that Zaiwa is their dominant home language, though their children sometimes respond with Chinese. Most children in the city are illiterate in Zaiwa, except for a few who are taught at home.

Language attitudes. Zaiwa people's attitudes toward both Chinese and their native language were positive. When asked if they want all Zaiwa people to become bilingual in Chinese and Zaiwa, all the respondents' answer were affirmative. When asked if the languages were useful, 100% of the respondents said Mandarin Chinese was very useful, 95% said written Chinese was very useful, 90% said the local

Chinese dialect was very useful, 80% said Zaiwa was very useful, and 75% said Zaiwa script was very useful. When asked their wish for the prospect of the languages, 100% respondents wished that written Chinese could “have great development”, 90% wished Mandarin Chinese could “have great development”, and 10% chose to “let nature take its course”. Only 30% of the respondents wished local Chinese to “have great development”, while 60% wished it to “develop within certain areas”, and 10% chose to “let nature take its course” or “no longer use it in the future”. Eighty-five percent (85%) of the respondents wished Zaiwa could “have great development”, while 15% wished it to “develop within certain areas”. Seventy-five percent (75%) respondent wished Zaiwa script could “have great development”, while 25% wished it to “develop within certain areas”.

When asked the teaching of which language they wished the school to strengthen, 95% of the respondents chose Mandarin Chinese, 80% chose Zaiwa, 55% chose English, and only 15% chose local Chinese. When asked which written language they wished the government to publicize and promote, all of the respondents chose Chinese, 50% chose Zaiwa, and 15% chose English. When asked what languages of instruction they would like to choose for their primary school children, 95% of the respondents chose Mandarin Chinese, 50% chose Zaiwa, and 40% chose English, but no one chose local Chinese. When asked what languages of instruction they would like to choose for their middle school children, 90% of the respondents chose Mandarin Chinese, 45% chose Zaiwa, and 40% chose English, but again, no one chose local Chinese.

A conclusion can be drawn from the statistics above that Zaiwa people’s attitude towards Mandarin Chinese and written Chinese is almost unanimously positive. They think these languages are very useful, they wish it to have great development, they wish Chinese language teaching could be strengthened at school, and they wish it to be the primary language of instruction in their children’s schools. A majority of people also held positive attitudes to their native language, and felt Zaiwa teaching should be strengthened at school, though only half of them wished the written language could be publicized and promoted, and less than half wished to choose schools for their children where the primary language of instruction was Zaiwa. Although local Chinese is the lingua franca in Dehong and people think it is very useful in their lives, their attitude toward it is surprisingly negative. A majority of people wished it just to develop in certain areas, and no one would like to choose a school for their children where the primary language of instruction was local Chinese. Some parents also realized the importance of English to their children and wished English teaching could be strengthened in the local schools.

Language Needs Analysis

Standard Spoken and Written Chinese Language

The official language of China is the standard spoken and written Chinese language, which refers to Putonghua (Mandarin Chinese in Pinyin) and the standardized Chinese characters (simplified Chinese characters). Although most Zaiwa people have some level of proficiency in Mandarin Chinese, it is not frequently used among the local people. The local Chinese dialect is the lingua franca among people of different ethnicities in Dehong. Mandarin Chinese is mostly spoken by young people to those from other provinces who have difficulty in understanding the local Chinese dialect. Contrary to its infrequent use, the respondents held very positive attitude towards Mandarin Chinese and written Chinese. They felt it very useful and wished it to have great development. They wished Mandarin Chinese teaching could be strengthened at school and they would like to choose schools for their children where Mandarin Chinese

is the primary language of instruction. Language choice is, to a large extent, related to social and economic interests. Mandarin Chinese is the lingua franca of people in different parts of the country who speak various languages and dialects. Standard written Chinese is the largest information carrier among all languages in China. In order to travel or work in other regions or communicate with people from other places, Zaiwa people have the need to learn Mandarin Chinese. In order to obtain knowledge about the latest scientific farming and breeding techniques, they also need to have literacy in standard written Chinese. In order to ensure their children have better educational opportunities, they wish the teaching of standard spoken and written Chinese could be strengthened at school. In order to have the equal right to participate in the nation's political, social and cultural life, they also have the urgent need to master the standard spoken and written Chinese. It is stipulated in the *Law of the People's Republic of China on the Standard Spoken and Written Chinese Language* (2000) that all citizens shall have the right to learn and use the standard spoken and written Chinese language and that the government shall provide citizens with the conditions for learning and using it. Since Zaiwa people have the right and request for learning Mandarin Chinese and written Chinese, the local government and its relevant departments shall take measures to provide conditions for them to learn.

Actually, Mandarin Chinese has become the primary language of instruction for most teachers in the local schools, and the literacy level of the ethnic people has been increasing in recent years. Nevertheless, many orally bilingual Zaiwa students develop major deficits in reading and writing. Since most children have to receive content instruction (math, science, reading, writing, social studies) in L2, some also fall considerably behind Han students in other courses. Therefore, the improvement of Chinese reading and writing skills is indispensable to Zaiwa students' academic achievements. The central and local governments have always been engaged in popularizing the standard spoken and written Chinese, so the problem here is not whether or not they will further enhance the literacy education of Chinese for Zaiwa people, but how to boost Zaiwa students' Chinese studies and academic progress at the same time. Undoubtedly, the implementation of more advanced instructional methods and utilization of well written text books can help foster the students' Chinese learning. Aside from this, the assistance of their mother language is also necessary. Research shows that some amount of teaching of students in their home language is beneficial to dominant language literacy learning (Lambert, 2008). For one thing, L1 reading instruction promotes reading achievement in dominant language because it helps in cultivating the students' thinking skills which can be applied to the understanding of L2. For another, some letter-sound correspondences do not need to be re-taught if already mastered in a native language that shares these correspondences with the dominant language. As acknowledged by many Zaiwa speakers, after learning Zaiwa alphabet in preschool, it gets a lot easier for them to master Chinese Pinyin in Grade 1. Therefore, bilingual education is crucial in improving the students' Chinese proficiency and intellectual growth.

Bilingual and Biliterate Education

Bilingual and biliterate education is also urgently needed for Zaiwa people. First, if content instruction is given in Chinese without the assistance of their native language and script, the students' intellectual growth will be greatly deferred. Then, academic failure results in early drop-outs. In this drug-plagued border area, uneducated young children are easily hooked on drugs, which in turn leads to more social problems and imperils the local economy in the long run. Second, the ethnic intellectuals have a very urgent wish to preserve and develop their language and culture. If less young people read and write in Zaiwa, they may have trouble in learning, collecting and documenting their ethnic heritage. Under such

circumstances, their traditional customs, religious rituals and oral literature might be endangered in the foreseeable future. Therefore, all the Zaiwa intellectuals interviewed in this research appeal for a more comprehensive bilingual education at school and more effective literacy education at the social level.

As the data shows, nearly all Zaiwa people have native proficiency in listening and speaking of their native language. Zaiwa is also the dominant home language and the language used among people of their own ethnicity. For most children, Zaiwa is not only their first language, but also the only language they master before school. However, for most schools in Dehong, Mandarin Chinese is the main language in which instruction is given. When all the courses are taught in a language of which the children have very limited mastery, it places them in academic jeopardy, dashing their dreams for further education and imperiling the social stability and economic development of the prefecture. Minority students make up more than half of the prefecture's total school population, which makes the illiteracy rate of the minority students in their native language an alarming and urgent situation. If the children receive content instruction in their home language while getting intensive Chinese instruction every day, they will not fall behind academically because they won't have to struggle with the language of instruction, but instead will have more time to cultivate their thinking skills and content knowledge which can be transferred to Chinese once their language proficiency becomes stronger. SIL East Asia's Zero Barrier Bilingual Education Experimental Program in Yunnan Province has demonstrated that implementing bilingual education using both the local minority language and Mandarin Chinese is crucial for the intellectual growth of rural children in minority areas. Bilingual education helps to maximize the students' learning potential and develop their learning abilities. Academic results have proven that tremendous progress has been made by students in the areas of listening, speaking, reading, and writing as a result of their participation in bilingual education (SIL East Asia, 2016).

Admittedly, bilingual education is carried out in some schools of Zaiwa inhabited villages, but the amount and quality of teaching is far from satisfactory. Take Yingpan Primary School for example. It is the only one of the six villages of Xishan Town where bilingual and biliterate education is provided to Zaiwa children. Even in that school, only preschool year children can have a truly bilingual and biliterate education; the first and second graders have two classes of Zaiwa language each week, whereas the curriculum coverage for Zaiwa classes for third to sixth graders are appropriated for extracurricular activities provided by Prop Roots, a nonprofit education organization stationed in the village (Jiang, 2015). Take the two youngest respondents, who were both Yingpan Primary School graduates, in the questionnaire survey for example. Having just graduated from the famous bilingual and biliterate experimental primary school for three years, one reported to have no proficiency in either reading or writing, and the other claimed to have only limited proficiency in reading and elementary proficiency in writing. This reflects, from one aspect, that bilingual and biliterate education is not very effective.

Some non-governmental organizations such as the Jingpo Society are dedicated to literacy education of the ethnic people, but due to a shortage of funds and teachers, they can only organize some short-term summer classes. The media can also play some role in promoting the literacy of Zaiwa people. Fifty-five percent (55%) of the respondents reported to watch Zaiwa TV programs or listen to Zaiwa radio programs. Zaiwa programs are especially welcome by the elderly people who have very limited proficiency in Mandarin Chinese. Programs in Dai, Jingpo and Zaiwa and their replay broadcast by Dehong Prefecture TV Station's minority language channel run for 510 minutes each day, but their signal coverage of the rural population is only 35% (Wang, 2015). *Dehong United Newspaper* has minority language versions in Dai, Jingpo and Zaiwa, but its circulation is only 3,000 copies. As introduced by Mr.

He Lezhun, a retired teacher working at Xishan Cultural Station, the newspaper is subscribed to by the villagers by the village committees, but when the newspaper copies are delivered to the town, they just pile in the cultural station and few copies are ever picked up and brought to the villagers. Dehong Literary Federation hosts two minority language literary magazines, *Wunpong* in Jingpo and *Peacock* in Dai, but does not have a Zaiwa magazine, which discords with its population. Dehong Ethnic Press is China's only minority language publishing house stationed in a city at the district level, and it publishes books in Dai, Jingpo, Zaiwa, Lisu and Burmese, which play an important role in preserving and spreading the minority culture. Nevertheless, the books mainly serve the intellectuals and their function in literacy education of the ethnic people is very limited.

Causes of the Problems

The primary reason for the ineffectiveness of bilingual and literacy education is the local government's disregard of minority languages affairs. The local policy makers are not aware of the importance of bilingual and biliterate education to social, cultural and economic development of the minority areas. Their cognitive limits have led to the neglect of bilingual education, the interruption of bilingual teacher training, the cut-down of minority language organizations and staff, the shortage of bilingual staff in departments of law, justice and administration and the overall low literacy rate of the ethnic people.

It is generally acknowledged that the bilingual education of Dehong Prefecture during the 1980s and 1990s was stable and effective. The importance of minority language work was stressed in the policies of the central government and provincial government, and bilingual education of Chinese and minority language was greatly enhanced. Once in a while, all ethnic minority concentrated villages provided bilingual education and ethnic cultural courses. But this did not last long. "Policies from the central and provincial governments are good, but the local government's inactive practice curbs their effectiveness", said Mr. Shang Lajiang, a Zaiwa research fellow in the Teaching and Research Institute of Dehong Education Bureau. The enforcement of the Nine-year Compulsory Education and the popularization of Putonghua make the ethnic people gain a treasure at the loss of another, though they don't have to. Since 2000, bilingual education in many schools has been cut down, and even bilingual teacher training was stopped for years. According to Mrs. Li Mutang, a Zaiwa teacher in Dehong Teachers College, the former Dehong Normal School had trained many teachers majored in Dai, Zaiwa and Jingpo during 1985-1999, who contributed greatly to the development of bilingual education in Dehong. It was merged with the Education Academy and Agricultural School in 2004 and was promoted to Dehong Teachers College in 2006. With a concerted effort from ethnic intellectuals, the enrollment of minority language majors resumed in 2011. Each year, 40 Dai and 40 Jingpo (15 Jingpo proper, 25 Zaiwa) junior middle school graduates are admitted for a 5-year study of Dai/Jingpo/Zaiwa and other liberal arts courses. The problem is that the Zaiwa major is badly understaffed. For years, Mrs. Li has been the only Zaiwa teacher who teaches Basic Zaiwa, Writing, Translation, Poetry and Handicrafts to all Zaiwa majors of different grades. She is past retirement age but can't leave her work because their newly recruited Zaiwa teacher has gone to pursue a master degree, which is now a required qualification for college teachers. Ironically, there is no college in the entire country that offers even a bachelor degree in Zaiwa. Yunnan Minzu University (the provincial university for minority students) has undergraduate programs of Dai and Jingpo, but they have never set up a Zaiwa major. Many Zaiwa intellectuals, including Mrs. Li, graduated with a Jingpo major from Yunnan Minzu University and then taught themselves Zaiwa script, literature and history. The population of Zaiwa branch is twice that of Jingpo branch, therefore, in order to increase the literacy rate

and bilingual education level of Zaiwa people, the training of teachers in Zaiwa language should be given attention from both the local government and educational institutions.

The local government's neglect of minority language work is also reflected in its cut of staff and offices in charge of minority language affairs and bilingual education. As Mr. Shang Lajiang stated, the former Minority Language Teaching Material Translation and Compilation Research Office was established in 1985 and was staffed with 10 members. Its responsibilities included the translation and compilation of minority language text books, research of bilingual education, and direction of bilingual teaching in Dehong Prefecture. Unfortunately, it was reorganized into the Teaching and Research Institute of Dehong Education Bureau in 2003 and only one faculty member is left for each of the three main minority languages, namely Dai, Zaiwa and Jingpo. Mr. Shang says they are unable to do as much as they would like to and a lot of work is left undone. The former Dehong Minority Languages Committee has gone through the same destiny. According to Mr. He Paocheng, former director of the committee, the committee was consolidated into Dehong Ethnic and Religious Affairs Bureau in 2010. Most of its staff members were repositioned and the former committee was reduced to the understaffed Minority Languages Office. Its work of directing the use of minority languages, protecting minority language resources, training bilingual teachers, and compiling minority language text books, etc. has been seriously weakened. Despite its direct influence to the minority language work, the decrease in staff and offices also sends a misleading message to the society that the work of minority language is unimportant, one whose baneful influence is inestimable.

Conclusion

Making up two-thirds of the Jingpo population in China, the Zaiwa people is the largest among the five sub-groups of this cross-border ethnic group. Their language is in vigorous use, but their writing system is becoming less and less functional because of their low literacy rate in L1. Although they hold positive attitudes towards both Chinese and Zaiwa, the setback of bilingual education has become a barrier for Zaiwa students to achieve academic success, as well as access to higher education. The low literacy rate of Zaiwa people also makes it difficult for their ethnic heritage to be preserved and passed on. The failure to have better educational opportunities and to preserve traditional culture and moral values puts the social and economic development of the Zaiwa inhabited area at stake. It is high time that the local government take measures to meet the language needs of the Zaiwa people. Bilingual education in primary schools needs to be strengthened and normalized, social-level literacy education needs to be enhanced, minority languages administration offices and research institutes should be staffed up, regular teacher training should be scheduled, formal degree programs in Zaiwa language and literature need to be put on agenda, and literary works and popular science books in Zaiwa need to be offered to quench Zaiwa people's thirst for knowledge. The local government and related departments should also introduce some favorable conditions to encourage the use and development of Zaiwa and other minority languages. For instance, students who apply for normal majors should be considered for priority admission if they are proficient in a minority language, bilingual teachers should be rewarded for their extra work, and bilingual government staff serving in mountainous minority areas should have priority for promotion, and so on and so forth. Except for the local government's reform of its inactive promotion of minority language work, the schools, social organizations, media, ethnic intellectuals and teachers should all put more efforts to strengthen bilingual and literacy education of Zaiwa people.

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On English Learning Motivation of Art College Students

Zhang Hongmei

Foreign Languages College, Inner Mongolia University, Hohhot, China

Email: 382651254@qq.com

Wang Ni

Foreign Languages College, Inner Mongolia University, Hohhot, China

Email: hengshan.1990@163.com

[Abstract] With the expanding enrollment of higher education, the number of college art students has multiplied. However, as a huge special proportion of college students, most of them attach importance to their major courses and few of them have a desirable command of English, which projects the college art students' English teaching into a dilemma. Few researchers have seriously explored such a teaching situation. This paper examines the English learning motivation of art college students at the Art College of Inner Mongolia University, investigating the main reasons and leading factors of their motivation. Based on the findings and college art students' learning characteristics, this research puts forward some strategies to promote college art students learning motivation.

[Keywords] English learning; motivation; art college student; strategies

Introduction

In recent years, with the popularization of higher education and expanding enrollment in the universities, the proportion of college art students has been increasing rapidly, and the teaching of English to college art students has become an important component of college English teaching. However, the college art students' English teaching is now in an awkward situation and remains ignored by researchers. This is because, as a special group of college students, most of them pay much more attention to their major courses, and few of them have a good command of English, which makes their learning efficiency low. With the increasingly high social expectation and rapid development of society, it is essential for college art students to have a good mastery of the international language – English. With a good command of English, they are easy to develop an international horizon that will be a lifetime benefit or a powerful Weapon. Therefore, in order to improve art college students' English learning and teaching achievements, we should remotivate their English learning that can also advance college English teaching reform.

This paper is composed of five parts. Part One is an introduction to the situation of college art students' English teaching, its necessity and significance. Part Two is the literature review related to the English learning motivations of college art students, including concepts and types of motivation, the concerning factors on learning motivation and previous studies at home and abroad. Part Three is the survey design, which describes the subjects, questions of the survey and the result of the survey, and analyzes the data. Based on the findings and college art students' learning characteristics, Part Four puts forward some strategies for prompting the learning motivation of college art students. Part Five is the conclusion, which discusses the implications of survey, with hopes to remotivate college art students, improve their English learning efficiency and implications for improving college art students' English teaching.

Literature Review

Motivation is one of major factors that influence second language learning. Learning motivation is a concept of pedagogic psychology, which indicates the interior impetus and desire to stimulate learners to acquire knowledge (Ellis, 1985). If learners have a strong positive motivation in their language learning, they will do well in autonomous learning (Ellis, 1994). That is to say, without positive motivation, learners cannot set the correct goal or make any plans to complete their language learning. Gardner and Lambert (1972) highlighted two different types of motivation:

1. Instrumental motivation: the desire to learn a language to fulfill certain utilitarian goals, such as getting a job, passing an examination, etc.
2. Integrative motivation: the desire to learn a language in order to communicate with people from other cultures; or desire to joint closely with the target language group.

Some students learn English out of interest, some students consider English as a tool in order to pass their examination or find a job. Their different motivation can arouse different interests and goals, and these interests and goals will impact on the learner's learning methods and effects.

The research on language learning motivation was first initiated by Canadian psychologists Gardner and Lambert in the 1950s. The research on motivation abroad mainly went through three stages: external reinforcement, individual cognition and social cognition (Krashen, 1981). The most influential is the research conducted by Gardner and Lambert. Their definition of motivation is also widely accepted in this field (Krashen, 1985). The AMTB (Attitude/Motivation Test Battery) also indicates the important linear relationship of language attitude-motivation & academic achievements (Gui, 1985).

Maslow's Hierarchy states that there is a hierarchy for our different needs. Only when the basic needs are satisfied will people strongly desire to meet their secondary or higher level of needs. But we fail to account for all human beings' behavior only by this hierarchy (Liu, 1999).

The research on learning motivation in China started in the 1980s, however, we have made great achievements so far. Hua Huifang (1998) analyzed Chinese students' motivation in EFL teaching and presented that 80% of their motivation belongs to "certification motivation", which means that students learn English just for passing exams or getting certifications. Wang Chuming (2001) explored the relationship between learning motivation and foreign language learning, and emphasized that emotion (including learning motivation) and mother tongue are the two foremost factors of foreign language learning. Qin Xiaoqing (2003) and Wen Qiufang (2002) proposed a foreign language learning motivation model. It contains individual needs, the premise of motivation, emotional/cognitive intermediary, motivation behaviors, learning results and other kinds of motivation components. Then they select these five components above to examine their influence on our college students' learning motivation and to verify their hypothetical learning motivation model.

Nowadays, our domestic research on motivation has been developing rapidly. The research has become diversified, rational and normalized, in terms of increasing number and scale and more scientific research methods. However, there are some problems existing in our research. For instance: the perspectives of research are not wide enough, the subjects are insufficient, and the experimental methods are not scientific enough. All of these will hinder our development of research on motivation and EFL teaching. There is still a long way to go.

A Survey of Art College Students' Motivation

The survey uses a questionnaire to investigate the English learning motivation of college art students, so that we can propose effective strategies for remotivating their English learning and testifies our hypotheses.

The subjects in this survey are 120 first-year college art students at the Art College of Inner Mongolia University. This questionnaire was distributed to the students, anonymously and assuring them that the results would have no relation on their studies. They were urged to be as accurate and honest as possible since the success of this investigation would depend on their answers. The questionnaire was distributed in a total number of 125 and all of the questionnaires were collected. After carefully eliminating incomplete and invalid surveys, 120 were used as the final samples. The data validity is 96%.

Here, the descriptive statistics obtained from the investigation are presented and the motivation differences between high achievers and low achievers are analyzed.

Table 1. Instrumental Motivation Percentage

The purposes for learning English	A	D	U
1 to pass examinations and tests	91.9%	2.6%	5.5%
2 to satisfy the need of the future job	80.9%	8.6%	10.5%
3 to learn Western culture	60.6%	10.1%	29.3%
4 to play computer games	7%	1.1%	91.9%
5 to know what is going on in the outside world	77.1%	6.6%	16.3%
6 to further study in world's famous universities	17.1%	28.5%	54.4%

We could see in the evident instrumental motivation from Table 1, 91.9% of the college art students believe that they study English for examinations. Only 7% of them learn English “to play computer games”. It is obvious that more than 50% of the students consider English learning to be connected with their work in the future. This is a result of complex factors under certain social and educational background in today's China.

Table 2. Integrative Motivation Percentage

The purposes for learning English	A	D	U
7 to satisfy the personal favorite/ hobby	28.1%	39.7%	32.2%
8 to appreciate the English Songs/ literature / movies	24.9%	50.9%	24.2%
9 to make foreign friends and communicate with them	27%	44%	29%

From Table 2, for Items 7, 8 and 9, the percentages are only 28.1%, 24.9% and 27%, respectively. These figures indicate that only about 28% students have integrative motivation in English learning.

Table 3. Statistics on the Integrative/Instrumental Motivation

Score	20-29	30-39	40-49	50-59	60-69	70-79
Number	8	28	43	33	14	4
Total	79			51		
Percentage	61%			39%		
Motivation	Instrumental			Integrative		

From Table 3, among the 120 students, 51 get more than 50 points (including 50 points) and 79 scored below 50. This indicates that most college art students have instrumental orientation in English

learning in classroom. The result correlates to the findings in Part I. Most students learn English for some sort of instrumental purposes so it is easy to understand why they are more extrinsically motivated in the classroom.

Table 4. Statistics of the Choices of Part II of the Questionnaire

Type of motivation	Number of students who get over 50 points	Percentage	Average
Instrumental one	22	14%	36.37
Integrative one	98	76%	51.27

From this table, it is clear that students with instrumental motivation scored lower and the students with an integrative scored higher in this survey.

Instrumental motivated college art students have little or no interest in the target language culture and few or no opportunities to interact with its members. Their goals for learning a new language are passing an examination, furthering career opportunities or facilitating study of other subjects through the medium of the new language. College art students with an instrumental motivation can be successful by providing learners within incentives, but the effect may cease as soon as the reward stops. College art students with integrative motivation learn better than the ones with the instrumental motivation, because they learn English more desirably and more joyfully. Therefore, they tend to present actively in English and all kinds of English activities.

Strategies for Prompting Art College Students' English Learning Motivation

After the survey and analysis of the college art students' English learning motivation, we have gained a better understanding of the reasons for their low motivation, thus stimulating college art students' motivation has become an important part of foreign language teaching. Educational research has focused on the teacher's behavior that should be effective in promoting students' learning motivation (Zhang, H., 2003) There are many various techniques and strategies for teachers to motivate their students:

- Diversified forms of class instruction, such as role playing, debates, group discussion or some game-like activities, can prevent classroom learning from being monotonous and boring;
- Varying materials can help students hold concentration and interest in English learning;
- A novel way of teaching is another factor that contributes a lot to the learners' motivation to participate in activities in English class. Flexible teaching methods should be applied and sometimes computer can be used to aid teaching to arouse the students' interest.

Appropriate goal setting is a catalyst for promoting motivation. Goal setting theory suggests that individuals who have accepted specific and challenging goals will outperform those with nonspecific and easy goals, (Shi, 2004). The former persists longer on a task than the latter. Some studies indicate that students are more motivated to achieve goals they have set for themselves than goals set by others.

The climate of the class is important because it creates an environment that encourages both achievement and motivation. A relaxing and positive learning climate should be provided for students learning English (Han, 2007). In a friendly atmosphere, students can feel secure and their sense of understanding and challenge as well as learning motivation can be promoted. What a good teacher must do, then, is not only tap into the sources of intrinsic motivation, but also find ways to connect intrinsic motivation with external motivational factors which can be brought to a classroom setting.

Conclusion

Through survey, the authors find that the motivation that college art students possess mainly belongs to the instrumental type, which cannot foster eternal learning and can easily result in demotivation. In addition, the data suggest that we can re-stimulate college art students' English learning from many aspects such as inspiring their interests, setting realistic goals, making a friendly classroom atmosphere, creating better learning environments outside classroom and so on.

This paper discussed the main concepts and theories about motivation and the factors that influence it. Based on the fundamental analysis of motivation, the author conducted an investigation, which reflects the practical situation of English learning among art college students in China. The results shed light on the relationship between motivation and English achievement and the influential factors on English learning motivation. Accordingly, some suggestions are proposed for teachers in order to promote effective English teaching.

Although this research has made some contributions to the research of college art students' learning motivation, there are still some problems that need to be further discussed: the subjects selected in the experiment make up only two categories of college art students, and the results may not be applied to all college art students. So, the research needs to be improved and perfected with more research on the learning motivation of college art students.

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Appendix

The Questionnaire

Gender: _

College Entrance Examination: _

Part 1

A = Agree D = Disagree U = Uncertain

The purposes for learning English	A	D	U
1 to pass examinations and tests			
2 to satisfy the need of the future job			
3 to learn Western culture			
4 to play computer games			
5 to know what is going on in the outside world			
6 to further study in world's famous universities			
7 to satisfy the personal favorite/ hobby			
8 to appreciate the English Songs/ literature / movies			
9 to make foreign friends and communicate with them			

Part 2

Here are some statements about the way you learn English in the classroom. Please decide whether they are true or untrue for you.

A = True B = Untrue C = Uncertain

10. I have my own plan for learning English. I know what to do and when to do it.
11. I think the teacher should arrange everything for us in class.
12. I will do extra reading about a subject that interests me.
13. I seldom ask questions in English class.
14. I want to learn as much as possible about the English language.
15. I would choose an assignment that is hard and challenging.
16. I prefer to do homework without help.
17. I need to have grades to know how well I am doing.
18. If I am doing better than most students, I perceive myself as successful.
19. I usually wait for the teacher to tell me the answer when I get stuck in a problem.
20. I know whether I am doing well without the teacher's evaluation.

Part 3

I spend __ hours outside the classroom time to study English every week.

- A. about 2 B. about 6 C. about 9 D. about 14

How often do you go to English corner?

- A. Often B. Sometimes C. Seldom

How often do you read English materials in your spare time?

- A. Often B. Sometimes C. Seldom

How often do you take part in English activities, like English competition or English speech contest?

- A. Often B. Sometimes C. Seldom

A Study of Ethnic Language and Culture in the Background of the “One Belt and One Road Initiatives”

Tian Zhongshan & Dong Jun

Inner Mongolia University of Technology, Hohhot, China

Email: jasontian123@126.com

[Abstract] “One Belt and One Road Initiatives” (OBOR) has significance in that it has not only a great effect on China’s international status, but it also has the huge push in economic development in the involved areas. Thus, the study of language and culture in the background of OBOR can surely play a great role. The authors present the present states of languages and cultures in Inner Mongolia, ranging from the ethnic languages, the official language, the languages used in family context, and to the those used in the ethnic areas, especially in the contexts of primary school, middle school and high education institutions. They discuss the problems involving language and culture in the current situation in order to fully reflect the current status of language use and culture in Inner Mongolia.

[Keywords] “One Belt and One Road Initiatives” (OBOR); Inner Mongolia; language and culture

Introduction

“One Belt and One Road Initiatives” (OBOR) is an important Initiatives for China to guide comprehensive Asian cooperation. The goal of this Initiatives is to build a harmonious Asian community and a responsible community with mutual political trust, economic integration, and cultural tolerance so as to allow Asia to realize more robust and comprehensive cooperation (National Development and Reform Commission, 2015). It targets promoting an orderly and free flow of economic factors, efficient allocation of resources, and deep integration of markets, enabling the countries along the Belt and Road to achieve economic policy coordination and carry out broader, deeper, and more efficient economic cooperation, and jointly building an open, inclusive, and balanced regional economic cooperation architecture (Liu, 2015). OBOR is the combination of “Economic Belt Area in the Silk Road” and “Marine Silk Road in the 21st Century”, and it involves 18 provinces, 6 of which are located in northwest of China. They are Xinjiang Uygur Autonomous Region, Shaanxi Province, Gansu Province, Ningxia Hui Autonomous Region, Qinghai Province, and Inner Mongolia Autonomous Region, respectively. These provinces, to a certain extent, will benefit a lot from the policy by means of greatly promoting the economy, however, their minority culture will be gradually changed. But only by this corresponding change will the relevant national language culture make it more suitable for the strategic requirements of OBOR. The geographical position and national characteristics of Inner Mongolia is very typical among the six provinces of northwest China and the study of ethnic language and culture in the background of OBOR provides a basis for the relevant provinces, and at the same time, it can also play a great role in the development of Inner Mongolia itself.

The Current Situation of Various Multi-lingual and Multi-Cultural Ethnic Minorities in Inner Mongolia

Inner Mongolia, as the northern portal and border area of China, is located in the north of China, surrounded by many cities, and it lies in the south of the People’s Republic of Mongolia. As such, it is well placed to represent China’s image to other countries. Therefore, this study can not only provide a

better understanding of the current situation of various multi-lingual and multi-cultural ethnic minorities in Inner Mongolia, but it also exerts a profound influence on the project of OBOR and the development of education in Inner Mongolia Autonomous Region. For Inner Mongolia itself, the great majority of residents are the Han and the Mongolian people, which cover 3 Leagues, 9 cities and 108 Banners (Liu, 2011). The major cities are Hohhot, Wu hai, Bao tou, and Chi feng. People who live in these places are from 31 ethnic groups such as ethnic Hui, Han, Daur, and Oroqen (Guo, 2015). The official language is Mandarin, but the Mongolian language is one of the official acknowledged languages in numerous signs, both in official and non-governmental organizations. In a sense, not only is it a tool to exchange information between ethnic groups, it is also the communication tool of Mongolian and other ethnic groups. And as for the Mongolian language, it has gone through a long development with a profound cultural connotation.

Currently, the main languages used in Inner Mongolia include Mongolian, Chinese, and the pidgin of Mongolian and Chinese. The usage can be divided into the following ways, according to the relevant academic research:

The first aspect is the language usage in pastoral areas. Many ethnic Mongolians in Inner Mongolia still live a nomadic, pastoral lifestyle. Studying the specifics of their language and history, development, and current usage variations must be taken as a priority. Currently in pastoral areas, Mongolian usage purely and merely accounts for 50%, Chinese and Mongolian pidgin accounts for 90%, and Chinese only accounts for 9% (Guo, 2015). Of course, these statistics are reasonably explained by the prominence of ethnic Mongolian populations in pastoral areas, and the continuance of their ethnic customs. The infrequent use of pure Chinese (9%) is an important characteristic of the Han population, but it can't represent the Han nationality population; rather it only shows the lack of communication between the Han and Mongolians.

The second aspect is the language usage in the administrative agencies. Administrative agencies are responsible for the publicity of national policy and also for the governance and economic developmental guidance. Therefore, for one thing, they should have a certain understanding of the implementation of national policy; for another, they should demonstrate the official attitude of national policies towards ethnic minorities. Mongolian usage at the present administrative agencies of the port cities accounts for 50%, Chinese and Mongolian pidgin accounts for 86.4%, while the usage of Chinese only accounts for 13.6% (Guo, 2015).

The third aspect is the language usage in family. While any language education and popular campaign is a political action, it is also a cultural action which affects every aspect of life and the national identity of a nation. Language usage is embodied in the language of families. Traditional ethnic Mongolians most often use the Mongolian language in their home, occasionally combined with some Chinese. Since the beginning of the new millennia, Chinese usage has increased in Ethnic Mongolian households and the usage of Chinese phrases has gone up to nearly 50%, while Mongolian language usage has reduced by 50% (Zhao, 2007); this is primarily because of the economic growth and the influence of the Han culture. Besides, the Mongolian language in pastoral areas has reduced by 10% and in the port cities by 20%, while the pidgin usage of Mongolian and Chinese in pastoral areas and semi-agriculture regions has risen by 20% (Zhao, 2007). As for the Mongolian people, they have very deep feelings towards their native language and this is why more than 90% of the population expresses great affection for their native language (Zhao, 2007).

Last, is the aspect of language usage of other ethnic minority groups. Around 90% of ethnic Ewenki, Daur and other related nationalities use their own ethnic language and Chinese. Most of them are proficient in two languages that are Chinese and their ethnic language, but people over the age of 60 are only proficient in their ethnic language, and have little or no proficiency in Chinese (Guo, 2015).

The Learning Situation of Language and Culture in Inner Mongolia

Since OBOR was launched, the Inner Mongolia area has become one of the most important regions. The study of the current language education environment and culture in Inner Mongolia is beneficial to the further development of education as a whole, and it can promote the fulfillment of the goal of OBOR as well.

The Language and Culture Learning Situation of Elementary School in Inner Mongolia

As far as the education of Inner Mongolia is concerned, bilingual teaching is currently being implemented. It's no doubt that bilingual teaching can accelerate foreign language learning. The word "bilingual" comes from the west, which mainly refers to the use of two languages to communicate in language learning: one is their native language, and the other is national or ethnic language (regional lingua franca, the other ethnic languages). "Bilingual education teaching" refers to using two kinds of language systems to carry out the education teaching, and this model has been used in Inner Mongolia for a long time.

For primary school education in Inner Mongolia, at the end of 2014, 701 Mongolian primary schools taught pupils only in Mongolian, and 295 primary schools taught in Chinese, as well as Mongolian (Wang, 2014). This way can meet the needs of inhabitants and is convenient for the economic and cultural exchange of different ethnic groups in Inner Mongolia. While in the areas where Mongolian residents are few, the preferred teaching method is to have Mongols and Han pupils in the same class. Consequently, for today's Inner Mongolia primary school students over the age of 10, the proportion of students not fully fluent in expressing themselves in Chinese only accounts for 1%, while those whose Chinese achievement has reached more than 85 points accounts for 62%, and 86% of the pupils consider Chinese easy to learn and to understand (Wang, 2014). Concerning the current primary school education in Inner Mongolia, the textbooks are compiled with the guidance of *Chinese Curriculum Standard for Ethnic Minorities in China* (the version of 1997) and they have made an outstanding contribution for personnel training in the Inner Mongolia Autonomous Region.

The Language and Culture Learning Situation of Middle School in Inner Mongolia

The languages learned in the middle schools of Inner Mongolia not only include Chinese, Mongolian language, the native language of ethnic groups, but also English. English learning is, of course, carried out in almost all of China's middle schools, and plays a huge role in the middle school language learning. Furthermore, it has a great effect on China to catch up with and keep up with the world, so English teaching and learning has been highly valued in China, and there is no exception even in the Inner Mongolia region.

With the gradual implementation of OBOR, Inner Mongolia, as an extremely important area here, will be in line with the globe naturally and gradually, and this will attract many friends and clients from home and abroad. It leads to the fact that bilingual language teaching (Mongolian and Chinese) in Inner Mongolia is not enough. On the contrary, English teaching and learning must be highlighted and it has been vividly reflected in the development of the Inner Mongolia middle school education.

As far as the present middle school education in Inner Mongolia is concerned, English language teaching has achieved greater development than many years before. Compared with the other places in terms of language teaching, the middle school students in Inner Mongolia are more adaptable to learn other languages because they have the bilingual learning experience before, and thus the development of English teaching and learning in Inner Mongolia, is relatively much the same as that of the other inland areas.

According to the survey conducted by Chun Mei, English language teaching was highly valued in Inner Mongolia at the beginning of this new century which has had an exceeding and efficient development than before. More importantly, the training of teachers' discourse was highly emphasized in the classroom, especially in the process of education teaching (Chun, 2012). Therefore, English teachers paid much more attention to their speaking proficiency and the related education and teaching competence, making middle school English language learning have a great improvement in Inner Mongolia. With the prevalence of English learning, there are a great number of middle schools in Inner Mongolia that have carried out the bilingual language teaching (Mongolian and Chinese) at the same time, and in particular, the education and learning of Chinese has not drawn back, and their ethnic languages have also obtained great attention in middle school education.

The Language and Culture Learning Situation of College in Inner Mongolia

Higher education is one of the most important processes of school education. People who have received and benefited from higher education must have more discourse power and can also affect the development of economy and culture in that region, and most importantly, they are the main force of building and realizing OBOR. According to the survey by Bao Yindureng, 70% of 376 college students of Inner Mongolia Agricultural University hold positive attitudes towards bilingual language teaching, but they are confused about the ways of getting knowledge, and the usage of language in sustaining their culture (Bao, 2013).

Higher education in Inner Mongolia has received a lot of attention to language and culture learning compared to the primary and middle school education. The differences lie in that higher education displays much clearer and more specific identification of national and ethnic culture, and the sufficient concern for Mongolian ethnic culture in ethnic schools leads to a high level of identification of ethnic students for their own culture and encourages the inheritance of ethnic culture.

People place high respect on their ethnic identity and ethnic culture from the bottom of their hearts, and this has become the important spiritual pillar of national and ethnic cohesive force. Thus, the higher education process in Inner Mongolia has been positive because college students are mature. Their level of receiving education has become higher, and their own knowledge system has gradually tended to be perfect, and that is why they have had a deeper understanding of their own national and ethnic culture. On the basis of this deeper understanding, they will have a further understanding of their nation's and ethnic history, show more identification of their national and ethnic groups and present more enthusiasm in language and culture learning.

Implications and Conclusion

OBOR is an alternative road to further economic globalization, but contains ideas that are different from the past, that is, the spirit of the Silk Road – “peace and cooperation, openness and inclusiveness, mutual learning and win-win.” Inevitably, culture exchange is one of the important components during the implementation process of OBOR. Appropriate language policies play a significant role in the

development of the economy, society, politics, culture, and most importantly, the education in ethnic minority areas. The development of language in Inner Mongolia is not equal and balanced. With the increased communication of different races and countries, the feature “appropriateness” of language must be focused more and more. The languages of Han and English are being taught at schools and used in some places. However, Mongolian is the mother tongue (or the first language) of the Mongolian people. As an important conveyor of the tradition of Mongolian culture, this language deserves more attention and protection (Li, et al., 2011).

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Transitivity Analysis of Olympic Theme Songs

Manfu Duan

English Department, Foreign Languages College, Inner Mongolia University, Hohhot, China

Email: duanmanfu@126.com

Wenjuan Yang

Foreign Languages College, Inner Mongolia University, Hohhot, China

Email: yangwenjuan5210@163.com

[Abstract] *Transitivity analysis is an important approach to analyze discourse, which includes many different processes with different functions. Olympic theme song, as a hot issue in Olympic Games, is a special kind of text with various lyrics. Therefore, through the analysis of lyrics of Olympic theme songs with the approach of transitivity, it can be conducted that different processes within transitivity occur in different times within different theme songs and all of them play their own unique role in expressing the spirit of the Olympic theme song, namely the spirit of Olympic Games.*

[Keywords] *Olympic theme song; transitivity; textual analysis*

Introduction

The Olympic Games are the most comprehensive sports meeting in the world, held every four years. Everything concerned within the Olympic Games is attractive, which can become a hot issue after a while. As for the theme song of every Olympic Games, it is always created to be meaningful, used to transmit the spirit of Olympic Games and can be easily accepted by common people. Lyrics of the theme songs can be called a special text (Ji, 2012). Linguistics, as a science, has developed into a system of research methods and theories to investigate the relationship between language and society (Liu, 2016). Transitivity, as an important concept in systemic functional grammar, has become an important method in textual analysis and is used to reveal how speakers encode their mental picture of reality in language (Liu, 2016). There have been many studies on discourse analysis using transitivity as the main approach such as studies on novels, news discourse and critical discourse. For example, Zhu (1995) made a comparative analysis of Charles Dickens' *Oliver Twist* and D. H. Lawrence's *Women in Love* to probe the transitivity system embodied in the two novels. Shen (2006) aimed at analyzing *On the Road* with transitivity and its symbolic significance. Although there are some studies on the lyrics of some songs, these studies are always concerned with only one song. For example, Wang (2010) made an analysis of only one song named *Blue and White Porcelain*. Until now, there haven't been any studies on the lyrics of the theme songs of every Olympic Game with transitivity as the main approach. Therefore, from the perspective of linguistics and taking transitivity into consideration, it is worth studying the lyrics of every theme song of the Olympic Games from 1984 to 2016 to explore their spirit.

Transitivity Analysis

Language is a source of meaning at the semantic level instead of a focus only on the correctness of grammar. In contrast to the more influential Chomskian linguistic tradition, systemic functional grammar is profoundly concerned with the relationship between language and other elements and aspects of social life,

and its approach to the linguistic analysis of texts is always oriented to the social character of texts (Fairclough, 2003). As for text, in the point of view of Halliday (2000), there is also a third function. He called this the textual function, since it is concerned with the creation of text. It is through this function that language makes links with itself and with the situation; and discourse becomes possible. According to Thompson (2000), there are three metafunctions: experiential, interpersonal, and textual. All of these metafunctions are reflected in the structures of clauses and all clauses are built up of a combination of structures derived from these three functions. Transitivity, in particular, refers to a system for describing the whole clause, rather than just the verb and its object (Thompson, 2000). According to Halliday's SFG, transitivity has been widely used to discover how certain meanings are emphasized while others are suppressed (1994). Halliday's transitivity system provides us with the potential for categorizing the infinite variety of occurrences or goings on into a finite set of process types (Teo, 2002). Halliday classified experiences into six types of processes in the English transitivity system – the material process, mental process, relational process, behavioral process, verbal process, and existential process.

The material process is the process of doing. The mental process is a process that expresses the process of sensing, such as perception, reaction, cognition. A relational process is the process that expresses the relations between things which can be divided into three kinds such as intensive, circumstance and possessive process. The behavior process is a process of behaving. And a verbal process is the process of exchanging information by communication. Existential process expresses the existence of something.

Transitivity Analysis of Lyrics of Olympic Theme Songs

Language and language use are two main parts in text and systemic functional linguistics is a suitable way to analyze text (Zhang, 2006). Song lyrics are a special kind of text which is different from spoken words, but is composed through a more creative and meaningful process. Like a speech, lyrics can be regarded as text which has many different transitivity processes. The clause is the basic unit in transitivity analysis, and therefore the lyrics of each Olympic theme song can be divided into individual clauses.

Nine Olympic theme songs in total are discussed in this paper, as shown in Table 1.

Table 1. Olympic Theme Songs from 1984 to 2016

Time	Title	Word Count	Time	Title	Word Count
1984	<i>Reach Out</i>	154	2004	<i>Oceania</i>	120
1988	<i>Hand in Hand</i>	143	2008	<i>You and Me</i>	138
1992	<i>Barcelona</i>	182	2012	<i>Survival</i>	131
1996	<i>Reach</i>	170	2016	<i>Rise</i>	252
2000	<i>The Flame</i>	163			

Beginning in 1984, Chinese people began to pay more attention to the Olympic Games and in this year, the Chinese people had the opportunity to get detailed information of Olympic theme songs. Therefore, in this present paper, nine Olympic theme songs have been chosen and a detailed transitivity analyses of each song is listed in the following tables.

Table 2. Different Sub-Types of Processes in the 1984 Olympic Theme Song

	Process	Num.	Total
Material Process	Action Process	33	35
	Event Process	2	
Relational Process	Intensive Process	2	4
	Circumstance Process	1	
	Possessive Process	1	
Mental Process	Affection	0	2
	Cognition	1	
	Perception	1	

As listed, there are more material processes and most actors are animated. For example, “*you now **hold** the future in your hand*”. The actor in “*So let the games **begin***” is inanimate. There are 4 relational processes in total. They are “*The time **is** right for you*”, “*Now’s the time to take hold of your dream*” and “*every wish you **have’s** at your command*”. As for mental process, there are 2 in total – one is cognition, like “***know***”, and the other is perception, like “***see***”.

Table 3. Different Sub-Types of Processes in the 1988 Olympic Theme Song

	Process	Num.	Total
Material Process	Action Process	16	20
	Event Process	4	
Relational Process	Intensive Process	0	1
	Circumstance Process	1	
	Possessive Process	0	
Mental Process	Affection	0	6
	Cognition	3	
	Perception	3	

There are 20 material processes in *Hand in Hand* and 16 of their actors are animated, which are almost always the first person pronoun. There is only one relational process like “*we know the chance **is** here to live forever*”. There are six mental processes with 3 cognitions like “*we **know** the chance*” and 3 perceptions like “***see** the fire*”.

Table 4. Different Sub-Types of Processes in the 1992 Olympic Theme Song

	Process	Num.	Total
Material Process	Action Process	8	16
	Event Process	8	
Relational Process	Intensive Process	7	8
	Circumstance Process	0	
	Possessive Process	1	
Mental Process	Affection	0	4
	Cognition	3	
	Perception	1	
Behavioral Process	-----	1	1

In *Barcelona*, there are 16 material processes in total. The number of event processes and the number of action processes are equal in this song. Many lyrics are used to describe the lively situation in Barcelona

such as “*Let the songs **begin***”, “*Let the music **play***” and “*Make the voices **sing***”. There are 8 relational processes such as “*if God **is** willing*” and “*I **had** this perfect dream*”. Meanwhile, four mental processes and one behavioral process are included. For example, “*I **want** all the world to **see***” and “*And **cry***”.

Table 5. Different Sub-Types of Processes in the 1996 Olympic Theme Song

Process		Num.	Total
Material Process	Action Process	20	23
	Event Process	3	
Relational Process	Intensive Process	4	6
	Circumstance Process	0	
	Possessive Process	2	
Mental Process	Affection	0	6
	Cognition	5	
	Perception	1	

As for 1996’s Olympic theme song, *Reach*, there are 23 material processes in total and 20 of them are action processes whose actors are animated. For example, “*Those days we **rise** above the stars*”. There exist 3 processes whose actors are inanimate such as “*Some dreams **live** on in time forever*”. There are 6 relational processes, four of which are intensive processes like “*I’m gonna **be** so much stronger*” and two of which are possessive processes like “*All the more that this dream will be **mine***”. Six mental processes include five cognitions and one perception.

Table 6. Different Sub-Types of Processes in the 2000 Olympic Theme Song

Process		Num.	Total
Material Process	Action Process	19	19
	Event Process	0	
Relational Process	Intensive Process	9	10
	Circumstance Process	1	
	Possessive Process	0	
Mental Process	Affection	0	2
	Cognition	0	
	Perception	2	

In *The Flame*, there are 19 material processes in total and their actors are all animated. Six animated actors among them are the first person pronoun like “*Today **we** will show who **we** are*” and the others are the second person pronoun like “*The fire within makes **you** reach out to the goal*”. There are 9 intensive processes such as “*to **be** all that I can (be)*” and one circumstance process like “***we’re** together again*”. There are two mental processes, perceptions, like “***see***”.

Table 7. Different Sub-Types of Processes in 2004’s Olympic Theme Song

Process		Num.	Total
Material Process	Action Process	9	12
	Event Process	3	
Relational Process	Intensive Process	12	12
	Circumstance Process	0	
	Possessive Process	0	
Mental Process	Affection	0	1
	Cognition	0	
	Perception	1	

In this song, animated actors of action process are always the second person pronouns like “*you have done good for yourselves*”. As for the relational process, there are 12 intensive processes and some of them keep the same such as “*I am why*”. There is only one mental process like “*I see (perception) the islands*”.

Table 8. Different Sub-Types of Processes in the 2008 Olympic Theme Song

	Process	Num.	Total
Material Process	Action Process	13	13
	Event Process	0	
Relational Process	Intensive Process	8	8
	Circumstance Process	0	
	Possessive Process	0	

In the 2008Olympic theme song, a part of the lyrics is in Chinese. Without considering the differences between English and Chinese, all Chinese lyrics are replaced by English lyrics. Therefore, there are 13 material processes in total whose actors are all animated and are all omitted such as “*Travel dream*”, “*Meeting in Beijing*” and “*Put your hand in mine*”. There are 8 relational processes that are all intensive processes and all of them keep the same as “*We are family*”. There are no other more processes.

Table 9. Different Sub-Types of Processes in the 2012 Olympic Theme Song

	Process	Num.	Total
Material Process	Action Process	26	28
	Event Process	2	
Relational Process	Intensive Process	2	3
	Circumstance Process	0	
	Possessive Process	1	
Mental Process	Affection	0	1
	Cognition	1	
	Perception	0	

From the table above, the number of material process is 28, 26 of which have animated actors and the other 2 have inanimate actors. Among the 26 action processes, there are 24 animated actors which use the first person pronouns like “I” and “we”, as in “*Yes, I’m gonna win.*” and “*Yeah, we’re gonna win*”. As for relational process, there are 3 in total, 2 of which are intensive process such as “*Life’s a race*” and only one which is a possessive process like “*Vengeance is mine.*”

Table Different Sub-Types of Processes in the 2016Olympic Theme Song

	Process	Num.	Total
Material Process	Action Process	31	36
	Event Process	5	
Relational Process	Intensive Process	5	14
	Circumstance Process	9	
	Possessive Process	0	
Mental Process	Affection	0	11
	Cognition	10	
	Perception	1	
Verbal Process	-----	1	1

In *Rise*, the action process occupies the majority and more actors are animated, like “*I won't just survive*” and “*Don't doubt it*”. As for the relational process, there are more circumstance processes like “*you're out of time*”. In the mental process, there are more cognition process such as “*know*” and “*think*”, and there is one verbal process which is “*They say...*”.

All in all, the table below shows an overall outlook of the analysis of the Olympic theme songs, from which it can be concluded that material processes make up a large proportion in the sample songs, followed by relational processes.

Table 11. Different Sub-Types of Processes in Olympic Theme Songs

Process		Year									Total 1	Total 2
		1984	1988	1992	1996	2000	2004	2008	2012	2016		
		Count										
Material Process	Action Pro.	33	16	8	20	19	9	13	26	31	175	202
	Event Pro.	2	4	8	3	0	3	0	2	5	27	
Relational Process	Intensive Pro.	2	0	7	4	9	12	8	2	5	49	66
	Circumstance Pro.	1	1	0	0	1	0	0	0	9	12	
	Possessive Pro.	1	0	1	2	0	0	0	1	0	5	
Mental Process	Affection	0	0	0	0	0	0	0	0	0	0	33
	Cognition	1	3	3	5	0	0	0	1	10	23	
	Perception	1	3	1	1	2	1	0	0	1	10	
Behavioral Process		0	0	1	0	0	0	0	0	0	1	1
Verbal Process		0	0	0	0	0	0	0	0	1	1	1
Existential Process		0	0	0	0	0	0	0	0	0	0	0

As shown in the table above, as for material process, there are many more action processes than event processes. In all of these eight theme songs, actors are always animated and they are always represented through the first and second person pronouns. In this way, it can make a contribution to enhance the listeners' emotions as if every listener is a part of the Olympic Games and they are influenced to be friendly, positive, and excited. As for event process, it is used to state a situation in the lyrics and it also plays an important role in expressing the spirit of the song. Both kinds of material processes are used to describe the fact that people all over the world are just like a family and the Olympic Games is a feast for everyone to gather together, enjoying the peace of the world and celebrating the sport meeting. This is the spirit of sport and this is the spirit of the Olympic Games. The second part of the processes is the relational process which focuses on the relationship among different targets or events and focuses on their characteristics. Relational processes in all of the theme songs contribute to the statement of the situation reflected in the lyrics and the impression left on the listeners is to get more information about the song, about the theme of the Olympics and of the spirit of sport and the Olympic Games. Besides the material and relational processes, the mental process also makes great sense in expressing the spirit of the Olympic theme songs. The mental process contributes to the expression of emotion of the singer who represents the entire country holding the Olympic Games. On the other hand, the mental process is an efficient way to encourage athletes to try their best in the Games and encourage people to join in the Olympic feast together. Meanwhile, there is only one behavioral process, one verbal process and no existential process. Few verbal processes is one main characteristic. Although there is only one verbal process, every clause within the theme songs is used to express the emotion and spirit, and can enhance the essence of Olympic Games.

Conclusion

Lyrics are a special text. With the approach of transitivity, it can be concluded that there is a distribution of different processes within lyrics, which play important roles in expressing the spirit of songs. As for the Olympic theme songs, all served to spread the spirit of Olympic Games which is peaceful, friendly, positive and excited. Through transitivity analysis, the authors not only gained the feature of the written form of the lyrics directly, but also gained the implicit meaning of each clause within the lyrics, which can help readers or listeners to explore the essence of each classic work.

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Analysis of the Characteristics of Lanzhou Dialect and the Research of its Cultural Connotation Under the Background of the Belt and Road

Wang Ping

School of Foreign Languages, Shanghai University of Engineering Science, Shanghai, China

Email: wangping080416@163.com

[Abstract] This paper elaborates that Lanzhou has a lot of regional advantages in the developmental process of The Belt and Road. The Lanzhou dialect has its unique characteristics with rich cultural connotations. Language is not only a means for communication, but also a carrier of culture. It is a tie for close cooperation to unite all countries. The purpose of this study is to show that it is very significant for people in the world to understand China by learning about the dialect and culture of Lanzhou.

[Keywords] The Belt and Road; Lanzhou dialect; cultural connotation

Introduction

The strategy of The Belt and Road put forward by Xi Jinping is a major strategic decision made by the Party Central Committee. It is dominated by economic construction and promotes economic prosperity, political mutual trust, correction among civilization, and common development (Observer, 2015). It is a great cause for the benefit of people all over the world. According to the historical resources of the Silk Road, the construction of The Belt and Road develops partnerships with countries along the line and carries out regional economic cooperation. It intends to build the interests and responsibilities of the community resting in political mutual trust, economic integration and cultural tolerance. It will be able to strengthen communication and mutual learning among civilizations and promote world peace and development. The ancient Silk Road was the way of Sino-Western cultural intercommunication. It was an important channel which led Chinese civilization to the world and greatly affected it. The Belt and Road continues and develops the ancient Silk Road. It is a new economic and trade interchange, new exploration of China's participation in global governance and a renaissance of civilization communication.

Moreover, language and culture should be paid close attention to in the construction of The Belt and Road. Language is the bridge and tie among the countries, and culture is the background for better communication. Language is not only a means for communication, but also a carrier of culture. It is a tie of close cooperation to make all the countries become whole. The Belt and Road is built upon language to pave the way (Li, 2015). Language, as a kind of soft power, can greatly promote the construction of The Belt and Road. It is an important support to facilitate the dissemination of Chinese culture. And it is also an important embodiment of the national culture of different countries. Language communication is often the first in the cultural exchange, and more understanding also depends on language. Roland Barthes said, "No matter from which point of view, culture cannot be separated from language" (Barthes, 1984). Lanzhou is one of the important cities in the economic belt of Silk Road. It is in the middle of Silk Road Economic zone and blends eastern and western regional style, and it is vital to the Eurasian land bridge. So, the development role of Lanzhou in The Belt and Road has been determined. And the Lanzhou dialect has its prominent characteristics. It is significant that Lanzhou will be understood better by the world when the features of Lanzhou dialect are studied.

Language Characteristic in Lanzhou Dialect

Phonetic Features

The pronunciation in Lanzhou dialect seems to be the way of front, which appears Lanzhou dialect sounds to be very light. It consists largely of apical and former twang, which are distinguishing characteristics of phonetic features of Lanzhou dialect. The way of pronunciation has showed the living environment and open-minded of Lanzhou people.

Apical. When Lanzhou people speak, there are a lot of apical features in their pronunciation. For example:

- a. Lanzhou people pronounce “窗 (chuang) 子” as “窗 (cuang) 子”, “层 (chen) 次” as “层 (cen) 次” and “插 (cha) 队” as “插 (ca),” etc. From this, people can find that *ch* can be pronounced *c* by Lanzhou residents.
- b. Lanzhou people often pronounce “读书 (shu)” as “读书 (fu)”, “喝水 (shui)” as “喝水 (fui)”, and “说 (shuo) 话” as “说 (fuo) 话”, etc. It is clear that *sh* can be pronounced *f* in the Lanzhou dialect.

Front nasal consonants. There are a lot of back nasal consonants in standard Chinese, but in the Lanzhou dialect they are often pronounced as front nasals. For example,, “登 (deng) 山” can be pronounced by the Lanzhou people as “登 (den) 山”, “冷 (leng) 风 (feng)” as “冷 (len) 风 (fen)”, and “耕 (geng) 地” as “耕 (gen)”. At the same time, in the Lanzhou dialect “容 (rong) 易” can be pronounced as “容 (run) 易”, “兄 (xiong) 弟” as “兄 (xun) 弟”, and “宗 (zong) 教” as “宗 (zun)教”, etc.

Inflections. The phenomenon of inflections is one of the characteristics in the Lanzhou dialect. The third personal pronouns “他”, “她” and “它” are all pronounced “*ta*” in standard Chinese. But in the Lanzhou dialect they are all pronounced “*na*”. For example,

- a. --- “谁擦的桌子?” (“Who cleaned the table?”) ---“她 (na)” (“she”).
- b. 他 (na) 是一个好爸爸. (He is a good father.)
- c. 它 (na) 山之石. (the stones of other hills.)

Besides that, the three words “做”, “啥” and “咋” are pronounced “*zuo*”, “*sha*” and “*za*” in standard Chinese, but in the Lanzhou dialect they are pronounced “*zu*”, “*sa*” and “*zua*”. For example,

- a. “做啥呢?” The sentence is made up of three words. They are pronounced “*zu sa ni*” in Lanzhou dialect. It means what you are doing.
- b. “咋去呢?” The sentence is also made up of three words. They are pronounced “*zua qi ni*” in Lanzhou dialect. It means what you are going to do.

Chinese, in general, does not press overt inflectional morphology. Chinese words generally comprise one or two monosyllabic written characters, each of which can also stand alone as an unbound morpheme. Since morphemes are monosyllabic in Chinese (Norman, 1988). The phenomenon described by Norman is often in standard Chinese. According to the examples above, the sentences are often used in oral expressions. It means the inflections in the Lanzhou dialect are often used by the Lanzhou people. This is usually regarded as Chinese using lexical means for achieving covert inflectional transparency. However,

it's useful for people to know the features of pronunciation in the Lanzhou dialect. If people don't know this kind of phenomenon of inflections, it is very difficult to understand the meaning they want to express.

Intonation Features

When it comes to intonation features of the Lanzhou dialect, it is similar in intonation categories to standard Chinese. There are also four tones. They are the High and Level, Rising, Falling-rising and Falling tones. But the four tones in standard Chinese are not same as in the Lanzhou dialect; there are a lot of differences between them (Li, 2011). The actual laws of the four intonation categories in standard Chinese are not same as those in the Lanzhou dialect. The rising tone and falling tone are often used in Lanzhou people's daily lives.

Even-going tone and rising tone. In the Lanzhou dialect, people often use "Even-going tone" and "Rising Tone". The Even-going tone is equivalent to the High and Level, the Rising and the Falling tone, and its "Rising Tone" is equivalent to the Falling-rising tone in standard Chinese. For example, the phrase, "刮 (gua) 风 (feng)", is High and Level tone in Chinese pronunciation, but it is read as the Falling-rising tone in the Lanzhou dialect. And the three words "红 (hong) 彤 (tong) 彤 (tong)" are read in the level tones in standard Chinese, but in Lanzhou dialect they are read as falling tones. At the same time, the two words, "种 (zhong) 树 (shu)", are both falling tones, but Lanzhou people pronounce them as rising tones.

Light tone. The Light tone is a kind of tone which is an unstressed syllable pronounced without its original pitch in Chinese pronunciation. It is a special phenomenon of modulation and has some relationship with phonetic environment and the height, length and quality of the sound. It has a good effect to distinguish the meaning of the expressions. The usage scope of the light tone is roughly the same as standard Chinese. The words "子 (zi)", "头 (tou)" and "们 (men)" can be used as suffixes, such as "板板子 (ban ban zi)", "木头 (mu tou)" and "同学们 (tong xue men)", etc., auxiliary words such as "的 (di)", "了 (le)", "得 (de)", "吗 (ma)", and "哩 (li)", etc. and nouns of locality such as "上 (shang)", "下 (xia)", "里 (li)", and "外 (wai)" etc., are words pronounced in a light tone. For example, "红红的 (hun hun di hua)", "高兴得很哩 (gao xing de hen li)", and "吃过了吗 (chi guo le ma)?", etc.

From the analyses of the intonation features of the Lanzhou dialect, people can find that the expressions in the Lanzhou dialect are pronounced and articulated clearly and the syllable length is relatively short. The element of alto voice also appeared more among the four intonation categories and more falling tones are used. High and Level and Falling Tone are basically adopted when the Lanzhou people speak (Lou, 2011). These four tones are easily confused and are often difficult for people to distinguish.

Grammar Features

The Lanzhou dialect has unique characteristics in its grammar. A lot of reiterative locution can be found. Moreover, the words of "儿 (er)", "子 (zi)", and "的 (di)" are often used after reiterative locution. In syntax, the Lanzhou people often use the word "把 (ba)" in their expressions.

Reiterative locution. The Lanzhou people often say "铲铲子 (chan chan zi)", "盆盆子 (pen pen zi)", "帽帽子 (mao mao zi)", "袋袋子 (dai dai zi)", and "巷巷子 (hang hang zi)", etc. These are some examples of reiterative locution followed by the suffix "子 (zi)". And "手手儿 (shou shou er)", "门门儿 (men men er)", and "花花儿 (hua hua er)", etc., also can be found in the Lanzhou dialect. In addition, after the suffix "儿 (er)", the word of "的 (di)" can follow it. For example, "红丢丢儿的 (hun diu diu er di)" and "圆墩墩儿的 (yuan dun dun er di)", etc. In the Lanzhou dialect, these kinds of suffixes often express speakers' emotions. The suffix "子 (zi)" tends to have a neutral meaning, and sometimes it has a negative

one. But the suffix 儿 (er) has a positive meaning. From that we can find, the Lanzhou people are full of sentimentality, simplicity and honesty.

把 (Ba) construction. “把 (Ba) Construction” is a kind of active verb-predictive sentence. It is also called disposal construction. It has its own characteristics, both in terms of its semantic features and usages (Huang, 1997). It expresses general statements, usages, orders, requests and stresses, etc. (Liu, 1983). Its basic structure is *subject + 把 (Ba) + object + movement*. There are few double objects in the Lanzhou dialect, which are usually expressed with “把 (ba) construction” and “给 (gei) construction” (Zhang, 2009). These kind of sentences are often used in Lanzhou people’s daily lives. For example:

- a. 我今天把被子晒掉了 (wo jin ge tian ba bei zi shai dao le). This sentence can be spoken in standard Chinese as 我今天晒被子了 (wo jin tian shai bei zi le). The English meaning of the sentence is *I aired my quilt today*.
- b. 把我舒坦的睡着了 (ba wo fu tan de fui zhao le). This sentence can be spoken in standard Chinese as 我舒服的睡着了 (wo shu fu de shui zhao le). The English meaning of the sentence is *I fell asleep comfortably*.
- c. 你把这个字会读哩不 (ni ba zhe ge zi hui du le bu)? This sentence can be spoken in standard Chinese as 你会读这个字吗 (ni hui du zhe ge zi ma)? The English meaning of the sentence is *whether you can read this word*.

Mr. Wang Li proposed that “把 (ba) construction” is used for disposal in modern Chinese. If the behavior doesn’t have the nature of disposal, then the construction will not be used (Wang, 1985). But in the Lanzhou dialect, “把 (ba) construction” is not used for disposal, instead the Lanzhou people often use it in their expressions. “把 (Ba) construction” is a special expression in Lanzhou dialect.

Special expressions. The Lanzhou dialect is very vivid with fertile emotional coloring. There are plenty of modal particles different from those in standard Chinese. For example, “*mu*” is often used at the beginning of a sentence and “煞” at the end of a sentence. The word “煞” can be pronounced “*sha*” in standard Chinese, but “*sa*” in the Lanzhou dialect.

- a. *mu* 你不要这样煞! (ni bu yao zhe yang sa!). It means “don’t do that!” Here, “*mu*” expresses blame and astonishment. And the word “煞” only is a modal particle; sometimes it is just like the word “吧 (ba)”.
- b. *mu* 你把那件新衣服穿上煞。 (ni ba na jian xin yi fu chuan shang sa.). In this sentence “*mu*” expresses suggestion and “煞” is also a modal particle. The sentence means *you had better put on your new dress!* In fact, it is rare to express anything without any modal particles when Lanzhou people speak.

In addition, many made-up words are found in Lanzhou dialect, which are not in standard Chinese. People cannot understand them according to habitual thinking. They not only express commendatory meaning, but also a derogatory sense. When people have a good meal and feel satisfaction, they will say “满服 (man fu)”. And the phrases “舒坦 (fu tan)” and “沃野 (wo ye)” all have the meaning of being comfortable. When people want to praise a person who is lean, they will use the phrase “干散 (gan san)”. These are the expressions with commendatory meaning. However, the phrase “讨吃 (tao chi)” expresses people who do not follow public morals, have no quality and make the gorge rise. And the phrase “夯客 (hang ke)” means people who are silly and mindless. When Lanzhou people want to express a person who is confused and dazed, they will use the phrase “癫吨 (dian dun)”. The phrase “吱唔 (zi wu)” means ideas

are expressed and something is going to be said. These are expressions with a derogatory sense. Apart from this, some neutral expressions are used by the Lanzhou people. For example, the phrase “喧慌 (xuan huang)” means having a chat. It just expresses the meaning of “talking with someone”. Especially, the expression “席嘛” should be introduced here, which is an adverb only used in the Lanzhou dialect. The expression “席嘛” means “很 (hen)”, “非常 (fei chang)” and “特别 (tebie)” in standard Chinese. It means *very, extremely* in English. For example,

- a. 这饭菜席嘛香哩 (zhe fan cai xi ma xiang li). It means *the food is very delicious* in English.
- b. 这个穿灰衣服的男人席嘛歹哩 (zhe ge chuan hui yi fu de nan ren xi ma dai li). It means *the man in gray is extremely bad* in English.

Although the words can be found in standard Chinese, they have different meanings in the Lanzhou dialect, especially the phrases formed by these words. They are much harder to understand. There are many aspects in the human society. When communication is carried on, a series of language features are formed due to the different language environments (Wang, 1997).

The Cultural Connotation in the Lanzhou Dialect

Lanzhou is a cultural ancient city with a long history, across which the Yellow River spans. It is one of the cradles of the Chinese ancient culture. Around five thousand years ago, the brilliant painted pottery culture, which has been called the Ma Jiayao culture, was created. In the historical development of Lanzhou, a lot of historical relics have been retained. In the Sui and Tang Dynasties, Lanzhou was one of the very famous Silk Road towns. Lanzhou is in the convergence between the Han minority of the central plains and the northwest ethnic minorities. Since the Qin Dynasty, the unique culture of Lanzhou has gradually formed, of which the Han culture is the first priority of the culture of ethnic groups and regions. In the specific historical context, the culture and humanistic spirit of Lanzhou must have a deep brand of multi-culture. Lanzhou is located in a key position of the Silk Road. It was a gathering place where merchants came from the Central Asia and the Western Regions. It was also a commercial town and vital communication line to the Silk Road. It has played an important role in communicating and promoting economic and cultural exchange between China and western countries.

A dialect is a kind of living fossil of ancient language. If it is able to spread over and over again after having experienced several hundred years' vicissitudes, it is essential for the particular group to possess the highest cultural compatibility and affections on the tacit understanding. The Lanzhou dialect is vivid and animated with rich cultural heritage. It shows that the Lanzhou people are diligent, simple and honest. Its characteristics integrate vast Loess Plateau, which expresses the enthusiasm of the high-altitude residents. As the same time, it has a sense of humor with a great variety of expressions. Its cultural uniqueness and rich expressions show that the Lanzhou dialect has a great value for research. From the perspective of cultural anthropology, dialect can verify the history of Chinese culture and help explore the historical development and evolution law of the Chinese language (Li, 2013).

Conclusion

Language is an important factor in promoting international cultural communication. If people want to spread the Chinese culture to the world, of course, they should use language. Language itself is also an important embodiment of a national culture. Language communication is often the first in cultural exchange, and further cultural exchanges with foreign countries also require language. Nelson Mandela

said, “If you talk to a man in a language he understands, that goes to his head. If you talk to him in his own language, that goes to his heart” (Web, 2017). Language is a key to understand a country, and it is also a communication link of The Belt and Road. Once Lanzhou was one of the important cities in the Silk Road, and now it is also in The Belt and Road Economic Zone. So, it is necessary to study the Lanzhou dialect and understand the cultural history reflected in it. At the same time, it is very meaningful to share good Chinese stories and expand the communication of Chinese discourse. It is also consequential for the masses of the people in the line of The Belt and Road to understand China by learning the dialect and culture of Lanzhou.

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On Language Learning APP of Spoken English in the One Belt and One Road Initiative Age

Chen Junming

Xiamen University of Technology, Xiamen, China

Email: cjmchen@xmut.edu.cn

[Abstract] Teaching English as a Second Language is undergoing changes in China, with the coming of One Belt and One Road Initiative Age, among which Spoken English is confronted with the greatest challenge. The teaching and learning of Spoken English have been a hard nut to crack, yet the story changes with the emergence of Spoken English APP, which bears problems among popularity. A close research on Spoken English APP finds gaps existing between Second Language Acquisition theory and APP practice, hindering the full application of new technology in APP. Future application should take careful consideration of new technology and shift from behaviorism to cognitivism.

[Keywords] Teaching English as a Second Language; language learning APP; Spoken English; One Belt and One Road Initiative Age

Introduction

Teaching English as a Second Language (ESL) is undergoing changes in China, with the emergence of One Belt and One Road Initiative Age. As there are around 50 languages among the involved countries, along with more than 200 tribal languages and local dialects (Li Y, 2015), language becomes the first difficulty to overcome (Zhao, 2015; Zhang, 2015; Wang, H., 2016). Considering English as a global language and its usage in the fields of computers and the cyber world (Li, Z., 2012), English cannot be a second choice, although Chinese is on its way to becoming international. As an important part of English communication, Spoken English takes first place in shaping those talents as Wei Hui (2015) mentioned: necessary international talents fluent in language and international rules; language talents fluent in language usage and translation; professional talents good at language communication for work and life abroad. Given the poor results in Spoken English with traditional method, a breakthrough is necessarily welcomed when language learning APP comes at the right moment. This paper first describes the puzzles of Spoken English learning with traditional methods, followed by an introduction of Spoken English APP. Then, it examines and analyzes the problems of Spoken English APP from the perceptive of M-Learning and Computer Language Learning (CALL), before it tries to identify problems from the perceptive of Second Language Acquisition (SLA). Finally, it shows a direction for future work.

Puzzles of Spoken English Teaching and Learning

Confronted with the great opportunity of the Initiative, the teaching and learning of Spoken English are confronted with the greatest challenge as Spoken English takes an important role in communication yet the results have been unsatisfactory. In addition, the teaching and learning of Spoken English have been a hard nut to crack universally, as the process of “acquiring” an oral language is difficult to explain and imitate (Yang, X., 2006), due to the unsolved secret of how one “acquires” an oral language.

Traditional teaching and learning of Spoken English has been tough for SLA in China, and for teachers and learners all around the world, as well. Teachers find it hard to create English context for practice and to push the learners to “open mouth” as silence is what they usually get in Spoken courses,

while the learners find it meaningless to try these routine patterns in class and to practice them in virtual contexts far away from their life. University students in China suffer from speaking English, and even postgraduates encounter the difficulty to express them clearly in Spoken English (Bai, 2007). Less exposure to English context is one reason (Liu, M., 2007); short of class time and teacher-oriented classes contribute greatly to the problem (Wu, 2006).

Actually, the problem of Spoken English lies both in practice and theory. There is no leading theory as to how oral language is acquired, which results in one great question: what will the truth be when a child starts “picking up” a language from spoken words and he learns the language before he even learns how to read and write to give lessons for Second Language Acquisition (SLA)? In teaching practice, although SLA has gone from behaviorism to cognitivism with many other methods on the way and technology has gone from PCs to smartphone with various mobile devices in study, those traditional teaching practice, including reciting, reading, and pattern exercises, as well as role play, are still dominating Spoken English classes. In addition, teacher competence is an important factor contributing to poor results, including language ability and class guidance competence.

As the complicated task of the Initiative calls for a breakthrough in language teaching and learning, new technology, from Big Data to Artificial Intelligence, should be taken into consideration (Nie, 2015), while smartphones and APP can be employed (Li Y, 2015).

Spoken English APP

APP here refers to applications or software programs that run specifically on smartphones, which can be found in “My apps” in the Google Play store, The App store for Android in Amazon and The App Store for iOS devices in Apple. APPs have boomed overnight with smartphone and language learning, and have become an important portion in APP quickly, as smartphones and APPs have increased learning beyond geographical limits, time limits and identity limits (Duo, 2015).

As APPs combine text, pictures and video, as well as audio, animation and games together, under the support of 3G or 4G wireless approach (Li X, 2009), they are a good choice for Spoken English teaching and learning practice. Modern technologies make it possible to vividly build a live environment for learners to practice, while digital audio, audio analysis and speech-recognition helps Human-Computer Interaction (HCI) for Spoken learning possible. In addition, being able to provide circumstances similar to mother tongue learning processes, an APP can be a possible way to imitate and practice Child Language Acquisition (CLA) theory. A revolutionary breakthrough in language leaning, APPs make Second Language Acquisition (SLA) an individual language acquiring experience, together with new techniques of Big Data, Cloud Computing and Artificial Intelligence. A key point is that APPs are not just software programs, but a platform, a moveable and portable platform, which opens a new window for English teaching and learning as another individual classroom. Language Learning APPs and M-Learning may stand for a future trend of SLA, as in *An Analysis Report of Customer Behavior for Net Education in China (2013-2014)* issued by China Economic Net (2014) which demonstrates a splendid picture of M-Learning today and tomorrow.

Today, language learning APPs are finding boosts in great numbers in China (Zhang, L., 2010). A national survey about Internet usage in 2001 pointed out that 100% of university students owned mobile phones, among which 74.35% started to surf the internet in high school, while 25.75% picked it up in university (Zhang, Y., 2011). Language Learning APPs have become popular in Application Stores, while various Spoken English APPs have sprung up like mushrooms, among them *Speaking Max*, *Fluent*

English (Ying Yu, & Liu Li Shuo) and *FiF Spoken English Training*, as well as *ICardEnglish*, *English Dubbing Show* and *Funny Dubbing* are well known in China. *ICardEnglish* has 35,000 registered users with 5,000 active daily users (Song, 2015), while the official website of *Fluent English* boasts over 30,000,000 users.

However, these new stars are not perfect, as most are exquisite in appearance, yet coarse in theory. Their typical activities are “listening”, “video-watching”, “repeating”, “reciting”, and “dubbing”, and they just move those resources from the classroom and textbook to the APP platform. Interaction is still under the method of pattern training. Creative oral English is still far from reality. Most of the APPs have just adopted modern technology without prominent breakthroughs in practice; they are just simple combinations of technology rather than a full fusion of technology and SLA theory. Copying is common among Spoken English APPs without unique activities. Practice on APP learning is under question in certain parts. Therefore, it is not uncommon to discover certain popular APPs fade out soon from sight.

To fully take advantage of language learning APPs, two things should be taken into consideration. The first is how to understand the mechanism of the APP clearly and precisely, from the perspective of Mobile Learning (M-Learning) and Computer-assisted Language Learning (CALL)? The second is how to combine SLA and CLA into Spoken English APP? The key is to find a better way to put together the APP’s technical support (M-Learning & CALL) and their theoretical support (SLA & CLA).

Problems of Spoken English APPs from the Prospective of M-Learning

Language Learning APPs are a type kind of M-Learning, but Egbert (2004) pointed out that M-Learning is part of CALL in a broad sense. Therefore, to understand the mechanism of language learning APPs, it is better to go back to CALL and M-Learning first for technical support.

As CALL has a history “brief enough to be well-documented”, it “is filled with areas that are unknown and in need of exploration” (Beatty, 2005). For example, M-Learning, is not even mentioned in Ken’s “Eight CALL Application”. but only has a short introduction of Personal Digital Assistants (PDA) in less than two pages (Beatty, 2005). Therefore, Spoken English APPs in their infancy still need research interest.

M-Learning has grown up with the development of wireless connections and digital technology, gaining popularity over the past two decades since the Stanford Learning Lab (SLL) started its Spanish program at Stanford University, although even now people are still arguing over its definition. Since its appearance, M-Learning is said to be able to help SLA teaching and learning, according to Professor Mike Sharples of Education Technology at the Institute of Educational Technology at The Open University, UK (Wei, X., 2014). It should not be forgotten that one of the earliest M-Learning programs started with language learning of Spanish in SLL. The relationship between CALL and M-Learning make it reasonable to “apply what has achieved in CALL since the 1970s to SLA M-Learning” (Li, X., 2009).

Although CALL and M-Learning are taken as something great, there are still unsolved questions, as Fox (1991) pointed out, “many CALL exercise types have changed little since the early 1960s. Conferences on CALL frequently permit papers of the type ‘Me and my programs’, which would not be accepted at other conferences. The essential conservatism and unimaginative of many of the programs is depressing.” Beatty (2005) blamed that for “stuck in a behaviorist rut” and “offering a behaviorist mode of instruction is easy for computers to do.” The practices of Spoken English APPs so far seem to fall into the same trap.

A short glimpse of their origin helps understand Spoken English APP's problems and make a better direction for the future. Something should be kept in mind, as "not all learning contents and learning activities are suitable for mobile devices" (Liu, Y., 2004); therefore, Li Xingmin (2009) stated that the application of mobile learning to SLA should adopt certain features of technology to meet the needs of SLA teaching theory and practice, so that it is possible to improve learner's convenience and efficiency. When it comes to Spoken English APPs, the question is how and where to start.

Problems of Spoken English APPs from the Prospective of SLA

Spoken English APPs are hungry for theoretical support from SLA and CLA, yet the question is what can SLA and CLA provide? Although as far as 1988, Stephan D. Krashen (1988) put forward his Input Hypothesis, before and after which theory and practice have been accumulating over the field of SLA (Zhou, X., 2012; Wu, X., 2006) and CLA (Gass, 2011; Foster-Cohen, 2012), or it can even be said to be "surplus" as Rod Ellis (2015) criticized, practices under guideline of SLA and CLA have always lagged behind, as Bailin (1995) pointed that SLA "incorporate so many variables as to make it too general to be of use".

Similar stories happen to SLA and M-learning, including Spoken English APPs. SLA seems not to be in the research range of language learning M-learning. After carefully analyzing 42 master and doctor papers on M-Learning between 2002 and 2008 in China, Fangguo (2009) discovered that topics related to SLA were hard to find, with 50% on platform development, 21.4% about techniques, 14.3% about course development, 7.1% about teaching models, and 7.2% about research on vitality, reliability and applicability of M-Learning. Of 250 academic papers between 2000 and 2009 on mobile learning in China, 32.8% were around vitality, reliability and applicability of M-Learning, while 16.4% were about technical support, 25.2% about application models, 10% about program designing and 15.6% about technical system (Yang, F., 2010). A research-based study on an EBSCO Database found that among 73 concerned papers outside China from 2000 to 2014, only 3 dealt with SLA theory and mobile learning (Fu, 2015). Wang Youmei (2013) pointed out that, among 809 papers outside China (from EBSCO Database) and 155 papers in China (from CNKI) concerning mobile learning from 1994 to 2011, research topics circled around mobile learning theory, study models, and application; therefore, Wang suggested that research should shift from "technology" to "learning".

From practice to research, "technology" has made up a prominent place while "learning" is leftover. Research has focused more on either unnecessary questions for answer, such as whether it could be accepted and how popular it is, or the platform and system that can meet the needs of several sides. However, the effectiveness and improvement are easily forgotten, as they ask for theory support.

The reasons for neglecting SLA in mobile language learning, consciously or unconsciously, are complicated. Program developers from technical fields are short of language learning theory, while participants of language teachers are not sophisticated enough to integrate SLA into program designing and linguists are busy building their "ivory towers".

SLA theories seem to be a castle in the air, too beautiful to reach. For Spoken English APPs, what Beatty (2005) said is still true: In general, a lot of "software is stuck in a behaviorist rut partly because offering a behaviorist mode of instruction is easy." Therefore, even after we have gone from behaviorism to constructivism, from programmed instruction and mastery learning, to collaboration and negotiation of meaning, "we need more radical reviews of what learning might be through multimedia, combined with innovation in design, to realize more fully the true potential for educational interaction in multimedia"

(William, 1998). We need that radical review when it goes to Spoken English APPs to see what learning might be through Artificial Intelligence, Big Data and Cloud Computing and to see the true potential from new technology.

The problems of program and activities design in Spoken English APPs result from the clear distance of SLA in practice. The gap between theory and techniques hinders a full application of new technology in language learning. A new step asks for an innovation in practicing SLA theory, which has come a long way since behaviorism. Only by a full examination of SLA and only by hard work to find out theories that match new technology, will we change the situation.

Conclusion

APPs provide a chance for Spoken English teaching and learning, yet a weakness can be found in their application. The reasons come from two sides: the new technology is not fully recognized from the perspective of language learning, and the concerning SLA theory has not fully explored the new technology. When speech-recognition helps make HCI possible, Artificial Intelligence makes interaction possible, Big Data and Cloud Computing makes computer instruction possible; Spoken English APPs still follow those behaviors of “repeat” and “dictation”. That answers why some Spoken English APPs dim out after short rise.

Going over these problems help clarify linguistic theory and learning APPs. Rather than use behaviorism’s dictation, dubbing and reciting in APP practice, an effective Spoken English APP should adopt sound theory into practice. If SLA and CLA are appropriately merged into the APP, it can help take full advantage of the APP. Further study on how to learn through APPs based on SLA theory should be made, focusing on cognitive learning strategy, interaction, and learner’s creative language development.

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International Students' Writing Adaptation when Changing Learning Contexts – Taking Chinese Students as an Example

Shucang Li and Melinda Reichelt

Qilu University of Technology, Jinan, China; University of Toledo, USA

Email: patrick67@126.com

[Abstract] Currently, less research exists on international students' adaptation to ESL writing instruction in the English-dominant context. Via interviews, group discussions, and class observations, this article reports on these students' experiences and perceptions regarding English writing and writing instruction in their home countries and in this present context in the U.S. This article also investigates the challenges these students faced and the strategies they reported in order to cope with writing in this academic context. Students expressed generally positive attitudes toward their ESL writing pedagogy but indicated some areas of concern.

[Keywords] ESL; writing; international students; challenges; strategies; technology

Introduction

English is a compulsory course in both secondary schools and colleges in China, and writing is generally a part of such comprehensive courses. Some research has discussed EFL writing instruction in China (You, 2004), but little exists on Chinese students' adaptation to ESL writing instruction in the U.S. and other English-speaking contexts, in spite of the fact that Chinese students, according to the Open Doors Report (The Institute of International Education, 2015), "In 2014/15, While China remains the top country of origin of international students in the U.S., increasing by 11 percent to 304,040...". Accordingly, L2 writing educators and researchers in English-dominant contexts may have little knowledge about what their Chinese students bring with them to the classroom and how they advance their new writing journey. In this paper, we devote ourselves to investigating writing-related experiences, attitudes, and challenges faced by these students, as well as the coping strategies they employ. We hope that this study will begin to address the dearth of information about Chinese students' adaptation to ESL writing instruction.

Literature Review

In China, university-level English-language writing instruction, which was experienced by the transfer students in our study, often focuses on working from sentence writing to paragraph writing, with a focus on grammar and word choice. Typically, students eventually focus on writing three-to-five-paragraph-long essays on topics similar to those they will encounter on the CET, the College English Test (You, 2004, 2005). University students typically take Band 4 of this standardized exam at the end of their sophomore year. For the writing portion, students must write a 100-120-word composition in 30 minutes on a topic related to general knowledge or daily life. You (2004) writes that English-language instruction is heavily influenced by the requirements of the CET, and that for the written portion, correct form is emphasized over development of ideas. Yang and Gao's case study of four university teachers in China (2013) also shows that the writing instruction the researchers witnessed was problematic because the teachers did not have a systematic plan or the motivation to significantly invest in writing instruction due to exam-oriented requirements. They'd rather explain writing techniques and analyze model writings in class (Yang & Gao, 2013, p. 107).

Most research about English-language writing instruction in China focuses on the tertiary level (Ellis & Yuan, 2004; Wang & Wen, 2002), with little information available about the experiences of students at the secondary level. Yu (2012) reviewed the literature on English-language writing instruction in Chinese high schools published from 2005 to 2011 in three key Chinese journals. Yu notes that while this research covers a wide range of topics related to writing instruction, 37% of the articles are opinion pieces or exchanges, and 21% describe teaching practice and reflection; the authors, 95% of whom are high school English language teachers, focus on “teaching” and “teachers” instead of “learning” and “students.” Thus, these sources reveal little about students’ strategies and struggles with writing in English, which is one of the main topics of our study.

While a useful amount of information is available regarding the English-language writing instruction that Chinese students receive in China, only a very small number of studies provide information about international students’ adaptation to English-language writing instruction after they arrive in Anglo – American universities. Yang (2006), for example, investigated nine Chinese students’ adaptation to writing in ESL at a Canadian university. In interviews with these students, Yang found several common themes across all nine such as lack of vocabulary, grammar application and rhetorical differences. Zheng and Norah (2014) explored the instructors’ debate over error feedback on Chinese international students’ academic writings in a U.S. university. With a focus on dialogic awareness and identity construction, Ai (2015) suggests that “without Other in their mind, these Chinese students cannot write a good speech in Australia”.

Research Questions

Because of the limited information about Chinese students’ experiences adapting to writing in North American university contexts, and because of the significant and growing presence of Chinese students in universities in this context, we decided to pursue research on this topic.

Our primary research questions were, as follows:

1. What are students’ experiences and perceptions regarding English-language writing instruction, both in China and in the US?
2. What challenges do students face in adjusting to writing and writing instruction in the US?
3. What strategies do they use to cope with these challenges?

Context of Research

This research was part of a larger study of both Chinese and Saudi students transitioning from EFL writing instruction in their home countries to ESL writing instruction at a Midwest public university that enrolls some 1,000 international undergraduates, approximately 480 Chinese students and 400 Saudi students.

Participants for this research were mostly enrolled in various sections of three separate courses: the university’s intensive English program, English 1020 and Composition I-ESL. The intensive English program is an integrated course; students are admitted to the university if they perform well in its upper two levels and achieve an institutional TOEFL score of 450 or the following ACCUPLACER ESL test scores: 86 in listening, 93 in language use, and 92 in reading. (Both institutional TOEFL and ACCUPLACER cover listening comprehension, reading comprehension, and grammar, but not speaking or writing.) English 1020 is an ESL writing course designed for students who were deemed by their score on an ESL writing placement test to be unprepared for Composition I-ESL. The curriculum for

Composition I-ESL is based on Leki (1991-92), but it differs in several ways from what she describes. Over the course of the semester, students complete a sequenced writing project, focusing on a single, specific controversial topic in their major. Both English 1020 and Composition I-ESL engage students in many of the typical activities of process writing. International students' progress to non-ESL sections of Composition II after passing Composition I-ESL.

Participants

A total of 31 traditional-aged Chinese students participated in this study, including 11 females and 20 males. Twenty-three of them participated in one-on-one interviews, of which three were enrolled in English 1020, nineteen in Composition I-ESL, and one had just completed Composition I-ESL. Eight students participated in group interviews. Four were students in the intensive English program who had participated first in a class discussion session with us and subsequently agreed to a small group interview; the other four were roommates and each other's good friends, who also agreed to a small group interview. Two of these were students in the intensive English program, and two had already completed Composition I-ESL.

These participants were all making a transition from writing instruction in China, an EFL setting, to the U.S., an ESL setting, where the instructional approaches are typically quite different (Leki, 2001; Ortega, 2004). Twenty-four of these students were also making a transition from a high school setting to a university setting, but seven had attended a university or college in China and transferred to the U.S. after they finished their second year of university studies. Most of them had attended a private language school in China such as XinDongFang, which provides TOEFL and IELTS preparation courses. The experiences students had with English-language writing instruction in China depended on the secondary institution as well as the college or university they attended, and on their personal backgrounds. A few interviewees reported previous work, business, or internship experience in companies, universities, and government sectors in China, where they employed English in some contexts; these students had assisted with translating, writing e-mail, or undertaking business writing.

Methodology

In this study, we adopted an approach to collecting and reflecting on data that shares some characteristics of ethnographic research, as described by Ramanathan & Atkinson (1999). We took a listening stance and allowed students to alter the course of the interview and/or group discussion as they talked about topics of significance to them, trying to gain an "emic" (Ramanathan & Atkinson, 1999, p. 49), or an insiders' view of students' English-language writing experiences. Additionally, we obtained multiple perspectives on our topic by interviewing students from the intensive English program, English 1020, and Composition I-ESL, as well as students who had completed all required writing courses. That is, we included, as interviewees, students who were at varying points in their university studies. We also drew on reflective journals, observations, and discussions with each other in analyzing our data.

Class Interviews

We started by conducting class interviews in two Advanced-level Reading/Writing classes in the university's intensive English program. The first class had 20 students, among which five were from China. The second class had 19 students, with three from China. Because there were only about 45 minutes for each discussion and so many students in each class, we zeroed in on the following topics: the types of English-language writing students had done in their home countries, the differences between

writing instruction in their home countries and the U.S., the difficulties with writing in the U.S., and the adaptive strategies students employed to adjust to writing in the new context. Students responded to each other's comments as well as our questions, adding some details or contrasting their own experiences and opinions with those of their classmates.

Individual Interviews

Researcher X conducted 23 individual interviews over the course of one spring semester. Before undertaking the interviews, he had first asked one Chinese student to read through the interview questions to see if there were any areas that caused confusion. He subsequently made minor alterations to the interview questions, based on the student's feedback. The interviews lasted from 30 minutes to a whole afternoon, with most lasting one hour or so. To foster good communication, Researcher X had tried his best to establish a close relationship with the interviewees during his class observations and during activities such as the Chinese New Year celebration.

Small-Group Interviews

Researcher X also conducted three small-group interviews with eight students (in groups of two or three). These interviews were lengthy, lasting two to three hours each. Of these three interviews, one was intended to investigate how relatively good English learners responded to the interview questions. Two of the three students in the group had transferred from one of the top 100 universities in China. Another was intended to elicit responses from more advanced students who, we felt, could provide a broader perspective. These two students were now pursuing their master's degree and Ph.D., respectively, at this university. Since the students were roommates and good friends, the atmosphere was easy and lively. They added to, commented on, and corrected each other's assertions.

All the small group interviews and individual interviews were conducted in Chinese by Researcher X, a native speaker of Chinese. Researcher X took careful notes in Chinese (with a few English phrases) during interviews, asking for repetition or clarification when necessary, or sometimes interjecting with encouraging statements or relevant follow-up questions. No audio or video recordings were made of the interviews; in extensive past experience with conducting interviews about L2 teaching and learning, Researcher X had found that interviewees tend to talk a great deal more when they are not recorded.

Data Analysis

A qualitative method was employed to analyze our data in this study, one in which coding procedures were grounded in the data rather than based on pre-existing categories (Mackey & Gass, 2005). To start with, we individually transcribed Chinese and Saudi Arabic students' responses, read these transcripts and summarized the recurrent themes. Then we exchanged our interview transcripts and themes with each other and collaboratively examined them to create the coding categories on which to base our coding scheme. Next, we verified the coding scheme through extensive discussion and revision until we reached a rate of 85% intercoder reliability for 20% of the data.

We coded the data by writing the coding category with a number-letter combination (e.g., 5u) in the margin next to each piece of data. For instance, such a piece of information from a Chinese student was labelled "1n," which corresponded to the category English-language writing instruction in China–Types of writing: "During my high school, the teacher often gave us a topic with ten words or phrases to practice. Then s/he asked us to write an article that must include these ten words or phrases." Very occasionally, if a piece of data could include two or more smaller pieces or be linked to two different categories, we

would place them into two different categories, writing both number-letter combinations (e.g. 4g/6) in the margin. We then finalized the coding scheme, and Researcher X coded the remaining interview data.

Findings

All the students in this study had EFL writing instruction through junior high and high school in China. They faced many challenges when writing in the U.S. context and adopted a variety of strategies to meet these challenges. They expressed generally positive attitudes toward U.S. writing pedagogy but indicated some areas of concern.

Challenges Posed by English-Language Writing Instruction in the U.S.

According to Ferris (2013), L2 writers are “typically more limited in their knowledge and control of lexical, syntactic and rhetorical tools” (p. 151) and newly arrived L2 students may also “struggle with their relative lack of cultural knowledge” (p. 152). In addition to these common issues, all students except one indicated facing a variety of other challenges in their adjustment to the U.S. writing instruction. They are as follows:

- Lack of confidence
- Reluctance to write about sensitive topics like sex, politics, or dark issues, such as the evil aspects of human nature
- The difficulty of forming fresh ideas or challenging widely accepted opinions
- Lack of knowledge of terminology and instructional techniques
- Difficulties with formatting, citation and plagiarism issues
- Difficulties with thinking in an “English way” and making their argument logical and convincing

Attitudes Toward English-Language Writing Instruction in the U.S.

Students reported various attitudes and perceptions toward ESL writing in general, toward specific types of writing assignments, and toward specific practices they experienced in their ESL writing courses in the U.S. Of those who said they liked writing in the U.S., most indicated that they appreciated that it was relevant and focused. Another commented that in contrast with Chinese EFL instruction, “it is simple and task-focused...the teacher here did not give us as many topics or exercises at one time as our Chinese teachers did.” Two female students liked U.S. writing instruction because they enjoyed “discussion with my teachers and peers” and learning from what they read, for example through imitating or borrowing. Regarding types of writing, three students in the ALI said that they loved to write about their activities and experiences, including writing in a journal. Three indicated that argumentative writing was their favorite, and two students preferred writing related to their major or academic/research writing because they found such writing interesting and realistic. Occasionally, students who said they liked the ESL writing in the U.S. expressed dislike when they felt instructors were not teaching well.

When asked about the process-based writing instruction and its grading method, students expressed mixed attitudes. Many liked it and thought it useful training. But several did not find it entirely satisfactory. Five interviewees indicated that the writing instruction they had received in the U.S. was inefficient and could have proceeded more quickly. When it came to their opinions about specific aspects of the writing process, including doing revision as well as receiving teacher and peer feedback, nearly all the students said that they needed to revise several times as required. However, two students said that they still kept “one-shot writing” except when writing papers for classes in their major.

As for the approach to grading in writing classes, some students reported that they liked that their grade was process-based, depended on their performance over the whole semester, and included scores on a series of tasks such as quizzes and other things. They thought that it was not as hard as the Chinese way of grading. Meanwhile, some others thought their writing still had errors or was worse than native English speakers' and might not deserve the high score the instructors awarded. But the master's student indicated, "It is very good to grade our writing according to our progress during the writing process. I improved and improved and got an 'A' once."

Another aspect of the grading policy the students mentioned was the five points extra credit they could receive from visiting the writing center when taking English 1020 or English 1110-ESL. Some enjoyed going to the writing center for help, while others claimed that they did not enjoy it due to the tutors' attitudes, level or even nationalities – they just went there for the extra credit.

Regarding teacher and peer feedback, most students said they did not mind peer feedback, but preferred teacher feedback because, as one student said, "All my classmates were just so-so or at the same level in English [as I am]." Another student said, "Due to the 'face' concern, Chinese students do not like to point out other people's problems," with one student indicating, "I especially dislike peer review when it is between Chinese students." The master's degree student, however, had a different opinion: "Now I think peer review is good. We won't mind each other's review and feel free, for we are nearly at the same level." Regarding the effectiveness of peer feedback, many students insisted that it was not as helpful as was expected. "Only when the essay is good or the idea is attractive might I read [my peer's paper] carefully, but I still do not complete the peer review sheet carefully," one indicated.

Many students reported that they appreciated the class circumstance and the instructor's motivation because they were encouraged, attracted, or guided, not "pushed," to "be creative, to be free to express ourselves," and to "think and reflect deeply, speak more and do more." Such an approach also resulted in some drawbacks. One complained, "The instructors are so tolerant that we don't know where we made mistakes."

Students were also asked about the purpose of their ESL writing instruction in the U.S. One third of the interviewees indicated that the purpose was the same as that in China – to "write as teachers required" and to "write for exams and GPA," but a variety of other purposes was mentioned, too: practical use in daily life; getting ready for future study or a career in the U.S.; publishing articles; improving their English level; building on their range of knowledge; using writing to capture the gist of what they had learned, read and heard; and enhancing their thinking and reasoning.

Coping Strategies

Students spoke of a variety of coping strategies they used to tackle the challenges they encountered. These included building their own confidence; using a range of resources; practicing presentations, summaries, reading and writing; concentrating on improving particular aspects of their writing; and trying to think "in an American way."

The first strategy, as well as the first step several students reported, to really improve their writing was to build on their confidence. To start with, they prioritized communicating with their teachers and native English speakers rather than with their international classmates, friends and families. The success of such communication, along with the friendliness, tolerance, approval and praise from their teachers and native speakers improved their confidence and inspired them to work harder. One student indicated,

When communicating, to understand each other comes first, vocabulary and grammar,

second. Try to use what you learned in China here and the native speakers respond, "Your writing is good." I was a little bit at ease. When in class, I realized I made some errors. But the teacher and students didn't laugh at me. They are tolerant and I am confident.

Another said: "As time went by, I had more understanding of American life and culture. Some ideas changed before I realized it. I put them in my writing naturally, so the transition was not sudden or prominent." A third one even suggested, "Try to be bold enough. Don't worry about your face."

The most frequently-used strategy by students was turning to various resources. Students reported drawing support from teachers, classmates, more senior students, friends, family, the writing center, journals, and technology. Among the resources students drew on for help included two significant ones: more experienced students and technology.

In contrast to some students' preference for communicating with teachers and native speakers, others would seek assistance from their "special" peers, that is, more senior Chinese students who had already experienced the writing courses. Students often found such senior students online or through classmates, friends, a landlord, or at bible study. Senior students shared information about daily life as well as academic affairs, including, for example, information about instructors, courses, and exams. Senior students would also share lists of ready-made vocabulary and oral English words and phrases they had learned. Often this information was shared online. Regarding writing, one interviewee indicated finding it effective to get information and assistance in advance from a senior student in order to solve problems at the beginning of the writing process.

As for technology, students get habituated to the Chinese toolkit – Youdao online dictionary, Baidu, which is a search engine similar to Google, QQ (like Skype), WeChat (like Facebook), and Weibo (Like Twitter). Meanwhile, students reported differently from ALM's study (2015) in New Zealand which indicates learning experiences on *Facebook* were not perceived as useful for the formal language learning/writing context. They take it as helpful to their formal learning. Worthy of note are the multiple uses of students putting the above technology to work for them in their writing. As one student indicated,

I prefer to look up words on the cell phone and computer, for instance, Youdao Dictionary and Google Translate. If I am not sure whether the word I get from the cellular or computer is proper, I'll move forward to read the examples—Youdao provides three types of examples: normal bilingual examples, audio video examples, and examples used on CNN, BBC and NPR.

Another added, "I look up words online, especially the nouns and verbs related to my major and mathematics. As a short cut, I can directly get a ready-made collection of vocabulary and 'share oral English' [a list of oral expressions], from *Friends Circle* on Wechat and from WeiBo." Another student explained, "Baidu Bulletin Board also has a huge amount of discussions, suggestions and summaries needed."

Additionally, students said they could get new ideas by searching online to find background information and reader comments (in both English and Chinese) about their writing topics. One student commented that participating in an on-line discussion was helpful because you could learn from others. Similarly, students said they could develop their writing and make it longer by familiarizing themselves with the background, organization and format related to a given topic, by summarizing others' ideas, and proposing one's own ideas online, and writing comments online.

Some students mentioned other uses of technology that they perceived contributed to their improvement in English. These don't seem to relate directly to writing at first sight, but students probably felt that these uses of technology contributed to their overall English proficiency. One student noted, "I watch American TV, plays, and movies, and I play games with American opponents. Both my English and typing speed improved." He even described texting and playing games as two of the most effective ways to improve his writing. Another said he could pick up some wonderful words or sentences while watching. A student from the intensive English program told us that he watched *CNN Student News* to practice and looked up new words. But the master's and Ph.D. students held differing opinions from the younger students about watching video materials. The master's student said, "I like broadcasting (audio) items. I can immerse myself into it. For movies, I might not concentrate on language because of the aid of pictures and context." The Ph.D. student added, "American movies are good for listening, not for reading and writing."

We were surprised that students were also aware of the drawbacks of their use of technology. One pointed out, "The shortcoming with a cell phone is you may just copy what you get in your writing directly without any comparison or further thinking." Another added, "It is good to look up a new word directly in Youdao Electronic Dictionary or on line, but not so nice for (writing) a sentence. You have to put the word you got in context so that you can get a proper one." One student commented, "Words you get by looking up in an electronic dictionaries are easier to get, and easier to forget. I can learn more and remember more deeply by looking things up in a paper dictionary."

Discussion

Very likely, ESL students in other contexts share some of these challenges reported in this study, and instructors can assist them in several ways. To help students adjust from exam-oriented writing to process-focused writing, instructors can urge students to carefully follow the steps of the writing process, especially the steps of revision that might help them change their habits of "one-shot writing." Teachers can also repeatedly remind students of the purpose of taking a step-by-step approach to writing.

Additionally, teachers might have frank discussions with students about the nature of second language acquisition and how it relates to the written language English learners produce. Teachers might discuss, for example, the difficulty of acquiring idiomatic use of articles, prepositions, and other aspects of language, and explain that they do not expect the writing of most ESL students to sound like the writing of native English speakers. Instructors might explain to students that the focus of their writing course will be largely on higher order concerns in student writing because it is more realistic to expect students to make significant gains in this area of writing, given the short time frame of a single term and the relatively long time required for progress in language acquisition.

Instructors in English-dominant contexts can also consider how they can tap into students' strengths and previous learning experiences. For example, Chinese students might have undertaken intensive memory work in China. Given this experience, instructors can help students identify lexical items relevant to their writing and then ask them to memorize the new vocabulary. In order to further foster students' vocabulary development, instructors might also encourage students to use QQ, Wechat, or the Weibo group, resources with which students are probably already familiar. Additionally, since Chinese exams tend to reward a writing style close to lyrical prose, using a style that expresses feelings rather than the style of a traditional argumentative essay (Ji, 2011), when grading student work, instructors, especially western ESL teachers, might consider not only rewarding students for their use of persuasion and

evidence, but might also appreciate the merits of Chinese discourse, and thus, avoid judging Chinese students' writing via their own standards (Hu, 2014).

Students reported that they built on their confidence through instructors' encouragement and successful communication with native English speakers, which shows that they had little such experience while they were in China. Accordingly, it is recommended that instructors be tolerant and encourage students to use English even if they make some mistakes, and create as many opportunities as possible for students to communicate orally and write about what they experience.

Instructors might avoid assigning writing topics that are negative, dark or sensitive. If such topics are covered substantially in the course (CCCC, 2009), instructors might prepare students by asking them to research such topics online, privately, before discussing them in public, explaining to them the significance of the topic in advance. Also, instructors might consider how they can control the width and depth of the topic discussion to guarantee that no one will feel embarrassed in class.

In this study, students held an overwhelmingly positive perception of teacher feedback on drafts, but a less enthusiastic view of peer review. This indicates that instructors should continue to reflect carefully on the type of peer review they assign, how they group or pair students for peer review (Yang, 2014), and how they prepare students for peer review (Liu & Hansen, 2005). Additionally, instructors can emphasize to students not only the benefits of *receiving* peer review, but the perhaps more significant benefits of *providing* it (Lundstrom & Baker, 2009).

Students' various uses of technology pose important questions about English-language writing instruction: What functions and purposes can technology serve for writers? How much should students rely on technology? How can instructors help students use technology in a productive way? Are there any uses of technology we should ask students to avoid in their writing processes? How can we help students to assess the accuracy of the information they find online? How can we help them learn to avoid inadvertent plagiarism caused by over-reliance on online sources? What linguistic appropriation of online source materials is useful because it fosters language and literacy acquisition? And, on the other hand, when does such linguistic appropriation cross a line and become a form of plagiarism? These questions deserve further reflection and discussion with students.

Conclusion

Further research could use think-aloud protocols to delve deeper into student strategy use. Additionally, future research might compare and contrast the experiences of Chinese students in the U.S. with the experiences of students from other backgrounds. Longitudinal studies might also be undertaken, with a focus on students' writing progress through secondary school and/or university study. Additionally, research might explore Chinese students' perceptions of the impact of their L1 writing experiences on their English-language writing. Further research might also investigate the work-related experiences these and other students bring to the classroom, as well as students' use of various forms of technology as they write

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An Analysis of Translation Studies under “The Belt and Road Initiatives”

– A Case Study of Howard Goldblatt’s Translating of Mo Yan’s Works

Chen Hua

Shandong University of Finance and Economics, Jinan, China

Email: vivienchen669@hotmail.com

[Abstract] The development of globalization has promoted translation studies. With “The Belt and Road Initiatives” put forward by Xi Jinping, translation, therefore, will further its studies. Creative treason as an important translation theory, is employed with a high frequency in Howard Goldblatt’s translating of Mo Yan’s works. Unlike fidelity, it properly combines the usage of two languages, thus creating a more acceptable target language for target readers. This paper will analyze some detailed examples to show the use of creative treason in Goldblatt’s translating of Mo Yan’s works and its influence on “The Belt and Road Initiatives”.

[Keywords] creative treason; Howard Goldblatt; Mo Yan; Red Sorghum

Introduction

Translation, as a communication method of conveying information from one language to another language, has been playing a vital role in passing culture, and ways of thinking, ethics, value systems and so on to another language. Literary translation is the work of literary translators (Baker, 2004). Meanwhile, the development of globalization has led to various cultural diversities, and subsequently, Xi Jinping proposed two terms of the “China Dream” and “The Belt and Road Initiative” strategies to enhance more exchanges with the outside world. So, the development of translation theories also are part of “The Belt and Road Initiatives”. Creative treason is no exception. In translation studies, after the introduction of creative treason from France by Professor Xie Tianzhen, translation studies placed more attention on creative treason, and many studies related to this became available. Some focused on a general analysis of literary translation in terms of creative treason (Xie, 1992; Liu, 2015; Wang, 2016); while others specifically analyzed works using creative treason, for example Sun (2016). However, this paper will combine both to analyze creative treason in Howard Goldblatt’s translating of Mo’s works and will also select representative examples to illustrate creative treason and its specific use in his translated works.

A General Description of Language and Translation

Translation studies have never ceased its arguments among researchers, such as arguments and debates over literal translation or free translation, functional equivalence or formal equivalence, source-oriented or target-oriented, author-centered or reader-centered, form or content (Nida, 1986). All of these arguments led to different fields of research in translation studies. Even in terms of translation theories, there have also been a variety of different ones, for example, the father of translation theories, Eugene A. Nida’s functional equivalence. He basically divided the functions of language into 9 types, namely, expressive, cognitive, interpersonal, informative, imperative, performative, emotive, aesthetic and metalingual. Therefore, a language’s function should be a vital element in translation. In real translation circumstances, translators should obey these principles. Language and translation are interrelated. For high quality translation, a good command of one language seems to be the basis. In contrast, translators can also make contributions to the development of language studies.

For Howard Goldblatt, related language functions are properly employed in his translations. For example, in *Red Sorghum* when he translated Mo Yan's works, for the target of aesthetic function, he made modifications in translating:

Chinese version: 单家开着烧酒锅, 以廉价高粱为原料酿造优质白酒, 方圆百里都有名。
(Mo, 2011)

English version: As distillery owners, the Shans used cheap sorghum to produce a strong, high quality white wine that was famous through the area (Goldblatt, 1993).

In this piece of translation, Howard Goldblatt made modifications, deleting fangyuan baili in Chinese and only used it in the area to show a certain concept to English readers. So, we can see that language is the basis of translation; when translating, translators should keep these language rules in mind and make his or her supreme effort in translation.

The Theory of Creative Treason

About Creative Treason

The term "creative treason" was first used by Robert Escarpit – a French sociologist. His representative work is *Literature and Sociology*. In this work, he illustrated that "Translation is always a kind of creative treason. Translation is a kind of treason as it places the original in a completely unpredictable reference frame or another language, while translation is creative because it endows the original language with a brand-new visage, thus enabling it to enjoy a brand-new literary interchange with more readers; it not only prolongs the original literature's life, but also gives it a second life" (1987, p.137). So, it could then be concluded that translation not only keeps the original meaning of the source language, but also, at the same, time changes and modifies its original language, aiming to prolong the original literature's life. After his expounding of creative treason, the literary translation then starts a heated discussion and research based on creative treason.

In China, Professor Xie Tianzhen was the first to introduce this term "creative treason" to the Chinese translation field. In his representative work *Medio-translatogy*, he stated that the essence of translation lies in the use of creative treason (2013). Creative treason actually admits the value of the original work; however, it acknowledges that literary translation is a process of rewriting, which means that translation combines both translating strategies: fidelity and creative treason. He continued to express that in literary translation, many factors determine the use of creative treason, like literary style, content, genre (Xie, 2013, p. 145). In this paper, the author will mainly discuss the use of creative treason in Howard Goldblatt's translating of Mo Yan's works. As it is also literary style, it will have a higher percentage of using creative treason in order to keep the meaning of the original language as professor Xie Tianzhen stated.

Moreover, Xie also explained that literary translation is different from other forms of translation (2013). It has more demand over translators in a sense that translators should firstly read the original text before doing translation, then the second stage is to synthesize the information, combining both languages and finally translating it into another source language. The process is complicated from the perspective of psychology. As Guo Moruo said, "Translation is a kind of creation. A good piece of translation equals writing; moreover, it may surpass the quality of the original text. However, this is by no means an ordinary job, since sometimes translation is even more demanding than writing itself" (1984, p. 22).

Major Forms of Creative Treason in Howard Goldblatt's Translating of Mo Yan's Works

There are two major forms of creative treason Howard Goldblatt used, from the perspective of receptors, recepted context and culture and mediators-translators as summarized by Professor Xie Tianzhen. Just as

Mona Baker stated, “the source and target languages make different distinctions in meaning” (2000, p.22) Translation is a process of two languages, so one hundred percent equivalence does not exist. For high-quality work of translation, translators must consider different factors into his or her thinking.

Howard Goldblatt also employed some of the principles in his translating of Mo Yan’s works. For starters, for the purpose of meeting the criteria of the target readers’ psychology, culture, and habits, as well as ethics, he sometimes employed abridged translations and editing its source language. The following example will elaborate on this principle.

Example 1:

Chinese version: 民夫们都没吃饱。胖子中国人收回洋碗。民夫们舔着嘴唇眼巴巴地盯着那几只空桶里残存的米粒, 但没人敢去动 (Mo, 2011).

English version: *The fat Chinese took the bowls from the laborers before they were finished. They licked their lips and started longingly at kernels of rice stuck to the sides of the buckets, but didn’t dare move (Goldblatt, 1993).*

Analysis. From its translation, it can be seen that the first Chinese sentence is deleted in its English translation. This, by no means, is a way of creative treason as it deletes the original language and it is also from the perspective of translator himself. So, the role of translator as mediators cannot be ignored.

Example 2:

刘吹手是余司令早年的伙伴, 那时, 司令是轿夫, 刘是吹鼓手, 他双手攥着喇叭筒子, 像握着一杆枪 (Mo, 2011).

English version: *Bugler Liu was another of Commander Yu’s longtime buddies, dating back from when he was a sedan bearer and Liu was a funeral musician. Now he held his horn like a rifle (Goldblatt, 1993).*

Analysis. From its English translation, it can be concluded that in order to meet the need of target readers’ requirements, Howard Goldblatt changed the original Chui Gushou into an English funeral musician. His translation aimed at the requirement of the receptors and the context, because a funeral musician is more acceptable and readable for western readers. Therefore, it creatively translates and treason is reasonable here.

The Application of Creative Treason in Howard Goldblatt’s Translating of Mo’s Works

A Brief Introduction to Howard Goldblatt

Howard Goldblatt as a Sinologist, and has translated more than 40 works of Chinese literature until now. Among the works he translated, he is most known for Xiao Hong, Wang Shuo, Jia Pingao and Li Rui. Peter Bush called translators as “the creator of the new work in the target culture” in Routledge Encyclopedia of Translation Studies edited by Mona Baker (2004, p.127). Then Howard Goldblatt’s translation helped Mo Yan to win the 2012 Nobel Literature Prize. His special interest in Chinese is related to his life experience when he was sent to Vietnam; but on the way he was sent to Taipei to learn Chinese, which aroused his interest in Chinese and translation later on. “The satisfaction of knowing I’ve faithfully served two constituencies keeps me happily turning Chinese prose into readable, accessible, and-yes-even marketable English books,” he said in the *Washington Post* (Goldblatt, 2002).

His major translation standards are remaining loyal to the source language, appropriate betrayal and rewriting. This paper calls rewriting “creative treason” although they are not totally equivalent. He used to express his viewpoint in *China Daily* that his favorite language is Chinese, and he loves to translate and

regards translation as a pleasant thing. So, it is therefore natural to come to a conclusion that translation is meant for him and it is a spontaneous outflow of his inner interest rather than just translation itself.

Examples of Creative Treason in Translating Mo's Works

This section will analyze the use of creative treason in Howard Goldblatt's translating of Mo's works. Creative treason can be employed at three different levels: the linguistic level, the cultural level as well as literary level respectively. The following examples will combine them together to analyze.

Example 1.

Chinese version: 长七十里宽六十里的低尘土洼平原上,除了点缀着几十个村庄,纵横着两条河流,曲折着几十条乡间土路外,绿浪般招展着的全是高粱 (Mo, 2011).

English version: Except for a handful of tiny villages, two crossing rivers, and a few dozen winding dirt paths, the marshy plain, which measured sixty by seventy-odd li or about twenty by twenty-five miles-was covered with sorghum that waved like an ocean of green. (Goldblatt, 1993)

Analysis. In this piece of translation, Howard Goldblatt instead recreated the source language, adding more information about the Chinese *li* to English mile. Its major purpose is to show the target readers exact information about the route. Similarly, he used "an ocean of green" to describe the vast land of red sorghum. It is a kind of rhetoric device. So, it is creative treason from the perspective of the target readers. It happens at the linguistic level.

Example 2.

Chinese version: 伪军说:“再吵嚷就毙了你个小舅子!” (Mo, 2011)

English version: The puppet soldier growled menacingly, "If I hear another word out of you, I'll shoot your little prick off!" (Goldblatt, 1993)

Analysis. The Chinese version in Mo's works is a local native Chinese dialect to indicate the evil nature of the Japanese soldier; but in the translation, it can be observed that Howard Goldblatt used rewriting. At the beginning, he explained the soldier's behavior by adding the word "menacingly", then he used natural English "shoot your little prick off" to indicate, and therefore, naturally replace the Chinese curses. This is a case of the cultural level.

Example 3.

Chinese version: 一个日本兵端着枪,在罗汉大爷眼前晃着,鬼子说:“呜哩哇啦啞啞哩哩呜!” (Mo, 2011)

English version: so one of the Japanese soldiers walked up and waved his rifle in front of Uncle Arhat's face. "Minliwala, yalalimin!" (Goldblatt, 1993)

Analysis. This translation of Arhat is kind of rewriting. In Mo's works, Luo Han is only a name, but in the translated work, Howard Goldblatt used its native image in religion for the name. Therefore, a strong-willed character among western readers is built; additionally, "Minliwala, yalalimin!" is also rewritten in the original language as it is similar in sound.

Example 4.

Chinese version: 他问:“你没送他点见面礼?” (Mo, 2011)

English version: "You didn't give him anything to grease the skids?" (Goldblatt, 1993)

Analysis. The Chinese version is ordinary spoken language. However, in the target language, Howard Goldblatt used a colloquial idiom to show its original meaning. It is nevertheless a way of creative treason.

Example 5.

Chinese version: 整整一个上午, 罗汉大爷就跟没魂一样, 死命地搬着石头。头上的血痂遭阳光晒着, 干硬干硬地痛。手上血肉模糊。下巴上的骨头受了伤, 口水不断流出来。那股紫红色的火苗时强时弱地在他脑子里燃着, 一直没有熄灭。(Mo, 2011)

English version: All that morning, Uncle Arhat desperately lugged rocks, like a man without a soul. The scab on his scalp, baked by the sun, caused terrible pain as it dried and cracked. His hands were raw and bloody, and the stiffened gash on his chin made him drool. The purplish flame kept licking at the inside of his skull—sometimes strong, sometimes weak, but never dying out completely (Goldblatt, 1993).

Analysis. “Caused terrible pain” means a really bad pain. However, it is not exactly as the Chinese indicates. This also shows the principle of creative treason.

All of the examples above were selected from Howard Goldblatt’s translation of Mo Yan’s work *Red Sorghum*. From the perspective of receptors and its related culture, the translated version is more acceptable. It only slightly changes the source language, but satisfies the need of receptors in the western market. Therefore, creative treason is used properly. It is properly manifested in Howard Goldblatt’s translating style of “faithfully translating and creatively rewriting”.

The Relationship between Translation and “The Belt and Road Initiatives”

The purpose of translation is to put one source language into another target language. This process not only conveys language information, but it also passes other aspects of the culture, values, traditions and so on to its target language. “The Belt and Road Initiatives” is also a cultural exchange process, in which one culture’s original information is introduced to another exotic culture. The process is complicated and also cross-cultural.

Firstly, the development of “The Belt and Road Initiatives” has more demand over translation. In translation, in order to spread the core concept of “The Belt and Road Initiatives”, translation itself must advance in terms of its theories, concept, and criticism. It requires a greater number of qualified translators and interpreters with competent levels, translation skills and techniques. With these basic requirements, communication barriers across different languages could be reduced to a minimum level. Otherwise, “The Belt and Road Initiatives” could not develop and come true.

Additionally, translation is a core bridge and process for the realization of “The Belt and Road Initiatives”. To realize the target of “The Belt and Road Initiatives”, different languages need to be developed. However, English, as a major language for trade, comes first. So when this paper analyzed Howard Goldblatt’s translation of Mo Yan’s works using creative treason as a translation theory, it is itself a part of “The Belt and Road Initiatives”. When Howard Goldblatt used both fidelity and betrayal (creative treason), in his translating, he actually promoted translation and “The Belt and Road Initiatives”. This has provided more translation data and case studies for translation and “The Belt and Road Initiatives”. For future further research, it is hoped that more translation theories, criticism and other detailed analysis could be studied.

Implications and Conclusion

This paper has focused on literary translation, and as Jose Lambert put it, “the difficulty of drawing a clear line between what is original and what is translated in a given literary tradition reflects the wider difficulty of identifying what is indigenous and what is foreign in any language: all languages contain many elements

and patterns which are ultimately foreign in origin” (1998, p. 131). So, literary translation itself is, by no means, an easy task. Therefore, when it comes to the issue of principles of translation, like creative treason, more related factors should be taken into account since translation studies generally employ polysystemic theory. All of these translation theories contribute to the realization of “The Belt and Road Initiatives”. The paper first gave an introduction to the basic concept of creative treason, then continued to discuss Howard Goldblatt and his translating strategies, and finally used examples selected from Howard Goldblatt’s translating Mo Yan’s work, *Red Sorghum*, to depict creative treason. From the study and analysis, it can be reached that Howard Goldblatt’s translating is a typical work of creative treason. Just as Robert Escarpit claimed in literary translation, Howard Goldblatt’s translation is creative because it endows the original with a new perspective vision, so it is more readable among western readers; it not only prolongs the original life of the source literature, but as a matter of fact, it gives the work a second life.

However, because of the limitations of selected data and analysis, this paper might have restricted aspect of analyzing Howard Goldblatt’s translating of Mo Yan’s works; additionally, it only selected one translation principle; if it could be extended to other aspects, as well as other translated novels, there might be new findings, both in theory and practice. It is hoped that under “The Belt and Road Initiatives”, translation could be further advanced and new theories and detailed analyses could also be studied.

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On Strategies of C-E Translation of Publicity Materials under the Background of the Belt and Road

Chunxue Wu & Lijun Wu

School of Foreign Languages, Anshan Normal University, Anshan, China

Email: chunxue214@126.com

[Abstract] *With the incredible economic development and the initiative of the Belt and Road, China has been playing a more important role in the world. The demand for translation of publicity materials is, therefore, incredibly increasing. And the quality of C-E translation of publicity materials determines the image of China, to some extent. The functionalist approach is characterized by its target-focuses since it emphasizes the expected functionality of the target text in the target culture. With the functionalist approach as the overall guidance, the authors explore three translation strategies, namely, addition, deletion and restructuring by analyzing abundant examples.*

[Key words] *The Belt and Road; translation of publicity materials; Functionalist translation theory*

Introduction

In September and October of 2013, Chinese president Xi Jinping raised the initiative of jointly building the Silk Road Economic Belt and the 21st-Century Maritime Silk Road, which has attracted close attention from all over the world. The Initiative will enable China to further expand and deepen its opening-up, and to strengthen its mutually beneficial cooperation with countries in Asia, Europe and Africa and the rest of the world (Wei, 2015). To satisfy the needs of international exchange and communication, most importantly, China will fulfill its Go-Out Policy. Undoubtedly, C-E translation will play the important role of a bridge. Generally, publicity materials are first-hand information for foreigners to get to know China. As the saying goes, “You never get a second chance to make a first impression”, and to some extent, the image of China in foreigners’ eyes relies on the quality of the publicity materials they read. Hence, the study of C-E translation of publicity materials is extremely useful and important.

Unlike other literary genres, the translation of publicity material focuses on information transmission instead of aesthetic effect. This fact determines that most translation theories that are literary translation-oriented will not be appropriate for publicity materials, while the development of the functionalist translation theory of the 1970s brings vitality to translation studies (Zhixiang, 2014). The most important theory on which functionalism is based is *Skopostheorie*, developed by Hans J. Vermeer. *Skopostheorie* holds the view that all of the translators assume translation tasks for some purpose. In order to attain one’s aim, the translator should be granted the right to choose a faithful translation, re-writing, or deletion, etc.

Analysis of Publicity Materials

It is known that different genres of texts have distinctive characteristics. Accordingly, text analysis is necessary before translation strategy is discussed.

Features of Publicity Materials

As a kind of particular text, publicity materials have their own language features. Firstly, they cover a wide range in our daily lives with Chinese characteristics; secondly, flowery and pompous expressions abound in Chinese publicity materials, while in English, it is quite another story; thirdly, because of the different

cultural backgrounds between the TL audiences and the SL audiences, translators should try their best to provide as much cultural background information for TL audiences as possible; fourthly, the corresponding English translation should have a strong readability.

Publicity materials also feature a communicative nature, which indicates that the core of publicity materials is the audience who are definitely not captive or passive receivers of instruction and education, but participators.

The Purpose of Translating of Publicity Materials

The purpose of C-E translation of publicity materials is to introduce China to the outside world, and every foreigner who has the potential to read it is the “addressee”. Hence, to transfer the information contained in the ST in an idiomatic way and enable the target reader to understand it is the ultimate purpose of the translation.

Factors Influencing C-E Translation of Publicity Materials

Factors influencing C-E translation of publicity materials include the following aspects:

Historical terms and literary allusions. China’s time-honored history has left us numerous historical terms and literary allusions which are valuable reminders of the Chinese culture and heritage. Each allusion implies an impressive story, either appealing or instructive. Therefore, in publicity materials, it is common to quote allusions, which are supposed to exert a certain influence on the reader. The uniqueness of allusions in cultural connotation pose great challenges for the translator.

Political slogans and expressions. Since politics is an indispensable part of people’s lives, political slogans and expressions are frequently mentioned in publicity materials. As the Chinese society has been undergoing rapid development in the past decades, social and cultural changes have led to the emergence of a considerable number of neologisms and new expressions. Given the distinctiveness of Chinese political development, most of them bear a Chinese flavor. In addition, abbreviated or shortened forms are often quoted, such as “Three Represents”, and “the Belt and Road”, etc., which makes translation a more complicated task. In most cases, a word-for-word rendering is unintelligible to ordinary Westerners.

Flowery writing. One notable feature of Chinese publicity materials is the flowery writing with abundant four-character words, metaphors, and parallel structures. Articles written in this way are generally regarded as impressive or eloquent, and can attract the attention of the public. However, if the style is faithfully represented in the translated text, it may be tedious and redundant.

Thought patterns. Chinese people tend to reveal their intention indirectly by making a request or offering an opinion while they are actually expressing something important. Chinese discourses are comparatively circuitous, generally characterized by four steps of a beginning, a follow-up, transition and a conclusion. It’s a way of induction. In a word, the Chinese way of thinking also tends to be roundabout (Wenbo, 2000, p. 33).

Functionalist Translation Theories

Functionalist translation theories began with Reiss’ functional category of translation criticism. Her functional approach was based on the functional relationship between the original and the target text. Later, her student, Hans Vermeer, broke through the limitations of the original-centered equivalent theory and created the fundamental theory of functionalist school – Skopos-theorie. Mänttari further developed functionalist theory on the basis of Skopos. Nord introduced loyalty rule to all theories of functionalist,

explained the criticism of these theories and answered these criticisms. And she put forward the principle of “functional plus loyalty”, considering its deficiency.

Skopostheorie advocates that the prime principle deciding any translation process is the purpose (Skopos) of the translational action, that is, “the end justifies the means” (Reiss & Vermeer, cit. Nord, 2001, p. 29). According to Vermeer, “three possible kinds of purpose can be distinguished in translation, which are the general purpose aimed at by the translator in the translation process (perhaps ‘to earn a living’), the communicative purpose aimed at by the target text in the target situation (perhaps ‘to instruct the reader’) and the purpose aimed at by a particular translation strategy of procedure (for example, ‘to translate literally in order to show the structural particularities of the source language’)” (Nord, 2001, p. 31).

Participants in the Translation Process

Translation is a communicative action of humans with a specific purpose and an expected result and a cross-cultural process of transferring information. Persons who participate and play different roles in this process include the initiator, commissioner, source-text producer, translator, target-text receiver and target-text user, etc.

Translation Brief

A translation process is commonly called on by the initiator for a certain purpose. “In an ideal case, the client (i.e. the initiator) would give as many details as possible about the purpose, explaining the addresses, time, place, occasion and medium of the intended communication and the function the text is intended to have. This information would constitute an explicit translation brief” (Nord, 2001, p. 30). The translation brief prescribes what kind of translation is needed. This is why it is the initiator that decides on the translation Skopos. When the client has only a vague, or even incorrect idea, of what kind of text is needed for the situation in question, the Skopos of the text often needs to be negotiated between the client and the translator. In many cases, an experienced translator can infer the Skopos from the situation itself, and then decide on what translation strategy to adopt and what translation type to choose.

Intertextual and Intratextual Coherence

Intratextual coherence means that the translated text should be understandable to the receivers. That is to say, the target text should make sense in the communicative situation and culture in which it is received. “Intratextual coherence rule” is also called “coherence rule”. In order to achieve the goal, the target text must be coherent with the situation of the receiver, thus to make the receiver easily understand the translation.

Intertextual coherence exists between the source and target texts, because a translation is an offer of information about the original text. It is similar to be faithful to the original text and “specifies that a translation should be acceptable in a sense that it is coherent with the receivers’ situation”. However, to achieve faithfulness depends on the translator’s comprehension of the source text and the translation Skopos.

Status of the Source Text and Target Text

The status of the source text in Skopostheorie is greatly different from that in equivalence-based theories. While Reiss considers the source text to be the measure of everything in translation, Vermeer regards it as an “offer of information” for this target audience (Nord, 2001, p. 12). From this, we can recognize that the status of the source text is more inferior in Skopostheorie than in equivalence-based theories. The source

text is no longer the most important criterion for the translator's decisions. On the contrary, the target text becomes the focus of attention according to Skopostheorie. The target text is determined by the Skopos instead of the source text. In Vermeer's opinion, a translation is thus a new offer of information in the target culture about some information offered in the source culture and language.

Nevertheless, the role of the source text still cannot be ignored. "The source text provides the offer of information that forms the starting point for the offer of information formulated in the target text" (Nord, 2001, p. 62). A translation process is guided by the analysis of the source text which decides the source-text units related to a functional translation and also decides translation strategy leading to a target text that meets the requirements of the translation brief.

Text Types & Functions

According to Reiss, translation critics can no longer rely on features derived from source-text analysis but has to judge whether the target text is functional in terms of the translation context (Nord, 2001, p. 9). Reiss divided text into three types, namely, content-focused text (informative), form-focused text (expressive) and appeal-focused text (vocative). Publicity materials fall into the category of informative text. "In informative texts, the main function is to inform the reader about objects and phenomena in the real world. The choice of linguistic and stylistic forms is subordinate to this function" (Nord, 2001, p. 37). Translation of informative texts should be guided, in terms of stylistic choices, by the dominant norms of the target language and culture (Nord, 2001, p.38). So, translation of publicity materials should be oriented by target language and culture.

Strategies Adopted in C-E Translation of Publicity Materials

Research into C-E translation of publicity materials show that deletion, addition and restructuring are frequently applied in the translation process, so that the target text may well bridge the linguistic, cultural, ideological, political and economic gaps between the two languages.

With the ultimate aim of realizing the informative, expressive and operative function of the publicity materials translation in the target culture of market, the translator himself decides on the application of translation procedures and strategies according to the special translation brief and given situation. And it is proposed that reader-centered translation strategies should be adopted by the translators.

Addition

Addition means adding information to the original text to make the meaning clear, including explaining, commenting, and supplementing. As there are so many particular Chinese expressions and designations in the publicity materials, addition is highly necessary in the translation for the aim of obtaining good communication. In the source text, culturally-loaded information, which is familiar to the source readers, is always unfamiliar to foreigners, so translators are obliged to elaborate on them to the target readers to avoid confusion. It is an effective method to help foreign readers understand the content better by providing more background information which is compressed in the original text as the author and the readers of the ST share the same cultural background.

Some of the examples are as follows:

1. 安居工程: Housing project for low-income resident;
2. 集資房: Houses built with the fund collected from the buyers;
3. 實行三包: Repair, replacement and refund guaranteed.... (Ying, C., 2003)

4. 重點建設專案進展情況較好，“三北” 防護林二期工程提前一年建成，京九鐵路全線 進入施工高潮，舉世矚目的長江三峽工程以及黃河小浪底水利樞紐工程正式開工，甘肅 “引大入秦” 總幹渠通水。The English version provided by Mr. Jia reads: Construction of key projects was carried out smoothly. The second phase of the project for planting shelter forests in northeast China, north China and northwest China was completed a year ahead of schedule. The construction of the Beijing-Kowloon railway is in full swing. The construction of the Three Gorges Project on the Yangtze River and the Xiaolangdi project on the Yellow River, which have attracted world-wide attention, have officially begun. We began utilizing the main canal to divert water from the Datong River to Qinwagchnuan in Gansu Province (Wenbo Jia, 2000, p. 168)

Even some Chinese will not know what the underlined abbreviations “三北”，“京九”，and “引大入秦” refer to in Chinese. So, the target language readers will have no idea about these unless the translator adds some information for better understanding. We can see that the translator provided further explanations of what “triple north”, “Jingjiu”, “Da” and “Qin” refer to clearly in the underlined sentences.

Deletion

Deletion means to expunge unimportant or uninteresting information for the readers from the ST. The purpose of deletion is to achieve conciseness and bring the useful information into full play. Though this strategy disobeys the equivalence-based translation criteria that emphasize “faithfulness”, it is a highly necessary means to achieve the Skopos in translation of publicity materials.

Deletion on lexical level. Deletion of category nouns: A large quantity of category nouns such as “activity”, “work”, “problem”, “situation”, “process”, “undertaking”, and “stage” are frequently used in Chinese. These category nouns are generally useless in English.

1. 促進和平統一進程: Promoting the cause of peaceful reunification; 2. 經濟領域改革: Reforms in the sphere of the economy; 3. 組織開展捐資助學活動: To organize donation activities to pool money to improve education (Pinkham, 2000, p. 5).

Deletion of redundant modifiers. Chinese language is likely to use more modifiers, no matter in oral discourse or written text. Many adjectives and adverbs are carried over into translations from the Chinese originals are simply redundant in English. That is, their sense is already contained or implied in the word they modify or in some other element of the sentence.

1. 雙邊合作: mutual cooperation; 2. 不幸悲劇: an unfortunate tragedy; 3. 財政收入支出: Financial revenue and expenditure.

The meaning of all the above underlined words have been contained in their headwords, therefore, the redundant modifiers must be deleted to make the sentence concise and clear.

Deletion on a phrase level. If the English version is translated word-by-word and sentence-by-sentence from the ST, a lot of entailed information, which is unnecessary in the English version, is also translated into English. Consequently, superfluous words and expressions must be noticed. (e.g. 中國政府將繼續開展愛糧節糧教育，並制定相應政策，促進在全社會形成“愛糧節糧光榮，浪費糧食可恥”的良好風尚。宣導文明、適度、節儉的消費方式、反對講排場、擺闊氣和鋪張浪費，... :The Chinese government will continue to conduct education on treasuring and economizing on grain and formulate corresponding policies to promote the formulation of a new social tendency that stresses thrift in grain and opposes waste and extravagance (Wenbo, 1999, p. 55).

We can see that the underlined sentence was rendered to the single word “extravagance” since the two sentences of the TT has some meaning overlap, and if the underlined sentence is translated word-for-word, the whole paragraph must seem to be wordy.

Deletion on a sentence level. Sometimes even the whole sentences could be deleted, as follows. 面對經濟全球化的發展形勢，煙臺開發區將繼續實施“大工業立區、高新技術強區、優化環境興區”三大戰略，堅持面向兩個市場、利用兩種資源、主動融入國際經濟大循環，積極引導企業加快“走出去”的步伐，在全球範圍內實現資源的有效配置，在開放中推進產業結構的優化調整，在市場競爭中推動企業的發展壯大，努力建設成為煙臺市改革開放的龍頭、高新技術的產業基地和高標準城市新區。In the face of economic globalization, YETDZ will encourage enterprises in the zone to accelerate their efforts to “go global” and to optimize and adjust the industrial structure. The development zone is supposed to become a base for hi-tech industries.

This is an advertisement for a Development Zone (YETDZ) to attract investment. The TT is typical governmental tone of a Cliché. Instead of translating the underlined information literally, the translator chose to omit them. However, all the useful information is retained for the target audiences (Wenbo, 2000, p. 80).

Restructuring

By restructuring, translators could make great changes to the source text in terms of form and content. In order to make the translation more readable, translators should grasp the intention of the source text and flexibly adopt translation strategies according to the expected function of different discourses. Then, the translator should adjust the sequence of sentences and paragraphs according to the logical order, changing the structure of the ST, in order to make the TT more idiomatic and coherent. The translation of publicity is not a question of semantic equivalence. Instead, we should emphasize the pragmatic effect of the target language.

The discourse pattern and manner of writing are greatly influenced by the different thinking modes between Chinese and English. From the point of view of an English reader, a literal translation of the Chinese discourse pattern would lose unity and coherence. In this case, when transferring the Chinese discourse patterns into English ones, the translator should make the English version logical and accord with the English mode of thinking.

Chinese version. 在四川西部，有一處美妙的去處。它背倚瑯山主峰雪寶頂，樹木蒼翠，花香襲人，鳥聲婉轉，流水潺潺。這就是松潘縣的黃龍。

English version. One of Sichuan’s finest scenic spots is Huanglong (Yellow Dragon), which lies in Songpan County just beneath Xuebao, the main Peak of the Minshan Mountain. Its lush green forests, filled with fragrant flowers, bubbling streams and song birds are rich in historical interest as well as natural beauty (Wenbo, 2000, p. 148).

The English version has rearranged the structure of the ST mainly due to the different thought patterns of Chinese and Westerners. Thought patterns have a great impact on the actual realization of communication. As we have expounded before, the English thinking mode is straightforward and the topic is usually developed in a deductive way, while the Chinese thought pattern is spiral and the topic is usually developed in an inductive way. Therefore, the translator rewrites the whole text into two new sentences and places “松潘縣的黃龍” at the beginning of the TT in correspondence with English manner of writing.

Chinese version. 大手筆改造城市，大規模營造城市環境，整體化管理城市，城市的整體改觀，使南寧的宜居指數節節攀升。

English version. Enhancement of urban construction, environment and management has resulted in a steady climb in the index that gauges Nanning's suitability for residence. (Jian Li, 2012)

The original text is characterized by its repeated words such as the underlined ones: “大手筆”, “大規模”, “整體化” and “整體改觀”. To make the English version more acceptable for target audiences, the structure of the sentence must be changed. So, the phrase “enhancement of” is used as the headword of “urban construction” “environment” and “management” to change five Chinese clauses into an English sentence.

Conclusion

Under the theory of functional approach to C-E translation of publicity materials, the source text is not the only source of material that translators can work on. Focusing on the expected functions of the translation in the target culture rather than the equivalent effect of the target text to the source text, translators are encouraged to make good use of various sources of information and enjoy the freedom of choosing strategies to translate. In conclusion, Skopostheorie highlights the viewpoint that translation strategy is decided by the purpose of the target language which mainly focuses on the target addressee – the intended target audience's demand with their cultural-specific knowledge and their expectations. It is more applicable and of guiding value, so it serves as the theoretical guideline in this thesis.

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Acquisition of L2 Telicity in Multi-Ethnic Cultures*

Hongshan Yin

Qingdao University of Science & Technology, Qingdao, China

Email: yin739@126.com

[Abstract] This paper reports on an investigation into the acquisition of L2 telicity in multi-ethnic cultures. The subjects in this study include two groups of Chinese-speakers and a native English-speaker group. The results show that both high and low proficiency groups of learners can successfully reset the L2 telicity parameter, with no significant differences from the native-speaker control group. It is suggested that the learners' world knowledge about the event structures is universal and helps them internalize the telic/atelic meaning in their interlanguage grammar.

[Keywords] telicity; event structure; parameter resetting; language acquisition

Introduction

China's Belt and Road Initiative brings closer the ties between the country and its trade partners around the world, which makes the acquisition of a second language (L2) more essential to cross-cultural communication. From a linguistic point of view, the semantic differences between two languages may pose some difficulties for the acquisition process. However, it is still unclear how semantic properties, e.g., telicity, affect the acquisition of an L2, like English, which is typologically distant from Chinese. The telic/atelic distinction in semantic properties has been observed cross-linguistically, with parameters varying from one language to another. For instance, telicity marking in English is dependent on semantic composition of the verb, the object and sometimes the adjunct. The following examples illustrate how the status of the object can affect the interpretation of telicity in English:

- (1) a. Claire ate an apple. (telic)
- b. Claire ate apples. (atelic)
- c. Clare ate the apples. (telic) (Slabakova, 2001, p. 3)

The sentence in (1a) gives rise to a telic interpretation in that it denotes a situation involving an end-point of the event. Sentence (1b), however, leads to an atelic interpretation which denotes an activity in progress with no end-point specified. It seems that the plurality of the object makes the difference, but when a plural noun is preceded by a definite article, as in (1c), a telic interpretation is derived.

The above examples indicate that English makes use of morphological means to mark telicity. Unlike English, Chinese does not inflect in plurality and therefore cannot rely on morphological features to present situations as telic or atelic. In multi-ethnic cultures the acquisition of L2 telicity remains an issue to be further explored.

Review of the Literature

Telicity in Event Structure

By definition, telicity refers to "the property of an event's having a distinct, definite and inherent endpoint in time" (Tenny, 1994). The distinction between telic and atelic has already been noticed by semantists.

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The idea was inspired by Aristotle who discussed actions that do or do not take time for their completion. However, it was Vendler's (1967) work that began to study the relationship between the aspectual structure of verb meaning and linguistic features. According to his proposal, verb meanings can be classified into four types:

- (2) States: know the answer
 Activities: laugh
 Achievements: build a house
 Accomplishments: win the race

Generally speaking, *accomplishment* and *achievement* situations are telic, while *states* and *activities* are atelic (Yin & Kaiser, 2011). For example, in the case of “know the answer”, the verb describes an event that does not entail a natural or inherent end point, which results in an atelic interpretation. The event described in “build a house”, on the other hand, suggests an end point in telic context. However, the telic-atelic distinction is far more complex as other factors also come into play. For example, the same verb with different preposition phrases (PP) may lead to different readings:

- (3) a. Sara ran a mile in an hour. (telic)
 b. Sara ran for an hour. (atelic)

In (3a), the verb “run” in collocation with “in an hour” indicates that the action of running is complete, while in (3b) the verb collocates with “for an hour” and the event does not entail an end point. As pointed out by Vendler (1967) and Dowty (1979), preposition phrases like *in an hour* and *for an hour* could be used to test telic and atelic interpretations.

When it comes to the object of countable nouns, plurality can also affect telicity of the verb. Look at the following examples:

- (4) a. Steve built a house. (telic)
 b. Steve built houses. (atelic)

In (4a), the singularity marked in the object indicates that the action of building is finished, while in (4b) the plurality marked in the object does not imply an end point for the event of building. In addition, definiteness of the object can also make a difference, as illustrated below:

- (5) a. Lisa washed dishes. (atelic)
 b. Lisa washed the dishes. (telic)

In these sentences, it is the plurality of the object that makes (5a) atelic. The event described in the sentence implies that Lisa washed only some of the dishes, which is an unfinished action, and therefore atelic. In (5b) definiteness renders the sentence a telic reading which implies that Lisa washed all of the dishes.

It can be seen that English mainly employs morphological device (plural marking) and lexical device (definiteness, quantifiers, and adverbials) to encode telic-atelic distinction. Chinese, on the contrary, does not rely on verb inflection to mark telicity, neither does it calculate telicity in terms of plural marking due to the lack of morphological change on the noun. Instead, Chinese encodes telicity by two means: determiner phrases and particles, as exemplified below:

- (6) a. 张三 昨天 看了 两本书。 (telic)
 Zhang San yesterday read-particle two books.
 “Zhang San read two books yesterday”.
 b. 张三 昨天 看了 书。 (atelic)
 Zhang San yesterday read-particle books.

“Zhang San read books yesterday”.

In (6a), the telic meaning is expressed through the use of quantifier 两本, instead of a plural noun as in English, which indicates that telicity has a different parameter setting in typologically different languages. To what extent these differences may influence second language acquisition has been a major concern for many researchers in the past two decades. We will touch upon the relevant literature in the next section.

Acquisition of Second Language Telicity

Regarding the acquisition of telicity in the second language, a central question is whether learners can successfully reset the telicity parameter, similarly to L1 acquisition. However, the findings yielded from the previous studies are inconsistent after all. For example, in Slobakova’s (2000) study, adult Bulgarian-speaking learners of English were recruited to investigate the L2 telicity parameter resetting, hypothesizing that the subjects will start out with the L1 value of the proposed parameter. The instruments used in her study included a translation task, grammaticality judgment test and a stories task. The results showed that both high proficiency learners can recognize telicity marking in English, exhibiting comparable competence to native speakers. The low proficiency group, however, was more likely influenced by L1 telicity values.

Similar findings were obtained from some other studies, including Yin and Yang (2012). Based on Slobakova’s (2000) grammaticality judgment test, Yin and Yang investigated the acquisition of L2 English telicity marking by adult Chinese speakers. The participants were comprised of 91 subjects at three proficiency levels: two intermediate proficiency groups and an advanced proficiency group. The results showed that, for the intermediate and advanced learners, the influence from the mother tongue was decreasing, while universal knowledge about event structures was playing a more prominent role.

There have also been some studies in the literature suggesting that L1 influence cannot be ruled out in the acquisition of L2 telicity values. For instance, Yin and Kaiser’s (2011) study observes that Chinese and English differ in how accomplishment VPs with definite NP objects denote telicity parameters. The results of their study indicated that strong L1 influence is found in Chinese speakers’ acquisition of L2 English telicity for verb phrases, with most of the learners (including some advanced learners) unable to preempt the termination interpretation.

Xu (2013) reported on a study on the comprehension of past tense telic verbs and past progressive telic verbs by Chinese-speaking learners of English. The instrument used by the researcher included a sentence preference test and a sentence interpretation test. The results showed that, while the performance of the high-proficient learners was native-like on the acceptability tests, significant differences were found between the low-proficiency group and the English native-speakers. This study suggests that L1 influence in the acquisition of telicity is more evident when learners are still in the initial stage of L2 development.

The above review of the literature shows that the findings from the previous studies on the acquisition of L2 telicity are mixing, with no consistent evidence about the role of L2 in this process. In this study, we will point to the issue of telicity in L2 acquisition based on the syntax-semantic interface.

Research Design

Research Questions

The research questions to be addressed in this study are as follows:

1. Can L2 learners of English identify the telic/atelic difference in event structures?

2. Does L2 proficiency level affect the L2 learners' acquisition of these structure?

Participants

There were three groups of participants in this study, including 60 Chinese learners of English and 20 English native speakers. The Chinese participants were college students, divided into two proficiency groups. The native English speakers were selected from a university in the United States.

Instrument

The instrument used in this study was a questionnaire designed to elicit the participants' response to sentences with telic/atelic distinction. It contained 20 sentences and each was composed of two parts connected by the word "and". The participants were asked to choose either A or B from the two possible answers to make the sentence more natural. For example:

- (7) Mr. Brown was a salesman and _____.
A. sold a used car B. sold used cars

In this sentence, the first part describes a state and the atelic meaning is more suitable for the second part, which makes the whole sentence sound more natural. Therefore, B is the better answer for this sentence. In the following example, the first part of the sentence describes an action and the second part requires a telic meaning to indicate the end point of the event.

- (8) He jumped into the river and _____.
A. saved a boy B. saved boys.

In this case, the atelic meaning is no longer suitable for the second part of the sentence as there is a semantic contradiction between the two parts.

All the sentences were arranged in random order. Before data collection, the questionnaire was put to a pilot study for perfection. The questionnaire was modified until the final version was created, and then it was administered for data collection in China and the United States, respectively. All the data were analyzed by SPSS software. The scores were calculated based on the number of the more suitable answers chosen by each participant.

Results and Discussion

The following table shows the statistics of the responses for each group in the study.

Table 1. Statistics of the Responses of the Three Groups

Groups	N	Means	Standard Deviation
Low proficiency	30	18.57	2.06
High Proficiency	29	19.38	.73
Native English	20	19.05	1.28

It can be seen from the table that all the three groups of subjects were able to identify telic/atelic distinction in the test sentences as the mean score of each group is close to 20 (the full score for the questionnaire), particularly the high proficiency group and the native English group. The low proficiency group did not perform as well as the other two groups of subjects. This indicates that the low proficiency group was less sensitive to telic/atelic distinction in English sentences.

In order to find out whether the group differences were significant, a one-way ANOVA was administered. The results are as follows:

Table 2. One-way ANOVA of the Means of the Three Groups

	df	Mean Square	F	Sig.
Between Groups	2	4.922	2.211	.117
Within Groups	76	2.226		
Total	78			

* $P \leq .05$

As shown in the table, there is no significant difference between the three groups ($F=2.211$, $P>.05$). This suggests that L2 proficiency level plays a limited role in affecting the subjects' performance on the test sentences.

The results obtained from this study indicate that, despite typological differences between Chinese and English regarding telic/atelic marking, the two proficiency groups of subjects performed similarly to native speakers of English. The influence from the learners' L1 does not interfere with this process, suggesting that the acquisition of telicity is not constrained by L1. The parameter of telicity can be successfully reset by L2 learners, which implies that there is some universality during the L2 acquisition of telicity. This universality lies in the subjects' world knowledge about events and event structures. The knowledge about boundedness/unboundedness of events can help learners acquire telic/atelic distinction in the language structures. The findings from the present study support some earlier studies regarding the role of the L1 in the acquisition of L2 telicity, such as Huang and Yang (2005), Kaku (2009), and Yin and Yang (2012) etc., but these studies attribute the same phenomenon to different factors. It is more acceptable that telic/atelic distinction is a feature that is acquired with the help of the learners' universal knowledge about the events in the world.

Conclusion

This study addresses the issue on how Chinese-speaking learners acquire telicity in L2 English. The results coincide with some of the early studies in the literature, ruling out the role of the learners' L1 in the acquisition of L2 telicity. In addition, the L2 proficiency level also plays a limited role in this process. This finding further strengthens the argument that the acquisition of telicity is more dependent on the learners' intuitive knowledge of event structures than their L1. However, this research is not without shortcomings. For instance, the subjects only consisted of Chinese speakers and an English control group. Future studies with subjects from various L1 backgrounds will yield more convincing results, which will shed light on L2 acquisition in multi-ethnic cultures.

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A Probe into the Emotion Metaphors in the *Huangdi Neijing* and the Naturalists Philosophical Mind in the Background of One Belt and One Road

Xiaoying Li

Southwest Medical University, Luzhou, China

Email: lixiaoying740516@163.com

Lingcui Kong

Sichuan Normal University, Chengdu, China

Corresponding Author Email: k1114233994@163.com

[Abstract] The “One Belt and One Road” is the best way to let Chinese cultures flow out and the Chinese medicine culture is no exception. This paper mainly probes into the relationship between the Naturalists’ philosophical mind and emotion metaphors. Exploration has been done about how the Chinese earliest Naturalist mind unconsciously influenced emotion metaphors in *Huangdi Neijing* and how they integrated with each other.

[Keywords] One Belt and One Road; *Huangdi Neijing*; emotion metaphors; Naturalist philosophical mind

Introduction

Chinese cultures need to emerge. The Traditional Chinese Medicine (TCM for short) culture also needs to emerge. *Huangdi Neijing* is the most important classic in TCM and its language reflects the Chinese traditional philosophical cultural minds, such as the Naturalist’s, Zhouyi’s, Taoism’s, Confucianism’s and so on. The emotion metaphor is a kind of thinking mode which describes physiology, pathology, treatment, health preservation and other theories in *Huangdi Neijing*, but few studies have been done in China and abroad, and none involve the relationship between the Naturalists’ philosophical mind and emotion metaphors. *Huangdi Neijing* reflects the development level of society, culture, science and technology of the Warring States period since the Qin and Han Dynasties over quite a long historical period, and it also shows the Chinese traditional Naturalist mind. So, probing into the emotion metaphors in the *Huangdi Neijing* and the Naturalists’ philosophical mind under the background of One Belt and One Road is necessary and valuable.

Huangdi Neijing

Huangdi Neijing is the name of the Chinese traditional medical classic book. Sometimes people also call it *Yellow Emperor*, *Emperor Huang*, *Nei Jing* or *Huangdi’s Internal Classic*. It consists of two parts – one is *Suwen*, the other is *Lingsu* – and each part separately consists of 81 chapters. It is the landmark book of the TCM theory system, which absorbs important achievements of multiple disciplines of astronomy, calendar calculation, biology, geography, anthropology, and psychology, as well as philosophy, and deeply explores and interprets life phenomenon and medical theory before the Qin and Han Dynasties in many aspects, such as *qi*, which is a kind of vital energy and can’t be invisible in the body, the relation between heaven and man, the relation between form and spirit, and it also summarizes medical experience and academic theory before the Spring and Autumn Period and the Warring States Period (Guo, 2006, p. 4). Its theoretical system reveals the development level of society, culture and science, and technology over quite a long historical

period since the Warring States, and the Qin and Han Dynasties. It also reflects the traditional Chinese mind mode.

Although there are currently less studies of emotion metaphors in *Huangdi Neijing*, and even less on the relationship between the mindsets and the Naturalist philosophical mind, in its various mindsets, *Huangdi Neijing* reflects that the emotion metaphor is a very common way of thinking that describes physiology, pathology, treatment, health preservation and other theories. Therefore, from the perspective of cognitive linguistics, this article will discuss the relationship between the traditional Naturalist philosophical mind and the emotional metaphors in *Huangdi Neijing*, and explore the issue of how they can influence each other and bend with another from the Naturalist philosophical mind modes.

The Emotion Metaphors

A metaphor is a way of thinking, and an emotion metaphor, as the name suggests, is a mode of mind with emotions. Nevertheless, emotion metaphors have no specific or explicit fixed definition. According to their own judgments, many scholars who study emotion metaphors have tried to give them a specific definition. For example, Sun Yi stated that emotion metaphors are human emotions with biological and social attributes and feelings, as well as experiences that are abstract, difficult to touch and express, which must be conceptualized by the metaphors (Sun, 2010, p. 45). The essence of the metaphor is to understand and experience one kind of mind in terms of another (Lakoff & Johnson, 1980, p. 5). Then, this author took into consideration these two concepts, and defined emotion metaphors as follows: A way to vividly describe and understand their own emotions when the category involved in the conceptualization implied emotions and feelings are called Emotion Metaphors. In *Huangdi Neijing*, when they are able to vividly conceptualize abstract pathophysiological mechanisms of the human body, physicians unconsciously used Chinese traditional philosophy thought patterns mixed with emotion metaphorical thoughts, so that they enjoyed playing emotional metaphors of their own features and advantages and expressed the feelings and experiences which were abstract and difficult to touch in a vivid and understandable way. In a sense, the emotion metaphor is not built on a true and direct similarity between the source domain and the target domain, but instead on the positive or negative evaluation significance attached to these objects (Sun, 2013, p. 106).

The Naturalists' Philosophical Minds and Emotion Metaphors

Huangdi Neijing, revered as “The ancestry of the best Daos which means medical field, the beginning of Fengsheng which means health maintenance” is not just a medicine classic, but it is also an “Encyclopedia”, regarding life sciences as primary, which was carried out before the Han Dynasty people, using traditional philosophical minds, as well as the astronomy, calendar, weather, phenology, geography, sociology, and psychology, and even mathematical knowledge, and mastered to explore the mysteries of life, to reveal the essence of life (Zhang, & Sun, 2010, p. 1). *Huangdi Neijing* creatively used ancient Chinese philosophy theories, such as Yin and Yang, Jing and qi, and Five Elements, etc., and combined these philosophical theories and medical knowledge. Thus, in a sense, *Huangdi Neijing* is a typical example of a combination of medicine and philosophy, and thus, it created a unique theoretical system for TCM, such as a number mind, and dialectical logic, etc., and built theoretical models of Jing and qi, Yin and Yang, Four Seasons, Five Internal Organs, and Six Classics (Zhang, & Sun, 2010, p. 13). Therefore, *Huangdi Neijing* has been given the title of a masterpiece of ancient Chinese philosophy, which embodies various kinds of the ancient Chinese philosophy, including the Naturalists who mainly claim Yin and Yang theories in ancient China

history, *Zhouyi* theories, Taoism, Confucianism and so on. The emotion metaphors in *Huangdi Neijing* are a thinking mode performance of these philosophical thought combinations, and are deeply rooted in the philosophical minds. Of these philosophical minds, the Naturalist philosophical mind is the most important. The fact that everybody knows Yin and Yang is the best evidence.

The Mingling between the Naturalist Mind and Emotion Metaphors

The most notable feature of the Naturalists, which is based on natural law and ends with personal law, is from discussions on people, extracting out personal laws from nature laws, mapping out human ethics from nature relationships, deducing human society from natural history. Therefore, this author believes the ideas such as extending, and mapping and inferencing are obvious metaphorical thinking. The metaphor is a mode of the mind. The emotion metaphor is a type of metaphor. This section focuses on how the emotion metaphor, as a mode of the mind, interacts and mingles with the naturalists' mind modes subconsciously, or unconsciously, during the mapping process.

Similar Correspondence Thinking Mode

Similar correspondence thinking mode has been widely accepted and applied in the Qin and Han Dynasties. Physicians in *Huangdi Neijing* set up human organ tissues and the doctrine of body related to external things, which are based on the five internal organs as the center of the human organs and the five elements as the standard and also provide a Five Elements classification relationship, which is clear that it is the classified extension of the five elements classification of the Naturalists' philosophy in the human body (Xu, 2008, p. 14). The *Huangdi Neijing* is full of examples which can embody similar correspondence thinking mode. The most obvious examples are in *Treatise on Six Jie and Viscera Manifestation of Suwen* as follows: The qi of the nine prefectures and the nine orifices all correspond to Heaven. Life is germinated from the Five Elements with three kinds of qi. The three kinds of qi evolve into the Heaven, the Earth and the human body. Three times three is nine, which will evolve into the nine prefectures, the nine Viscera, including four physical Viscera and five spiritual Viscera. The nine Viscera correspond to the six Jie of the Heaven. Its meaning is: "whether it is the ground of all things on the Earth, or the nine orifices and all kinds of organisms of the body are closely related with the qi of yin and yang in the Heaven. Yin and yang in the Heaven can not only be able to spawn all the five elements, but also imply its own upward clear Yang qi, downward turbid Yin qi and centered together harmony qi. So, it is possible to generate the blue sky, the earth and the human body. Heaven, Earth, and people separately have clear Yang qi, turbid Yin qi and harmony qi, and thus three times three is nine, so the total of yin and yang qi in the Heaven are nine types, which correspond to nine prefectures on the Earth. The nine Viscera of body comprise such four as stomach, large intestine, small intestine, bladder which keep tangible substances and five Viscera which keep possession of the invisible God, the five internal organs namely God possession of the heart, soul possession of the liver, idea possession of the spleen, po soul possession of the lung, zhi possession of the kidney (zhi means five zhi. In Chinese Traditional Medicine, there are five zhi: joy, anger, worry, anxiety, and fear.), with a total of nine Viscera corresponding to nine kinds of qi in the Heaven and on the Earth" (Zhang, & Sun, 2010, p.55). These examples are metaphorical sentences, almost all with physicians' emotion that they imply when they treat things. Similar correspondence thinking mode is reflected most vividly in the many parts of *Huangdi Neijing*, especially in the chapter *Discussion on the Elucidation of Five- Qi of Suwen*. For example, "The following is the entrance of the five flavors: Sour enters the liver, pungent enters the lung, bitter enters the heart, salty enters the kidney and sweet enters the spleen. This is what the five entrance

means. The following are the diseases caused by the disorders of five kinds of qi: The disorder of the heart qi causes eructation; the lung qi causes cough; the liver qi causes polylogia; the spleen qi causes acid regurgitation; the kidney qi causes yawning and sneezing; the stomach qi causes reverse flow of qi, hiccup and fear; the large intestine and small intestine causes diarrhea; extravasation of the Xiajiao (Lower Burner or Lower Energizer) causes edema; unsmooth transformation of the bladder causes retention of urine; loss of control of the bladder causes enuresis; disorder of the gallbladder qi causes frequent anger. These are the five kinds of diseases caused by disorders of the five internal organs”. The above are the typical reflections of the similar correspondence thinking mode which is one-to-one correspondence cross-domain mapping relationship with physicians’ emotion thinking mode.

Man and the Earth Coherent Thinking (Man and Heaven as a Coherent)

Suilu of Lingshu says “Man and the Earth are also coherent with the sun and the moon correspondingly”. “Coherent”, or “corresponding” means to adapt to each other for the variation of nature and human, and form a certain cycle regularity. Since motion changes in nature all the time, it does affect the human body, so if you do not comply, a season change will make your body sick. In *Huangdi Neijing*, when the physicians elaborate on the relationship between humans and the natural seasonal climate, regardless of being corresponding or running counter to, physicians were using a lot of emotion metaphors. First, emotional metaphor sentences which were about bodies and natural seasonal climate corresponding to each other were exemplified as follows in *Treatise on Six Jie and Visceral Manifestation*, the Heaven feeds the human beings with five kinds of qi and the Earth feeds the human beings with five flavors. Through the nose, the five kinds of qi hide themselves in the Heart and the Lung, enabling the man to have fresh facial complexions in five colors and a clear voice. Through the mouth and esophagus, food of five flavors stores themselves in the intestine and the stomach so as to nourish the qi of the five viscera. When qi is functioning harmoniously with the assistance of the human body fluid, qi essence will be produced. When the human body matches the natural seasonal climate, the human complexion will be moist and bright, the voice will be clear, and the entire human body will be perfectly healthy and vibrant, and will emerge as joy. Conversely, if the human body runs counter to the natural seasonal climate, some worrying scenarios will be presented. In *Treatise on Self Cultivation of Spirit in Accordance with the Four Seasons*, there are some examples as follows: “To run counter to the spirit of spring, Shaoyang will not be germinated (here Shaoyang indicates a kind of energy in the nature that promote the germination and evolution of all creatures, including human beings. Such energy works forever but never reveals itself.); the liver qi will cause diseases in the interior. To run counter to the spirit of summer, qi of the Taiyang will not germinate and the patient will feel insufficiency of the Heart qi. To run counter to the spirit of autumn, qi of the Taiyin will not restrain as it should, causing withered lung and sensation of fullness. To run counter to the spirit of winter, kidney qi will be descending and deficient. Coping with the four seasons and ways of yin and yang is of vital importance to the health and growth of all creatures under heaven. That is why the Sage cultivates his yang in spring and summer, his yin in autumn and winter, a way one could maintain his health (the root cause of health preservation). Like all creatures, the Sage keeps afloat at the gate of life by following the principles of the seasons and yin and yang.” All of these belong to the situations that run counter to the natural seasonal climate cause some hurt to the body. These hurts to the bodies which people’s running counter to the natural seasonal climate imply to express physicians’ regret and worry and indicates a warning emotion that it is important for people to follow natural law.

Chinese Metaphor Style: Transverse Classification

Transverse classification is the “classification” feature of Naturalists. “Classification” is not restricted by species and covers all identities or similarities of things. Thus, the identity or similarity is the basic principle of how Naturalists classify things. At this point, transverse classification of Naturalists is actually the metaphor which modern cognitive linguists created. Lakoff and Johnson said, “The essence of metaphor is understanding and experiencing one kind of thing in terms of another” (Lakoff & Johnson, 1980, p. 5). Here “another” means the thing which has been understood and familiar and the “one” refer to the new thing which is unknown and needs to be understand, namely the source domain and target domain, respectively in the metaphor of modern cognitive linguistics. The source domain and target domain belong to different categories. Xu Yue commented, “in Naturalists’ opinion, trees, oriental, blue, wind, bending, scale insects, sheep, wheat, sour, spring are in the same category, and animals, plants, orientation, taste, weather, shape, seasons and so on in this category now appear to be more than one kind of thing” (Xu, 2008, p. 15). Naturalists “classification” is not restricted by species, but traverse everything. Metaphor is not restricted by species, and as long as things belong to two different areas or categories and they have certain similarity, they can be linked through metaphors, which are the ubiquitous metaphors in everyday life. Because Naturalists’ transverse classification method has features of the metaphor concept in modern cognitive linguistics, this author directly regards Naturalists’ transverse classification method as metaphorical thinking. This shows metaphorical thinking is ubiquitous in Naturalists’ theories in the Warring States period. Lakoff and Johnson believed our ordinary conceptual system, in term of which we both think and act, is fundamentally metaphorical in nature (1980, p. 3).

Conclusion

Ancient traditional Naturalist philosophical mind and cultures have mingled with emotion metaphors in *Huangdi Neijing* too much. In particular, Yin and Yang thinking in the Naturalists’ mind unconsciously and deeply influenced emotion metaphors in *Huangdi Neijing*, which caused them to integrate with each other tightly. This is the cultural origin we have to learn as a cultural communicator. If we say Chinese cultures should emerge, then the TCM culture should be the first to bear the brunt. Chinese medicine culture is extensive and profound, which is relative with Chinese traditional philosophical cultures, and the Naturalist philosophical mind is no exception.

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A Study on the Translation of Chinese Classics in the Context of “The Belt and Road” Initiatives – A Linguistic Analysis of James Legge’s Translation of *Shangshu*

Lin Feng

Fuzhou University of International Studies and Trade, Changle, China

Email: 51003916@qq.com

Yue Feng

College of Foreign Languages, Fujian Normal University, Fuzhou, China

Email: yuefengbei@163.com

[Abstract] *In the context of “The Belt and Road” Initiatives, studies on the translation of Chinese classics, as an important cultural carrier, will help promote cultural understanding and thus, improve and deepen relations between countries along the Road. This paper is a linguistic analysis of James Legge’s translation of Shangshu, which falls into two levels – the lexical one and the syntactical one. It is found that mistranslations in the lexical level are mainly caused by diachronic changes of the meanings of Chinese characters, frequent uses of Tognazzi and polysemy of the characters. In the syntactical level, translators’ contextual decipherment and semantic pause-making can be crucial to the understanding of an ancient book like Shangshu, and any failure on these may lead to erroneous translations.*

[Keywords] *“The Belt and Road initiatives”; translation of Shangshu; James Legge*

Introduction

A national strategy of profound significance, the Belt and Road Initiatives are a “revival of the ancient Silk Road”, which will lead to a new round of opening-up and collaboration between China and the countries along the Road in politics, economy and culture. To implement the strategy, the publicity of traditional Chinese culture deserves great attention as it enhances economic and political collaboration. (Liu, Li, & Chen, 2016, p. 13). Under such circumstances, Chinese classics, as an important carrier and embodiment of traditional culture, should be of much concern, and naturally, the translations of these classics serve as a key factor to facilitate cultural understanding. Studies on these translations will help us better present Chinese traditional culture to the rest of the world.

As the oldest historical record in the Chinese literature, *Shangshu* ranks as one of the *Five Classics* and is held in great veneration by the Chinese. *Shangshu* is basic to an understanding of ancient China’s history, and exerts far-reaching influence in China’s political philosophy and literature. Its significance is fully presented by Clae Waltham (1971) in the back cover of his translation:

“The *Shangshu* stands with the *I Ching* and the *Shih Ching* as one of the three oldest books in the world. Saved from the oblivion by Confucius, it ranks as one of the great contributions to human intellectual development. It is as fundamental to Eastern thought as Plato and Aristotle are to Western. The *Shangshu* is basic to an understanding of China’s history and political temper” (Waltham, 1971).

Owing to the high position it enjoys in the history of Chinese literature, *Shangshu* attracts many scholars at all times at home and abroad to explore and translate it, despite the fact that it is confessedly archaic and cryptic.

In the light of *History of World's Translations of Chinese Writings* (《汉籍外译史》), *Shangshu* is, among the *Five Classics* (《五经》), one of the works attracting the earliest attention from foreign missionaries and its translation can date back to the Ming Dynasty (明朝). In 1626, the *Five Classics* was translated into Latin and printed in Hangzhou (杭州) by a French Jesuit whose name was Nicolas Trigault, and thus, gave birth to the earliest western language version of Chinese classics (Ma, 1997, p. 45). Since then, dozens of translation versions of *Shangshu* have been produced in various languages, and there are 7 versions in English only, among which James Legge's is the most prominent.

James Legge (1815-1897) was a noted Scottish sinologist and a Scottish Congregationalist in the 19th century, the first professor of Chinese with Oxford University. He was born into a devout Christian family and educated at Aberdeen Grammar School (Zheng, 2006, p. 6). He arrived in Hong Kong in 1843, and lived in China for nearly thirty years (Yue, 2006, p. 65). With decades of vigorous effort, Legge accomplished the translation and publication of a full edition of the *Chinese Classics*. There are two translation versions of *Shangshu* by Legge. The first one was published in 1865 as the third volume in the set of the *Chinese Classics* (Liu, & Shao, 2000, p. 732), with the help of Wang Tao (王韬), a Chinese scholar; the second one came out in 1899 as the 5th volume of *The Sacred Books of the East* edited by Max Muller. In this paper, the second edition (1899) is used, because it is a revision to the first one and should be a work of more careful consideration.

Legge made it crystal clear that his major goal in research was to “render the greatest service to the Chinese nation, and facilitate the way for the reception of Christianity by its scholars and people” (Legge, 1865, p. vii). Also, he wanted to “cause Chinese people to look more critically at their own history and the records about their sages, assessing them according to valid historical standards, and so cease from promoting an uncritical admiration of them” (Liu & Shao, 2000, p. 736).

Literal translation is the most common method adopted by Legge when translating *Shangshu*. By doing so, “the author ventures to hope that the translation now offered represents the Chinese original much more faithfully than either of those previous ones” (Legge, 1865, p. vi). Another obvious feature of the translations was his effort to make extensive prolegomena and heavy, multifaceted commentarial footnotes, which offer readers the essential background of Chinese classics and enable them to find what they want more easily (Zheng, 2006, p. 8). Thanks in part to these prolegomena and footnotes to this ancient and complicated book, his versions have been viewed as standard in the sinological circle for over 130 years; and his effort in translating has been considered a significant step in facilitating the cultural exchanges between China and English-speaking countries. Despite the prominence Legge's translations enjoy, they are by no means perfect and indisputable. As a matter of fact, errors are not unusual in his translations.

Linguistic Analysis

Studies on the Lexical Level

Shangshu was written thousands of years ago, and the high antiquity accounts for its exceeding obscurity and abstruseness. To decipher an ancient text like this, three elements demand special attention – diachronic changes of Chinese characters, frequent usage of Tognazzi, as well as polysemy. Any failure to handle these problems may lead to mistranslation.

Diachronic changes. It is generally acknowledged that words never stay unchanged in meaning – they vary from time to time. Traditional connotations of many characters have ceased to exist and a lot of the wording of *Shangshu* has become a dead language since the Warring States Period. Even though much of the vocabulary in the book has continued to be employed by scholars of later generations, their meanings

have changed dramatically, even to exactly the opposite end. Some of Legge's mistranslations can serve as good examples.

Example 1: 士制百姓于刑之中, 以教祇德。《周书·吕刑》

Legge's translation: The minister of Crime exercised among **them** the restraint of punishment in exact adaption to each offence, and taught them to reverence virtue (1865, p. 258).

In the slave society, originally, the common people were not entitled to family names and “百姓” referred only to the nobility and officials. But later, as the landlords rose to be the leading class, the hereditary feudal lords gradually lost their social status, and “百姓”, thereupon, was no longer “noble” anymore and simply indicated “people” or “common people” (Lin, 2005, p. 193). This fact is even unknown to many Chinese people, let alone the foreigners. And this is probably the reason why Legge misinterpreted “百姓” into “people”. The pronoun “them” in Legge's translation refers exactly to the “people” as the previous sentence reads: “When the three princes had accomplished their work, it was abundantly well with the **people**.” Actually, “百姓” in this example should be interpreted according to its original meaning, that is, “gentry” or “officers”.

Example 2: 皇后凭玉几。《周书·顾命》

Legge's translation: **Our royal sovereign**, leaning on the gem-adorned bench... (1865, p. 241)

As known to all, “皇后” means “queen” in modern Chinese, yet in this context it is supposed to suggest otherwise. In early documentations like the *Shijing* (《诗经》) and the *Shangshu*, “皇” was used only as an adjective indicating “great” or “glorious”, for example, “皇天”, or “皇道” (Feng, 2011, p. 167). According to Liu Qihua (刘起釞), an expert in *Shangshu*, it was not until the end of the Warring States Period that “皇” was used as a noun, meaning “the emperor”. Liu also stated that in the Shang and the Zhou Dynasty (商周), the living emperor was called the “王”, while the dead the “后”. Therefore, “皇后” refers to the late emperor Cheng (成王). Legge failed to realize the change in connotation and was not able to convey the precise meaning of the original text. Some revision to Legge's translation, however, will make it right: “Our great former king, leaning on the gem-adorned bench...”

Tognazzi (通假字). Tognazzi, or interchangeable characters, were commonly used in Chinese traditional works, including *Shangshu*. Traditionally, it is believed that the key factor for deciphering ancient Chinese texts lies in sounds, not characters, because ancient Chinese people saw the language as phonetically featured, and that people could understand the meaning as long as they could hear the sounds. For this reason, they recorded the events according to the pronunciation, which means that Tognazzi, or homophones, may well have been overused under such circumstances. These Tognazzi would indubitably added to the difficulties of decoding the text.

There are a large number of Tognazzi in *Shangshu*, many of which are rarely used later. They tend to be irregular and are much more complicated than what are used in other classics, which makes it difficult for people to decide their meanings (Zheng, 2006, p. 3).

Example 3: 诗言志, 歌永言。《虞夏书·尧典》

Legge's translation: Poetry is the expression of earnest thought; singing is the **prolonged** utterance of that expression (1865, p. 45).

The sentence is of antithesis. The characters “言” and “永” are parallel predicates (Zheng, 2006, p. 22). According to *Yuyue* (俞樾), the famous Confucian scholar in the late Qing Dynasty, “永” is the interchangeable character for “咏”, which means “chanting” (as cited in Liu, 2005, p. 295). Legge simply interpreted it literally into “prolonged”, which is far from satisfying. Bernhard Karlgren's translation is

comparatively correct and concise: “Poetry expresses the mind, the song is a chanting of (its) words” (Karlgren, 1950, p. 7).

Example 4: 我后不恤我众，舍我穡事，而割正夏？《商书·汤誓》

Legge’s translation: Our prince does not compassionate us, but (is calling us) away from our husbandry **to attack and punish** Hsia (1865, p. 85).

According to Liu Qihua, “割” should actually be written as “害”, and “害” itself is interchangeable with “曷”, which denotes “why”. As to “正”, it is equal to “征”, meaning “to go on a punitive expedition” (Liu, 2005, p. 929). Thus, it is clear that “割正夏” should be read as “曷征夏” – “why send a punitive expedition against the country Xia”. Legge failed to convey the intended meaning of the original text. Luo Zhiye’s translation can be taken as a reference here: “Our king does not take compassion on us, neglect our agricultural production, why does he want to send a punitive expedition against the country Xia?” (Luo, 1997, p. 69).

Polysemy. In the early stage of the development of the Chinese writing system, there were a very limited number of characters, each of which was used as a reference to several things or objects, which gave rise to polysemy. Without probing deep into the context and the dictionary, it is almost beyond the realm of possibility to figure out what exactly did these characters refer to.

Example 5: 潍、淄其道。《虞夏书·禹贡》

Legge’s translation: The Wei and Sze were made to keep their old **channels** (1865, p. 66).

“道” is familiar to most readers either as a verb meaning “saying” or as a noun indicating “the road” or “the channel”. Yet in this example, “道” should be pronounced as “dǎo”, and it refers to “conducting” (Bao, 2009, p. 132); Qian Zongwu (2004) also held that “道” signifies “dredging” (p. 68). Legge simply approached the literal sense of the character and presented us with an erroneous translation. A good understanding of the original text is indispensable for an adequate translation, as can be seen in this example. This sentence can simply be translated into “The Wei and Zi rivers were conducted.”

Example 6: 伯相命士须材。《周书·顾命》

Legge’s translation: ...as chief (of the west) and premier, he ordered the (proper) officers to prepare **the wood** (for all the requirements of the funeral) (1865, p. 238).

According to the *Origin of Chinese Characters* (《说文解字》), the original meaning of “材” is “the trunk of a tree” (Xu, 2001, p. 329), but later the meaning was widened and it also refers to “the wood” and “the materials”. And the “材” here in the sentence means all kinds of staff listed in the text that follows. Legge translated the character into “wood”. Yet if we take a close look at the text, we may find his rendition improper, for the staffs were made of various kinds of materials, rather than merely wood.

Studies on the Syntactical Level

It is found that in the syntactical level, Legge’s mistranslations result from two factors, namely, erroneous pause-making and wrong decipherment of the whole context.

Pause-making. An essential approach to disambiguate the sentences, punctuation is the probably the only way to make pauses in writings. However, ancient Chinese classical works were transmitted without punctuation. It was not until the Song Dynasty that the addition of punctuation to printed texts became common (Yang, 1987, p. 10). Before that, people had to make pauses according to the context. Absence of punctuation marks is a great hindrance to the understanding of the text, because a wrong pause may lead to an entirely distorted translation.

Example 7: 象恭滔天。《虞夏书·尧典》

Legge's translation: He is respectfully (only) in appearance. See! The floods assail the heavens! (1865, p. 34).

This is what the Emperor Yao said when officials recommended Gongong (共工), one of the “Four Evils” in ancient China, to assist him to handle governmental affairs. He criticized that *Gongong* was a double-dealer – respectful in appearance, but arrogant at heart. Therefore, the relation between “恭” and “滔天” is adversative yet close-related. Legge, however, somehow added an extra period between “象恭” and “滔天” and rendered it into two sentences of no connection. Actually, this sentence can be treated as “He is in appearance respectful, but he swells up to heaven with arrogance.”

Example 8: 不能胥匡以生，卜稽，曰其如台？《商书·盘庚上》

Legge's translation: ...where they cannot (now) help one another to preserve their lives. I have consulted the tortoise-shell, and obtained the reply –“this is no place for us.” (不能胥匡以生，卜稽，曰：其如台。) (1865, p. 104)

The key problem of this example is how to interpret and make pause for “曰其如台”. The usual meaning of “曰” is “said”, and it seems natural that the content that follows this character should be a quotation. This, probably, is why Legge added a colon between “曰” and “其如台”. Yet the context seems to suggest otherwise. According to Qian Zongwu (2004), “曰” is quite different from what most people understood as a verb “said”. In fact, it should be taken as an auxiliary word which has no actual meaning. “如台” should be pronounced as “rú yí”, and is an interrogative pronoun indicating “how” (Qian, & Du, 2004, p. 92). The above analysis clearly reveals the fact that “曰其如台” is a complete meaning unit which implies “how will it be” or “how will we do”. So, this sentence can be translated as “But now if we cannot help one another to preserve our lives, only by examine the matter by divination, how will we do?” (Luo, 1997, p. 73).

Decipherment of the context. Decipherment of the context is critically important when translating obscure and cryptic Chinese classics like *Shangshu*. Yet to decipher correctly is far from easy, and translators could fail from time to time, just like Legge. Misunderstanding of some of the misleading or abstruse words, and peculiar sentence patterns, etc. can be great impediments for the correct decoding of the text.

Example 9: 禹锡玄圭 《虞夏书·禹贡》

Legge's translation: Yu presented the dark-coloured symbol of his rank (1865, p. 76).

One of the most outstanding characteristics of ancient Chinese is the extreme conciseness. There is no distinction between active voice and passive voice in the earliest literature like *Shangshu*, so readers can only interpret it according to the context. Having made great accomplishments including controlling the flood and establishing the political system, Yu was rewarded a black jade by the Emperor Yao. Therefore, “禹锡玄圭” is actually of passive voice and should be understood as “Yu was bestowed a black jade as the symbol of his rank”. Legge has misconstrued the sentence and mistranslated it with an active voice.

Example 10: 予小子新命于三王，惟永终是图。《周书·金縢》

Legge's translation: I, the little child, have got the renewal of his appointment from the three kings, by whom a long futurity has been consulted for (1865, p. 154).

In ancient Chinese, the object would be proposed for emphasis. People shift and place it before the predicate to form an object-fronted sentence, for example “唯利是图”，“何罪之有”。Similarly, “惟永终是图” should be reconstructed into “惟图永终”，which means “my primary concern is the everlasting destiny of our empire.” Legge, although aware of the special sentence pattern here, failed to figure out the exact

meaning of “图” and mistakenly rendered it into “consult for”. Besides, “小子” is an ancient way to call oneself humbly to show his modesty, and 它 has nothing to do with child. So, “予小子” can be simply rendered as “I”. The whole sentence, therefore, can be translated into “I have obtained an appointment from the three kings; for a distant end I shall plan.”

Conclusion

Linguistic elements such as diachronic changes of the Chinese characters, frequent uses of Tognazzi, and polysemy, as well as the absence of punctuation, etc. all have negative impacts on Legge’s rendition. Yet this is in no way unique to Legge’s translations, and is common for most of the existing translations. No translation version is perfect, and there is a need for continual retranslation of classical works like *Shangshu*. Translation is a dialogue and an interaction between different cultures, and its two-way and overlapping nature proves that translation is by no means a matter that can be settled once and for all. On the contrary, translation must follow the circulating rule of “influence – critical reflection – retranslation” for further development (Lu, 2010, p. 7). To be sure, errors can never be completely eliminated, but they can be minimized. There are several things that we can do to renew and better our translations. Firstly, we should make full use of the latest research findings and apply them to the translation. Many researches, through years of study, can be helpful to a new understanding of the book. Besides, in recent years, researches have been made on excavated and newly found documents about *Shangshu*, for example, the Qinghua bamboo slips (清华简), and consequently, came out with enlightening theories, some of which can greatly improve and correct our understandings on the book. Secondly, an interdisciplinary study can be effective in helping us to better understand the book. Bernhard Karlgren’s translation of *Shangshu* has proved to be of great accuracy and conciseness; as a pioneer and an expert on the study of phonological system of ancient Chinese, he introduced the European-style principles of historical linguistics to the study of *Shangshu* and came up with a number of original ideas about the interpretation of the book. Lastly, the cooperation between western and Chinese scholars can be an effective way to produce good translations. Normally speaking, westerners are more suitable to render the text into their native languages, while Chinese are more adequate in the cultural and overall understanding of the book. With all these experiences, at least, the classics of Chinese culture can be translated more precisely by contemporary translators and may be easier for understanding. This will contribute to cultural programs of the B&R.

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Power's Impact on Xu Yuanchong's Translational Activities from a Cultural Identity Perspective

Wang Juju

School of Foreign Studies, QiLu Normal University, Jinan, China

Email: torchwang@126.com

[Abstract] In order to find how Xu Yuanchong's cultural identity was influenced by power from the post-colonial perspective, as well as to reveal its characteristics, this paper uses methods such as exemplification, comprehensive analysis, induction and summary. Examples are singled out from different translated texts, and a variety of power elements in the formation of translated texts are brought to light. From the research, this paper reveals that Xu Yuanchong possessed a double national cultural identity, which was reflected in his translational activities, including hybridity, negotiability and mobility. Meanwhile, translational strategies adopted by Xu are the products resulting from his cultural identity and historical context. Under the spirit of the Belt and Road strategy, pertinent suggestions are offered to exert on the "going abroad" of Chinese literature.

[Keywords] Xu Yuanchong, cultural identity, power, translational activity, going abroad

Introduction

Xu Yuanchong is an excellent translator and exchanger between Chinese and foreign cultures. The discussion of his translation has become the focus and hot topic in China's translation research area. When we investigate the published years of papers, Xu Yuanchong's translation research has presented the obvious growth and showed a trend of popularity from 2008. In 2012, there was an upsurge in the research of his translations. Using the keywords co-occurrence analysis method, we found that "Three Beauty Theory" and "poetry translation" was the hottest topic from the data of CNKI. The research perspectives focus on the textual analysis, while the cross-cultural exchange was little involved.

Xu Yuanchong's literature translation career has 60 years' history, he has more than 60 productions, and has made great contributions for Chinese literature going abroad. His translation purpose is promoting Chinese literature to the world, and letting the whole world understand the real China. But his double cultural identities have exerted various influence on his translational strategies, which produced all the translational works affected by different powers. The analysis of Xu Yuanchong's life experiences, his cultural identity, the specific social environment of his translational activities and his translational works can show how power affects the translator's cultural identity, which in turn influences the translational version and strategies' selection. The elements of power also restrict Chinese literature's translational activities, which Xu Yuanchong has always paid close attention to. He has the cultural self-consciousness and self-confidence, and most importantly, the pursuit of great cultural construction. His translation has advanced the communication between strong and weak cultures and helped shape the Chinese cultural identity.

Cultural Identity Imbued with Power

Translation is not a neutral technique of replacing words of one language with words of another. It involves assigning meanings to words in both languages and is mediated by power relations and social contexts (Buhler, 2002). World histories have shown that translation and language incorporation have been used as a means of conquests and domination. Colonial governments and Christian missionaries used language

policies and translation to maintain their imperialistic power and religious indoctrination in colonized countries. Poststructuralist and postcolonial authors argue that domination and subordination continue to be achieved through the process of literary translation today when meanings of words are manipulated to preserve or extend the dominant codes and canons, hegemonic cultures and interests of the groups in power (Jacquemond, 1992).

Power-related cultural identity problems are about who defines, who makes the standards, and whom is described, all of which are called identity politics. In his book, *Translation and Empire: Postcolonial Theories Explained*, Douglas Robinson divided postcolonial theories into 3 stages in 1997. In the third stage all the cultures, nations and societies are studied from the perspective of culture. How the colonial culture was conquered, and how the conquered culture replied, adapted, resisted and overcame the pressure are analyzed in Robinson's book (Robinson, D., 2001). The translator's subjectivity gained unprecedented focus with more responsibilities. The translator's cultural attitude could be revealed through their translational strategy. Imperialist culture hegemony can be shown in translation which could boycott the cultural invasion and fight for equal status against dominant culture.

The sociologist Pierre Bourdieu put forward a significant theory for the problem of power and brought about the concept of "field". He pointed out that a power relationship occurred in the communicating field between two different languages, in which the side with more capital tended to control the side with less capital (Bourdieu, 1991). As for the translation activity, the strong language located in the center part of the global cultural field has field influence as compared with the weak language. In cross-cultural translation, the nations with strong languages always dominate the translational act through their superiority with the aim to consolidate their center position of the global cultural field (Chen, & Wang, 2012). The translator's activity is often restricted by some power elements like government and sponsors. However, the translator also has a kind of power and is not always in a passive position.

Xu's Life and Experience

Xu Yuanchong was born in Nanchang, capital city of Jiangxi Province on April 18, 1921. Being well educated and good at painting, his mother endowed Xu with great literature appreciation and beauty pursuing talents. His uncle's cousin, Xiong Shiyi, was a translator who translated the play *Lady Precious Stream* into English. When the play was put onto the stage in Europe, it created quite a stir. Therefore, the great writer George Bernard Shaw granted him an interview, which confirmed the young Xu Yuanchong in his determination to study English. His English was predominant when he studied in the second middle school in Nanchang. In 1938, he was admitted into the Department of Foreign Languages and Literature of the National Southwest Associated University, which was one of the best universities due to its excellent teachers and democratic studying style. Nobel Prize Winners Yang Zhenning and Li Zhengdao, Rocket medal winners Wang Xiji, Zhu Guangya and Deng Jaxian all graduated from this university. When he was a freshman, he translated Lin Huiyin's poem *Don't Cast Away* into English and it was published in the *Literature Translation Newspaper*.

In 1941, leading the first brigade volunteer air force, Colonel Chennault supported China to resist Japan. Xu and many male students signed up to serve as translators. On the welcoming conference, the interpreter had difficulty in translating the three people's principles, when Xu stood up and translated as "of the people, by the people, for the people".

In 1948, he studied at Paris University and became proficient in French and excelled in French Literature. While studying in Paris, he joined the international organization, Friday Society, to learn

Marxism and he finally realized that serving his country was the real path of salvaging the country and the nation. After returning to China, he and mathematician Wu Wenjun were assigned in the Institute of Foreign Languages in Beijing.

Xu Yuanchong was uninhibited, straight-forward and ingenuous. As the Chinese saying goes “least said, soonest mended”, his personality made him suffer much in numerous political movements. In the movement against Three Evils of the 1950s, his vigor and vitality were criticized as individualistic heroism and being greedy for fame and wealth. Later, in the revolutionaries’ movement, Xu was almost punished as a Kuomintang spy because he had worked as a translator for Chennault. Being temporarily relieved of his post and house arrested for half a year, he relived the conflicts among the people.

In the great leap forward movement of 1956, Xu was criticized as right wing because he proposed to learn fewer, but refine his foreign languages. Talented Xu finally got married when he was 38 years old. In 1971, he was transferred to teach in Luo Yang Foreign Institution and completed translating Mao’s poems. It was not until the opening of the Third Plenary Session of the 11th CPC Central Committee in 1978 when he could translate what he wanted and continued his practice in translating literary works publicly.

Xu Yuanchong’s Double Cultural Identities and His Translational Activities

Zhang Yuhe’s definition of cultural identity is the self-image recognized by a person, a group or a nation by comparing with other people, groups and nations. The core of cultural identity is the concept or system of values (Zhang, & Qian, 2002). From the macroscopic view, Xu possesses double cultural identities which are closely related with his experiences and living environments and reflected in his translational activities, include hybridity, negotiability and mobility. These three characteristics are not isolated, but interrelated and supplementary.

The advantage brought by Xu’s double cultural identities is that he can view two kinds of culture from an objective and sharp perspective and link the two cultures with his translational activities. It is his recognition of the cultural differences between occident and orient worlds that he tries to conquer and reduce the cultural differences with the most efficient way of translation. A translator’s historical mission is to adopt the correct translational strategy and bring the Chinese literature abroad.

The Hybridity of Xu’s Cultural Identity

Xu Yuanchong’s double national cultural identity enables him to completely comprehend the spirit of the original work and to convey its flavor to the fullest extent, with due respect for the reading habit of the target readers. Anthony Pym’s “interactive culture” highlights the hybridity of translator’s cultural identity. A translator does not belong to the target or the original culture, but instead to the overlapping part of the two cultures. The hybridity of the translator’s cultural identity indicates that native and exotic cultural identities are all concluded. Domesticating and foreignizing translational strategies will be used together. The target readers’ understanding of the original text and the expectation of the original culture all should be taken into consideration.

Xu’s distinguished translational strategies are the manifestation of this hybridity. In his book *On Chinese Verse in English Rhyme*, he listed his own delicate translated versions of poems along with the original verse in order to enable the target readers to understand better (Xu, Y., 1992). What’s more, he pointed that presenting the reader with merely one translated version of the poem was not enough, because they could not get a profound comprehension of the classical Chinese poetry and appreciate the beauty and the original glamour. So, he discreetly chose at least two translated versions of each original poem, enabling the target readers to appreciate the original poem from different perspectives from various translators, both

at home and abroad. Another remarkable characteristic of the book is that Xu added his own commentary on the original classical poem in terms of its content, idea, form or rhetorical devices adopted by the original poet and gave full play to his own association, as well as his imagination, performing a comparison between the Chinese poetry and the poetry of similar poetic minds in the Occident world.

In all Xu's translations, he performed outstandingly in taking full advantage of the target language, meanwhile, conveying the spirit of the original works. Through all kinds of approaches, he made the translated versions smooth and easy to read, moreover, graceful and authentic. Xu's double cultural identity allowed him to understand the original works completely and to convey the style through translation. What's more, he drew attention on the target readers' reading habit which makes them to enjoy reading process and love Chinese literature finally.

The Negotiability of Xu's Cultural Identity

Translation is completed under the impact of social, cultural, economic and political contexts which are all considered. Cultural prejudice and political interests could be expressed or highlighted in the translation process and the translational strategies. Translation is not just a word game but also an intercultural political behavior (Sun, 2007). In the network of various powers, the translator should fight and contend against all powers and create one's own identity in the situation of conflicts.

Xu Yuanchong's translation strategies are subject to a network of powers at particular historical periods. His given cultural identity resulted from the negotiation of diversified contradictions and conflicts in a given period and context. The political situation of the original language, the discourse of the original text, author, sponsor, social and political situation of the target language, the leading poetics of the target language and the target readers are all powers that impact on the translator who will adjust one's cultural identity and translational strategies. Like walking on the wire, Xu tried to find the balance under the pressure of different powers and produce the specific translational version.

During the political movement from the early 1950s to the middle of the 1970s, Xue suffered great changes in his life. He had to face the cruel reality and adapt to the situations. He chose to speak his opinions and ended up losing his freedom for half a year. He realized he was too weak to question the policies. He might as well have his mouth shut and bury his thoughts deep inside his heart. For almost 20 years he had nothing to translate but Mao's poems which were highly praised by Qian Zhongshu. After the opening of the third session of the CPC in 1978 he could translate what he wanted and continued his publish of translating works. From the above, we can see that Xu's cultural identity is not fixed but can be changed by the specific conflicts of different powers, which shows the negotiability of Xu's cultural identity.

The Mobility of Xu's Cultural Identity

Cultural identity is not limited in a single element, but constructed with overlapped or contradicted statements and practice which belong to an active and continuous changing process. Translational style is formed in particular social historic context. With the change of power, the translator's cultural identity will be relocated, which will adjust the translational style. Xu Yuanchong's translation strategies varied with the adjustment of his cultural identity. His flexible translation methods in the later period were an effective approach to promoting cultural communication.

When he was only a student, Xu determined to be the best in his field which was shown in his translation as striving for superiority. His striving to re-translate some classical works he had translated before in order to surpass himself is the manifestation of the mobility of his character. Taking Bai Juyi's *Everlasting Longing* for example, he translated it first in 1986 and then re-translated sixteen years later (Xu,

1992). The translational strategy is quite different from others. Literal translation was used in 1986's version in "Bian River" and "Si River" which was changed into "Northern River" and "Western River" in the later version. The reader would have less trouble in understanding the poem now because most of them had no idea what the Bian River and Si River were. Another change was that the three words "How can I" was repeated in order to convey the beauty in sound and form.

The former and later translational strategies are changed with Xu's mobile cultural identity, but extreme foreignizing and cultural transplantation are both avoided. Under the premise of retaining the original content and spirit, Xu adopted a versatile and flexible method to enhance the communication between the different cultures. From the traditional standard, Xu's latter translation is not loyal on the linguistic level, but from the cultural level, the flexible translational method was the effective strategy used to realize the smooth communication under specific historical context. It is loyal from the intercultural communication perspective. Xu exerted the translator's subjective initiative and introduced the works and authors more accurately. The refined translation successfully conveyed the cultural spirit and original style which was loved by overseas readers.

Enlightenments on "Going Abroad" of Chinese Literature

Pym once pointed out that translation history research should serve us to solve some current practical problems (Pym, 2007). In 2017, the Ministry of Culture, the Propaganda Department and the State Council made an announcement that the Silk Road projects, as well as modern and contemporary literature translation are all now involved in the Belt and Road Strategy spirit. Xu Yuanchong's translation activity is also included in the Chinese literature "going abroad" category. This paper attempts to elucidate the diverse powers exerted on the "going abroad" of Chinese literature in the hopes of offering pertinent suggestions and opinions from original texts selection, translation channel, translational strategies and translator pattern aspects.

Target readers aspiration combined with the political context should be taken into consideration in the original texts selecting process of Chinese literature "going abroad". The government could guide and sponsor the literature translation with some policies. Cooperating with the mainstream press, magazines and media will advance the international communication of Chinese literature. The translator should use flexible translational strategies with the purpose of cultural communication. The translators should have an insight into the Chinese culture and literature and realize the requirement of the target cultures. Most importantly, translators should devote themselves into Chinese literature translation careers in order to promote the communication between China and the world.

Conclusion

Xu Yuanchong's western and eastern cultural identity is discussed in this paper. Xu was born in China and studied in Paris when he grew up. As Sun Yifeng points out, all operations in translation are rooted in cultural identity. Xu's translational activity was also determined and influenced by his cultural identity with the characteristics of hybridity, negotiability and mobility.

Along with the cultural trend in translational research, a translator's subjectivity becomes the focus. Postcolonial theorists believed that translators should not remain neutral, but instead be the tools used in the fight between various powers. Translators themselves are a kind of power too who can choose which translational strategies to reveal their cultural attitudes. The imperial hegemony can be resisted and weak nations' cultural status can be protected in the process of translation.

The purpose of Xu's translational activity was and is to promote intercultural communication and enable the target readers to appreciate Chinese literature which can earn a certain place overseas. More research on the interconnected and interdependent relations between cultural identity and the translator's activity will contribute to the "going abroad" process of Chinese literature.

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Study on College Foreign Languages Teaching in Chinese Pivot Cities under the Belt and Road Initiatives

Wang Zhenhuan & Cai Xia

Nanjing Tech University Pujiang Institute, Nanjing, China

Email: 76781879@qq.com

[Abstract] The Belt and Road Initiatives strategy has brought forward great challenges, as well as opportunities to China and surrounding countries. Global and regional economic cooperation and integration is increasingly blossoming. Language and culture communication is indispensable for its successful implementation, which is an important task of foreign language teaching in Chinese universities. The present policy of foreign language teaching in China, which mainly focuses on College English teaching, does not fulfill various demands of economic cooperation and integration. It is imperative for Chinese universities, especially those in trade pivot cities along the One Belt and Road to construct a new foreign language planning and deepen College English reform, so targeted foreign language teaching and intercultural communication curriculum are recommended in this paper.

[Keywords] One Belt and Road Initiatives; college English reform; foreign languages teaching

Introduction

Language embodies culture and different ways of thinking. English teaching is advocated in Chinese universities because it is a widely used language in the world, and it is necessary for Chinese to know more about advanced foreign science and technology. Today, with the development of China and the realization of the Chinese Dream, China has been rated as the locomotive and engine of the world economy by the media. Correspondingly, the objectives of foreign language teaching are moving forward to broadcast Chinese culture, strengthen our national language, promote communication with the people in other countries and enhance the national cultural soft power.

General Secretary Xi Jinping of China raised the strategic concept of “New Silk Road Economic Belt” and “Maritime Silk Road of the 21st Century” respectively in September and October 2013, aiming at stimulating economic development in a vast region covering sub regions in Asia, Europe and Africa, which accounts for 64% of the world’s population and 30% of the world’s GDP (Yiping, 2016). The One Belt and Road initiates a new turn of opening up and going out by realizing communication and contacts in 5 aspects: policy dialogue, unimpeded road and trade, financial support and people-to-people exchange. It is a great strategy to expand the international influence of Chinese culture and raise national soft power. However, the Initiative also faces many barriers, and without doubt, language will play a crucial role in the success of cross-national and multi-ethnic communication.

Therefore, a study on foreign language teaching under the background of One Belt and Road Initiatives is of great significance. New language planning and strategies for non-English majors in Chinese universities are required in deepening College English reform, as well as promoting economic and trade contacts.

College English Reform in Chinese Universities

College English teaching reform has been carried on for decades in Chinese universities initiated by the Ministry of Education. In order to promote the integration of English basic knowledge and professional

English knowledge, discussions vary in many aspects, mainly focusing on teaching methods and teaching contents. Teaching methods involve project-based teaching, independent study based on internet and multi-media, and MOOC course education mode, etc. Teaching contents have also undergone changes over the years. In 2004, Curriculum Requirements of College English (for trial implementation) was launched by the Higher Education Department of the Ministry of Education; in 2006, the Ministry of Education issued the notice Reform Scheme for CET 4 and CET 6 (for trial implementation) and No. 4 Notice of the Ministry of Education on Further Improving Quality and Carrying out College English Teaching Reform in Full Operation; in 2007, Curriculum Requirements of College English was launched officially (Yang, Y., et al., 2013). In 2013, the national Foreign Languages Teaching Advisory Board was commissioned by the Ministry of Education to draw up the Guidelines on College English Teaching, then a project group led by Prof. Wang Shouren was formed for researching and compiling. In 2016, Prof. Wang first reported the making of the document and its working principles, and then elucidated such issues as the value of college English, teaching objectives, and a course system, etc., with a view to facilitating reform in college English teaching and improving college English teaching quality (Wang, 2016).

According to the guidance of the new Guidelines on College English Teaching, the course system includes three parts: common English, English for specific purposes, and intercultural communication. In addition, foreign language teaching is not limited to English teaching. Universities and colleges have the right to designate specific language according to the situation and requirements of different departments and majors. Therefore, these authors would like to replace common English teaching in the guidelines by foreign languages teaching, and the course system can be interpreted in the following Figure 1. Under the background of One Belt and Road Initiatives, we strongly recommend targeted foreign language teaching and intercultural communication curriculum.

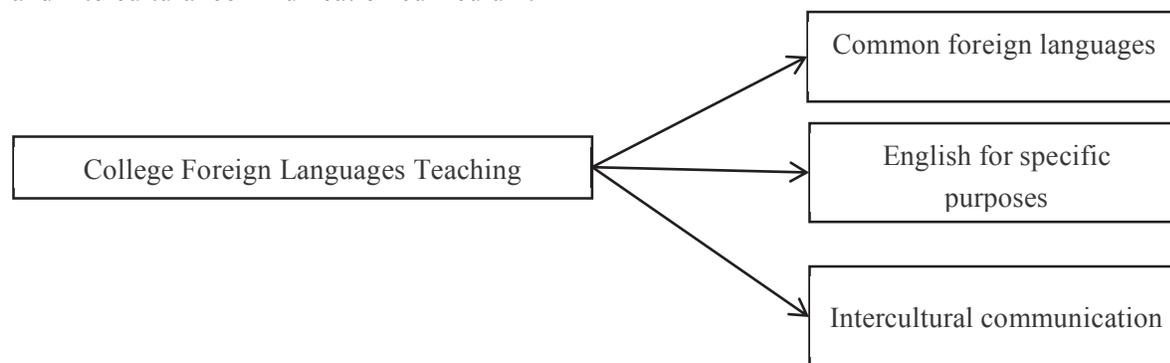


Figure 1. The Course System of College Foreign Languages

Feasibility of Targeted Foreign Language Teaching

English is a widely used global language and a second, or foreign, language in many countries. The effective foreign language policies have guaranteed and guided effective language teaching in China. It promotes international trade and cultural communication between China and western countries, and helps us learn advanced science and technology. However, the priority of English as a foreign language from primary school to middle school and to university is not enough to adapt to the current situation. According to a survey conducted by some experts, it is proposed that at least 65 countries are connected by the One Belt and Road, and no less than 53 official languages are used in these countries. Moreover, various ethnic

languages are spoken in the Belt and Road countries (Wang, H., et al., 2016). Obviously, with the increasing demands for localized products and services, the English language alone cannot solve all problems.

In order to better serve for the One Belt and Road Initiative, the concept of targeted foreign language is proposed in this paper. Targeted foreign language teaching means that university students in trade pivot cities can freely select a language except English as a target language. A pivot city refers to a conjunction of transportation, trades, communications, culture, and education, etc., which has a geographical superiority to other cities. So, targeted foreign languages are classified in sense of geography. It is reasonable to teach local students the small languages spoken by surrounding countries. On the other hand, as China has a long history and is a multi-ethnic culture country, people in neighboring countries should also learn a targeted ethnic language to eliminate communication barriers. Thus, the cross-nation and cross-language interaction will further deepen economic and trade contacts. For example, as an important city along the new Asia-Euro Grand Bridge Economic Corridor, Xi'an has advantages in trading with Russia, Kazakhstan, Poland, Germany, Holland and other European countries, so it is reasonable for university students in Xi'an to select a small language such as Russian, Kazakh, Polish, Dutch or German as their target foreign language. If a student selects Russian as his target language, most probably his future career will be related to Russia or the former Russian Soviet Nations to a certain extent.

Generally speaking, there are seven international trade corridors along the One Belt and Road (RDCY, 2015). Targeted foreign language teaching can be initiated and tried in trade pivot cities in China by considering specific corridors where they are located and their targeted foreign countries. A foreign language teaching planning center and supervision center is called for to set up for these crucial cities. Led by Beijing, Shanghai and Shenzhen, other pivot cities along the seven economic corridors are listed in Table 1 for reference.

Table 1. Seven Economic Corridors and Trade Pivot Cities in China

International Trade Corridors	Trade Pivot Cities in China	Targeted Foreign Countries
New Asia-Euro Grand Bridge Economic Corridor	Xi'an, Lianyungang, Lanzhou, Zhengzhou	Russia, Holland, Belgium
Sino-Mongolia-Russia Economic Corridor	Harbin, Huhhot	Russia, Mongolia
Sino-Middle Asia-West Asia Economic Corridor	Urumqi, Yinchuan	Kazakhstan, Kirghizstan, Tadjikistan, Uzbekistan, Turkmenistan, Iran, Turkey
Sino-Central and southern peninsula Economic Corridor	Nanning	Singapore, Vietnam, Laos, Cambodia, Thailand, Malaysia
Sino-Pakistan Economic Corridor	Kashi	Pakistan
Sino-Bangladesh-India-Burma Economic Corridor	Kunming, Ruili	Bangladesh, India, Burma
Maritime Silk Road	Xiamen, Ningbo, Quanzhou, Qingdao, Fuzhou and Dalian	Southeast Asian countries

Intercultural Communication Curriculum

Intercultural communication competence is the ability to communicate well through different cultures. For those who will communicate with others in trade along the areas of the Belt and Road, foreign language is a tool. As British linguist Claire Kramsch concluded about the relationship between culture and language: language expresses cultural reality, language embodies cultural identity and language symbolized cultural reality (Kramsch, 1993). Therefore, learning a foreign language means more than merely mastering its

linguistic competence, it also requires learners to have proper comprehension of its custom, religions, beliefs, and ways of living, etc., and to see the world as native speakers of that language see it. Thus, people would avoid cultural conflicts and misunderstandings, and develop awareness of cultural differences to keep up with the trend of globalization. So, it is necessary to include intercultural communication courses in curriculum.

In the past, college English teaching for non-English majors has been trying to integrate culture teaching into language teaching in Chinese universities. Today, for sake of better serving the One Belt and Road Initiative, where communication between China and neighbor countries is mutual, it is suggested to design independent intercultural communication courses in particular. In contrast to common targeted foreign language, priority should be attached to culture teaching, which integrates language teaching. Therefore, the following extended diagram expresses the general thought of common foreign languages curriculum in these pivot cities.

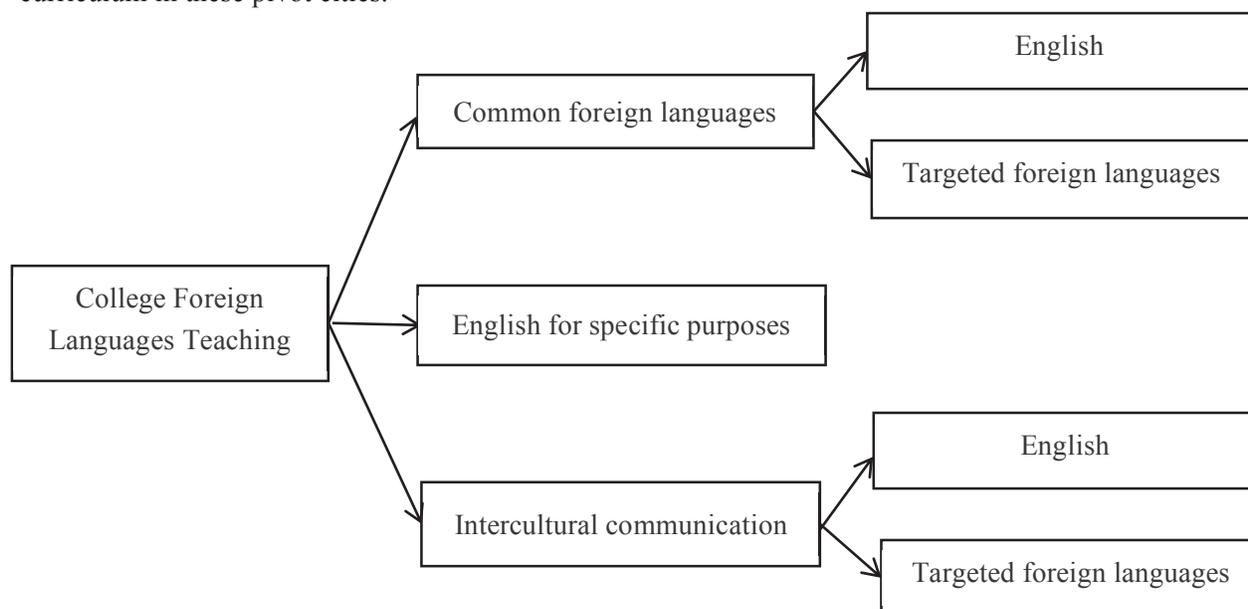


Figure 2. The Extended Course System of College Foreign Languages

With the increasingly closer international social communication in recent years and the rapidly developed Confucius College around the world, traditional Chinese culture has gained wide attention and recognition. Moreover, international students' interaction is encouraged for broadcasting ethnic culture of China, as they can see current situations, know what China looks like today, and learn more ethnic culture in trade pivot cities along the areas of the One Belt and Road. This is a good way to help ethnic culture “walk out”.

Conclusion

The One Belt and Road Initiative is one of China’s greatest international economic projects, and it certainly has the potential of flourishing economic development along the countries and regions along the One Belt and Road. As China is a multi-ethnic multilingual country, the topic of foreign languages teaching is worth attention. It is believed that the function of language is crucial for economic trade and contacts. Foreign language plays a crucial role in both leaning from the world and broadcasting China to the world. So,

targeted foreign language teaching and intercultural communication curriculum will be beneficial to College English reform and provide powerful supports for cultural exchange and cooperation between China and neighboring countries.

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Place of Attachment vs. Landscape of Fear: Significance of Place for the Belt and Road Initiatives

Cai Xia

School of Arts and Science, University of PLA Science and Technology, Nanjing, China

Email: nccaixia@163.com

Wang Zhen-huan

Pu-jiang Institute, Nanjing Tech University, Nanjing, China

[Abstract] Place is the foundation of human existence, and so the experiences of international migrants of the Belt and Road Initiatives are actually “placed” experiences that form the basis of their emotional response and devotion to the Initiatives. Therefore, proper recognition and active promotion of positive sense of place can be highly beneficial for the Initiatives. This paper analyzes the significance of place to the Initiatives and proposes two effective ways to promote migrants’ sense of place: one is to promote place imagination through literature, and the other is to establish transnational security corridor and ecological communities for migrants.

[Keywords] sense of place; migrants; the Belt and Road Initiatives; place imagination; security corridor

Introduction

The Belt and Road Initiatives entail five priority areas of collaboration: policy coordination, infrastructure connectivity, trade promotion, monetary circulation and enhanced people-to-people bonds. This collaboration means a large number of investors, merchants, technicians, hi-tech talents, and laborers, etc., tend to travel to-and-fro across the Belt and Road (hereafter abbreviated as B&R) regions, and in most cases, they need to make short stay or long-time settlement in these foreign places other than their native lands. Therefore, there more dynamic growth centers in Eurasia will emerge under the backdrop of the Belt and Road Initiatives, which will give rise to a migration pattern shift from previous migrations made by people of developing countries into Australia, Europe and Northern America, to a new trend of migration within the B&R regions and countries, thus creating an increasing number of international migrants related to B&R construction projects (Koser, 2007).

International Migrants and B&R Migrants

The word “migrant” literally means “a person who goes from one place to another, especially to find work” (Macmillan, 2007), and so it refers not only to those who legally immigrate into non-native places for permanent settlement, but also to those who live and work temporarily in non-native places with or without attempt to acquire permission for permanent stay. It is also noted that “migrant” in this essay does not refer to refugees, displaced people or others who are forced or compelled to leave their homes. Therefore, the migrants discussed in this paper are people who can make choices about when to leave and where to go, even though these choices are sometimes extremely constrained. What’s more, the UNESCO defines “international migrant” as “any person who lives temporarily or permanently in a place where he or she was not born, and has acquired some significant social ties to this country” (UNESCO, 2017). In

such case, our discussion of international migrants can cover a much broader scope to include all who study, work, and live in foreign countries other than their native lands for a relatively long time, at least once in their lifetime. This new explanation of international migrants echoes Stephen Castles and Mark Miller (1998) who believe that the world has entered a new era of migration because “there can be few people in either industrialized or less developed countries today who do not have personal experience of migration and its effects; this universal experience has become the hallmark of the age of migration”.

In recent years, the new trend of migration has transformed globally in terms of its numbers and reach, its political significance, and its impact. For instance, according to the United Nations’ *International Migration Report* (2015) prepared by Professor Ronald Skeldon, the world’s international migration population reached 244 million by 2015, and it claimed China to be the fourth of world’s largest diaspora country (10 million), ranking next to Russia (11 million) and before Bangladesh (7 million) and Pakistan and Ukraine (6 million). Among them, the latter three countries together with China are key components of B&R countries, thus highlighting the significance of international migrants to the Belt and Road Initiatives and shedding light on the fact that, if supported by right policies to minimize its adverse side-effects, migration can be highly beneficial for the development of B&R countries of migration origin and destination, especially when transnational flows of capital, skills, remittances, and talents are taken into consideration. .

Based on the above discussion, this paper will pay attention to the relationship between B&R migrants, especially the China-related migrants, and place. The term “China-related migrants” include two groups: the former group refers to the Chinese citizens who migrate into other B&R countries, and the latter one refers to foreigners of other B&R countries who migrate into China. In the former case, we refer to China as “the migrant-sending country” and the related migrants as “Chinese migrants”, while in the latter, China is viewed as “the migrant-receiving country” and the related migrants are “foreign migrants”. For either group, deprivation of previously familiar places is inevitable and proper adaptation to new places is crucial to their work and life in new locales, thus highlighting the significance of place and human-place relationship to the Belt and Road Initiatives.

What is Place?

Place is “a particular space overlaid with meaning by individuals or groups” (Turner, 2006). Harrison and Dourish distinguish place from space with the equation of “place = space + meaning” and with the statement that “[s]pace is the opportunity; place is the understood reality” (Harrison, & Dourish, 1996). Roughly speaking, the definition of place should be interpreted from three themes, namely, the phenomenological, the sociological, and the psychological.

Phenomenological Understanding of Place

Place is defined phenomenologically by Edward Relph: “[P]laces are sensed in a chiaroscuro of setting, landscape, ritual, routine, other people, personal experience, care and concern for home and the context of other places” (Relph, 1976). Yi-fu Tuan defined it as “a special kind of object...a concretion of value...an object in which one can dwell” (Tuan, 1977) that is rooted in the past and growing into a future. Accordingly, Tuan’s understanding of human’s existence and place is based on the understanding of humans’ existence as physical and emotional “being-in-the-world” and on the differences between space and place: place “incarnates the experiences and aspirations of a people” to make itself concrete and

emotionally experienced, while space “is given by the ability to move” to make itself abstract and psychologically detaching (Tuan, 1977).

Sociological Understanding of Place

Accordingly to Per Gustafson (2001), the sociological meaning of place can best be explained by the three-pole triangular model with three apexes: (1) “Self” entails the highly personal meanings of place, especially those associated with places where he/she has lived for long periods or returned to many times, thus relating them to their important life stages of childhood, adolescence and parenthood, etc. and imbuing them with personal experiences and memories; (2) “Others” involves one’s relations with others living nearby, thus generating the sense of community that such social relations create; (3) “Environment” focuses on physical, historical and institutional environment. When it can offer opportunities for personal development or possibility to experience something desirable, it is often perceived as place of hope, while if the opposite occurs, it is regarded as constraining, or sometimes even dreadful, especially when terrorism, war, crime, etc. are involved.

Psychological Understanding of Place

Three place constructs pave the ground for psychological analysis of place, namely, place identity, place dependence, and place attachment (Jorgensen & Stedma, 2001):

1. Place identity involves dimensions of self that entail the relationship between individual’s personal identity and the physical environment, and it is mostly related to ideas, beliefs, preferences, feelings, values, goals and behavioral tendencies and skills relevant to this environment.
2. Place attachment, as an emotion-oriented structure, is described as a positive bond that develops between groups or individuals and their environment.
3. Place dependence involves a comparison of the current outcomes, either negative or positive, to those that may be obtained in future, thus relating a certain place to goal achievement and potential opportunities in comparison with other alternative places.

Sense of Place, Place Attachment and Landscape of Fear

“Sense of Place” (hereafter abbreviated as SOP) refers to the relationship between place and individuals/groups, who feel, perceive, and attach meanings to places. This sense is rooted in life experiences, such as memorized events and culture, and it is affected by objective and external factors, such as public facilities, economic development, disaster, and terrorism. It has five dimensions, among which the first and fifth are essential to the B&R migrants. The first dimension is projected on the concentric areas of affiliation that is decreasing in intimacy as a person fans out from a central point. Therefore, the B&R migrants’ homes and family in their native lands is the concentric point and their foreign dwelling places in other countries is the outside layer that begins with the least affiliation but gradually gains emotional bond in the course of settlement. The fifth dimension involves the psychological connectedness with fictive or virtual places and stresses the necessity of place imagination through literary description or movie projection. This is because virtual experiences of promising, faraway land can intrigue readers’ place imagination, motivates their migration, and establish emotional bond to such places.

Although varying in intensity, SOP roughly fall into two categories, namely, attachment and fear. Place attachment, also termed as “topophilia” by Yi-fu Tuan, is the affective and functional bonds between individuals/groups and their places whose size range from a house to a country or to cross-border areas. This sensitivity develops when positive experiences of place occur and thus gives meaning to place. It facilitates the formation of place identity, the adaptation to new places, and the promotion of sense of belonging to a new community. On the contrary, negative SOP leads to aloofness, fear and escape, and thereby is termed as “topophobia”, meaning “a neurotic dread of or related to a particular place or locality” (Tuan, 2013). Tuan refers to those places that generate topophobia as “landscape of fear” and categorizes topophobic emotions into two strains, namely, alarm and anxiety: alarm is “triggered by an obtrusive event in the environment”, and anxiety is “a diffuse sense of dread and presupposes an ability to anticipate” (Tuan, 2013). Landscape of fear involves both state of mind and tangible environments, and it is a psychological response to both natural and human forces for chaos, such as natural disaster, violence, crime, and terrorism.

Ways to Promote B&R Migrants’ Sense of Place

For B&R migrants, SOP is crucial to their work and life in new locales. On the one hand, as they gradually get accustomed to new places, they tend to form positive emotional connectedness and place attachment, which further boosts their willingness to settle down in pursuit of career opportunities and business profits. This will, in turn, set good examples to attract more migrants’ settlement and investment, thus forming a virtuous circle for the B&R construction. On the other hand, if B&R migrants cannot reestablish connectedness to new places or get settled smoothly, they are inclined to feel anxious or even fearful for these places. Various factors like mal-adaptation to new geographical terrains, anxiety caused by culture differences, sense of insecurity, and fear for terrorism and crimes, all may generate fear to turn places into landscape of fear, leads to migrants’ final escape, and dissuade others from settling down.

Therefore, it is essential to recognize the significance of place and SOP to the Belt and Road Initiatives. This paper proposes two ways to alleviate B&R migrants’ concern and fear for lives in foreign places, and to encourage the formation of place connectedness and emotional attachment, both of which are aimed at boosting migrants’ devotion to the B&R construction in the long run.

Place Imagination in Literature for the Belt and Road Initiatives

Artistic imagination of a new, wild, faraway land is not uncommon for in the world, and the success of American West literature is a case in point. The American West literature, especially frontier novels, is a literary genre that is set in the American Old West frontier during the late eighteenth to the late nineteenth century when the American Westward Movement took place. Typical examples include James Cooper’s *Leatherstocking Tales*, Washington Irwin’s *Rip Van Winkle* and *The legend of the Sleepy Hollow*, among which the splendor and grandeur of western landscape are wildly imagined and vividly explored through literary descriptions. These American Western literary works unfold the breath-taking beauty of western landscape, the longed freedom in the wild, and the potential possibilities and opportunities open to Americans and migrants. Such place imagination indeed boosted passion and enthusiasm of numerous gold rushers, fortune-seekers, merchants, and laborers who settled their families there to realize American dreams and contribute to the development American West. Therefore, it serves as an enlightenment for the Belt and Road Initiatives. In other words, B&R governments, as well as non-official organizations, can make full use of place imagination in literature so that migrants’ longings for or emotional attachment

to foreign B&R locales can be inspired and boosted to replace their previous indifference to or even fear for those places.

On the one hand, in consideration of “Chinese migrants”, that is, Chinese citizens working and living in other B&R countries, it is necessary for Chinese writers and movie-makers to be encouraged to provide artistic imagination of faraway B&R places. In this aspect, some efforts have already been made both by Chinese governmental organizations and by China Writers’ Association (CWA). For instance, at the Chinese Writers’ Symposium held in 2015, CWA Deputy Chairman Li Jing-ze (李敬泽) proposed, “It is high time for Chinese to look at China and the world from readjusted new perspectives under the great influence of the Belt and Road Initiative, thus forming different understandings of the richness and diversity of Chinese culture and making new evaluation of cultures in our neighboring countries” (Li, 2015). This proposal was immediately echoed and hurraed by famous novelists and critics Qiu Hua-dong (邱华栋) and Li Shao-jun (李少君), who claim to have made detailed plans recently to write historical novels centering on B&R places and migrants, especially those in West Asia (Li, 2015).

Translation is another aspect in terms of place imagination for Chinese migrants. Chinese translators and scholars should be funded to translate literary works from foreign languages of B&R countries into Chinese, which can acquaint actual and potential Chinese migrants with new ways of life and accelerate adaptation process in foreign places. So far, some efforts have already been made in China. For instance, the Chinese Poetry Institute of Beijing University has received funding to carry out a research project on the translation of foreign poetry collections of B&R countries since 2016, which can serve as an effective way to promote poetic imagination of B&R places, because poetry is widely known for its vivid description and fascinating imagination of landscape. In this way, far-away B&R regions are no longer just geographical spots on world map, and nor will they remain unknown, estranged or formidable places. Instead, place imagination in literature may well transform these places from abstract space to imagined or indirectly experienced ones, which paves ground for Chinese migrants’ formation of place attachment and in turn boosts their willingness to work for foreign B&R projects.

On the other hand, it is necessary to arouse foreigners’ place imagination and longing for China so that more foreign investment, corporations, and talents can be motivated to seek business opportunities, favorable markets, and personal developments in China. In this aspect, a large number of Chinese officials and non-official organizations have realized the real need to translate Chinese literary works into foreign languages of B&R countries. This will not only promote the world’s recognition of and devotion to the Belt and Road Initiatives, but also facilitate migrants’ adaptation process and reestablishment of place connectedness to new places in China. So far, many efforts have been made by B&R countries. For instance, novels that present the wilderness, history, and beauty of Chinese land have been translated into foreign languages, such as *Big Breasts and Wide Hips: A Novel* (Mo, 2005) and *The Ancient Ship* (Zhang 2001).

In summary, no matter which group of B&R migrants is concerned, promotion of place imagination through literary works can encourage the migrants to understand and appreciate foreign B&R places, to shape place identity through the reestablishment of psychological connection with new settlement, and to become better prepared for the pursuit of economic opportunities and self-development in other B&R countries, which can be of great benefit to the B&R Initiatives.

Establishment of the Transnational Security Corridor and Migrant Communities

Terrorism, together with other forms of violence and crime, causes alarm and anxiety, which are two main factors leading to the perception of place as the landscape of fear. B&R migrants' willingness to live and work in foreign places can be undermined or even eliminated by actual or potential safety threats, and in most cases, even if migrants have been attracted to and settled down in foreign locales, fear for violence, crime and terrorism may compel them to escape from danger. For instance, the governmental report by the Chinese Academy of Social Sciences has warned that "...parts of Central Asia have been penetrated by religious extremist activity, including new terrorist groups... All of this could potentially disturb 'The Belt and Road' construction, and threaten the security of China's investments and overseas employees." Therefore, it's essential for B&R countries to provide safe and secure places for migrants to strengthen their SOP and speed up place adaptation.

In recent years, the Chinese government has made great efforts to cooperate with its B&R counterparts to establish transnational security corridors that connect existing security infrastructures and thereby strengthen the counter-terrorism and anti-crime capabilities of China and many other B&R countries. For instance, China vowed in 2016 to back Pakistan's anti-terrorism efforts and Pakistan has been devoted to establishing a "special security division" to protect Chinese migrant workers and construction projects of the China-Pakistan Economic Corridor (CPEC). In 2017, Beijing has assisted Afghanistan in securing the latter's observer status in the Shanghai Cooperation Organization, and both sides have agreed to focus on joint action against terrorism, separatism and extremism, as well as trans-boundary crimes. If more security corridors can be established, the new network of security infrastructures in the B&R regions will enhance the B&R countries' competency to address security issues, to perform counter-terrorism tasks, and to maintain peace and stability within the region. In this way, migrants can be assured of their safety because their lives and property are safeguarded by transnational security forces within the corridor. Such sense of security will relieve them of alarm and anxiety caused by geographical displacement and fear for terror, thus encouraging them to be more devoted to the B&R construction.

Another effective way to boost B&R migrants' devotion is to provide them with better dwelling places through the establishment of ecological communities in the vicinity of B&R projects, which, in the long run, can lead to a sustainable development for B&R countries. An ecological community emphasizes bio-species equality in the entire ecosystem and bases it on watersheds and bio-regions rather than on places divided by geopolitical boundaries. This bio-regional division of places and mixtures of species run parallel to the essence of the Belt and Road Initiatives which proposes transnational coordination and cooperation on infrastructures and industry for the same economic interests, business opportunities, and ecological development of B&R countries.

These B&R ecological communities can be located in the neighborhoods of B&R projects, and all community members can share equal rights and resources related to these projects in spite of their different nationalities. Neither religious prejudice nor racial discrimination should exist, and no national border should hinder anyone from becoming the member of this community.

What's more, ecological development requires recognition and respect of nature and wildlife, and calls for an ecologically civilized awareness; that is, ideally, every life being, no matter whether it is human or non-human, no matter whether native or foreign citizen, is part of the wholeness to be inter-related to each other and to make joint efforts to contribute to the Belt and Road Initiatives. This awareness promotes migrants' devotion to build ecologically-balanced dwelling places and play active

roles in the communities which enables them to see “the interacting realms, learn where we are, and thereby move toward a style of ecological cosmopolitanism” and know “how to interact appropriately and understand the reciprocity of things, which is the actual model of life on Earth – a reciprocal, rather than a competitive, network” (Snyder, 1999). In such case, membership in ecological communities allow migrants to enjoy not only economic opportunities, but also balanced lives in nature, which, in the long run, will give rise to a sense of belonging to the community, and generate place identity, place attachment, and place dependence, especially when their contribution to the Belt and Road Initiatives gradually earn them respect and recognition within communities.

Conclusion

Place is the foundation of existence for B&R migrants whose experiences in other countries are bound to form the basis of their emotional response and devotion to the B&R construction projects they are working for. Therefore, proper recognition and active promotion of a positive sense of place can be highly beneficial for the Belt and Road Initiatives. This is why we have discussed in great detail the significance of place and SOP, and this is also why we have proposed two ways for migrants’ reestablishment of place attachment and alleviation of fear from living in foreign places. We hope that this paper can draw more scholastic attention to further studies of place theory and to inspire more research on the practical applications of place study for the Belt and Road Initiatives.

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21st-Century British Fiction in China under the Background of One Belt and One Road: A Case Study of Toby Litt

Yang Guo-qiang

College English Teaching Department, Zaozhuang University, Zaozhuang, China

Email: ygq1023@126.com

[Abstract] 21st-century British fiction has drawn great critical attention, both at home and abroad. Under the background of Britain's active participation in One Belt and One Road initiated by China, this paper is intended to make a case study of Toby Litt, a representative of 21st-century British fiction, by making a thorough analysis of his books in terms of translations and studies in China, demonstrating the achievements and pointing out the insufficiencies expected to be improved, so as to provide references for future translations, and to deepen and expand the academic studies of his creative writings, as well as other 21st-century British fiction in China.

[Keywords] The 21st-century British fiction; Toby Litt; translations; studies

Introduction

One Belt and One Road initiated by China features openness, diversification and win-win, drawing more and more worldwide attention. In order to promote the healthy and rapid development of this initiative, which contains many aspects, due attention should be given to the increasing cultural and literal exchanges between countries along the routes and those friendly participants around the world, which will contribute to the globalized construction of the initiative and thereby, world peace and development. Britain, although not a country along the ancient Silk Road, has actively and comprehensively participated in the One Belt and One Road Initiative, which is bound to promote cultural and literary exchange between the two countries to new heights. Therefore, it's required that the translations and studies of British literature should be greatly expanded and deepened with much attention paid to 21st-century British fiction, which is of great value in art and aesthetics, and us "boundary-crossing in both narrative forms and thematic concerns" (Shang, 2015, p. 133).

Toby Litt and his Creative Writing

Toby Litt, a representative of British postmodernism, is well-known for writing a book for each letter of the alphabet, adopting a new genre each time. He belongs to the rare breed of fiction writers who never writes the same book twice. His creative writing has earned him great fame around the world. As of now, he has published 16 books, including novels and collections of short stories and essays, which consistently display his restless creativity, featuring an impressive diversity in genres, narrative forms and thematic concerns. In addition, Toby Litt also edited several influential books.

In view of his achievements in literature, it's of great necessity and significance to make a thorough analysis of the translations and studies of his works in China so as to provide references for future translations, to deepen and expand the academic studies of his creative writings in China, and to improve the appreciation of his novels as well as other 21st-century British fiction.

Translations of Toby Litt's Works in China

The translation of Toby Litt's works in China dates back to 2003 when the magazine *World Literature* in published three of his short stories in the Chinese versions in its third issue; *The Hare*, translated by Xiao

Ping, and *The Trains* and “Polly”, translated by Zou Hailun. These three short stories were selected respectively from his collections of short stories *Adventures in Capitalism* (1996) and *Exhibitionism* (2002). In 2006, Shanghai Literature and Art Publishing House published his three masterpieces of novels: *Corpsing* (translated by Ouyang Yu), *Ghost Story* (translated by He Xi), and *Deadkidsongs* (translated by Huang Yongmin). These three novels were very popular in China, and thereby Toby Litt became known by Chinese readers as a venerable contemporary British writer.

Studies of Toby Litt's Works in China

Qu Shijing is well-known for his achievements in studies of British literature. He went to Britain many times, participating in many academic activities and having discussions with a number of local writers, including Toby Litt. It's for this reason why he is able to make a most detailed and comprehensive analysis of Toby Litt's works in his book, *Contemporary British Fiction* (2008, co-authored with Ren Yiming). The two authors not only make a brief introduction of Toby Litt's writing career, but also, by taking *Corpsing* (2000), *Finding Myself* (2003) and *Ghost Story* (2004) as examples, make a thorough analysis of his literary creations from the perspective of the pursuit of visual images with sensory stimuli, narrative art with sharp contrasts, and a development of stream of consciousness, etc. (Qu, & Ren, 2008, pp. 382-386). In this book, the readers can also see the photo Qu had taken with Toby Litt during his academic visit to UK in 1989.

There are also other impressive academic achievements in the studies of Toby Litt's works. For example, Ren Yiming (2004) explored how Toby Litt creates his expressive visual art, especially the dynamic art of movie and television in his novels and he pointed out how his writing skills represent the intimacy between contemporary British novels and the art of movie and television; Yang Guoqiang (2015) explored the visualization tendency of contemporary British novels by analyzing the novels of Nick Hornby, Toby Litt and Alex Garland and found that in the current age of visualized culture, the tendency of intersection and integration between literature and movie & television has become increasingly eye-catching; to be specific, the literature-oriented movie and television and the visualization of literature, which is impressively demonstrated in the literary creation of contemporary British writers, especially the young ones, whose novels, model for the integration between British literature and movies and television, are full of abundant elements of movie and television. That's why *Beatniks: An English Road Movie* (1997) and *Corpsing* (2000) have been adapted as films.

Critical Analysis of the Translations and Studies of Toby Litt's Works

Toby Litt, representative of contemporary British writers of postmodernism, has drawn great critical attention by producing one masterpiece after another, each with a distinctive genre, full of imagination and attraction. As of now, his body of work has reached sixteen. In sharp contrast, only a few of his novels and short stories have been translated into Chinese, as mentioned above. Moreover, the existing studies on his work are very limited, confined to three novels and one collection of short stories, namely, *Corpsing*, *Deadkidsongs*, *Find Myself* and *Ghost Story*, which were all published before 2004. But it should be pointed out that after a two-year blank period, since 2007, Toby Litt began to produce many more works: *Hospital* (2007), *I Play the Drums in a Band Called Okay* (2008), *Journey into Space* (2009), *King Death* (2010), *Life-Like* (2014), *Mutants: Selected Essays* (2016), and *Notes for a Young Gentleman* (2017), which feature different genres, themes, and narration, etc. In addition, Toby Litt also wrote some short stories exploring the possibilities promised by the next generation of computers, the potential ethical side-effects of groundbreaking biomedical research, and envisioning the terrors of an impending climate change, as in

Newromancer, which is included in *I'm With the Bears: Short Stories from a Damaged Planet* (2011), a book of ten provocative short stories exploring the impact of global climate change.

What's also interesting is that Toby Litt also published *Dead Boy Detectives*, which includes two volumes: *Schoolboy Terrors* (Vol. 1, 2014) and *Ghost Snow* (Vol. 2, 2015), with vivid illustrations by Mark Buckingham. Since their publications, they have gained great popularity. Unfortunately, there is a complete lack of translations or studies of these works in China.

To improve this current inadequate situation of translation and study of Litt's works in China, a lot of work needs to be done in the future. Above all, translators should be encouraged to translate more of Litt's work into Chinese. It should also be noted that the translations should not be confined to his novels, but expanded to his essays which will help Chinese scholars and writers grasp his views on literary writing. It will not only promote the studies of his works, as well as 21st-century British literature, but also improve our writing skills and enrich our literary theories of literature.

Secondly, we should further our studies of his works that have earned him great fame around the world, including *Corpsing* (2000), *Deadkidsongs* (2001), and *Ghost Story* (2004), etc. More importantly, a thorough analysis should be made of his other novels and collections of short stories, because all of these works are of distinctive features and great value in literature, history and culture. Some of his other representative books are listed below:

- *Beatniks: An English Road Movie* (1997), a modern *On the Road* (1957, by Jack Kerouac) transposed to middle-England, is about inclusiveness and exclusion in theme.
- *Exhibitionism* (2002), a distinctive collection of short stories, explores the boundary of sex and sexuality.
- *Find Myself* (2003), a comedy, takes a female narrative form like Virginia Woolf's about friendship, love, hate and society, and most remarkable for the way it has been printed.
- *Hospital* (2007), subtitled *A Dream-Vision* notable for its large cast of characters, conveys a sense of confusion and bewilderment and is subject to multiple interpretations.
- *Journey into Space* (2009), a positively reviewed science fiction in a trend of literary writers trying their hands at science fiction, focuses on the fate and future of human beings.
- *Notes for a Young Gentleman* (2017), a story about a young soldier's encounter on a mission of betrayal, features Litt's creative form and epigrammatic genius in the exploration of love, revenge, and the essence of a gentleman.

To sum up, comprehensive translations and studies should be conducted of all his works from the perspective of narrative form, and thematic concern, etc., so as to have an all-round mastery of his literary features and achievements.

Thirdly, it should be noted that enough attention should be paid to the relationship between Toby Litt's works and British literature, which can be described as inheritance and innovation. Specifically speaking, Toby Litt's books are full of many traditional elements of the British tradition of fiction, such as a dreamlike world, stream of consciousness, female narration, thematic concern of man's evilness, and a genre of science fiction, etc. On the other hand, Toby Litt has made eye-catching innovations, including the adoption of a new genre with each book in the alphabetic order, infusion of elements of movie and television, and the employment of LiveJournal and Twitter in his writing, etc. Therefore, all of these features of Toby Litt's writing should be explored comprehensively to promote and deepen the studies of the aesthetic

characteristics and literary tendencies of the 21st-century British novels in both narrative forms and thematic concerns and thereby learn about the British social culture.

Last, but not least, Toby Litt's creative ideas on literature and literary writing need to be explored from various perspectives. On the one hand, we should study his philosophy and the influences he received from philosophers and other writers like Gilles Louis Rene Deleuze (1925-1995), Winfried Georg Maximilian Sebald (1944-2001), Virginia Woolf (1882-1941), and Henry James (1843-1916), etc. On the other hand, he also wrote some important essays which are of great significance for the exploration of his creative ideas. For example, in *Mutants: Selected Essays* (2016), a collection of twenty-six essays, each marked by Litt's distinct voice, he explores a variety of topics, including writers and writing, as well as the technological world people in today. This book is representative of his creative writing, which features unusual, hybrid forms and diverse thematic concerns; another important essay on Franz Kafka (1883-1924) is included in *Morphologies: Short Story Writers on Short Story Writers* (2012), edited by Ra Page, in which 15 short-story writers were asked to choose an exponent of the form and offer an appreciation of his or her work. In this essay Toby Litt described how he was by turns beguiled and then "pissed off" by Franz Kafka (Evans, 2014).

All of the essays mentioned above show Litt's views on literature from broad perspectives, deserving our comprehensive and deep exploration. Only by combining Toby Litt's philosophy and literary creation with the aid of the knowledge in philosophy, aesthetics and history can his literary thoughts be grasped objectively and accurately.

Conclusion

The translations and studies of Toby Litt and his creative writings of postmodernism are far from adequate in China. It's the same case with other 21st-century British fiction writers, which goes against the spirit of the new Silk Road Initiative. Currently, with Britain's active and comprehensive participation in One Belt and One Road, the relationship between China and Britain is in the "golden age". This historic opportunity should be made the best of to make more achievements in the translations and studies of 21st-century British fiction, as represented by Toby Litt's writings, to strengthen the cultural and literary exchange and cooperation between the two countries, which will greatly promote the globalized construction of One Belt and One Road.

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Translation Rule for Chinese Adverb Processing in Machine Translation from Japanese into Chinese

Ying Zhang & Lixue Zhang

Jiangxi Science & Technology Normal University, Jiangxi Normal University, China

Email: 904954683@qq.com

[Abstract] The Belt and Road initiative is a systematic project which should be jointly built through consultation to meet the interests of all, and efforts should be made to integrate the development strategies of the countries along the Belt and Road. Machine translation will embrace the trend toward cultural diversity and greater IT application. Machine translation research will occupy a more important position. Japanese-Chinese machine translation requires a large amount of structural transformations at both the grammatical and conceptual levels. In order to make its control structure clearer and more understandable, this paper proposes a model Engine, which is based on a pattern dictionary. The translation process is modeled as a data flow computation process. When translating between different language families, the correspondence between language elements is often not straightforward. This paper analyzes Japanese expressions which correspond to Chinese adverbs. We classify the expressions into two types, which are translated differently. An adverb processing method in machine translation from Japanese into Chinese using this classification is proposed. By using the Engine, we make the corresponding rules for the different languages in order to let the machine know how to select the correct words to make the correct translation results.

[Keywords] The Belt and Road initiative; Japanese-Chinese machine translation; adverb processing

Introduction

In the 21st century, it is very important for us to carry on the Silk Road Spirit in the face of the weak recovery of the global economy, and complex international and regional situations. The Belt and Road Initiative is a way for double-win cooperation that promotes common development and prosperity and a road to peace and friendship by enhancing mutual understanding and trust, and strengthening all around exchange.

In the background of the “One Belt and One Road” Policy, the initiative to jointly build the Belt and Road, embracing the trend to a multi-polar world, economic globalization, cultural diversity and greater IT application was designed to uphold the global free trade regime and an open world economy in the spirit of open regional cooperation. This paper presents a machine translation system JAW/Chinese which is used for translations from Japanese to Chinese. The target language Chinese is the national language of China. The main features of this system are the transfer from the Japanese structure to the Chinese structure and the generation from the Chinese structure. The first phase of the system covers propositional contents and the second phase covers the translation solutions of Chinese for Japanese adverbs.

Chinese is a group of related, but in many cases mutually unintelligible, language varieties, forming a branch of the Sino-Tibetan language family. Chinese has a subject + verb + object (SVO) word order, and like many other languages in East Asia, makes frequent use of the topic-comment construction to form sentences. Japanese grammatical sentences are typologically classified as a subject + object + verb (SOV) language although the grammatical word order is relatively free (Anyuan Luo, 1996). A Japanese sentence can be analyzed morphologically into one or more *Bunsetsu* and it is the same for the Chinese

language. Chinese and Japanese are thus similar, and in many cases, there are one-to-one correspondences between Japanese Bunsetsu and Chinese Bunsetsu-like units, independent in context. But at the same time, there are many ambiguities in the correspondences. Like in Chinese, adverbs in Japanese are used to modify verbs, adjectives (*i-keiyoushi* and *na-keiyoushi*) and other adverbs, but they can occasionally modify nouns. As we always do in Japanese, a modifier precedes what is modified.

Outline of the JAW/Chinese System

Figure 1 illustrates a rough outline of the system. The system JAW analyzes Japanese language by the *ibuki* system which was created in our laboratory for analysis of Japanese language and makes an input tree which we take, at present, as the basis of our system. The pattern matching with transfer dictionary makes a tree of transfer rules called a Transfer Tree.

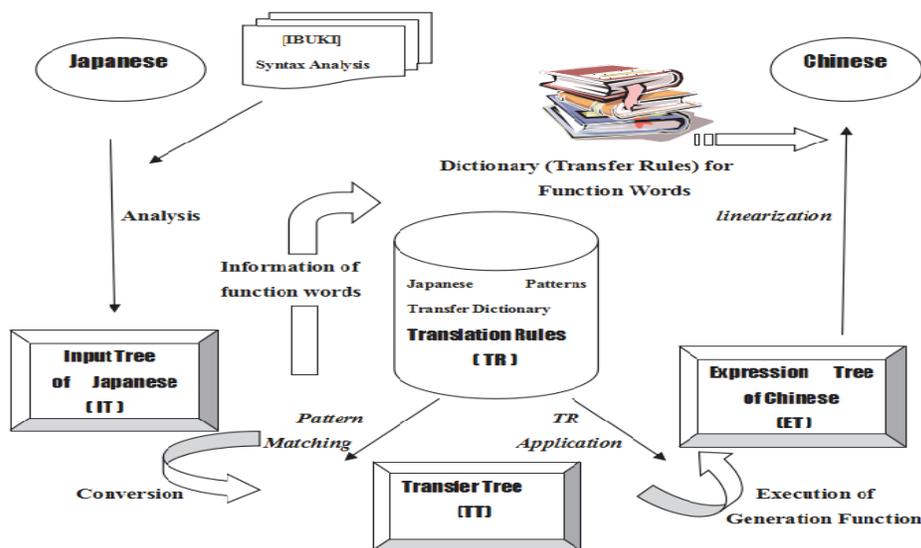


Figure 1. Outline of JAW/Chinese

Next, it executes a transfer program (*jaw.dll*) of the TT to make a network of C++ objects which represents a target language expression, as we call the expression tree. Then, a generation function defined for each expression class is executed and produces a linear sentence of the target language.

The Engine JAW, one kind of PC (Pattern Conversion) type Machine Translation engine, is using original language pattern to make the pattern dictionary. Making use of this dictionary, it expresses the input command with the IT (Input Tree) pattern. The feature of JAW is divided into three stages: the translation for proposition content; the translation for functional word after Japanese YOUGEN (Declinable); and the translation for functional word after Japanese TAIGEN (Nominals). TAIGEN refers to words that don't inflect in any way (mainly nouns), and YOUGEN to words that do inflect.

After analysis of a Japanese sentence by IBUKI (a system developed in our laboratory for segmentation of Japanese into bunsetsus), JAW put them into a tree (input tree: IT), then JAW searches Japanese patterns in the transfer dictionary for the IT and make a tree of transfer rules (transfer tree: TT). The system is implemented on C++ and the transfer rule is in fact a C++ program stored as dll. The execution of the transfer rules in the tree produces a network of C++ objects for Chinese (expression tree: ET). A linearization function is defined for each object as a class method of C++. The execution of the

linearization function on the ET, puts the members of ET in a line to make a Chinese output sentence (Imai, 2004).

Correspondence between Japanese Expressions and Chinese Adverbs

We examined Japanese expressions which correspond to Chinese adverbs in Japanese-to-Chinese translations made by professional human translators. We investigated 1,000 sentences in newspaper articles from industrial and economic domains and their translations from the viewpoint of correspondence between Japanese expressions and Chinese adverbs. Examining adverb frequency in Chinese showed that adverbs appeared 585 times in the 1,000 sentences; that is, one adverb appeared in roughly every two sentences on average. We classified the examples into two types, depending on how they can be translated. In Type 1, Japanese expressions can be directly translated into Chinese adverbs, as opposed to Type 2. In Type 1, the Japanese expressions can be transferred by word unit. Type 2 is more complicated and very difficult to translate. The sentence structures were changed because of the different ways of expression or thinking in Japanese and Chinese. As a result, some expressions (nouns, verbs, or adjectives, etc.) were translated into Chinese adverbs indirectly. Type 2 expressions must be transferred by larger units than a word.

For example,

Nouns	<i>chokuei</i> “直接地 directly”
Verbs (attributive form)	<i>isogu</i> “飞快地 rapidly”
Adjectival nouns + na	<i>tokushu-na</i> “特别地 specially”
Adjectives (attributive form)	<i>chikai</i> “几乎 almost”
Uninflected adjectives	<i>ôkina</i> “大大地 greatly”

Type 1

Type 1 was the most common type. Type 1 consists of Japanese expressions which have adverbial function and correspondence to Chinese adverbs. Most of Chinese adverbs were translations of Type 1 Japanese expressions. Chinese adverbs which were translated from Japanese adverbs were only small part of all Chinese adverbs. In Japanese, an adverbial typically takes the form of an adverb or a noun followed by some particle or continuative form of a predicate.

Adverbs	<i>sarani</i> 更に “even”, <i>shôrai</i> 将来 “in the future”
Adjectival nouns + ni	<i>ôhaba-ni</i> 大幅に “greatly”
Nouns + ni or de	<i>chûshin-ni</i> 中心に “especially”, <i>kinyûmen-de</i> 金融面で “financially”
Verbs (continuative form)	<i>hikitsuduki</i> 引き続き “continuously”
Adjectives (continuative form)	<i>subayaku</i> 素早く “quickly”

The case of Type 1 is the correspondence between Japanese adverbs and Chinese adverbs. For example the Japanese adverb “更に” was translated into the Chinese adverb “更”. Adjectival nouns followed by the particle “-に”, continuative forms of verbs and adjectives, and some nouns followed by

particle “-に” or “-地”, which have adverbial functions as a whole, were translated into Chinese adverbs. Such Japanese expressions are translated as case elements in Chinese.

The Japanese adverbial particle “-も” was translated as “也” a modal adverb (subjunct) in Chinese. Japanese idiomatic expressions for modals were translated into disjuncts.

Type 2

It is essential to treat this type correctly in Japanese-to-Chinese machine translation, because most direct transfer machine translation systems cannot deal with this type. But Type 2 correspondences are complicated and the predicate unit and sometimes a Japanese transfer unit is different from a Chinese transfer unit including, Japanese nouns to Chinese verbs, Japanese adjectives to Chinese adverbs, Japanese adverbs to Chinese adjectives, Japanese verbs or adjectives to Chinese nouns, or a Japanese clause to phrase, etc. Type 2 cannot be transferred in the conventional direct transfer (word-to-word) method. We propose an adverb transfer method which uses a direct parse tree transfer for Type 2. The direct parse tree transfer provides a flexible framework for translation where source language units are different from target language units.

An example of a Japanese sentence which has a structure that must be changed when it is translated to Chinese is shown below.

Jpn: 私は 詳細な 検討を 行う。

Gloss: I TOP detail examination OBJ do

CHN1: 我做了详细的研究。(I do a detailed examination.)

CHN2: 我详细地做了研究。(I examine in detail.)

When translating a Japanese light verb such as “行う” (do) or “する” (do), which has an action noun as an object, it is sometimes preferable to use the action noun as a verb. In this example, 検討を 行う (do examination) is translated as “examine”. According to this, the Japanese expression “詳細な” < adjectival noun *-na* > (detail) which modifies “検討を” must be translated to Chinese adverb “*in detail*”. (详细地)

Rule Making in JAW/Chinese

To aim at this problem, we can make different Japanese patterns to be matched along with the Chinese translations as follows: The designed classes and transfer dictionary for Chinese is necessary for these processes. The rules for patterns with some conditions corresponding to Chinese are shown in Figure 2.

According to the above transfer rules, the expression tree is formed as the illustration of Figure 2. Their linearizing function of each class generates the linear text and its details including factors for auxiliary verbs will be discussed in the next section (Conlon & Evans, 1992).

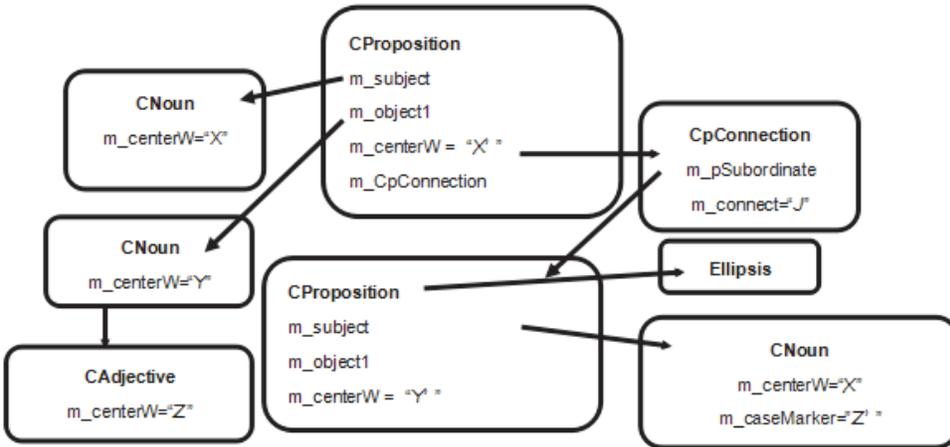


Figure 2. Expression Tree

Actualization

The basic CLASS (CDeclinableWord: CTOBJECT) for YOUNG in JAW/Chinese is designed like this:

```
//動詞、形容詞の基本クラス(形容詞、動詞などのクラスにはすべてこのメンバが含まれます)
CAdverb  *m_adverb  副詞
    //「とても」美しい花。「とても」早く走る。「いつも」公園へ行く。
CNoun    *m_nounModifier  用言に係るその他の修飾要素
    //名詞、又は名詞を使うフレーズで用言を修飾する
    //「年のわりに」若く見える。「公園で」遊ぶ。「明日」行く。
    //どういものが nounModifierになるかは後で説明します。
```

The Adverb Class (CAdverb:CTOBJECT) is designed like this:

```
//このクラスの設計は他の言語に合わせていません
CString  m_evaluative evaluative adv. //「必ず」「らしい」「てみる」
CString  m_connective connective adv. //接続表現からの訳の副詞
CString  m_time time adv. //「いつか」
CString  m_freq frequent adv. //「大抵」「がちだ」
CString  m_scope scope adv. //「しかない」「みんな」
CString  m_degree degree adv. //「とても」「非常に」"揚げ
CString  m_cooperative cooperative adv. //「一緒に」
CString  m_repeated repeated adv. //「再び」「また」
CString  m_descriptive descriptive adv. //「お互いに」「わざと」
CString  m_negative negative adv. //機能語から //艶、音、短
CString  m_pronoun attributive decoration of pronoun //「そう」言った
```

Word Ordering Method for Chinese Adverbs

Adverbs usually have many meanings, especially adverbs, which are used frequently in our daily lives. Normally the difference in meaning is indicated by their position in the sentence. The position of an adverb depends not only on the adverb's meaning but also on the relationship between the adverb and other sentence elements.

In Chinese, the basic order is: subject + adverb + verb/adjective + (verb complement) + object. Here, the Adverb is used in front of verbs or adjectives to show degree, extent, time or negation, etc. Some examples are listed: Degree: 很 (very), 非常 (very), 极其 (extremely), 格外 (extraordinarily); Extent: 都 (all), 仅仅 (only); Time: 已经 (already), 曾经 (ever), 刚刚 (just), 正在 (at the moment), 立刻 (immediately), 常常 (often); Negation: 不 (not), 没 (no), 别 (not); Positive: 必定 (surely), 必 (sure); Repetition or continuity: 又 (again), 还 (again), 再 (again); Mood: 却 (however), 倒 (actually), 竟 (actually), 偏 (even) In Chinese, adverbs can be used only in front of the verbs or adjectives, while in English they may appear in front of the sentence (Shang, 1992).

A different order can lead to different meanings or even wrong meanings in machine translations from Japanese to Chinese. In our system, we arrange the adverb according to the following order (Tobita, & Asada, 1994):

evaluative adv → **connective adv** → **time adv** → **frequent adv** →
scope adv → **negative adv** → **cooperative adv** → **degree adv** →
repeated adv → **descriptive adv**

Implications and Conclusion

The Belt and Road cooperation features mutual benefit, double win cooperation, and mutual learning between civilizations. Machine translation will bring our culture to the countries along the Belt and Road, and there will be bright prospects for the Silk Road Economic Belt and the 21st century Maritime Silk Road. The people of the countries along the Belt and Road can all benefit from this Initiative.

A new adverb classification based on adverb grammatical functions, meanings and adverb preferred positions for Chinese adverb generation in machine translation was proposed. The effectiveness of the Chinese adverb ordering method in Japanese-to-Chinese machine translation based on the adverb classification and the priority of the same adverb preferred positions was shown. The priority was decided by examining sentences with adverbs to generate Chinese adverbs in Japanese-to-Chinese machine translation. If the correct Chinese adverbs are selected after Japanese analysis and Japanese-to-Chinese transfer, about 97% of the adverbs can be put in the correct positions in the sentences with this adverb ordering method. The proposed method can also be used for adverbial prepositional phrases.

In conclusion, machine translation can contain some errors and problems as we have read before, however, these authors have to say that in the last several years, computers have improved and in the future, there will be less problems. We have to say that language is a very complex order to be translated; for instance, when you ask a program to translate the word “manzanilla” it may provide you with “little apple” (obviously, this does not always happen; it only happens when the translator is not good enough or when it does not have high quality). So, computers are not able to register a whole language.

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On the Cultivation of Inter-Cultural Business Communication Competence of the University Business English Major under the Background of “The Belt and Road Initiatives”

Lei Shi

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

Email: 12062000@163.com

[Abstract] *“The Belt and Road” – “Silk Road Economic Belt” and “21st Century Maritime Silk Road” – is a new mode of international regional economic cooperation proposed by China to promote the in-depth development of economic globalization. “The Belt and Road Initiatives” strengthen the cultural exchange among participating countries, which can enable a consensus of common development through the cultural exchange platform. The implementation of “The Belt and Road Initiatives” needs a large number of compound talents and how to cultivate these business English talents with intercultural communicative competence has become a research focus in colleges and universities. On the basis of introducing the research at home and abroad, this paper analyzes the existing problems and shortcomings of intercultural competence in the Business English major, and puts forward some corresponding countermeasures.*

[Keywords] *The Belt and Road Initiatives; inter-cultural business communication; business English major; communication competence*

Introduction

President Xi Jinping visited Kazakhstan and Indonesia in September and October 2013 proposing to jointly build a “Silk Road Economic Belt” and “the 21st-century Maritime Silk Road”, respectively, which attracted domestic and international concerns. In 2015, the National Development and Reform Commission, the Ministry of Foreign Affairs and the Ministry of Commerce of China issued *Vision and Actions on Jointly Building Silk Road Economic Belt and 21st-century Maritime Silk Road* indicating that the development of “the Belt and Road” has been pushed into the construction phase. The Belt and Road Forum for International Cooperation was held in Beijing in May 2017, which summarized the positive progress of The Belt and Road construction and stressed the importance of promoting international cooperation and achieving win-win cooperation.

As a vast world engineering, The Belt and Road needs not only hardware support, such as the interconnection of economic and trade cooperation, but also software help, including cultural exchange and people connection. Both of these are indispensable. It is a world cultural heritage and a human cultural tie shared by participating countries and connecting east-west countries. Zhou Decang (2014) believes that, from the national development and regional communication perspective, the essence of the Silk Road Economic Zone is a material and spiritual interaction, exchanges and cooperation among geographically connected participating countries and regions. This interaction is not only a concept of geography, but is more like an inter-cultural integration. The social and cultural chapter of *Silk Road Economic Belt Development Report (2014)* points out that inter-cultural communication of the Silk Road should break the cultural closed state and maintain a vitality of culture. With the continuous deepening of the construction of the Silk Road Economic Belt, the six major trends in the future will require effective integration of culture, communication and business which will become a new direction for inter-cultural business communication.

Therefore, the business English talents who can deal effectively with a complex business environment and intercultural communication in business activities will become the main talents of the countries along the Silk Road Economic Belt. They not only are the future of personnel urgently needed by the market, but they will also promote cultural integration among the various countries and regions. With the development of intercultural business communication, inter-cultural business communication competence has become a hot research topic at home and abroad in recent years, and there has been more related research. But on the whole, Dou Weilin (2003) believes that foreign research on cross-cultural business communication has become more mature, while domestic research is still in the initial stage.

Research Status and Development Trend at Home and Abroad

The concept of intercultural business communication originated from Hall (1959). Bargiela-Chiappin and Nickerson (2003) concluded that cross-cultural business communication was a potential subject. Therefore, with the development of economic globalization and regional integration, Varner (2000) compared the Sino-US business culture and gave enlightenment to education of intercultural communication in business: business professionals needed to adapt to the new inter-cultural business communication environment created by culture, business and communication and to cultivate ability in cross cultural business communication. In the past ten years, research on intercultural communication in overseas business developed steadily, focusing on the fields of intercultural business communication in teaching and management. The research on cultivation of ability of inter-cultural business communication has become mature, and the research methods are multiple, mainly for the study of content research, field research and experimental research.

The research of intercultural business communication is not long in our country, but with the increasing number of business English talents engaged in business activities, it tends to be diversified. The studies (Dou Weilin, 2003) show that, in 2000, the number of intercultural business communication journal articles of CNKI distributed was zero, has risen rapidly since 2007, and the number increased to 31 in 2011. However, most of the research on intercultural business communication in China begin with the concepts of cultural awareness, business culture and intercultural communication in Business English teaching. The discussion is rather decentralized and lacks systematicness. There is less dynamic research on new features and trends of inter-cultural business activities. This article will start from the cultivation of business English talents to the problems existing in intercultural business communication.

Problems of Inter-Cultural Business Communication under the Background of “The Belt and Road”

This paper found that the current research on the cultivation of intercultural competence of business communication is few and the research methods are mainly based on practical research, theoretical research and personal experience. Under the background of the Silk Road Economic Belt, demands for business English talents have increased rapidly. The lack of inter-culture communicative competence of business English talents will lead to a distortion or lack of intercultural communicative competence in practice. Therefore, in the context of The Belt and Road, the cultivation of inter-cultural business communication competence will attract much attention.

But in the present new situation, there are different problems in the intercultural business communication ability of business English talents in China. Dou Weilin investigated the business major students of two universities in China through questionnaire and found that the intercultural

communication abilities of both business English majors and non-business majors is usually unable to catch up with the requirements, and the relationship does not have a fraction of positive correlation between English language ability and scores of CET-4 and TEM-4 of non-English majors and English majors. There are some problems in intercultural business communication in business English majors.

The Diversity of Foreign Languages and Differences in English Varieties

Along The Belt and Road, there are more than 50 countries and regions that have signed outsourcing services and other economic projects with our country to varying degrees. Therefore, in the process of intercultural business communication, language, as an important tool of communication, is the bridge between merchants who use different languages. Firstly, both sides of communication must have the ability to identify and understand words. They can identify the language, the business words and words that they speak. Even if they use the international language – English, because they come from different countries and use different languages, as a result, they may form different English pronunciations and intonations. That English variant phenomenon will result in inter-cultural business communication barriers, which require that business English students have the ability of internationalization and compound foreign languages. On the basis of mastering the second language, they can understand the language related to the business activities as much as possible.

The Absence of National Conditions and the Culture of the Countries along “The Belt and Road”

In future business activities, there will be many foreign businessmen from different countries with different cultural backgrounds along the Belt and Road. Because they all have their own cultural values and cultural habits, it reflects different ways of thinking although they can talk to each other in the process of communication. The most important thing is that they have not yet achieved effective communication regarding each other’s national conditions and customs, and their specific and vivid national culture has not been effectively constructed. For example, there are few examples of inter-cultural business communication cases involving national conditions and cultures of the countries along the Belt and Road, and many examples are mainly about developed countries in Europe, America and Asia.

Inter-Cultural Business Communication Ability Training Countermeasures

Language is the carrier of culture. Both the ability to use the language and the ability of mastering the intercultural communication are important. For business English majors, a good command of foreign language and the corresponding professional knowledge cannot guarantee effective and successful intercultural cooperation.

Cultivate the Ability of Business English Talents in Inter-Cultural Communication

According to the study of Dou Weilin (2003), intercultural communicative competence includes thinking ability, adaptability and communication ability. Besides cultivating effective communication skills of Business English talents in international business activities, we should also cultivate an open language attitude and willingness to communicate and overcome the English varieties or language diversity in communication. Various varieties of English and cultural knowledge should be input into inter-cultural business teaching by using business activities in different countries and regions as examples, then the learner’s business thinking ability, adaptability and communication ability is cultivated.

Cultivate Inter-Cultural Business Practice Ability of Business English Talents

Inter-cultural business practice ability of business English talents can be trained by participating in the western fair held in the international metropolis – Xi'an, the China Import and Export Fair and cooperation professional practice in export-oriented enterprises. Let learners go and experience inter-cultural business communication and improve their practice ability. Invite experts of The Belt and Road and entrepreneurs to come into the campus and communicate with learners.

Improve the quality of inter-cultural communication by cultivating business English majors' communication skills through classroom teaching practice and real situations, which let them feel the language context and the cultural atmosphere, so that their communicative ability can be improved step-by-step. The implementation of cooperative education and expanding the depth and breadth of the enterprises' participation in teaching can promote the direction, purpose and pertinence of business English majors' learning, to improve the initiative of their learning and promote the development of creative talents.

Take the Situation and Culture of the Countries along the Belt and Road as a Case

In order to communicate effectively with foreign businessmen of different backgrounds and cultures, in classroom teaching, it should use the national culture of countries along the Belt and Road as a case. The differences and similarities of inter-culture make learners feel that they are personally on the scene and helps get them ready for future business activities.

Business English internships and training bases are best located at import and export companies or enterprises along the Belt and Road, so that business English majors have the opportunity to practice and consolidate their knowledge. The university can also communicate with some foreign trade companies or enterprises, let learners go out to experience inter-cultural business communication and improve their practice ability. This will not only improve the learners' interpersonal skills, but also provide them with the necessary and proper environment for training to meet the Belt and Road needs.

Conclusion

The cultivation of intercultural communicative competence is a dynamic process, which will be closely related to the development of the world economy and globalization. The teaching of intercultural communication means that foreign language majors should engage in interdisciplinary and inter-cultural cooperation. Whether literature or linguistics translation writing, all courses should include inter-cultural content and the teaching should permeate all aspects of curriculum, teaching materials and practice. It also requires each professional teacher to have strong inter-cultural awareness and teach effectively, so as to truly develop international business English talents.

In The Belt and Road Initiatives, business English talents in colleges and universities should seize the opportunity to train senior business personnel with a solid professional knowledge and high cultural consciousness and international consciousness. At the same time, higher demands are also made for each professional teacher. We must integrate a high cultural consciousness into teaching, and set up a brand new mentality under the brand new frame to design a curriculum which can cultivate an outstanding internationalization compound foreign language talented person.

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The Importance of Understanding in Translating Cultural Image in Ancient Chinese Poetry – Taking “Jiangnan” (江南) and its Implied Cultural Image, as an Example

Guoying Yan

School of Foreign Languages, Donghua University, Shanghai, China

Email: sunflower@dhu.edu.cn

[Abstract] This paper discusses the translation of “Jiangnan” in ancient Chinese poetry into English from the perspective of cultural image. It states that understanding is very important in translation. By comparing different versions of translation, the author shows that different understanding leads to disparate translations, and includes six methods in translating Jiangnan. Among them, free translation is currently the best way to transfer cultural images implied in phrases, but the other five alternatives will possibly be recognized in the future when Jiangnan becomes familiar to foreign readers.

[Keywords] cultural image; poetry translation; ancient Chinese poetry; Jiangnan; understanding

Introduction

Understanding is translation. It is a statement that can stand up under close scrutiny, as it is echoed in the viewpoints of “An accurate and thorough understanding of the original is the prerequisite in translation” (Zheng, 2003) and “...the correct comprehension of the original is the prerequisite of its adequate reproduction” (Tan, 2006). A translator must understand the literal and metaphorical meaning and comprehend the background information of the original version before he or she can render an acceptable translation. A proper understanding is the prerequisite for a proper translation.

Image and Cultural Image

Ancient Chinese poetry, among other things, are imbued with allusions, puns, customs, and other cultural expressions and implications, which create a unique “cultural image”, considering the artistic visage they project in the readers’ minds while reading.

Image

The word *image* originally meant “piece of statuary”. It entered the English vocabulary from Old French *image* and started to mean “piece of statuary; artificial representation that looks like a person or thing” (Etymology Dictionary, 2017). Etymologically, it is derived from the Latin word *imaginem* (nominative *imago*), which means “copy”, also “phantom”, and figuratively “idea, appearance” (Etymology Dictionary, 2017). *Image* in English “originally meant no more than picture, imitation, or copy” (Frazer, 1960, p. 149). In modern literary criticism, it was defined as “the representation in poetry of any sense experience” by Brooks and Warren (1938, p. 633), as “a mental picture evoked by the used of metaphors, similes and other figures of speech” and as “a thing the writer names and introduces because its presence in the piece of writing will release and clarify meaning” (Frazer, 1960, p. 149). Ezra Pound defined it as “that which presents an intellectual and emotional complex in an instant of time” (Yan, 2003, p. 3).

Generally speaking, “image” in the literary world can be simply defined as the feelings or imaginations triggered by literary works. In the broad sense, “image” refers to the artistic conception constructed in the

whole piece of work or a kind of style; in the narrow sense, “image” is insinuated in a word or a sentence. In ancient Chinese poetry, “image” is featured as one of the most important factors that make up a successful poem, characterized by a succinct language style, frequent use of idiomatic expressions and miscellaneous forms of rhyme, stanza and meter. Ancient Chinese poetry is apt to stimulate myriads of vivid visualizations and contemplations: as for instance, in the peaceful and pastoral country life depicted in Wang Wei’s (王维) poems which are regarded as the equivalent to Chinese painting, or a striking sight in a tranquil night with “sparkling stars spreading down to the fields and the moon rising from the rough river tide” (Xu, Lu, & Wu, 1997, p. 176), a melancholy autumn when “The boundless forest sheds its leaves shower by shower; /The endless River rolls its waves hour after hour” (Xu, Lu, & Wu, 1997, p. 185)...

Therefore, although the images created in Chinese poetry are domestic, they cover an extensive range, spanning across the five senses of seeing, hearing, tasting, touching, and smelling, to the emotions arising from the innermost part of a human heart. Generally, they are infused and intertwined together, collaborating and interacting to fabricate a natural, real or imagined, conflation of delicate light-heartedness and marvelous scenery and thereby reaching a harmonious union between man and nature.

Cultural Image

A cultural image is deeply embedded in the historical development of the culture of a specific people or nation. Different nations have each experienced disparate processes in their historical development, and thus, are inevitably ingrained with different cultural marks, which are embodied and epitomized in their national literary works and simultaneously serve to enrich their literary tradition. Professor Xie Tianzhen remarked that: Cultural image is the essence of a people’s wisdom and sediment of their history (文化意象大多凝聚着各个民族的智慧和历史文化的结晶, author’s translation) (1999, p. 180). Therefore, a cultural image is usually intimately associated with the custom, canon, religion, creed, mythology and literary tradition of respective nations and is permeated with discrete geographical and historical features which, in turn, infuse specificity into the image to create a distinctive cultural atmosphere and cultural influence when it unfolds before people’s eyes.

A cultural image is expressed in various forms; it can be found in concrete objects, such as plum blossoms, pine trees, bamboo, orchids, dragons, and phoenixes, etc.; it can also be embodied into a portrait of a typical action, for instance, a bow, *zuoyi* (作揖), *fuxiu* (拂袖), or a place or time, and the like. Some scholars even suggest that the language form itself is a kind of cultural image, and state that the Chinese hieroglyph is the very form that provides an image, as well as meaning. Since language is influenced by and reflects a particular culture, it follows that its form is also an entity that conveys cultural image.

Cultural image is the spirit of ancient Chinese poems, and the misrepresentation of a cultural image will lead to the loss of the gist in the original poem (Yan, 2014). Therefore, the transference of cultural image is an integral part of poetry translation. The translator should not only find equivalence for the information conveyed by the language on the word level and stylistic level, but also transmit the cultural images implied in the poetry. The following will focus on the understanding in translating cultural image in ancient Chinese poetry by taking Jiangnan and its implied cultural image as an example.

Translating Jiangnan and its Cultural Image

Jiangnan is literally a geographical term containing the meaning “south of the river”, but the long history of China has endowed it with diverse cultural images which can be interpreted from several perspectives.

Understanding Jiangnan

First of all, the connotation of Jiangnan is not fixed. On the contrary, it varies in different historic times due to the change of dynasties and influence from men of letters.

The term first appeared in *Historical Records – Biographic Sketches of Five Emperors* (《史记·五帝本纪》), where it was an unclear notion of a place. It was not until the Qin-Han Dynasty that it entailed the meaning of “the area south of Changjiang River/Yangtse River”, which more specifically, refers to the area south of the middle reaches of the Changjiang River, or the current Hunan, Hubei and Jiangxi provinces. The Tang Dynasty was the time when Jiangnan derived a quite definite denotation after a few variations in the fluctuations of the anterior dynasties, and it meant the area south of the middle and lower reaches of the Changjiang River, or the current Jiangxi, Jiangsu, Anhui, and northern Zhejiang provinces. In any case, it is a comparatively vague division of area usually used in contrast with “Jiangbei” or “Zhongyuan”. In the broad sense, Jiangnan now refers to Shanghai, Jiangxi, Hunan, Zhejiang, and the areas south of Changjiang River in Jiangsu, Anhui, and Hubei.

Due to the agreeable weather and hospitable soil for crop growth, Jiangnan has gradually developed to be the economic center of a state since the Jin Dynasty, being the junction of communication of the north and the south. Farming, the silk industry, the shipping building industry, and the like, make it very competitive and attractive as a most wealthy area. With water covering the area here and there, it is also called “Shuixiang” (水乡). The Jiangnan culture is a unique culture with its distinguished cuisines, dialects, landscape, architecture, and most important of all, an overwhelmingly large quantity of poems composed by men of letters to pay tribute to it. The fantastic poems produced to eulogize Jiangnan make it increasingly famous, and the fame in turn attracts more men of letters to it, and thus produce more poems about it.

Numerous famous poems have been written to glorify Jiangnan. Therefore, the Jiangnan culture is stamped with cultural image, with its picturesque and pastoral environment, graceful and gorgeous women, elegant and enamoring literature, a solid and strong economy, and the favor from men of letters, as well as emperors, merchants and politicians. It is a blessed area nurtured by natural advantages, benefited from historic development and enriched by poetry.

Translating Jiangnan

When translating Jiangnan, it is important to remember that it is a place with tremendous cultural implications. A simple transliteration is obviously not enough to convey its meaning.

Bai Juyi’s (白居易) famous line “江南好, / 风景旧曾谙” is translated into English like these:

- 1) Fair south of the River with scenes I much admire (Gu, 1999).
- 2) How deeply I appreciated the beauties of Jiangnan (Gu, 1999).
- 3) The Southern Country is beautiful (Sha, 1979, p. 123).

Version 1) uses “fair” to modify Jiangnan and adds some charisma to the place, as if it is a place from fairy tales. According to the dictionary, “fair” means “very pleasing to the eye”, which to much degree coincides with the reality and revives the cultural image implied in the translation. Furthermore, by using the verb “admire”, the poet’s feeling of enchantment and cheerfulness is revealed. Version 2) is an outspoken version, “deeply” and “beauties” are two words that directly express the poet’s strong approbation of the place. However, “Southern Country” used in Version 3) is ambiguous. It can either mean a country in the southern area, or in a far-fetched sense, means the southern part of a country. Neither of the meanings can specify the land covered by Jiangnan correctly. As a matter of fact, it is very likely that

Jiangnan here refers specifically to Zhejiang and Jiangsu provinces, the typical area that characterizes Jiangnan, as can be retrieved from historical reference that shows Bai Juyi was once appointed official of the two provinces. This way, southern country is much more extensive than the real territory covering Jiangnan.

At the end of the poem, the poet asks “能不忆江南?” One version of the line is:

4) Can I forget the South Kiang lands? (Sha, 1979, p. 122)

This version is commendable in that it ingenuously combines the meaning and sound together into one phrase: “Kiang land” sounds similar to Jiangnan and “South Kiang Land” approximates Jiangnan in meaning. But this is also the place where problems come in. On one hand, Kiang does not give any information that Jiangnan carries in spite of the similar pronunciations between the two; on the other hand, it somehow fails to convey the cultural image the phrase may project upon readers of the original poem, namely, the cultural elements that may appear in their imagination. Jiangnan makes a Chinese reader think of the extensive region in south China with crowds of flowers, warm wind, bright sunshine, blithe water, enchanting women, and talented and handsome literary men. The Chinese always seem enamored of places with meandering rivers and green mountains and Jiangnan encapsulates the very location to suit their tastes. It is said that anyone who has visited Jiangnan will be reluctant to leave and cherish the visit in their memory all their life. As far as this point is concerned. Bai Juyi’s poem *Yi Jiangnan* (《忆江南》) can be regarded as the one that epitomizes a happy reminiscence of life in Jiangnan. Therefore, more explanation is needed to render the meaning of Jiangnan in this version. Furthermore, unlike the previous translators, this translator uses plural form here. Land in plural form usually means “country”, or “kingdom”. But in the Tang Dynasty, it is not the truth, as there was no country or kingdom in southern China at that time.

Another poem concerned is from Wei Zhuang (韦庄), who writes “人人尽说江南好，游人只合江南老”; Candlin’s version of “人人尽说江南好” is like this:

5) All men speak well of the South (Sha, 1979, p. 123).

In Version 5), “the South” is too vague to specify the territory expressed by Jiangnan, but it uses a capitalized “s” in the phrase, so the translator must be aware that here Jiangnan stands for a distinctive place with its own stories and cultural traits. In many countries, “south” usually relates to warm weather and thus symbolizes fertility in crop growing. Therefore, it might become another alternative to translate the phrase.

The famed poet Du Fu also writes of Jiangnan in “正是江南好风景，落花时节又逢君”. The following are some of the English versions of the two lines:

6) Spring passes ... Far down the river now,
I find you alone under falling petals (Sha, 1979, p. 122).

7) The Southern scenery is now not to forget,
But I meet you again when flowers part with spring (Xu, Lu, & Wu, 1997, p. 190).

8) How is it, when flowers fall,
We meet again,
Amid these lovely southern scenes? (Zhang & Wei, 2002, p. 99)

9) It’s here in charming south again we are meeting,
At a season when the withered petals are falling (Liu, 2002, p. 111).

10) Kiangnan scenery is now at its best (Sha, 1979, p. 123).

In Bynner’s version, Jiangnan is “Far down the river”, which refers to the area where the river is flowing down and thus, is different from Jiangnan, which (in the general sense) means the area south of the

middle and lower reaches of Changjiang River. Like Version 5), Version 7) uses the capitalized “s” to show the specialty of the place name, while Versions 8) and 9) use “lovely” and “charming”, respectively, to modify southern or south, and partly transfer the cultural image imparted by Jiangnan. Version 10) transliterates it to Kiangnan, the effect of which is still to be felt as time goes by.

Some other translations of Jiangnan:

11) 江南有丹橘，经冬犹绿林。

11a) Here, South of the Yangtse, grows a red orange-tree,
All winter long its leaves are green (Sha, 1979, p. 123).

11b) To the south of the River the cinnabar orange doth thrive;
In the winter it still is in shrubbery of virgin green (Sun, 1997, p. 127).

11c) The tangerine grows south of the River,
Its leaves remain green in winter (Xu, Lu, & Wu, 1997, p. 11).

12) 秋尽江南草未凋

Unwithered yet by autumn’s end, the grasses in the south (Zhang & Wei, 2002, p. 205).

13) 闲梦江南梅熟日

Plum season in the warm south (Gu, 2004)

14) 梦入江南烟水路，行尽江南，不与离人遇。

I dreamed of roving on the land of stream
However far I might go,
I could not find the fair one I adroit. (Gu, 1999)

15) 梦到江南省宗庙，不知谁是旧京人。

I dreamed that I visited my ancestral temple on the southern rivershore.
But who was there from the former capital? (Gu, 1999)

16) 平生塞北江南，归来华发苍颜。

I roam from North to South, from place to place,
And come back with gray hair and wrinkled face. (Gu, 1999)

In Version 11), Jiangnan is viewed as a geographical term as it states the location of the area. But in Version 12), Jiangnan is simplified as “the south”. Version 13) points out one of the climatic characteristics of Jiangnan – warmth, which is conducive to the growth of plum trees. Another important characteristic of Jiangnan is its crystal rivers and streams which are very popular topics among poets no matter if they are veiled in morning fog or exposed to the gentle sunshine. This is where “yanshuilu” comes in, and Version 14) shows the translator’s correct understanding of the phrase by rendering “Jiangnan yanshuilu” into “the land of stream”. Jiangnan in Version 15) is quite different from the others as historical evidence shows that Emperor Jianwen’s (建文帝) temple is in Nanjing, a city adjacent to the Changjiang River, so Jiangnan in this poem means “the place on the bank of Changjiang River” and Version 15) is quite right in using “southern rivershore”. The meaning of Jiangnan in Version 16) is also singular – it refers to all the places in the south, in contrast to the north, to highlight the vast areas the poet visited in his life.

Implications and Conclusion

From the above, the six methods of translating can be concluded as follows:

Methods of Translation	Different Versions of Translation
Literal translation	south of the River; To the south of the River
Free translation	The Southern Country; the South; Far down the river; The Southern (scenery); lovely southern (scenes); charming south; in the south; the warm south; the land of stream; South
Transliteration	Jiangnan
A combination of literal translation and free translation	on the southern rivershore
A combination of free translation and transliteration	South of the Yangtse
A combination of literal translation and transliteration	the South Kiang lands

From the table, we can see that free translation is most favored by translators, and by using some modifiers, such as charming, or warm, etc., the cultural image implied in Jiangnan is somewhat transferred and represented in the translated versions. However, as Professor He states, “Artistic faithfulness should not be confined within a narrow and rigid format but shows a great diversity”(艺术的忠实不能仅仅被框在一个狭隘的或机械的格式之内, author’s translation) (He, 2015). Other ways of rendering are also acceptable. For example, using a capitalized “south” in translating is also frequently seen, and this way of handling Jiangnan awaits to be recognized by readers – if one day readers are aware of the wonderful and sensational implications of Jiangnan, it will be a very succinct and convenient way of translation.

Jiangnan is a short phrase composed of two simple characters that display, in a confusing and complex manner, very important traits of Chinese culture. “The Chinese characteristics should be maximally represented when translating words imbued with Chinese culture, so as to transfer the charisma of Chinese culture for foreigners to taste” (对中国文化负载词的翻译应该尽量体现中国的特色, 这样才能使国外读者真正体味中国文化的魅力, author’s translation) (Zheng, 2016). Therefore, a correct understanding of the cultural implication of the phrase is the prerequisite of giving a vivid representation of the cultural image. Furthermore, as “Translation is a positive way of cultural construction which promotes social development” (翻译是积极的文化建构, 是社会发展的助推器, author’s translation) (Fang & Zhuang, 2016), it will ultimately lead to an effective cultural communication between China and oversea countries.

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A Comparative Study of Lexical Bundles between Translational and Native English

Ling Zhenghua

Zhejiang University, Hangzhou, China

Jiangxi University of Science and Technology, China

Email: johnlingzhenghua@163.com

[Abstract] A lexical bundle is a recurring sequence of three or more words. Based on CONTEC, components of which include translational and native English texts, this study summarizes the linguistic features of translational English by Chinese in terms of lexical bundles. Different from other studies, the results show that the translational English texts by Chinese use lexical bundles less often than native English ones because of the different strategies and direction of translation.

[Keywords] lexical bundle; linguistic features; translation strategies; translation direction

Introduction

“Lexical bundles are recurrent expressions, regardless of their idiomacity, and regardless of their structural status”. “To make the scope of our investigation more manageable, a lexical bundle is defined here as a recurring sequence of three or more words” (Biber, et al., 1999, p. 990). There are many scholars who have conducted related studies though they used other terms such as lexicalized sentence stems (Pawley, & Syder, 1983), lexical phrases (Nattinger, & Decarrico, 1992), lexical chunks (Lewis, 1993), lexical bundles (Biber, et al., 1999), recurrent word combinations (Altenberg, 1998), formulaic sequences (Wray, 2000, 2002), fixed expressions (Baker, 1992) and so on. The term “lexical bundles” is used in the present study. In this study, we limit our choice to word-combinations consisting of at least three words occurring at least 5 times, the default setting of WordSmith, in the corpus. Based on CONTEC (the Corpus of Nonnative and Translated English by Chinese), this article is dedicated to the discussion of different features of translational and native English texts by comparing the lexical bundles of the two subcorpora of translational and native texts.

The Components of CONTEC Corpus

CONTEC is a monolingual comparable corpus of English with two versions of texts: the raw and the POS tagged versions, composed of data produced by Chinese speakers who have translated Chinese texts into English and make use of English as a Lingua Franca in their writing, as well as those produced by English native speakers. It consists of three subcorpora, with each containing two text categories (fiction and news): translated texts (TR), and nonnative writing (NNW), in English and native English (NS) texts, which are used as a reference. Since this article focuses on linguistic features of translation based on the comparison between translational and native English texts, what follows below is a brief description of the four components of the corpus: translational English of fiction (TR-F), translational English of news (TR-N), native speaker’s English of fiction (NS-F) and native speaker’s English of news (NS-F).

TR-F

The fiction component of the translational subcorpus, TR-F, consists of 24 texts of novels, with a total of 319,125 tokens, and is mainly made up of English translations from Chinese novels translated by Chinese scholars. The novels, written by some famous Chinese writers, come from a series of Chinese-English books published by Foreign Language Teaching and Research Press in 1999 with university students as the intended readership. When gathering the corpora used in this study, we tried our best to limit the publication dates to the ten years between 1991 to 2001, to make the corpus comparable as much as possible to FLOB (Hundt, et al., 1998) and FROWN (Hundt, et al., 1999), with the fiction components of the native corpora used as a reference.

TR-N

The translational news component of CONTEC, TR-N, includes a total of 324 English news texts translated from Chinese sampled from years 1994-1998 of the Chinese Treebank 2.0 released by the LDC, amounting to 121,170 running words. We combined the 324 translational English news texts into ten text chunks of similar size, with each chunk comprising 32-33 news stories, with every 32 or 33 texts in one file by using FileJoin (Li, 2005). The decision to combine news texts in this way was motivated by statistic considerations. For example, the default value for WordSmith STTR is 1,000, whereas most of the news texts have a small size, less than 500 words. WordSmith tools will ignore text segments shorter than 1,000 words when STTRs are computed.

NS-F

In order to support our investigations based on CONTEC, we needed comparable native (i.e. non-translated) English data as a reference corpus. For this purpose, we decided to use the fiction parts of FLOB and FROWN for the fiction component of the native English subcorpus, NS-F. This subcorpus of native English comprises five types of fiction, totaling 485,641 tokens. The original 134 texts, with the part-of-speech tags being removed, are then resorted and combined into ten files using FileJoin (Li, 2005) according to the categories of FLOB and FROWN.

NS-N

For the news component of the native English subcorpus, NS-N, we took samples from the news texts produced by the Associated Press Worldstream English Service, published by the LDC as part of the Gigaword English corpus. After random sampling in the same way as for NNW-N, we have the news component of native English subcorpus with a total of 2,563,187 tokens in 21 files.

Comparison between NS-F and TR-F

Tables 1 and 2 display the distribution of 3~6 (or 8) lexical bundles of translated English texts and native English texts. The raw data were normalized to a common base of 10000 words. As can be seen from the tables, translational texts score significantly less than the native English texts with regard to the lexical bundles (particularly the news genre), which is different from Xiao Zhonghua's (2012) finding that translational language uses more lexical bundles than non-translated language. The lower frequency of lexical bundles in translational texts can be seen more clearly in the news genre. The log-likelihood test shows a strong significance.

Table 1. Lexical Bundles of NS-F and TR-F

Lexical bundles	Raw data N-fiction	Normalized N-fiction	Raw data TR-fiction	Normalized TR-fiction	LL	P
3-lexical bundles	4,974	102.4213359	2,820	88.3666275	39.71	0.000***
4-lexical bundles	643	13.24023301	310	9.714061888	20.73	0.000***
5-lexical bundles	64	1.317845899	41	1.284763024	0.02	0.899
6-lexical bundles	2	0.041182684	5	0.156678418	-2.89	0.089

Table 2. Lexical Bundles of NS-N and TR-N (base = 10000)

Lexical bundles	Raw data N-new	Normalized N-news	Raw data TR-news	Normalized TR-news	LL	P
3-lexical bundles	62,528	243.9463059	1,369	112.9817612	1,027.53	0.000***
4-lexical bundles	38,657	150.8161519	498	41.099282	1,319.87	0.000***
5-lexical bundles	29,011	113.1833144	190	15.68044896	1,565.23	0.000***
6-lexical bundles	24,255	94.62828892	80	6.602294297	1,661.79	0.000***
7-lexical bundles	20,987	81.87853637	34	2.805975076	1,644.46	0.000***
8-lexical bundles	18,306	71.41890155	10	0.825286787	1,582.81	0.000***

The opposite striking difference for the translated language in frequency of lexical combinations may well be source language-dependent, translation strategy-dependent and related to translation direction. “A person’s competence in actively using the idioms and fixed expressions of a foreign language hardly ever matches that of a native speaker” (Baker, 1992, p. 64). Chinese translators prefer to adopt the translation strategy of faithfulness because the three characters “信达雅” (faithfulness, expressiveness and elegance) formulated by Yan Fu’s (1854-1921) in his *Introductory Remarks* to his translation 《天演论》 (*Evolution and Ethics and Other Essays*) are thought of and supported as the one and only maxim all translators must observe. Baroni & Bernardini (2003) give a further explanation to account for the difference:

Do translators have a greater tendency to use fixed expressions than original authors?

In principle, there could be an effect in either direction: On the one hand, translators could have a tendency to use a simplified language characterized, [...] by the frequent repetition of the same expressions [...]. On the other, faithfulness to the source language text, coupled with the fact that many fixed expressions are often not translatable from a language to the other, could lead the translators to use fewer collocations than the creators of original texts (Baroni, & Bernardini, 2003, p. 376).

Coordinated Binominal Phrases with “and”

“Binominal phrases consist of two words from the same grammatical category, coordinated by ‘and’ or ‘or’” (Biber, et al., 1999, p. 1030). In English “and” can be used as a clause coordinator or as a phrase coordinator and any overall count of coordinators would be confounded (Biber, 1988, p. 245). Chinese, similar to Hebrew, which prefers the establishment and use of conjoint phrases of (near-) synonyms (Touy, 1995, p. 103), is characterized by the use of verbal parallelism. This is “partly explained by the nature of the Chinese language” (Scollon, et al., 1998, p. 127). “The essentially monosyllabic nature of Chinese lent itself to constructions where a word in each phrase had an exact counterpart in a following phrase” (Scollon, et al., 1998, p. 127). The love of parallelism or antithesis will be naturally manifested in the translation of Chinese texts into English using “and” in the binominal phrases.

Table 3. Normalized Data of “and” Structure

	Native Fiction	TR Fiction	Native News	TR News
N and N	31.19588	31.9624	58.34923	116.8606
V and V	11.94298	13.94438	5.493161	12.46183
J and J	9.369061	11.97023	7.8418	22.03516
, and	58.91183	50.85781	21.61762	80.05282

On the other hand, we find in another study that the translational texts exhibit a predominant use of “and” in comparison with the non-translational texts. We attribute the overuse of “and” to the transfer or SL shining through from Chinese, the source language of “repetitive word pairs”. Therefore, in this article we seek to investigate more closely the *and*-fixed expressions based on normalized data of “and” structure (see Table 3) via WordSmith 5.0 program. We have normalized all the *and*-fixed constructions such as noun phrases (*_N* and _CC *_N*), verb phrases (*_V* and _CC *_V*), adjective phrases (*_J* and _CC *_J*), and clause coordinator (_, and _CC) as well, to a common base of ten thousand words.

As can be seen from Table 3, the translational texts in both genres of fiction and news exhibit a greater number of *and*-expressions, whether verb, adjective or noun phrases, than the non-translational texts. Moreover, the translational news texts (TR-news) have far more noun phrases than other subcorpora. The more frequent use of *and*-expressions in translational texts indicates transfer (or shining through) of Chinese onto the target language (English) during the translation process, of which even translators have little awareness. We have extracted some *and*-expressions from the translational texts through concordance lines, and listed the speculated equivalents of the source language as well in Table 4 below:

Table 4. Speculated Equivalents of the Source Language and TR Expressions

TR-fiction	—	TR-news	—
ways and means	千方百计	rights and responsibilities	权力义务
sufferings and hardships	艰难困苦	economy and trade	经贸
gongs and drums	敲锣打鼓	imports and exports	进出口
money and material	钱财	science and technology	科学技术
go and see	去看	supervised and urged	监督
what I saw and heard	所见所闻	exploiting and utilizing	开发利用
watched and waited	观望	consulted and negotiated	磋商
ate and dressed	吃穿	investigated and dealt with	调查处理
hard working and frugal	勤俭节约	large and medium-sized	大中型
surprised and delighted	惊喜	honest and down-to-earth	诚实

The examples in Table 4 above attract our attention due to the obvious features of parallelism or antithesis. Modern Chinese, influenced by monosyllabic classical Chinese, particularly, *Pianwen*, or parallel prose, which was at its most popular stage during the time of the Six Dynasties (220 – circa 600 AD) (Scollon, et al., 1998, p. 127), has a preference for parallel constructions: two-morpheme compounds, two-or-four character phrases or parallel sentences in paragraph development. In order to achieve the effect of faithfulness to the original texts, translators would, most probably, use “and” to keep the balance and equivalence.

From the perspective of “and” used as coordinators between clauses (though the structure of a comma followed by “and” cannot completely represent clause coordination), there exists a genre difference between the translational and native subcorpora in the use of “and” as a coordinator.

Conclusion

Based on the investigation into lexical bundles, diametrically opposite to other studies, the translational English texts in the present study use lexical bundles less often than the native English ones. This could be related to the translation strategy of faithfulness and translation direction, which could lead the translators to use fewer fixed expressions than the writers of the original texts (Baroni, & Bernardini, 2003, p. 376). In contrast to the underuse of lexical bundles, the translational texts favor the use of *and*-fixed expressions, which sheds fresh light on the predominant use of “*and*” in the translational English texts from Chinese based on keyword analysis in another study.

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An Analysis of the Intrinsic and Social Psychological Motivations of Bilingual Code-Switching – A Case Study of the Movie *Mountains May Depart*

Sun Hongji, & Lu Jinhui

Datong University, Datong, China

Email: bihongjilulu520@163.com

[Abstract] *As a kind of language phenomenon which occurs frequently in verbal communication and develops with social changes, code-switching, is restricted by discourse domains, social environment and other contexts, and it is also influenced by subjective psychological factors such as communicative motivations and the emotions of the speakers. Taking the code-switching in Mountains May Depart as the object of this study, this paper analyzes the dynamic process of code-switching and its inner psychological and social motivations on both the macro and micro levels from the perspective of social linguistics and psycholinguistics.*

[Keywords] *bilinguals; code-switching; psychological motivation; sociolinguistics*

Introduction

Since the birth of sociolinguistics, code-switching has developed rapidly because of its interdisciplinary nature. As a result, from different perspectives such as sociology, social psychology, anthropology, information theory, mass media and so on, scholars have studied language changes in social life and “come up with such terms and theories as language contacts, language evolution, code-switching, language variations, bilingual and multilingual phenomena, conversation analysis, verbal communication and language planning and so on” (Bai, 2011). Being an important part of sociolinguistic research, code-switching has been the focus of sociolinguistic scholars with rapid social development, more frequent language contacts and common use of bilingual and multilingual languages. However, with a hard beginning, sociolinguistics developed slowly in China. Into the 1990s, sociolinguistics boomed as Chen Yuan’s *Language and Social Life – Notes on Social Linguistics* and *Sociolinguistics* gave it a leg-up. Since the beginning of the 21st century, it has furthered its research with diverse methods and more in-depth and meticulous research, and begins to give attention to specific language ecology. Different from the study of bilingual phenomenon in domestic social linguistics which mainly centers on bilingual environment and the description of language variations at present, this paper intends to analyze the internal and social psychological motivations of code-switching by bilinguals in the film *Mountains May Depart*.

Literature Review

The Definition of Code-Switching

Code-switching, that is, the change of two or more language varieties, is a common phenomenon in language and culture contacts and intercultural communication (Gao, & Dai, 2000). There is no agreed-upon definition of code-switching yet, but it can be summed up into roughly three types. First, code-switching and code-mixing should be differentiated. Scholars who try to distinguish code-switching from code-mixing refer to code-switching as inter-sentential switching and code-mixing as intra-sentential switching, as represented by Sridhar, 1980; Kachru, 1983; Luke, 1984; Morrow, 1987; Bokamba, 1988; Hamers, & Blanc, 1989; Kamwangamalu, 1992; Li, 1996; Auer, 1998. Second, there is

no difference between code-switching and code-mixing. Verschueren (1999) and Grosjean (1995) fall into this category. Verschueren (1999) felt that code-switching, showing language or code changes, is a very common strategy for expressing languages. Grosjean (1995) applied code-mixing to inter-sentential code-switching and intra-sentential code-mixing. Third, the distinction between code-switching and code-mixing is not discussed. Tay (1989) acknowledged that there is a theoretical difference between inter-sentential code-switching and intra-sentential code-mixing, but there is no clear boundary between them.

However, we believe that, as a linguistic phenomenon, code-switching and code-mixing both refer to two or more varieties of language symbols in verbal expressions. The word “switching” means changing actively while “mixing” mingling and blending. The word code-mixing is negative, so code-switching, a positive word, should be chosen as the term when code-switching and code-mixing actually reflect the same language phenomenon. Scholars subjectively define code-switching as inter-sentential switching, and code-mixing as intra-sentential switching. In fact, the two codes belong to the same framework, “because they have a similar social function, even if they do involve different grammar restrictions” (Muysken, 1995, p. 36).

The Study of Code-Switching

The study of code-switching began in the middle of the 20th century when early scholars regarded code-switching as a negative phenomenon in language use and a “disturbance” in conversational communication. Myers Scotton recognized that code-switching was a special language phenomenon (Yao, 2007). Poplack (1980) also distinguished among three types of code-switching: inter-sentential switching, intra-sentential switching and tag switching. Auer (1990) proposed two types of code-switching: discourse-related alternation and participant-related alternation. Blom & Gumperz divided the code-switching into two categories: situational code-switching and metaphorical code-switching.

From sociolinguistics, grammar, psychology, pragmatics and other aspects, scholars have studied code-switching whose research contains different paths. Firstly, the sociolinguistic path discusses the social motivation of code-switching by analyzing the relationship between social factors and code-switching. Gumperz (1982) summarized six conversational languages: quotations, addressee specification, interjection, reiteration, message qualification, personalization and objectivization. Secondly, the grammatical path analyzes the location and its universal rules of code-switching in the sentences. Azuma (1998) argued that the alternation between the two languages was not a random act, but a “rule-dominated act”. Thirdly, the psychological path studies the thinking process of code-switching. Clyne distinguished between internally conditioned code-switching and externally conditioned code-switching and Giles proposed Speech Accommodation Theory. The psychological study of code-switching can help us understand what bilinguals think in the process of code-switching, thus prompting us how language users understand the language phenomenon (He, 2001). Fourthly, the pragmatic path comprehensively researches the code-switching from language, social, cognitive and cultural aspects. Verschueren held that language users chose different languages under different awareness, based on the internal or external reasons of language (Yu, 2000).

In recent years, Chinese sociolinguists have surveyed urban language, the use of dialects under the context of Putonghua, family language under different dialects and language backgrounds and so on, which are more or less involved in the analysis of code-switching. The sociolinguistic study of

code-switching explains the macroscopic relationship between code-switching and social factors (Yu, 2000). However, most researchers believe that the sociolinguistic study is not that comprehensive, failing to analyze the dynamic process, culture and psychology of code-switching in an in-depth way. It necessitates us to give vivid descriptions and analyze them based on many traditional survey data to study the code-switching from the perspective of sociolinguistics. At the same time, we must also pay attention to mass media, such as Internet languages, film, television, radio, newspapers, magazines and other language varieties.

The Code-Switching in *Mountains May Depart*

The Bilinguals in Mountains May Depart

Taking Jia Zhang-ke's film *Mountains May Depart* as an example, we analyze the underlying reasons of the code-switching in the film roles. Jia's films are known as typical contemporary dialect movies since the heroes and heroines of his films speak dialects. Nevertheless, they, also called bilinguals or people of diglossia in linguistics, speak not only dialects, but Mandarin or English. The bilinguals and people of diglossia, considered the same in this paper, are different from what they mean in linguistic theory. "Bilinguals" refer to people who master two different languages, while "diglossia" refer to people who speak a standard language and a local variation of it.

Teacher Mia in *Mountains May Depart* is a bilingual who can speak both English and Chinese. Shen Tao and Liangzi are people of diglossia who make use of the Fenyang dialect and Mandarin. Daole, in his childhood, was not only a bilingual, but also a child of diglossia, who spoke English, Mandarin and a Shanghai dialect. Different from others, Zhang Jinsheng was a "person of monoglossia", using the Fenyang dialect all the time and occasionally forcing out several English words. In fact, Zhang's code is intra-sentential switching from a certain extent.

The film *Mountains May Depart* reflects a kind of sociolinguistic phenomenon – an increasing number of "bilingualism" and active switching of codes. The leading characters of the film use different languages positively or passively to complete conversations and communicate with others, forming a kind of code-switching, either consciously or subconsciously. Code-switching plays an irreplaceable part and can't be neglected in the film. Accordingly, the director wisely uses the skill of code-switching to shape the characters, and drive the plot, successfully presenting the characters' personalities, developing the plot and deepening the film's ideographical expression.

Types of Code-Switching in Mountains May Depart

The code-switching is divided into three types:

The first type is inter-sentential switching. Bilinguals or multilinguals use two or more languages in the same conversation. Acting as an interpreter for Zhang Jinsheng and his son Zhang Daole, Teacher Mia converts between English and Chinese as a kind of code-switching.

The second type is intra-sentential switching. Language users apply words or phrases to a certain language during the conversation. In the ward, Zhang Jinsheng speaks the Fenyang dialect interspersed with the English word "Dollar" when naming his newly-born boy, which is a right case.

The third type is the switching among varieties within a language system. Under a specific context, the conversion between language varieties is the change between dialects and common language. The low variety yields to the high variety if the people subject themselves to the needs of communication. On the contrary, the high variety compromises to the low variety if people meet their needs of culture and

emotions. During the dialogue between Shen Tao and his son Daole, Shen switches from his initial Fenyang dialect to Mandarin, the low variety giving up to the high one, which is a helpless choice behind the cultural break.

The Motivations and Value of the Code-Switching in Mountains May Depart

Mountains May Depart, whose language is the true reproduction of the state of social life, is the way of Jia constructing social reality and becomes the symbol of realism film. Shen's active adaptation to Liangzi's wife and her reluctance to surrender to Daole as code-switching under different situations, reveals Shen's different mental state, depicts her image and promotes the plot.

As a director who "cares about the society", Jia makes documentary images of the "social care" as the film theme. He is dedicated to mirroring social reality, preferring to show the true face of the country and displacement of individual life, so his films are social and documentary. When it comes to *Xiao Wu*, Jia's work in 1998, he was honest saying, "I originally want to make my films documentary, revealing the real scenes in the county and recording it auditorily as well" (Lin, Zhang, & Gu, 2003, p. 112). Jia, as usual, adheres to this concept and directs *Mountains May Depart*, with less roughness of his early films, but more exquisiteness, with thoughts of caring about reality and leaving current events unchanged, making it "as realistic as possible".

Bazin believes that "sound is a leap in the evolution to complete realist film" (Hu, 2002). *Mountains May Depart* not only uses dialects to construct real art space, but also reproduces an increasing number of "bilingual" and "diglossia" and code-switching phenomena in the film, achieving the realistic value of the sound. What language the characters in the film speak must be in line with the region and society where they live. The bilingual protagonists in the film are the original reproductions of contemporary Chinese people's language life. From the perspective of the local area, the main characters in the film speak the Fenyang dialect, representing the local language reality. From the social perspective, with the implementation of Putonghua policy in 1956, relevant state institutions have popularized Putonghua by formulating policies and issuing laws and regulations, carrying out Putonghua training and holding Putonghua tests. By the end of the 20th century, young people had been able to speak dialects and Mandarin. Fenyang, a small town of Shanxi, is also involved in this trend to promote Putonghua. The visual pictures of the film also confirm the language state of the society at that time. The first part of the film witnesses the slogan of "speaking Mandarin, writing standard words, and behaving culturally" on the blackboard in the classroom where Shen Tao makes herself join in the Yangko dance performance, which paves the way for a bilingual phenomenon. Trying to restore the real sound space and "show reality on the screen to the full" (Hu, 2002), *Mountains May Depart* is committed to displaying the unmodified and unexplained original ecological life to the audience.

As an important part of the film, film dialogues are to convey information, shape the characters, and reflect the characters' personalities, mentality, emotions and so on. The code-switching in the dialogues is the pragmatic strategy which the movie's main characters can use, better achieving oral communication. For the films, code-switching is the way to shape the characters, and reveal their minds. Linguist Giles proposed the Speech Accommodation Theory to illustrate the psychological motivation of code-switching. The motivations of code-switching are convergence and divergence. Convergence refers to speakers' adjustment to languages or registers of language to seek to recognize each other's consistency so as to be close to each other in languages or the registers of a language. Divergence refers to the differences and disagreements that the speakers want to emphasize to make his or her language or

registers of the language different from their communicative partners (Giles, 1979). Shen's code-switching in the film is mainly convergence, but the motives of her convergence are different, including active adaption and negative cover.

As a complex and operative language strategy, code-switching can be used to pass the social information that language itself does not have by bilingual people. The conversion is sometimes conscious, sometimes unconscious. Shen is in a conscious conversion.

When Shen and Liangzi's wife meet for the first time, Liangzi's wife has been using Mandarin from the beginning and Shen changes from the initial dialect into Mandarin.

梁子媳妇: “沈涛?” (*Liangzi's wife says, “Shen Tao?”*)

沈涛用山西方言回答 “你是?” (*Shen replies with Shanxi dialect, “You are...?”*)

梁子媳妇: “你不认识我, 我是梁子的爱人。” (*Liangzi's wife, “You don't know me. I am Liangzi's wife.”*)

沈涛用普通话说: “梁子, 梁子回来了?” (*Shen says in Mandarin, “Liangzi, Liangzi is back?”*)

In this dialogue, Shen prefers the dialect in the beginning. When Liangzi's wife responds with Mandarin, Shen immediately converts to Mandarin, achieving the conversion of the same language from local variety to standard language.

Meeting for the first time, Shen takes the initiative to conform to the Mandarin of Liangzi's wife. Shen's code-switching is produced to reconfirm the nature of the conversation by changing the social situation of the conversation as she hopes. Scotton (1995), an American sociolinguist, argues that “the use of different codes is an active pragmatic strategy and a sign of setting up different social scenes.” By adjusting her own code, from the initial dialect to Mandarin, Shen can keep in line with Liangzi's wife in the code. Shen's initiative to adapt redefines the conversation scene as talking with a stranger or an outsider, also establishing the boundary between the two. Under the context of communication, the two use language to exchange information rather than express emotions. Fully considering the decoding ability of the other communicator – Liangzi's wife, Shen chooses Mandarin, a common code, so as to communicate with each other smoothly.

Gal believes that code-switching can be “used to establish, cross or destroy the boundaries of the group” (Zhou, & Pan, 2011). When Shen comes to Liangzi's home, she speaks Mandarin and the Fenyang dialect in turn. In the same communicational space, Shen talks with Liangzi in dialect, but with Liangzi's wife in Mandarin. A dialect can instantly cross time barriers. Shen's code-switching bridges the gap between her and Liangzi with ten years unseen. The dialogues with dialect between them seem so natural and comfortable, instantly producing the “common space of meaning.”

In the second part of the film, seeing her little boy Daole, Shen also converts from original dialect to Mandarin. But this time, Shen has no choice but to adjust to the other one instead of being active. In order to be consistent with her son with many years separated, Shen has to adapt to each other in words. On the surface, it's to make the conversation smoothly; in essence, to shorten the mental distance between the mother and the child and wipe out the strangeness.

Shen's father dies, so Daole comes back home for the funeral. In the car, Shen and her son begin to talk with each other. At first, Shen naturally says in the Shanxi dialect, “到乐, 咋地不跟妈妈说话了呀, 叫妈。” (“Daole, why don't you talk to your Mama? Call me Mama”) Silent for a while, Daole calls her “妈咪” (“Mommy”) in a low and shy voice, which Shen doesn't expect. The inconsistency between the

two confronting with the dialect of local characteristics and the Western flavor of “Mummy” exposes the distance in an instant generated by the two living separately for a long time. Shen was very angry, and immediately said, “妈咪? 甚人教你这么叫的了, 爽快一点, 叫妈!” (“Mummy? Who taught you that? Be grown-up! Say Ma.”) At the same time, she rips off the scarf around Daole’s neck and even beats it several times to let off her anger. But after that, she continues to say, “回家吧” (“Let’s go home”) in Mandarin. Since then, she makes conversations with Daole almost in Putonghua. Deep inside, Shen longs to talk intimately with her son in the Shanxi dialect, but can only reluctantly chat with her son – her will and the reality contrary.

Hearing her son and his stepmother speak the same dialect and concord with each other in the long-range dialogue through the tablet PC, she can only shout to Zhang Jinsheng in dialect, “Do you two have no sense at all?” How can she do? After the conflict, she had to let it go. Thus, on the bridge, Shen earnestly says to her son, “You are better off with your father. Stay with him in Shanghai. You can go to International School and then abroad.” She goes on to sigh, “Your Mama is no use to you.” The dialogue between Shen and her son in the second part of the film depict her love for her son, but also imply the final separation of the mother and the child through the presentation of her concessions and inconsistent codes.

Zhang’s code-switching is different than that of Shen, Daole and Mia, who can conduct dialogues in two languages or two language varieties arbitrarily. Zhang can only speak the Fenyang dialect with individual English words; his code-switching belonging to intra-sentential switching.

In terms of motivations, he is driven by divergence, while the other main characters by convergence in different contexts. Divergence refers to the differences and disagreements that the speakers want to emphasize to make his or her language or register of language different from their communicative partners. In the first part of the film, Zhang Jinsheng, still young, speaks a dialect interspersed with popular English words to distinguish it from others, manifesting his fashion and uniqueness. The image of loving money as life and catching up with trends shaped by the director is also a microcosm of social development and changes.

Bringing the car manufactured by “German technology” back, Zhang shows off to Shen, and Liangzi. Here are the following dialogues:

沈涛: “哪天带我们去游一游车河”, (*Shen, “Take us for a spin sometimes?”*)

梁子: “那得去香港, 香港才有车河呢”。(*Liangzi, “Hong Kong has the best views...”*)

张晋生: “香港算甚, 哪天有时间开车带你们去 American, 消费一下 dollar”。

(*Zhang, “Hong Kong hell, I’ll drive you to America! Spend some dollars!”*)

In the dialogue, Zhang speaks the dialect with two English words in order to reflect his chic-ness and distinctiveness.

In the ward, Zhang speaks the Fenyang dialect interspersed with the English word “Dollar”, homophonic to Daole, when naming his newly-born boy, indicating his pursuit of money. In his vocabulary, money is the only proof of success and status. His greedy nature for money is exposed by the insertion of the word “Dollar”, where the code-switching becomes an efficient and valuable means of shaping the character.

The premise of code-switching is that speakers must be bilinguals who master two or more language varieties. In the third part of the film, the elderly Zhang can say individual English words, such as *key*, and *father*, but he can’t use English to talk with his son who speaks English smoothly. “In the

code-switching, discursive participants' language levels, language preferences and social identities are particularly important", McClure (1977) has said. Daole can only speak English. As the two don't have commonly used language symbols, they communicate with each other through "Google translation" for code-switching or Teacher Mia's translation. Both party loses the ability to switch the codes. Living in Australia's seaside villa, the elderly Zhang shouts to the grown-up Daole, "Can't you learn your old man's Chinese?" Chinese elements like the oil painting of the Yellow River, the Fenjiu liquor on the table, and peanut kernels form a sharp contrast with his son who can't speak Chinese.

Code-switching has certain social cultural significances. The code which can't be switched in the film also forms metaphors, because the language itself is a cultural metaphor. The cultural meanings of the language dug by the director become tools of expressing the theme, both embodying and deepening it.

The failed communication between the adult Daole and the old Zhang implies the gap and cultural alienation between the two generations. Language, functioning as a cultural mirror, can't leave culture and exist independently. Palmer stated, "The history of language and the history of culture are complementary, which can assist and inspire each other" (1936, p. 307). Not just the tool to exchange ideas, express emotions between members of society, but also a culture symbol, language carries cultural traditions in specific areas, social psychology, customs and other diverse regional cultural information, boasting of profound historical and cultural deposits. Each language contains a unique worldview. ... People equip themselves with the world of voices to accept and deal with things in the world (Humboldt, 1997, p. 7).

"Mother tongue is one of the root factors to achieve sense of homeland and cultural identity" (Zhou, 2008, p. 173). Thus, to learn Chinese in Australian Chinese school by Daole is to work hard on completing the transformation that can't be made on the surface, but to re-find the lost spiritual home in the process of globalization deep down. Just as Jacob Green said, "Language is more vivid proof of the status in all nationalities than bones, tools and burials" (Wu, 1992).

Daole explores the deep cultural identity behind the language and rebuilds his own cultural identity by learning the Chinese language. But he doesn't return to the hug of his mother Shen Tao in the end, failing to get rid of the anxiety to recognize his identity and the culture.

Conclusion

Taking the film *Mountains May Depart* as a case, this paper discusses the intrinsic psychological and social psychological motivations of the code-switching by bilinguals with the dialogues of the main characters in the film as the basic corpus. Studies have shown that code-switching is a social language phenomenon that flows with the changes of social history. The code-switching of each age is the expression of social mentality in language use. To conform to the discourse of the other person, the speaker will eliminate the barriers in communication to switch codes in a convergent way; or to show their individual personalities, the speaker will have codes switched in a divergent way. As a master of using film symbols, Jia Zhang-ke gives full play to the functions of the film language symbols. Jia follows the current social language habits, society and culture, thus producing code-switching in *Mountains May Depart*. The elderly Zhang and the adult Daole's code-switching can't be completed is a metaphor of cultural rupture and reflection for search for cultural homeland.

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