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Preface

The 2019 Youth Academic Forum, themed “Reason-Romance-Resource”, was successfully held by the School of International Studies, Zhejiang University on May 24, 2019 in Hangzhou, China. More than 100 young scholars attended this event which was supported by the Fundamental Research Funds for Key Universities. The Forum aims to provide a prominent platform for young faculty and doctoral students in the School of International Studies, Zhejiang University, and thus have in-depth exchanges on both theoretical and practical issues concerning their research interests.

These peer-reviewed papers delivered to the Forum have been accepted for this proceeding, covering several traditional and leading topics in linguistics, literature, translation and cultural studies, with the interactions of cross-cultural communication, sociology, history, politics, philosophy and ethics.

The papers in linguistics cover several relevant disciplines, such as semantics, syntax, language assessment, language acquisition, discourse studies, forensic linguistics, translation studies and language planning. The prominent feature highlighted in these papers is their interdisciplinary interactions among different disciplines, for example, taken as an approach, corpus linguistics has been adopted in these papers to analyze linguistic phenomena, comparable texts, translation studies and even language assessment. In the meanwhile, the literary studies review several representative literary works from not only England and America, but also Japan, Germany, Spain and Australia. By comparing different understandings of humanistic and social concerns, these studies explore several popular topics, including image construction, identity construction and reconstruction, awareness, writing style and dialogue relationship, and thus reveal a broad and comprehensive insight of literary works within their particular historical-cultural background.

From the present proceedings, we notice the emergence in terms of research interests and tools among linguistics, literature, translation and cultural studies, which may well reflect the wholesome collaboration between scholars among different disciplines in the School of International Studies, and the institutions emphasizing the interdisciplinary, intercultural and international cooperation.

Professor Le Cheng

*Vice Dean, School of International Studies
Zhejiang University, Hangzhou, China*

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Introduction to School of International Studies, Zhejiang University, Hangzhou, China

Zhejiang University is one of China's foremost research universities located in Hangzhou China. As a comprehensive institution of higher learning with a long-standing commitment to seeking the truth and pursuing innovativeness, Zhejiang University has been committed to its core mission of education, research, social service and cultural transmission. Zhejiang University is a place of tradition, a place that is full of vitality and entrepreneurial spirit. In this era of globalization, the University is keen to work with international partners in the shared pursuit of knowledge and excellence, to contribute to the development and progress of human society.

The school of International Studies (SIS) is one of the 32 schools in Zhejiang University. The SIS school was established in 1928 with its predecessor, the Department of Foreign Languages, College of Arts and Sciences, and it has experienced several restructurings in its history. In 1999, the College of Foreign Languages was established with the merging of different departments with the same origin: Department of Foreign Languages at Zhejiang University, School of Foreign Languages at Hangzhou University, Department of College Foreign Languages at Hangzhou University, Department of Public Foreign Languages at Zhejiang Agricultural University, and the Foreign Language Teaching and Research Section of Zhejiang Medical University. The college acquired its name of School of International Studies, Zhejiang University in 2003.

Our school is very proud of its history and its well-known professors and scholars, for example: Professors Mei Guangdi, She Kunshan, Chen Jia, Fang Zhong, Qi Shuhan, Lin Tianlan, Guo Binhe, Chen Kui, Olga Demant, Jiang Bingxiang, Zhang Junchuan, Bao Lvping, Zheng Ruzhen and Suo Tianzhang, have taught at the school. Well-known students that are mentioned frequently include Hu Qiaomu, Bo Bing and Qiu Ke'an. SIS has 182 faculty members (26 full professors, 60 associate professors, including 7 senior lecturers, 28 doctoral program supervisors, and 64 Master program supervisors), in addition to various key national level scholars who operate key labs. SIS has more than 1,000 undergraduate, master and doctoral students, as well as more than 100 overseas students. The motto of SIS is "Pursuing education via a fusion of Chinese and Western Studies. Expanding knowledge via an investigation of the world." SIS strives to cultivate foreign language talents with global visions, interdisciplinary knowledge, potential leadership and excellent humanistic qualities. SIS offers various many degree programs, including Ph.D programs in Foreign Language and Literature, English Language and Literature, Linguistics and Applied Linguistics, German Language and Literature, and Russian Language and Literature. There are also seven Master's and professional programs, as well as more than eight Bachelor degree programs. For more information, please visit the website: <http://zju.edu.cn/english>

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Keynote Address I

Multi-Dimensional Interpretation of “Discourse-Cognition-Society” in Administrative Law Enforcement

Le Cheng

School of International Studies, Zhejiang University, Hangzhou, China;

Email: chengle163@hotmail.com

Jingjing Wu

Guangxi University of Science and Technology & Zhejiang University, China

Email: 21111512@qq.com

[Abstract] “Discourse” is a linguistic analysis of text dimension, “cognition” analyzes psychological model based on cognitive and social psychology, and “society” refers to an investigation of institutions, powers and groups based on sociology (including micro-sociology and macro-sociology). This paper aims to interpret the administrative law enforcement(ALE) from the three-dimensional perspective of “discourse-cognition-society” according to van Dijk’s CDA theoretical framework.

[Keywords] administrative law enforcement (ALE); discourse; cognition; society

Introduction

Administrative law enforcement (ALE) is usually understood as administration according to the law, that is, the government manages social affairs according to the laws and regulations. In foreign scholars’ analyses of ALE by law, their concerns and perspectives are slightly different from those of Chinese scholars. Studies in Anglo-American countries pay more attention to the way of controlling the expansion of administrative power and protecting private interests (Becker & Stigler, 1974; Polinsky & Shavell, 2001; Skolnick, 2011). Therefore, they prefer to understand and analyze the administrative law based on the dominant principle of law, which focuses on “control of power”. However, Chinese scholars’ discussions on ALE mainly focuses on the view of national management, which is commonly referred to as the “guarantee of power” (Ma, 1999; Jiang, 2003). These two perspectives seem to be different, but they are only two sides of one problem. In fact, the purposes of control and guarantee are even interrelated. Good guarantee needs to be based on the control of power, while a sound control helps the right guarantee system.

Administrative Law Enforcement in PRC

According to the early understanding of ALE in PRC, administration equates to execution, and the basic responsibility of the government is to implement the laws and regulations. Therefore, all acts of authority made by administrative departments are ALE. Afterwards, ALE is regarded as the plan, organization, management and coordination of the administrative departments to the law-breakers, and these departments make decisions and orders with binding force according to their functions and powers. Broadly speaking, “ALE are the acts of the government to enforce laws, which directly affect the right

and obligation of citizens; or the acts to supervise the performance of the right and obligation of individuals and organizations”. Narrowly, “ALE mainly refers to the specific actions taken by administrative departments to individual and organization according to the law that directly affect their right and obligation, as well as the actions supervising the performance of individual and organization, which are the basic means of the nation to manage the social and economic affairs, including following activities such as licensing, levy, penalty, inspection and so on” (Jiang, 2004, pp. 6-7).

Review of Critical Discourse Analysis

Many philosophers and linguists gave different definitions to the meaning of “critical”. Connerton (1976) interprets “critical” as a reflection on the various restraint systems that a human makes. Titscher (2000) holds that criticism contains two parts: one is based on the ideas of the Frankfurt School and the other is inherited from the traditional critical linguistics. According to Fairclough (2001), criticism means intervention, which shows the hidden connections and causes. Fowler (2016) argues that criticism does not have to be derogatory, and its etymological meaning is to analyze and make judgments. In the Frankfurt School, Foucault (1984) put forward the view that the knowledge system represents the power, which is partly realized through language. The Frankfurt School holds that cultural production cannot be regarded as an incidental phenomenon of economy, and it is also a relatively independent expression of social contradictions. These expressions not only affirm the current social orientation, but also contain the critical power to negate the existing order.

Critical discourse analysis (CDA) is different from conversation analysis in pure linguistics. CDA is concerned with the social issues, which does not focus on language or language use itself, but on the linguistic features in social processes and cultural structures (Titscher, & Meyer, 2000). CDA gets great attention from its concern for social life and the role of dialogue in social life. Criticism linguists analyze the structure of discourse, revealing the ideological connotations of the specific ways in which language is used, and the various power relationships implied under these language uses. Its main task is to analyze the relationship between language, ideology and power. Fairclough & Wodak (1997) summed up the theoretical principles of CDA including the following eight aspects:

1. CDA answers social questions;
2. relations of social power are generated and reproduced in discourse;
3. discourse constitutes society and culture;
4. discourse performs ideological function;
5. discourse is historical;
6. the connection between discourse and society, micro and macro is achieved by means of intermediaries;
7. discourse analysis is comprehensible and interpretative;
8. discourse is a form of social action.

The source of critical discourse theory is complex with different analysis modes, thus different scholars often start from their own research problems and adopt different theoretical frameworks and research analysis models. Since CDA relies on linguistic categories, its core part is the analysis of some linguistic concepts such as actors, methods, time, state, and arguments, etc. Based on conversation analysis and discourse analysis, this paper describes and analyzes the administrative law enforcement discourse from van Dijk’s theoretical frameworks of CDA.

van Dijk's "Social-Cognitive-Discourse" Triangular Analysis Model

The linguist scholar van Dijk proposed his own "social-cognitive-discourse" triangular analysis model of CDA. Firstly, van Dijk defined power as a kind of manipulation and not a dominant relationship between individuals, but that between one social class and another endeavored by social elites. This manipulation refers to a kind of dominance that does not exert influence on the listener through persuasion and other legitimate means, but manipulates people with hidden strategies, which are achieved through discourse forms such as the mass media to influence the listener's perception of things and events. The core content of van Dijk's CDA expresses that the unequal social power relationship influences listeners' cognition through discourse in order to achieve the purpose of manipulation. The most common device divides the "you" and "I" and tries to beautify the own position and undermine the others'. van Dijk starts with the psychological mechanisms of human perception and cognition, such as attention, short-term memory, long-term memory, and analyzes the linguistic strategies used in Western political discourse (from vocabulary, grammar, sentence, and chapter, etc.) (van Dijk, 2008).

van Dijk believes that it is impossible to make CDA to large corpora of texts or discourses completely and, thus if the research concentrates on the speaker's power in language or language use, then the focus of analysis should be on the linguistic tools mark the function of social power. He believes that CDA should be concerned with the following linguistic forms: stress and intonation; word order; lexical style; coherence; topic selection; speech act; schema organization; rhetoric; syntactic structure; proposition structure; turn distribution; hesitating and waiting, etc. Van Dijk (2011) further proposed an analysis of the six-step method: (1) Analysis of semantic macrostructure: topic and macro proposition; (2) linguistic meaning: implicit and indirect meanings of various forms, such as presupposition, mapping, ambiguity, omission, and polarity, etc.; (3) the delicate form structure: language features mentioned above; (4) discourse pattern; (5) specific language implementations, such as exaggeration and irony; (6) contextual analysis (van Dijk, 2011, pp. 1-27).

Discourse of Administrative Law Enforcement

The concept of "discourse" is attributed to Fairclough, and the popularity of discourse analysis is also influenced by him. Foucault's view of discourse has such a great impact on the humanities and social sciences from two very important orientations: discourse is a social practice; the subjectivity of discourse highlights it from a subordination of other fields. However, it's an abstract combination of discourse and non-discourse elements in Fairclough's concept, and discourse becomes the social practice in the process of connecting these elements (Fairclough, 1992). Different from Foucault, van Dijk's discourse is both abstract and figurative. On the one hand, discourse should be figurative, and exist in the carriers of some realistic forms such as text and conversation. That means discourse is the propagating carrier of all texts and hypertexts, and it is an existence form of specific language practice. On the other hand, discourse is abstract since it is closely related to the context and the subject, and this connection is invisible and requires a metaphysical thinking. van Dijk's discourse includes the nature of Saussure's "parole" in linguistics and sociolinguistics, that is the natural language in practical use, as well as the abstract nature of Foucault's view of discourse, which is a kind of social practice (van Dijk, 1990). Discourse refers to communicative events in a broad sense, including daily conversations, texts and gestures, expressions, typography, drawings, and other symbols and multimedia (van Dijk, 2014). Legal discourse is a discursive practice in legal community (Ye, Cheng, & Zhao, 2019). Since language signs can only evoke the meaning in the human mind with knowledge of the concept it represents (Cheng, Cheng, & Li, 2016;

Cheng, & Sin, 2008), the administrative law-executor exercise the power of ALE on behalf of the nation, and the control of violations of administrative regulations must be achieved by means of discourse. The discourse of administrative law enforcement has distinct characteristics:

First, the discourse of law enforcement is legal. On behalf of the nation to exercise the power of enforcement, the law-executor is the one to spread the legal provisions, so the discourse he or she uses must comply with the law. Language runs through law enforcement activities; thus, it is one of the most important abilities for the law-executor, and the core of discourse in law enforcement is the legitimacy of language.

Second, discourse of law enforcement is procedural. The institutional identity of the administrative enforcers represents the image of coercion and authority. As the main discourse utterers, they play the role to clarify the laws and judge the violating acts towards regulations, and then to exercise the legal procedures for administrative punishment. In terms of discourse structure, the presentation and execution in administrative law enforcement are often expressed in procedural language.

Third, the discourse of law enforcement is directive. The purpose of administrative law enforcement is to make law-breakers aware of the mistakes and harm of their behaviors. By the use of verbal functions such as order, advice, prohibition, demand and reminder, administrative law-executors enable the guide of administrative discourses in an orderly and smooth manner, so as to make the law-breakers participate in traffic activities with a positive attitude and execute a combination between legal dignity and social harmony.

Fourth, the discourse of law enforcement is mandatory. In the process of administrative law enforcement, the discourse information transmitted by law-executors is more likely to have negative interactions with the law-breakers, thus they are possible to ignore, shelve or even reject the purpose of law-executors. Moreover, discourse conflicts are on the verge of breaking out, leading to violence or even termination of law enforcement.

It should also be noted that the “discourse” in van Dijk’s three-dimensional model is both textual, social, and cognitive, which is intended to illustrate the relationship between superficial discourse and implicit society is indivisible.

Cognition of Administrative Law Enforcement

van Dijk’s “three-dimensional” theory corresponds to a fundamentally philosophical question: “How does human cognition reach the outside world?” van Dijk introduced cognitive psychology into linguistic research, using “human cognition” as a medium to connect language and external things. Cognitive psychology is “a generation of cognitive science that is based on Chomsky’s transformational grammar and deeply influenced by Anglo-American analytic philosophy” (van Dijk, 2011). The greatest contribution of Chomsky was to divide the syntax into “deep structure” and “surface structure”. He studied the language from the three dimensions of “observation”, “description” and “explanation”. Enough observation requires the correct interpretation of language material; adequate description demands the intrinsic language ability of the speaker and the listener; sufficient explanation asks to reveal the human cognitive system (Magee, 1998). The surface frames were analyzed based on language presentations; the deep frame was analyzed through the surface frame (Cheng, & Chen, 2019). van Dijk’s discourse research, based on transformational generative grammar, goes deep into the discourse subject. He pays attention to the empirical study of language in observation; thus, his discourse analysis requires

the study of the logical structure of discourse, on the one hand, and prospers from the introduction of empirical research in the psychological sense, on the other.

In the “three-dimensional” model of van Dijk, cognition often appears as cognitive structure, which exists as mediation between discourse structure and social structure. The cognitive structure is similar to an aggregation of objective impression and subjective construction. There are two mental models in van Dijk’s theory, which are the situational model and the contextual model. The situational model solves the semantic problems in linguistics, which is the objective representation of the references in discourse, while the contextual model is the judgment and reappearance of time, location, participators and goal of speech behaviors in communication. The contextual model holds the word’s meaning that originates from the user’s intention; thus, the listener must understand the speaker’s intention if he wants to know the meaning of language, which corresponds to pragmatic matters in linguistics (Magee, 1998). Since van Dijk deeply analyzes the means of how the factors such as knowledge, ideology, attitude and belief influence the production and reproduction of discourse on the subjective level of cognitive mode, “cognitive structure” integrates objective and subjective factors in communicative interaction.

Cognitive Structure of Administrative Law Enforcement

The paper agrees that the mental model is an aggregation of relevant information within specific cognitive fields of discourse. In speech interaction, the mental model is a dynamic and virtual-constructed framework of cognition to receive and manage information continually. Driven by communicative purpose, thinking in the human brain can connect the mental model with material space to build the cognitive relation through perception, imagination, memory and comprehension selectively in the cognitive field, and discourse is the dominant means of concrete framework in a specific context. However, institutional discourse is task-oriented conversation which is full of different power status and communicative goals (Habermas, 2015). With specific institutional goals, the participants are endowed with different institutional identities in concrete institutional places and rules.

Identity is performed and realized through language (Wagner, Cheng, & Pang, 2012). In the interaction of ALE, institutional participants refer to the social roles institutionalized by the context of ALE, which mainly include law-executors and law-breakers. The cognitive structure of discourse interaction between them is achieved by speech actions including knowledge background, cognitive methods, communicative purpose, role expectations and information transmission. Moreover, speech behavior is the dominant marker that connects the mental model and material space of both sides in discourse interaction of ALE. As discourse roles, the participants of ALE are speakers and listeners, and they are law-executors and law-breakers in institutional roles such as automobile drivers who break traffic regulations. The identity of different roles is achieved and improved by speech interaction which includes cognition, role expectancy and information transfer with each other.

This paper believes that cognitive structure is closely related with the subjective participation of human behaviors, and cognition is the conceptualization and categorization of the abstract property and mutual relationship of social existences during the process of observation, learning, and perception. Humans can acquire the cognitive structure and express it as different cognitive relationships in appropriate linguistic forms. What is more, people can construct cognitive meaning in accordance to the propositional context, conceptual content of words and related abstract property. In the speech interaction, driven by communicative purpose, material space and mental model from human cognition interact with each other, thus different cognitive relationships and meanings are constructed. Cognitive structure is

framework, which can provide an abstract graph for cross-space mapping. Therefore, in the discourse interaction of ALE, the linguistic representation and information exchange can be reflected to a specific framework of cognitive relationship between law-executors and law-breakers, which is shown as follows:

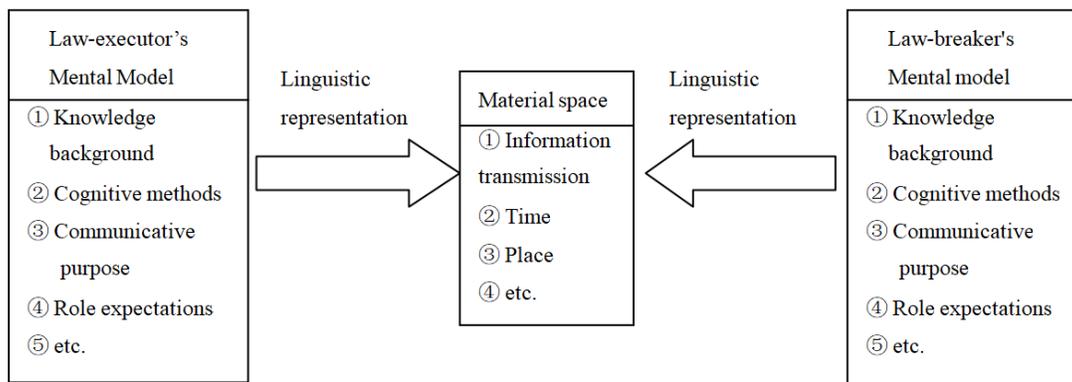


Figure 1. Cognitive Structure of ALE

Society of Administrative Law Enforcement

van Dijk’s “social” dimension is the general term for all contextual factors of communication. Social practice consists of economic, political, cultural, ideological and other directions, and discourse is included in all these directions (Fairclough, 1992). van Dijk believes that “society” contains both regional, face-to-face communication and global, political relationships such as actions, institutions, organizations, political systems and other social and cultural concepts (van Dijk, 2014). Thus “society” is a combination of material and spiritual environments, which includes all factors of human and society. van Dijk regards “society” as a context of discourse communication, which is the container of objective reality referred by discourse. At the micro level, “society” indicates social behavior (including speech and speech behavior). Besides, it involves social and group relationships, especially power relations and social problems related to discourse from a macro perspective. Some basic concepts of sociology, such as power and domination, group relations, ideology, cultural production, and institutional decision, etc., are rarely mentioned in discourse analysis. These issues are clearly the task of theory study and discourse analysis in academic research, not just social and political issues, which could lead to many forms of social inequality, such as gender, class and ethnic discrimination. Social and political scientists rarely analyze such texts and conversations (van Dijk, 2014). The practice and making of law is closely tied to other systems of knowledge (Cheng, & Cheng, 2014). Meanwhile, the relationship in any social situation, given appropriate conditions, can be analogized as legal discourses constructing the essential characteristics of the practice and process of interpretation and presentation (Cheng & Danesi, 2019). In the actual process of administrative law enforcement, the law-executor’s action is the most active and variable factor. In addition to the articles of law, many other variables faced by the law-executor also have an impact on the process and result of administrative enforcement.

Depending on how they work, these variables can be divided into two types: normative factors and non-normative factors. The former mainly includes superior will, judicial review, supervision and defense of law-breaker, and the latter consists of administrative habits and experience, natural emotions, interest inducement, mass media and so on. The above variables all affect the law-executor in accordance with different action modes, as well as different results on the implementation of ALE. Generally speaking,

active variables such as judicial review, supervision by the nation and mass media, defense of administrative law-breaker have a positive effect on the supervision of law enforcement. However, the variables as superior will, administrative habits and experience are two double-edged swords, since they may have a positive influence, and also inhibit, or even undermine, the judicial practice. The variables as natural emotions and benefit induction often act a negative role in the process of administrative law enforcement.

Conclusion

van Dijk's theoretical framework of "discourse-cognition-society" goes deep into the primary factor of human and society and plays a critical role in description and interpretation. The "discourse-cognition-society" is a triangle of concept, since discourse refers to linguistic analysis of text based on Foucault's view, and cognition is a model of psychological analysis based on cognitive psychology and social psychology. Society is the analysis of institutions, powers and group based on sociology. Moreover, there is transdisciplinary overlapping among them, since there is linguistic anthropology and social linguistics between "discourse" and "society", and social psychology connects "social" and "cognition". The discourse research of ALE in "discourse-cognition-society" model has positive theoretical value for the expansion of institutional discourse, as well as realistic significance for improving the judicial practice of ALE. As the core of social existence, the construction of discourse system is an important part of social development in current context, and language ability has become a significant embodiment of institutional governance.

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Biography

Le Cheng is a concurrent professor at the School of International Studies and Guanghua Law School at Zhejiang University. He is currently Associate Dean of School of International Studies, Director of Institute of Cross-Cultural and Regional Studies, Director of Center for Legal Discourse and Translation and Director of Center for Contemporary Chinese Discourse Studies at Zhejiang University. Additionally, he is the Editor-in-Chief of the International Journal of Legal Discourse and Acting President of the Multicultural Association of Law and Language. His main research interests include language and law, terminology, semiotics and discourse studies.

Dr. Jingjing Wu is Director of MTI at Guangxi University of Science and Technology. She is doing post-doctoral research at the School of International Studies, Zhejiang University. Her current research interests include language and law, cognitive linguistics, discourse analysis and semiotics.

Keynote Address II

The Reconstruction of Identity through Poetry in *Flight to Canada*

Fang Fan, and Kong Yuan

Zhejiang University, Hangzhou, China

Email: zjukongyuan@163.com

[Abstract] *With reference to the poems “Flight to Canada” and “The Saga of Third World Belle” in Ishmael Reed’s novel Flight to Canada, this paper approaches the spiritual predicament and identity predicament that the African slaves and Indian people encountered. After a close reading of these two poems, it is revealed that they are indispensable parts of the novel for their deconstruction and reconstruction functions. For one thing, the poetry subverts the images of slaves as oppressed ones, i.e., slaves can interfere with each other’s affairs with indifference and impoliteness and awarded with popularity through writing. For another thing, poetry reconstructs slaves’ identities by bestowing them with power and dreams and revealing truth. The slave’s ability of successful writing enriches the dimensions of understanding life and spiritual conditions of the slaves.*

[Keywords] *Flight to Canada; deconstruction; reconstruction; poetry; identity*

Introduction

Ishmael Reed’s novel *Flight to Canada* is set in 1865, shortly after slavery is abolished, in which the authority of history has been challenged and a number of African American slaves with distinctive features are depicted. Among these slaves, the fugitive slave Raven Quickskill stands out with his marvelous writing ability. Raven’s writing ability is shown in his two poems, “Flight to Canada” and “The Saga of Third World Belle”. It is worth noting that these two poems are revealing of the life of slaves and Indian people that are related closely to the social and historical events and situations. Although President Lincoln made the *Emancipation Proclamation* at that time, slaves were still in a great predicament in spirit and identity. On the one hand, Lincoln was no longer the noble one that was committed to promoting the liberation of the oppressed race, so slaves were still in the face of life threats and identity crisis. On the other hand, slavery was not only reflected in physical bondage, but in spiritual bondage. The previous researches have focused on the predicaments of minorities and Reed’s rewriting of history. For example, Laura Mielke (2007) gave an analysis of the identity of the female character Princess Quaw Quaw in detail and she maintains that Princess Quaw Quaw successfully escaped Raven’s control and became independent. Anghel Crisu (2010) believes that Reed is rewriting the nineteenth-century texts to exposes different versions of the black identity of the previous writings and warns us to be “equally afraid of romanticized or demonized representations of the African American character” (Crisu, 2010, p. 103). Wang Liya (2010) traced the historical events and the fictional events in *Flight to Canada* and discussed the political metaphors of this novel. These previous researches share one thing in common, that is, the historical backgrounds and the identities are involved and discussed in the novel. Based on their studies, this paper explores the two poems written by the main character Raven and focuses on the functions of the poems of deconstructing and reconstructing the characters’ identities.

The Rewriting of the Historical Events by Poetry

When historical research turns from confirming facts to studying the influence of the societies and cultures on the future development of individual and members in certain group, Ishmael Reed, as one of the most important postmodern writers in African American, appeals that African American writers can no longer take the hardships and inhumane treatment as their main task (Dick, & Singh, 1995, p. 334). Therefore, instead of following the existing “historical facts”, he reviews the history and weaves the history into the plot for particular purposes. The once blank and negligent history has been rewritten into his plot, and the authority familiar by readers has been challenged, and a history that seems to be real and unreliable, at the same time, has been presented. In *Flight to Canada*, the life history of numerous African American slaves that are ignored by the official history in other novels, or in history, is rewritten, and the poems in the novel exactly convey the abundant historical events that were previously ignored. Reed breaks the diachronic narrative of history, and historical events like the Civil War, President Lincoln, and Harriet Beecher Stowe are woven into the synchronic description, thus making a subversive salve narrative, floating with a new meaning.

In Reed’s processing and writing of history, President Lincoln is no longer the wise and noble leader with genuine humanistic feelings, but a person who is good at manipulating power and negotiation. He borrows money from southern slaveholders with his promise to them that the purpose of the emancipation of slaves is just a trick. He says that “we buy the slaves or the bondsmen and then they pay the South seven and a half percent of interest” (Reed, 1998, p. 32). By revealing of truth of the uselessness of the *Emancipation Proclamation* released by President Lincoln at that time, it can be seen that slaves are in great trouble for they haven’t been given freedom. This is the reason that the fugitive slave Raven Quickskill and the other two slaves have planned to escape, which contributes to the first black poetry entitled “Flight to Canada” at the very beginning of the novel.

As for the poem, its title and content are roughly consistent with the plot of this novel. With humor and the conciseness of the poetry, the plot of the novel is clarified, so the poem paves the way for the plot’s development and foreshadows its focus. As a whole, the novel is divided into three chapters: “Naughty Harriet”, “Player Lincoln”, and “The Burning of Richmond”. According to the title of these chapters, the novel tells stories about Harriet Stowe stealing the story of a slave, Robin, with “a pig, a duck and a goose” (Reed, 1998, p. 174), about Lincoln, the schemer, who utilizes slaves as tools for exchanging money and power, and about slave owner Swille who is burned to death in a fire in Richmond, Virginia. Consequently, it seems that the whole novel is mainly about the stories of three white people, irrelevant with African Americans. It is this poetry that describes the process of the escaping of a southern fugitive slave that indicates that the experiences of Harriet Beecher Stowe, President Abraham Lincoln, and the slave trader Swille has been put in a minor situation, while the fugitive slave is highlighted. Through the poem, it is revealed that this slave is not the stereotype that is related to the numb and submissive person, but a slave with soul and laughter. With a role as the deconstruction of white people’s authority, the poem constructs a new image of a fugitive slave.

Clearly, the rewriting of the history reconstructs new images of the slave identity. In the poem “Flight to Canada”, the narrator subverts the conventional images of fugitive slaves and ordinary slaves. In most of the early accounts of the Underground Railroad, escaping slaves were described as slaves with a “timid and fear look, like that of hunted animals” (Fairchild, 1895, p. 94). However, in this poem, the fugitive slave Raven seems to be a very clever and mischievous slave. The poem is on the whole a letter to the slave owner Swille, which shows that the slave Raven has signed three lectures on anti-slavery.

During his escape, he actually has come back to the plantation, slept in his master's bed, and cheated the mistress of some money. It is hard for readers to believe the existence of such a bold fugitive slave. However, the following narration makes his behaviors reasonable. It is the power of literature that has endowed him with wisdom and the inspiration to act freely. Hence, the function of poetry in the novel is quite important.

However, it worth noting that the importance of the poetry in the novel reflects in its contents rather than in its artistic characteristics. In other words, what the poetry is about, what the poetry reflects, and how the poetry works are more important. There are two poems, "Flight to Canada" and "The Saga of Third World Belle" that have been explicitly presented in the novel, which are crucial to the development and transformation of the novel's overall story. In this sense, the contents of these two poems matter a lot. In addition, the meaning of poetry has transcended the literary meaning of poetry in this paper. Here, the frequent occurrences of the words *poetry* or *poem* in the novel, and many poets such as Byron, Edgar Allen Poe, Wheatley, and Whitman have conveyed the connotation of poetry, for their name, as the names of poets, are closely related to poetry. It is acknowledged that being a poet is one of the important identities of Raven. A close reading of the text reveals that the contents of the poetry are an important means for constructing his identity and revealing the identities of the characters that are involved in the novel. For instance, the contents of "Flight to Canada" reveal the identity or the image of Raven, and "The Saga of Third World Belle" reveals the heroine Princess Quaw Quaw's identity and her mystery life. Moreover, the poetry is endowed with significance along with the development of the plot. Specifically speaking, it is the deconstruction of slavery politics and the construction of slaves' free identity.

Indifferent Audiences as Oppressors: The Poetry's Deconstruction of the Slave Identity

Tracing the history of African American slavery and African American literature, African American literature has been a mirror of black history for a long time. From the early slave narrative in the late 18th century to the new slave narrative in which the contemporary African American writers try to reconstruct and fill the gap of the slave narrative, most of the literary works are based on the history of American slavery and condemn the inhuman oppression of black people in slavery and racial discrimination. The history of African American literature can be said to be a history of oppression, full of blood and tears. As for Reed, a black post-modernist writer, he depicts the oppression in slavery and also those things that are beyond oppression. Thus, Reed chooses to rewrite history and reconstruct the identities of slaves. As a post-modern writer, Reed thinks highly of language. It is through language that he reconstructs the identities of slave, more specifically, poetic language, or poetry. The incidents that involve poetry of the poet in the novel break certain images of slaves being impressive for their submissive deeds and words. In this way, the poetry in the novel deconstructs the power schema that slaves are the oppressed ones. In a nutshell, slaves can break the "prison" set by slavery and can also become the oppressors.

First of all, the poetry in the novel deconstructs the images of slaves as the oppressed ones. From the point view of Michel Foucault, language is power. In Raman Selden's words, "discourse determines what are the criteria of 'truth'... who is allowed to speak with authority and where such speech can be spoken" (Selden, 2004, p. 154). As a slave and a poet, meanwhile, Raven's poem reflects the power of discourse, with which he reveals another kind of possibility of a true life of African American slaves. Raven's life experience is the true epitome of several African American slaves like Frederic Douglass, who once "fought with the dog for the smallest crumbs that fell from the kitchen table" (Douglass, 2014, p. 62), but published works so that "in the mid-1850s Douglass' readers could sit with him in the dark night of his

soul along their own Chesapeake and sense the deepest of human yearnings in their own souls” (Douglass, 2004, p. xxiii). Douglass established himself “as an independent thinker and actor in the abolitionist crusade”(Douglass, 2004, p. xvi). Just as Douglass’ experience, with the poem “Flight to Canada” published, Raven Quickskill wins popularity not only among white people, but also people of other races in America. As a result, he has been invited to the White House by President Lincoln, for “honoring the leading scribes of America” (Reed, 1998, p. 83). It is in the White House that Raven even meets the famous poet Walt Whitman. When the news that Raven’s publication of a poem travels fast and wide, Raven gets to make the acquaintance of Princess Quaw Quaw. When he gets lost in Emancipation City which is built as “a refuge for slaves” (Reed, 1998, p. 93), she recognizes him as a fugitive slave writer before he introduces himself. She “invited him to talk to her about poetry” (Reed, 1998, p. 94) and fell in love with him. Raven is also promised a check from the magazine which published his poem. As a result, his language in his poem was rewarded a power to bring himself to the recognition of the public, and his identity as slave has thereby been deconstructed.

As demonstrated above, the function of poetry as deconstruction in the novel subverts the images of slaves like Raven as the oppressed ones. However, those oppressed ones, for example, have become the oppressors. Here, his poetic reading to these oppressed ones is seen as a kind of derivation of poetry in this paper. The evidence can be found based on the response of slaves made in Raven’s Reading against Slavery. Some of the slaves are “downright rude. They have been late, and they “got up, making comments, and walked out” (Reed, 1998, p. 144) when they think that they are not interested in what they are hearing. With a keen insight, it is revealed in explicit words that “not only were the slaves enslaved by others, but they often, in subtle ways, enslaved each other” (Reed, 1998, p. 144). Reed has spared no ink in the depiction of slaves’ attitudes toward each other with great satire. Apart from the impoliteness, they judge other slaves fastidiously like they are auctioneers. This is, in Reed’s words, “slavery on top of slavery” (Reed, 1998, p. 144). These boss-like slaves actually interfere with others’ rights. Their criticizing is just “as painful as a spiked collar – a gesture as fettering as a cage” (Reed, 1998, p. 144). With involvement of poetry, the images of slave identity are deconstructed, and the deconstruction function here also reflects the pursuit of Raven for free identity and the author’s reflection of slavery in spiritual level.

It is surely a great satire when Raven has received a great reputation and recognition among many white people, but is treated with indifference in black community, which makes him notice the numbness and ignorance of his fellow slaves in the abolitionist movement. Thus, the activity of reading poetry reflects the ignorance of some slaves and shows the amazing power of literature. Poetry gives Raven knowledge and thought, so he is quite different from other slaves, as is Princess Quaw Quaw who reads quite a lot. Just as Louise Gates stated, the time and energy of African American writers and poets should be put in struggle with ignorance and indifference (Gates, 1998, p. 35). By the narration of slaves’ attitudes toward their national poet, slaves have become the executors of power who exert great impact on other slaves. As a result, they are no longer the oppressed ones. On the other hand, Reed tries to reveal that their attitudes toward Raven are the representation of their enslavement in spirit. Literature, or poetry, is the way for liberation.

It can be found from the above demonstration that the black slaves represented by Raven begin to wake up and pursue the consciousness of independence and freedom, while the rest of the slaves, although with a promise of getting rid of slavery with the *Emancipation Proclamation*, suffer from severe slavery bondage in spirit. The significance of the poetry’s function as deconstruction lies in the

exploration of the ideological differentiation of American black life after the abolitionist movement. In addition, the deconstruction of poetry aims at conveying and highlighting the modern political implication of the word “slave”, so Reed is criticizing the racial and cultural discrimination that still exists today (Wang, 2010, p. 219). His criticizing is exemplar of the task of the African American slave narrative. The starting point of the slave narrative is to claim that African Americans are also as equal as white people, and they have shared common characteristics with white people (Zhao, 2011, p. 169), so their writing work as a strategy against racism. As a slave, Raven’s poems have characteristics of a slave narrative, so they reflect the task of African American writers. Besides, Raven has characteristics of the fighters for the promotion of racial equity, for he has given lectures to his enslaved people. Even though plenty of them are indifferent, his practices are encouraging for racial liberation.

Wings and Keys: The Poetry’s Reconstruction of Free Identity of Slave

Apart from the role as deconstruction of power, Raven’s poetry also plays an important role of reconstruction in the novel. Although his published poems have revealed his tracks and led to his master Swille’s hunting him, he has succeeded in constructing his and the Indian woman Princess Quaw Quaw’s identities through constant reflection on the way to escape.

Poetry is an important way for Raven understanding himself and also a medium for readers to know him. Raven’s image is a fugitive slave at the very beginning of the novel, but he turns out to be a fugitive slave with a free mind. Poetry awards him wings and inspires him to fly away. As a result, he differs from the other two runaway slaves, 40s and Leechfield, not only in character and experience, but also in his identity as a poet. Raven is hiding and escaping, but he always knows who he is and what he longs for most. In the novel, he is not getting jealous when he learns that the carpenter has become a free man and bought the freedom of his mother and his wife. The word “freedom” the carpenter mentions stimulates him into meditation, and he begins thinking of his identity and his freedom. Right at the moment, he no longer refers to himself as a slave, but as “a freedom writer”(Reed, 1998, p. 88). It suffices to say that the poetry bestows upon him an identity, and he interprets this identity well. His writings are his “bows and arrows. He was so much against slavery...there was much avian imagery in the poetry of slaves. Poetry about dreams and flight. It was his writing that got him to Canada” (Reed, 1998, p. 88). No words in the novel are as passionate as his monologue here, and there is nowhere in the novel that Raven knows his heart so clearly. This is the reason why it is said that the poetry helps him build his identity.

In contrast to Raven is the black nanny Barracuda, who is deeply controlled by the thought of slavery, so she despises the power and knowledge gained from literature. She despises the freedom brought by the power of literature to people’s minds and acts as a vicious accomplice to white patriarchy in slavery and Christian society. The image of African slaves is frequently depicted as a docile and submissive one, while Barracuda is representative of the Christian slave – vicious and bold. Missionaries believed that “Christian slaves would be more docile and harder working than their ‘heathen’ counterparts” (Gerbner, 2018, p. 3), so they reformed slavery and converted a number of slaves into Christianity. Thus, slaves like Barracuda were incredibly loyal to their slave owners and without their own thoughts. When she notices that uncle Robin and his wife Judy are listening to the broadcast of Lincoln’s speech, she shows them the Bible and tells them that, “he that knoweth his master’s will and doeth it not, shall be beaten with many stripes” (Reed, 1998, p. 57). Due to the monitoring of Barracuda, Robin and his wife are extremely careful about their words and behavior. Barracuda also dismisses her opportunity for getting wise and fooling her mistress at the same time. When Ms. Swille says that “Ms. Stowe says...” (Reed, 1998, p.

111), Barracuda interrupts her and says “I don’t care what that old crazy family say” (Reed, 1998, p. 111). In the eyes of Barracuda, Ms. Stowe is just “talking about taking up whoring...” (Reed, 1998, p. 118). As for Ms. Swille, who is influenced by poetic words, she thinks that Ms. Stowe’s literary works are about “free love” (Reed, 1998, p. 118), but Barracuda has denied her without hesitation. At that time, Ms. Stowe has published *Uncle Tom’s Cabin* and received nationwide reputation and praise, but Barracuda is so numb and ignorant that she excludes anything that is related to freedom. It is under the sharp contrast that the function of literature to the construction of slave’s free identity is significant and clear. With writing Raven gets freedom and understanding of his identity and by denying literature in any form, Barracuda has lost herself and become an ignorant slave.

Raven’s poetry helps him succeed in constructing his own identity, and functions as a key to the mysterious identity of the Indian woman Princess Quaw Quaw, a princess of an Indian tribe. The pirate Jack killed her father and brother in order to get the oil in her tribe’s territory and he took her, bringing her up and sending her to college. After receiving a higher education of the white people, she believed that the real art was the art with universal significance, so she gave up the characteristics of her Native American art. She married Jack when everyone around her knew that Jack had killed her father and turned his skull into an ashtray. However, all of the facts were secrets that kept her from knowing before she read Raven’s poem. She knew nothing about her origin and her background, “always complaining about her lack of identity” (Reed, 1998, p. 149) and had “no feeling for her own people’s culture” (Reed, 1998, p. 147). The construction of identity is a process of making choices and giving evaluation. In this process, the values from certain classes, institutions, and communities are regarded as national value, while values of others are excluded (Bao, 2005, p. 327). The denying of cultural identity and value of Native American heritage has made Quaw Quaw lose a sense of identity. This is the reason of her complaining of a lack of identity. Raven’s poem “The Sage of Third World Belle” for Quaw Quaw reveals the identity crisis of marginalized Indian people who are driven from their lands by white people for their natural resources and influenced by the impact of mainstream culture. After reading the poem, she left the pirate Jack who killed her family and headed for Canada alone. In Canada, although the free slave carpenter told her and Raven that the Canadian mob were shooting West Indies, she told him confidently, “I am a Native American” (Reed, 1998, p. 160). Since then, Princess Quaw Quaw becomes independent, and realizes the importance of searching for her roots in her Native American culture. Thus, she has identified with her cultural identity.

Conclusion

With the exploration of the two poems’ functions in narration, it is clear that the poetry in the novel either subverts the image of slaves as the oppressed ones, or reveals the truth about one’s identity, so they are inseparable parts in narration. In addition, the deconstruction and reconstruction function prove that the existence of slavery brings people with bondage together in spirit and in body, while with poetry it is possible to lead people to freedom. With an emphasis on poetry, Reed delivers his concern about approach to liberation and his reflection to those poets and writers in African American history. In this sense, the rewriting of the various images of slaves is a challenge to the stereotypes of African slaves. Reed satires the indifferent and ignorant slaves and praises the slaves with a heart for pursuing freedom. At the same time, Reed’s discussion on slavery is significant for people in modern society, especially for those who are bound by certain views or indifferent to their peers. In addition, besides the functions of poetry in narrative and theme, other functions can be explored further.

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Biography

Fang Fan is a Professor of English in the School of International Studies, Zhejiang University. She got her BA in Anhui University (1993), MA in Xiamen University (1996) and Ph.D. in Xiamen University (2005). She was a visiting scholar in the English Department, Harvard University (1/9/2008-1/9/2009), a senior visiting scholar in the Department of Cultures, Politics and Society in Torino University, Italy (July-August, 2014) and a senior visiting scholar in Faculty of English, Cambridge University, UK (July-August, 2015). She is a Qiushi Young Scholar in Zhejiang University, and is accepted in the 151 Talent Program of Zhejiang. Now she is the General Secretary of the Association of Foreign Languages and Literature in Zhejiang Province. She focuses academically on studies of English and American Literature, and also Australian literature. Her publications include English and Chinese essays in the *Journal of Zhejiang Studies*, *Foreign Literature Studies*, *Foreign Literature*, *Studies in Culture and Arts*, *Theoretic Observation*, *Popular Knowledge*, and *Movie Review*, and Chinese monographs include *American Postmodern Science Fiction* (2012), *William Gass' Metafictional Theory and Practice* (2006), and *History of Foreign Literature Studies in Zhejiang of 20th Century* (co-edited, 2009). Her recent research project is "Cultural Memory in William Gass's Postmodern Fictions" (Project of Zhejiang Philosophy and Social Sciences, 2017-2019). She is completing a book, *History of Australian Fictions*, that is forthcoming in 2019.

Kong Yuan is a Ph.D. candidate in the School of International Studies, Zhejiang University. She specializes in American literature.

An Analysis of the “Dialect Ban” Based on Haugen’s Language Planning Matrix

Jie Hu*, and Ya Xiao

University of Zhejiang, Hangzhou, China

*Email: huj@zju.edu.cn; ORCID: <http://orcid.org/0000-0003-2219-2587>

[Abstract] The rise of dialectal television programs has led to the abuse of dialects. In 2014, the State Administration of Radio, Film and Television (SARFT) released the “dialect ban” to regulate the use of language in radio and television programs. This paper aims to analyze the planning process of this language policy based on Haugen’s 2×2 language planning matrix, providing insights for balancing the relationship between the promotion of Mandarin and the protection of dialects. It has found that the “dialect ban” is a long-standing language choice made by the country. Although a series of regulations to promote the standardization of media language have been formed, there is still a lack of a manual on this standardization process. The perfection of this language policy needs to be based on the current media language ecology. It is suggested to insist on the promotion of Mandarin, and not to relax the regulation of dialect. But dialectal programs are supposed to be allowed to exist.

[Keywords] dialect ban; Haugen’s language planning matrix; language policy; media language

Introduction

In recent years, television stations have tried to develop various forms of dialectal television programs in order to compete with each other. Dialects have gradually become vulgar and entertaining in the use of media. In 2014, the State Administration of Press, Publication, Radio, Film and Television (SARFT) issued a policy that required the radio and television system to vigorously regulate the use of language in programs and to play a leading role in the promotion of Mandarin. This move was reported by the media as a “dialect ban”, which caused quite a stir. The controversy is focused on whether it is possible to achieve a balance between the promotion of Mandarin and the protection of dialects. Previous studies were mostly reflections on this “dialect ban” based on personal understanding. For instance, Pan (2010) reflected upon different views held by the public on the “dialect ban” from the perspective of a media worker, proposing that Mandarin should be the language used in television broadcasting since dialects can never be the key of creation. Jing (2011) examined three dilemmas faced by dialectal popular culture products. In detail, politically, Mandarin is the core carrier’s socialist core value system; commercially, the high opportunity cost of the dialectal products would reduce the efficiency of the use of media resources; culturally, dialectal products cannot bear the value of art and beauty due to its serious commercialization. Meanwhile, some researchers reflected upon the imbalance of discourse power, criticizing the “dialect ban” of preventing the dialects from spreading (Yu, 2012; Zhao, 2010). However, few studies have analyzed this “dialect ban” based on the theoretical framework of language planning. Therefore, this study aims to analyze the language planning process of the “dialect ban”, and to clarify the relationship between the promotion of dialect and the protection of dialects from the perspective of Haugen’s 2×2 language planning matrix so as to better adjust and perfect this policy and to give advice for the survival and development of dialectal programs. This paper first describes language planning and Haugen’s 2×2 matrix in detail. Second, Haugen’s framework is applied to analyze the language planning

process of this “dialect ban”, i.e., norm selection, codification, implementation, and elaboration. Finally, suggestions based on the analysis are made to improve the environment of language use in media.

Language Planning and Haugen’s 2×2 Matrix

The original goal of language planning was to solve the communication problems caused by linguistic diversity (Fishman, 1974; Grin, 1999). Based on this understanding, the concept of diagnosing diversity as a defect and seeking language unification has a great influence on the study of language policy. In the mid-to-late 1980s, scholars mainly adopted structuralism when looking at language problems. After entering the 1990s, Western scholars began to guide language policy research with postmodernism. The concept of language right was proposed and emphasized. Language diversity began to attract attention. The goal of Language Policy and Planning (LPP) changed. In particular, LPP is a manual adjustment of linguistic diversity. Its purpose is to protect diversity, not to eliminate linguistic diversity merely to solve communication problems (Chen & Hu, 2018; Liu, 2007).

Einar Haugen, the pioneer of sociolinguistics, divided the process of language planning into four phases, i.e., norm selection, codification, implementation and elaboration (Haugen, 1966). Norm selection refers to the selection of a language or a variant of a language that allows it to perform certain functions in society, such as an official language, instruction language or religious language. The language selected is usually the most prestigious language or dialect in society. The language used in radio and television is Mandarin instead of others, which actually reflects the selection of language. Codification refers to the consolidation and improvement of standards at all levels of the language (character, vocabulary, grammar, etc.). Orthography, grammar book and the dictionary are the three typical results of codification; Implementation refers to the dissemination of language, which is the process of making the decisions made in the first two stages of norm selection and codification into reality. In general, language researchers oversee the process of selection and codification in language planning. The process of implementation is usually carried out by the state. Implementation not only refers to the legal enforcement of a language policy, but also refers to guiding and encouraging measures consistent with this policy. Elaboration is the development of a language or a variant of language. In detail, it refers to constantly developing new terms and new styles to satisfy people’s need for communication and the scientific and technological progress.

Both the norm selection and implementation are part of the social and status planning of language planning. Both codification and elaboration are part of language and ontology planning. Ontology planning and status planning complement each other. The language planning theory of Haugen provides a common idea for researchers to analyze the language planning process (Xiao & Hu, 2019a; Zhao, 2008).

This study analyzes the planning process of the “dialect ban” from the perspectives of its background, content, basis and effect based on Haugen’s 2×2 language planning matrix. And this study explores the relationship between Mandarin and dialect. The 2×2 language planning matrix of Haugen is shown in Table 1.

Table 1. Haugen’s 2×2 Language Planning Matrix

	Form (policy planning)	Function (language cultivation)
Society (status planning)	1. norm selection (decision process)	3. Implementation (education promotion)
	a. confirmation of the problem	a. correction
	b. distribution of specifications	b. evaluation
Language (ontology planning)	2. codification (standardization)	4. elaboration (functional development)
	a. character system	a. modernization of terms
	b. grammar system	b. development of stylistics
	c. vocabulary system	

Analysis of the “Dialect Ban” based on the Haugen’s 2×2 Language Planning Matrix

Norm Selection

The negative effect of the prevailing of dialect in mass media has become increasingly prominent. To pursue a high audience rating, some media workers have catered to the vulgar taste of some audiences, and have placed economic benefits above social responsibility, leading to the vulgarization of dialectal programs. In some dialectal programs, dialectal lines are used especially for swearing and teasing, which unconsciously leave an impression that dialects are degraded on the audience, particularly for teenagers.

When the dialectal dubbed film “Tom and Jerry” was in hot broadcasting, the SARFT issued the first “dialect ban” in 2004, demanding that radio and television broadcasters at all levels should not broadcast dialectal dubbed radio and television programs. The dubbed radio and television programs on the air had to be immediately stopped and properly handled. According to the Regulations on the Administration of Radio and Television, radio stations and television stations should use standardized language and characters and should promote Mandarin in the country so as to create a good language environment for the majority of juveniles (SARFT, 2004). In 2005, the SARFT issued a second notice to further restrict the use of dialects in teleplays. However, the television companies have not fully implemented them. Several hit television series, such as “My Chief and My Regiment” and “My Brother Named Shun Liu”, still use dialectal lines. In 2009, SARFT reaffirmed that television stations should strictly control the use of dialects in its teleplays, especially the language selection of specific roles. The ideal goal is to achieve the standardization of the language in teleplays, and to create a harmonious and healthy media language ecology, rather than killing the use of dialects. The teaching of foreign language should be carried out in a creative way (Hu & Wei, 2018; Wei & Hu, 2018a, 2018b, 2019). However, after a lapse of less than five years, the national policy was slightly relaxed, and the “dialect fever” reappeared and intensified. In 2014, the SARFT had to issue a “dialect ban” again.

Compared with the previous “dialect bans”, the content of the “dialect ban” in 2014 is clearer and more comprehensive. In particular, this ban stipulates the scope and objects of rectification, especially the coverage of responsible subjects is very wide, including the hosts, guests, program production companies, and broadcast institutions, etc. In addition, this ban is more effective and targeted, with both macro requirements and detailed feasible measures.

The policy of broadcasting language in 2014 confirmed the problem of dialect abuse in the media and made a clear choice, that is, radio stations and TV stations at all levels must use Mandarin as the basic broadcasting language, rather than dialect.

Codification (Standardization)

The codification of the 2014 “dialect ban” is mainly reflected in its content and legal basis. In terms of content, the 2014 “dialect ban” has very specific requirements on the pronunciation, wording and expression of media workers. It is required that the host should not “speak with the pronunciation and expression of the geographical features”, and must not use “slangs that harm the standard language; the sentences made must abide by the “grammar rules of modern Chinese”, and the host must not “mix unnecessary foreign language in Mandarin” (SARFT, 2014).

From the perspective of its legal basis, the latest “dialect ban” is based on the “Law of the People’s Republic of China on the Standard Spoken and Written Chinese Language”. The law is the first national law on language. It lays the legal foundation for the promotion of Mandarin and the standardization of language. It is the obligation of each individual, unit, and radio and television stations to use Mandarin as the basic language. If dialects really need to be used in the programs, the approval of the state or provincial-level radio and television stations is a must.

The “dialect ban” also meets the requirements of the 18th National Congress of the Communist Party of China (CPC) for the promotion of Mandarin and the standard use of national language. Before the 18th National Congress of the CPC, the Outline of the “National Medium- and Long-Term Plan for the Reform and Development of Spoken and Written Language” was promulgated, and seven tasks of language work in the current and future period were established, namely, i.e., “to promote and popularize the national language”, “to strengthen the supervision on the use of language”, “to improve the ability of using national language”, “to strengthen the construction of legal system of language”, “to promote the standardized informatization of language”, “to scientifically protect the languages of all ethnic groups”, and to “promote the dissemination of Chinese culture” (Department of Languages, Ministry of Education, 2013). Subsequently, in the report of the 18th National Congress of the CPC, Hu (2012) proposed that it is necessary “to build a traditional cultural heritage system, to promote traditional Chinese culture, and to standardize the use of national language”. The understanding of language in the 18th National Congress reflects the concept that regards language as resources. It points out that language work should be based on the situation in the new era and fully consider the new environmental factors (Jin, Li, Chen, Li, & Hu, 2015; Wei, Yang, Chen, & Hu, 2018). As the main field in which Mandarin plays its functional role, the standardization of the broadcasting language of radio and television programs is an inherent requirement of the development of language. The “dialect ban” is the embodiment of the standardization of Chinese language. It promotes and standardizes the use of national common language and characters. With the media playing a leading role in this process, it will definitely improve the quality of publicity, and contribute to the promotion of standard spoken and written language use in the whole society (Xiao, Li, & Hu, 2019; Xiao & Hu, 2019b, 2019c, 2019d).

Implementation

After the announcement of the SARFT, the standardization of media language was included in the job performance evaluation of the working staff of provincial TV stations. A number of provincial TV stations responded immediately to implement this policy. Some dialectal programs were immediately stopped or rectified. For example, Hunan Satellite TV’s “Day Day Up” and other programs using dialects have been rectified. The head of Hunan Satellite TV promised that he would make sure the spirit of the policy will reach every program and all the hosts. And every working staff would uphold the sense of cultural self-confidence and cultural self-improvement to carry out the media language standardization;

Shanghai Television Station canceled the three dialectal TV program, i.e., the variety shows in Shanghai dialect “Everyone Helps You”, “Gossip on the Shanghai Bund”, and dubbed TV series in Shanghai dialect “New and Old Uncle”; Shenzhen Satellite TV is located in the Pearl River Delta region, adjacent to Hong Kong and Macao. Cantonese is the dominant language in Shenzhen. And the program guests are mainly from Hong Kong, Macao, Taiwan, even abroad. The complex language ecological environment has higher requirements for regulating the language of TV programs in Shenzhen Satellite TV. But Shenzhen Satellite TV indicated that it will resolutely implement the instructions of the SARFT, requiring all guests to speak Mandarin, and enhance the cohesiveness and centripetal force of Chinese culture through the use of common language (SARFT, 2014).

Public opinions are mixed with the policy of SARFT. The voice supporting the ban believes that in terms of promoting communication and communication, the promotion of Mandarin meets the need of social progress and the trend of times. The rigor and standardization of the use of a country’s standard language in the media reflects the level of civilization development in this country. It is also necessary to take some measures to protect dialects in specific areas, but dialects should not be widely disseminated by the mass media. At the same time, the voice of opposition is overwhelming. Some media workers and audiences react very radically. They believe that the “dialect ban” promoted Mandarin at the expense of killing dialects (Chen & Hu, 2019; Chen, Yan, & Hu, 2019; Hu, 2014). The tough administrative instructions ignore the popularity of dialectal programs. Audiences should have the right to watch or listen to dialectal programs. In the context of cultural diversity, the implementation of Mandarin should not be mandatory.

Based on this, the “dialect ban” should be based on the current media language ecology. In the 1970s, Haugen proposed the language concept of “language ecology”. Each language and language variant have its own ecological environment. The quality of the language ecosystem is determined by the attitudes of the language community and language users. Various language and language variants are interrelated in the same language community (Chen, Zhang, Wei, & Hu, 2019, Nie & Hu, 2018). Different languages have their value of existence. The coordinated development between them is the most important (Haugen, 1972). Therefore, the dialectal programs should not be completely removed, but should be allowed to exist while adhering to the promotion of Mandarin.

Elaboration

In general, there is currently no standardized manual for the use of media language in China, showing where dialects can be used, and clearly stating how much dialect usage is allowed in broadcasting television. These are missing in the 2014 “dialect ban”. In other words, the definition of the scale of the use of dialects is not clear. The lack of the standardized manual causes the “dialect ban” not to be effectively implemented in the implementation stage. Therefore, the long-term effect of this ban is not satisfactory. The “dialect ban” not only needs to meet the requirements of national laws on the promotion of Mandarin, but also strengthens the modernization of terminology from media language planning, especially in terms of the interpretation of the special cases stipulated in the “dialect ban”. The use of dialects of should also have a rule to follow.

Implications and Conclusion

The study found that the restriction on the use of dialect in the “dialect ban” is the language selection in media language planning. The abuse of dialects caused by the rise of dialect TV programs has formed a certain degree of conflict with the country’s consistent policy of promoting Mandarin. Although the 2014

“dialect ban” was more specific and comprehensive, it did not form a standardized manual for the use of media terminology, which reflected the lack of function planning and status planning of media language policy. During the implementation process, various TV stations responded positively, which led to the temporary removal and suspension of some dialectal programs, inhibiting the spread of shoddy dialect programs in the short term. But the long-term effects did not change the status quo of “dialect heat”. The dialectal programs made a comeback after rectification, and some new dialectal programs were launched. Moreover, the SARFT has caused controversy by mandatorily restricting the use of dialect in media. Supporters believe that media workers should be the leading figures of Mandarin promotion work. The opposers blame that it splits the relationship between Mandarin promotion and dialect protection, which is not harmful to dialect protection and inheritance. Therefore, the 2014 “dialect ban” did not achieve the expected effect. In summary, the policy on the use of dialect in media should focus on the preparation of the standardized manual and the strengthening of the functional planning. Based on the current media language ecology, the promotion of Mandarin should be firmly carried out, while the dialect program should also be allowed to exist properly.

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The Image of Darkness in Peter Ackroyd's *Hawksmoor*

Su Chen

Zhejiang University, Hangzhou, China

Email: suchen@zju.edu.cn

[Abstract] Peter Ackroyd emerged as one of the eminent writers of the 1980s with *Hawksmoor*, published in 1985. Critics have read *Hawksmoor* in the spirit of early postmodernism's challenges to reference and have treated it as a novel about undecidability or discussed its uncanniness and gothic features. This article aims to build on the valuable groundwork laid by those critics, to explore the symbolic or political meaning of "darkness", and to illuminate the fresh view at the present imposed by the novel through the eyes of history.

[Keywords] Peter Ackroyd; darkness; history; *Hawksmoor*

Introduction

As a leading literary scholar, critic, and a splendid biographer (Dickens, T. S. Eliot), Peter Ackroyd emerged as one of the eminent writers of the 1980s. *Hawksmoor*, published in 1985, is "Ackroyd's most complex book" (Bradbury, 2005, p. 485), has spawned numerous articles and appears frequently in the studies of postmodern historiographic metafiction and of the gothic. Generally, critics have read *Hawksmoor* in the spirit of early postmodernism's challenges to reference and have treated it as a novel about undecidability or discussed its uncanniness and gothic features. Linda Hutcheon discusses the novel as historiographic metafiction in *The Poetics of Postmodernism*, and Susana Onega (1996) explores the postmodern technique in Ackroyd's writing in *Metafiction and Myth in the Novels of Peter Ackroyd*; Roger Salmon quotes Nicholas Dyer, the novel's eighteenth-century narrator, for the title of his recent typological study of the gothic, *Mazes of the Serpent*; Edward J. Ahearn categorizes *Hawksmoor* to the genre of "visionary writing," and points out its references to occult and apocryphal traditions (Ahearn, 2000, p. 453). This article aims to build on the valuable groundwork laid by those critics, to explore the symbolic or political meaning of "darkness", and to illuminate the fresh view at the present imposed by the novel through the eyes of history.

Image of Darkness in the Two Time-settings

The prominent feature of the narrative of *Hawksmoor* is the confrontation and confusion of two ages in British history. There are two time-settings in the novel: the early eighteenth century, when the architect Nicholas Dyer, the first-person narrator, is building a group of new churches in the city of London after the Great Fire, and the present day, when the detective Nicholas Hawksmoor tries unsuccessfully to solve the murders on the sites of the churches built by Dyer. On the one hand, the two time-settings alternate with each other and told in two different languages (the archaic and the modern language); on the other, the apparent and numerous overlaps between eighteenth and twentieth century narrative reveals that "the investigation of the darkness of the present connects with the darkness in the past" (Peck, 1994, p. 443).

Darkness in *Hawksmoor* relates to violence, horror, crimes and death; both Dyer and Hawksmoor encounter or embody kinds of darkness. In eighteenth-century London, Dyer emerges as the embodiment of Satan. In his childhood, he experienced the Great Fire, the horrible death of his parents in the plague, and the savagery of street life in early London. During his life as a vagrant after the death of his parents, Dyer joined an underground sect and asserted that "Christ was the Serpent who deceiv'd Eve, and in the

form of a Serpent entered the Virgin's womb," "Sathan is the God of this world and fit to be worshipp'd," "He who made the World is also author of Death, nor can we but by doing Evil avoid the rage of evil Spirits" (Ackroyd, 1985, p. 21). Dyer's mystical demonism accounts for the ambivalent, exhilarating, and uncanny dimension of his churches. He pursues not harmony, but "Terrour and Magnificence," "Strangeness and Awefulness" (Ackroyd, 1985, pp. 5, 52). He claims "the Heart of our Design: the art of Shaddowes..." "It is only the Darkness that can give trew Forme to our Work and trew Perspective to our Fabrick, for no Light without Darkness and no Substance without Shaddowe" (Ackroyd, 1985, p. 5). Keeping faith with the sacrificial religion, Dyer completes his seven churches by sacrificing one virgin boy for each church. His dark mysticism penetrates his whole narrative.

The twentieth century London part is narrated through an omniscient third-person narrator. The novel seems to present the twentieth century London as the transmutation of the eighteenth century one; Hawksmoor and other characters appear as the transmigration of Dyer and other people in his narrative. The death and murder in Dyer's era echoes in Hawksmoor's present day in which corpses start to appear on the grounds of Dyer's churches. Although the novel closes with no resolution to the mystery of crimes, Inspector Hawksmoor belatedly becomes aware of the link between the murders and churches, who rushing to Little St. Hugh to prevent, witness – or even commit – final murder. Moreover, Hawksmoor's idea frequently corresponds with Dyer's action. Hawksmoor believes murderers can experience a loss of consciousness in the form of amnesia – "they can never remember the actual moment of killing" (Ackroyd, 1985, p. 159). Less than 10 pages earlier, Dyer kills his rival Hayes, and he claims that he can not remember the process of his killing through exhibiting his astonishment at Hayes's death: "when I came to my self Hayes was lying beneath the Pipes and wooden Planks had been put over his Corse" (Ackroyd, 1985, p. 150). Early on in his investigation, Hawksmoor is struck by the fact that the Thames was "perpetually turning and spinning: it was going in no certain direction, and Hawksmoor felt for a moment that he might fall into its darkness" (Ackroyd, 1985, p. 115). Struck later by "the impossibility of his task," he imagines tracking a murder "backwards, running the time slowly in the opposite direction (but did it have a direction?)" (Ackroyd, 1985, p. 157). Dyer expresses his similar meditation on time:

Truly time is a vast Denful of Horror, round about which a Serpent winds and in the winding bites itself by the Tail. Now, now is the Hour, every Hour, every part of an Hour, every moment, which in its end does begin again and never ceases to end: a beginning continuing, always ending (Ackroyd, 1985, p. 62).

Consequently, the frequent parallels and echoes between Dyer and Hawksmoor create the impression that time appears less linear than circular, and it further denotes that the darkness can repeat itself in any century, and the inability to rise above the fallen world.

Image of Darkness as a Cultural Critique

The relationship between past and present in the novel not only shows a technique device of its narrative, but also implies Ackroyd's meditation on the questions at present with an insight into history. The image of darkness repetitive and pervasive in both narratives (the past and the present, Dyer's and Hawksmoor's) contributes to illustrate the author's criticism of reason, the apocalyptic impulses and the amnesia of traditional popular culture in contemporary Britain.

The tension most frequently identified by its commentators as central to Hawksmoor is the debate between Enlightenment reason, here placed in the mouth of Christopher Wren, and Dyer's irrationalism. Ackroyd's presentation of darkness in opposition to enlightened rationality partially echoes contemporary

criticism of reason around intellectual circle. Some critics of the Enlightenment reject the Enlightenment project for the quest for scientific, certain knowledge through experience, logic, classification, and rationality. They believe that reason can no longer assume the position of self-legitimation. Since reason always needs an “other” (madness, for example) to legitimate itself, as Foucault argues, it is often used to push people towards a norm of behavior in which logic, common sense, and the rational (over emotional, nonsensical, and differently rational, etc.) are valorized.

Through the characterization, Hawksmoor displays the inability of reason to eliminate the darkness in society. In Dyer’s narrative he describes Wren, a member of the Royal Society, as a representative of the Enlightenment man: “He liked to destroy Antient things: sad and wretched Stuff, he called it, and he us’d to say ... He spoke in their stead of Sensible Knowledge, of the Experimental Learning and of real Truths... This is our Time, said he...” (Ackroyd, 1985, p., 55). Wren believes that “of all nations we were most us’d to order our Affairs by Omens and Praedictions, until we reached this Enlightened Age” (Ackroyd, 1985, p., 145), for “the Experimental Philosophy is an Instrument for Mankind’s domination of Darknesse and Superstition” (Ackroyd, 1985, p. 140), and equipped with knowledge and technology, men can expel horror and fear for good. However, Dyer expresses his antagonism to this false optimism of reason and rationality. He does not believe that “darknesse is past... and it has been revealed to us that we have a Rationall God” (Ackroyd, 1985, p. 134). On the contrary, he conceives that new philosophy and knowledge cannot enshroud the hellish life of poor people since “for most Men Existence is still no better than a Curse” (Ackroyd, 1985, p. 141). Dyer converses with Wren that: “There is a Hell, sir, there are Gods and Daemons and Prodigies: your reason is but a Toy, your Fortitude downright Madnesse against such Terrours” (Ackroyd, 1985, p. 147). Hence, Dyer condemns the hypocrisy of the reason age:

when the Cartesians and the New Philosophers speak of their experiments, saying that they are serviceable to the Quiet and Peace of Man’s life, it is a great Lie: there has been no Quiet and there will be no Peace. The streets they walk in are ones in which Children die daily or are hang’d for stealing Sixpence; they wish to lay a sold Ground work (or so they call it) for their vast Pile of Experiments, but the Ground is filled with Corses, rotten and rotting others (Ackroyd, 1985, pp. 93-94).

Hawksmoor’s attitude toward mechanical reason corresponds with Dyer’s though he does not convert to the Satanic religion. He opposes the advanced way of investigation that takes advantage of computers to organize data representative of “the whole of London” in order to make “crime...go right down” (Ackroyd, 1985, p. 123). He falls into the mysterious darkness of the murders and convinces himself that a series of murders, all neat strangling, were committed by one person, even though he can not provide enough evidence to support his suspect. Hence, darkness in Hawksmoor represents irrationality and the miserable or terrible life as well, which defies the omnipotence of reason.

Darkness, as it is related with death and violence in *Hawksmoor*, also suggests an apocalyptic note that has become a central theme in contemporary English writing.

The apocalyptic note is characteristic of much Eighties writing: it wrote of a culture which was random and ‘junk’, where time was often dislocated and oppressive hints of danger, disaster, crisis were universal. There was a sense of recent history as essentially a history of catastrophes leading to more catastrophe, and dark themes present in fiction since the Fifties seemed to intensify (Bradbury, 2005, p. 457).

Moreover, Ackroyd's Catholic background determines that he often imposes the "visionary and specifically Catholic component" and "mythical closure" (Onega, 1996, p. 208) on his novel. In the interview, Ackroyd confesses:

Either by instinct or intuition, or by an active act of identification, I am interested in those writers who add a visionary or sacred dimension to their prose or to their poetry. I have in the meantime constructed various theories why that should be so. One of them is what I call the "Cockney visionary tradition," and the other is what I call the "latent Catholicism of the English race." Of course, you know England has been Catholic for 1,500 years and has only been Protestant for 400, and I am very interested to rediscover the Catholic roots of English culture, which I do in this lecture on "Cockney Visionaries." (Onega, 1996, p. 214).

Hawksmoor was written in this literary milieu and is suffused with apocalyptic elements. The omnipresent image of darkness which indicates death, murder, insanity, poverty and anything shadowy in society in the novel connects with the apocalyptic writing as the very word "apocalypse" usually invokes images of catastrophe and destruction in Western ideology, fueling eschatological anxieties. The eighteenth-century London in *Hawksmoor* has just undergone the Great Fire in which people seem to envision the end of the world. Dyer, a survivor of the plague and the Great Fire, embraces the dark mysticism is out of his fear of the world in which he is living in. He has fallen into the Satanic religion and seems to be waiting for a second coming of the world in which his churches "will endure" (Ackroyd, 1985, p. 10). Aleid Fokkema writes, "Dyer imposes his own [Satanic] pattern on the world around him to make it cohere" (Fokkema, 1991, p. 155). The familiar darkness felt by *Hawksmoor* in the twentieth century reveals that each generation sees itself as 'apocalyptic.'" Mircea Eliade states in *Myth and Reality* that "for centuries the same religious idea recurs again and again: this world—the world of History – is unjust, abominable, demonic; fortunately, it is already decaying, the catastrophes have begun...[and] very soon [the world] will be annihilated" (1963, p. 68). Furthermore, the conclusion of *Hawksmoor* stretches experience and language in a direction that is profoundly religious. In the last two chapters, the dying Dyer and the self-alienated *Hawksmoor*, emerging as one person, travel the same London itinerary to a nonexistent place. At the novel's end, *Hawksmoor* (or the union of *Hawksmoor* and Dyer) allows it to grow dark, experiencing another transmigration: "And then in my dream I looked down at myself and saw in what rags I stood; and I am a child again, begging on the threshold of eternity" (Ackroyd, 1985, p. 217).

Although the permeated religious elements in *Hawksmoor* connect the image of darkness with the apocalyptic note, Ackroyd, through the characterization of Dyer, denies the apocalyptic impulses in twentieth century society and condemns the hope of "redemption" or "re-birth". Dyer is stuck with the symbol of death as his god. He envisions the apocalypse and expects the coming redemption—he is desperately in need of re-birth himself. His obsession with death and the horror of life is preventing him from recognizing that life is made up of both dark and light, and horror and joy, etc. He is trapped by the enormity of the horror he witnessed and even his name "Dyer" may indicate that he is the one that must die in order to be re-born. To resurrect the "old gods" whom he worships, Dyer uses human sacrifice to consecrate the new churches during their construction. The nature of sacrifice is "to make sacred," but in order to prevent his own "ego death" he uses others instead of himself, which thwarts the true aim of the Rebirth symbol. The irony of Dyer's hope for "redemption" is that his serial murder for sacrifice produces

guilt that creates a feeling of persecution and he sinks into madness as a result. Accordingly, darkness in *Hawksmoor* denotes religious meaning; however, it refuses the vision of apocalypse conceived or implied in contemporary writings.

Besides the opposition to reason and apocalypse, darkness as embodied in the gothic churches and narrative in *Hawksmoor* also shed lights on Ackroyd's aspiration to revive the English folklore culture. Throughout his critical writing, Ackroyd returns time and again to a sense of a specifically English literary heritage that is based in the textual play, heterogeneity, and mixed modes of the gothic and the grotesque. The textual play, he argues, is "a familiar and ancient tradition" in the literature of England (Ackroyd, "Englishness" 1985, p. 333). Its mixture of comedy and seriousness, typical of the gothic and the grotesque, is the particular "inheritance" of the London writer (Ackroyd, 1993, p. 346) and a long-standing tradition (Ackroyd, 1992, p. 244; Ackroyd, 2002, p. 338). Ackroyd is thus declaring that this literature of the gothic and grotesque, for his mainly in its open indebtedness to a "specifically English mythology or folklore" (Ackroyd, 1992, p. 243), is "the most thoroughly English in inspiration and execution" (Ackroyd, 2002, p. 338). For him, this heritage is in danger of vanishing in the shadow cast by postmodernism.

In *Hawksmoor*, the dark image of the churches connecting with the murders, on the one hand, builds a sense of durability of the popular against the destructive forces from the commercial culture; it implies a rupture between generations on the other. Ackroyd insists that the folk culture is "powerful because [it is] charged with the real presence of place, just as much as the dark stones of London Wall or the steel surfaces of the Lloyds Building" (Ackroyd, 1993, p. 345). Dyer's churches are the emblems of histories that have been lost in the abandonment of traditions. Firstly, in his design and construction, Dyer knows Spitalfields was both "a Field of Grass with the Cows feeding on it" and "a vast Mound of Corruption" (Ackroyd, 1985, p. 13) before Christ Church ever stood there, and that Egyptian "Obelisks are the tables of esoterick knowledge" (Ackroyd, 1985, p. 56), as is Stonehenge. He situates St. Anne's amid the history implicit in streets named "Hang-Mans-Acre," "Rope-Makers-Field and Vyrbyn-Yard" (Ackroyd, 1985, p. 63). He openly objects to Wren's willful forgetting of the "Antient things" and "the Reliques of Antiquity" (Ackroyd, 1985, p. 55). Secondly, the churches with their mysterious and dark images have generated superstition and oral songs among the local people for generations. For example, Dyer once learned the notions that "a Kiss stole a minute off our lives, and that we spit upon a dead Creature and sing: Go you back from Whence you came/ And do not choose to ask my name" in his childhood and bold boys liked to play the sport called "catch the Shadowes of dead Men" (Ackroyd, 1985, p. 12) at dusk in the church yard. Thomas Hill, a schoolboy in the twentieth century, still learns to "spit on it" when he sees "a dead animal" and repeats "Fever, fever, stay away, don't come inside my bed today" (Ackroyd, 1985, p. 29). Children in his school still play the catch-the-shadows-of-dead-men sport and are taught that a kiss is a taboo (Ackroyd, 1985, p. 71). For Thomas's mother, the church once built by Dyer "represented all that was dark and immutably dirty about the area" (Ackroyd, 1985, p. 34). Hence, the quotidian superstition and the oral songs, as representative of popular culture, are revived in *Hawksmoor* via the grotesque and gothic elements. The churches become the sites around which people made up oral songs and superstitious practices to conquer fear or to solve mysteries. These folksongs and customs are inherited for generations and outlive any regime in resistance to pressure and fracture from the official and institutional forces, just as Bakhtin has pointed out timelessness "contained not in the biological individual, not in the bourgeois ego, but in the people, a people who are continually growing and renewed" (Bakhtin, 1993, p. 19). The dark image in *Hawksmoor*, in one sense, indicates the repressed

gothic, in its aesthetic practices, its folkloric roots, and its resonance with England's centuries-long immersion in Catholicism.

Conclusion

Despite the echoes of dark images between chapters and centuries and characters that show the durability of the popular culture, Hawksmoor insinuates the cultural amnesia in contemporary Britain. As David Richter writes, Dyer's London is preferable because the "London of the 1980s [is] a barren land of decay whose only uplifting vision comes from the architecture of the...past" (Richter, 1989, 113). Dyer lived in an England stained with the blood rites of the Druids and painfully aware of its deep Catholic roots, and this legacy of events, legends, and stories grounds England's cultural history. The alternative is Hawksmoor's flat and bloodless London of commerce in which he could not decode the meaning of the churches and could not recognize the histories related to the churches. One irony of Hawksmoor's cultural amnesia is the statue of Christopher Wren, "the only monument in Hawksmoor's London that is not shrouded in mystery" (Link, 2004, p. 533). In the face of Wren's statue, Hawksmoor could not recognize its historical denotation and the episode recalls Wren's desire "to destroy Antient things" (Ackroyd, 1985, p.55). One fears that Wren's project has succeeded all too well. The conclusion of this novel implies that until Hawksmoor understand the histories of the churches and the book of Dyer that can he find the way to solve the mysteries of murders. Thus, darkness, in *Hawksmoor*, might mean the gothic folklore culture and an ignorance of past and history as well.

Dyer once narrates that London is "the Capitol of Darkness" (Ackroyd, 1985, p. 47) and darkness becomes the central and pervasive image in *Hawksmoor*. The repetition and echoes of dark image in two centuries express the inability of reason despite its development, the disillusionment of apocalypse and redemption in each generation, the durability of the folklore tradition especially when it is threatened by the commercial culture.

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Evaluation of Commonly Used Bilingual Alignment Tools

Wang Jinglei, and He Wenzhong
Zhejiang University, Hangzhou, China
Email: wjlei@zju.edu.cn

[Abstract] Bilingual alignment tools can improve the reuse of corpus, reduce repetitive work and improve translation efficiency. Combining with common alignment tools, this paper classifies them into three types, which are component alignment tools, independent alignment tools and online alignment tools. With news, technical documents and literature as alignment samples, similarities and differences in functionality and ease of usage are analyzed. This paper points out their advantages and disadvantages, so as to provide reference for translators to choose alignment tools.

[Keywords] computer aided translation; alignment tool; corpus technology

Introduction

With the continuous development of information technology in the language service industry, corpus assets are becoming more important in saving costs, improving translation speed and quality (Jiang, 2014). Among them, the creation and accumulation of translation memory is particularly important. The reuse of translated materials by CAT tools not only calls for translator's previous translations for reference and reduces the workload of repetitive translation (Li, 2012), but also expands and updates the corpus for future translation work. This is like building a real-time and expanding dictionary in the field of translation, but more efficient, convenient and timesaving than a dictionary.

To realize the reuse of corpus assets, alignment is the first thing to do. Individual translators, translation companies, universities, presses and industry customers now have great alignment demands on translation alignment. The accumulated translation materials are usually stored in documents (Liang, 2004), and in order to use these contents for their own purposes in future translation work (Huang, 2015), it is necessary to make translation memory files through alignment tools. This paper compares the advantages and disadvantages of several commonly used alignment tools in terms of interface, operation, speed, accuracy and other aspects, to provide users references in choosing bilingual alignment tools.

Development and Research Status of Alignment Tools

Since the 1990s, the speed of translators' work cannot keep pace with the growth of customer's tasks (Xu, 2010). In order to narrow the gap between supply and demand, computer-aided translation technology emerged as required. In the mid-1990s, Trados released T Align, the first alignment tool on the market. Then Wordfast Aligner was launched by Wordfast. Déjà Vu and Across also integrated alignment tools, respectively. ABBYY company launched ABBYY Aligner, an independent alignment tool. In recent years, some online alignment websites have gradually developed, and Tmxmall is a typical one.

Many foreign scholars have also evaluated various translation memory tools, such as Bowker's (2002), research on Machine Translation. Somers's (1992) research on Machine Translation, and Quah's (2008) publication in Technology and Translation. Domestic scholars also have a large number of research results, including the overall study of computer-aided translation software, as well as specific research on software development and use, such as "CAT and translation research and teaching" (Xu, 2006, p. 61), "Computer-aided translation course teaching thinking" (Qian, 2009, p. 52), and "Comparative study of four common

computer-aided translation software at home and abroad” (Zhu, & Chen, 2013, p. 72), etc. However, there are few studies on these alignment tools, lacking systematic comparison and analysis. Alignment is an important part of corpus collection and computer-aided translation, so it is of great practical significance to evaluate the mainstream alignment tools.

Function Comparison

According to the general model of software quality, this paper will evaluate the function, interface operation, alignment efficiency and accuracy of various alignment tools. We classify the test documents into three categories: press releases, technical documents and literary works. For alignment tools, we classify them into three categories: computer-aided translation software components, independent software and online platform.

Function and Ease of Use

For computer-aided translation software components, we take Trados, Déjà Vu, Wordfast and Across as examples. Alignment tools, as part of the overall computer-aided translation software, are attached to the menu as a function, such as Trados, Déjà Vu and Across. Wordfast Aligner, as a subroutine, exists independently in the Start Menu and needs to be opened independently. After clicking on the alignment function, an alignment wizard will appear to fill in the project name and location, and select the source language document location, source language type, target language document location and target language type. Specific functional differences are shown in Table 1.

Table 1. Component Alignment Tool Tables

	Engineering Name	Engineering Location	New or Add Translation Memory Base	Source Language Document Location	Source Language Types	Target Language Document Location	Target Language Types	Supporting Multiple Documents	Extended Function
Trados	√	√	√	√		√			
Déjà Vu	√	√	√	√	√	√	√	√	
Wordfast	√	√		√	√	√	√	√	√
Across	√	√		√	√	√	√		

Among them, the extended functions include some settings such as description, completion time, priority and so on. Wordfast has done the best in this respect and has a better user experience. In the choice of source language type and target language type, Trados lacks this part of option, but is more intelligent, which can automatically identify language type, omits the steps of operation, and provides convenience to users. Trados and Déjà Vu, the two major translation companies, have done a good demonstration in the selection of translation memories. In the alignment process, the alignment can be completed more quickly and accurately by matching the existing translation memory base.

ABBYY Aligner is the most widely used independent alignment software. Because it is a stand-alone software, the whole interface after opening is aligned function menu and aligned workspace. It places the document location and language type options in the menu bar. The whole workspace is the alignment interface. Compared with the wizard configuration guide of the alignment component mentioned above, it is more intuitive and convenient to use.

In recent years, more and more online alignment tools have emerged. It has changed the local mode of traditional alignment tools and turned them online, omitting the tedious installation process, saving storage space and hardware costs, which is the direction of future alignment tools development.

Tmxmall, for example, is a new online alignment tool. The first column is a one-line alignment menu, and the second column is a file import column. By default, it is a translation context alignment mode, that is, the source and translation text in the same document. Users can also choose to switch to the source translation dual document alignment mode, which is, the source and translation text in different documents. The source language type and the target language type are automatically detected online or can be selected manually. This gives the system a choice if misrecognition of language types happens, which is more thoughtful. However, at present, Tmxmall only provides alignment between Chinese and English texts, and does not support other languages.

Operating Interface

The alignment view of SDL Trados is more special than other software. It is different from the corresponding relation of tables. It is expressed by curved lines. To adjust alignment, first select the sentences you want to adjust, then disconnect. Then click the alignment editing mode to activate the editing. Use the mouse to check the alignment pairs and select the connection 1 to 1. If you need one-to-many, choose to connect n to n.

The alignment view of Déjà Vu is in the traditional form of tables. Select the rows that need to be operated on to merge, split, move up, move down and delete.

Wordfast alignment view is similar to Trados, and it uses links to represent alignment. However, due to the large direct distance between segments and the alignment of the connecting lines are straight lines, the interface is clean and refreshing relative to Trados. When aligning manually, you only need to drag the source language segment to the target language segment. The advantage of this operation mode is that it simplifies all kinds of up-and-down position operations, and merges and splits operations. The disadvantage is the less intuition.

The Across alignment function is the most complex of the software, from wizard to manual adjustment, with many options and great freedom. If the configuration template can be set, a matching algorithm can also be set. If we choose the structure matching algorithm, the speed will be faster; if we choose the structure and content matching algorithm, the alignment will be more intelligent, but the speed will be affected.

The Across manual alignment interface is similar to Wordfast, linking sentence pairs through straight lines. But it divides the interface into three parts – catalog view, paragraph view and sentence view, and contains a large number of functional menus. But the interface is more complex; beginners need to spend a longer time learning to adapt.

The only independent alignment software, ABBYY Aligner software centers around the alignment function, so the overall layout of the interface is more reasonable; the menu bar and toolbar are clear and easy to understand. First, select the file selection button to select the file to be aligned, and click Align to achieve alignment. It is worth mentioning that ABBYY Aligner also provides checking alignment function, which can mark all uncertain alignment text with color by clicking the “Check Alignment” button.

For the online alignment tool Tmxmall, after uploading aligned text, you can click the alignment button for text alignment. The alignment interface is mainly presented in tabular form. Users can merge and split, move up and down, and insert and delete. It is worth mentioning that Tmxmall will prompt the user to open

the last alignment result when the page is reopened after the user has closed it by misoperation, which is very humanistic.

Alignment Efficiency

In terms of alignment time, there is not much difference between the different software. In the environment of 2.4G quad-core CPU and 8G memory, the cost time of automatic alignment is about 2 to 4 seconds, so there is little difference. Because Tmxmall is an online alignment software, the cost time will be affected by the network. The author tested in 1M bandwidth environment and basically completed alignment within 1s. Generally speaking, the alignment time of the alignment tools is satisfactory.

Alignment Accuracy

Next, we focus on comparing several alignment tools in terms of accuracy. This paper chose one article of Vogue China, and biographical fragments from news, technical documents and literary works respectively to compare the data of correct automatic alignment of sentence logarithms, manual alignment of sentence logarithms, total sentence logarithms and alignment accuracy. For the sake of fairness, this evaluation does not include any relevant translation memory.

Table 2. Vogue Alignment Results Table

	Number of Original Paragraphs	Translation Number	Total Sentence Logarithm	Alignment Logarithm	Need to align Logarithms Manually	Alignment Rate
Trados	25	25	66	39	27	59.09%
Déjà Vu	25	25	69	3	66	4.35%
Wordfast	25	25	66	3	63	4.55%
Across	25	25	66	4	62	6.06%
ABBYY Aligner	25	25	66	62	4	93.94%
Tmxmall	25	25	63	63	0	100%

Table 3. Lightroom Alignment Results Table

	Number of Original Sentences	Translation Sentence Number	Total Sentence Logarithm	Alignment Logarithm	Need to Align Logarithms Manually	Alignment Rate
Trados	140	140	141	141	0	100%
Déjà Vu	140	140	163	163	0	100%
Wordfast	140	140	139	26	113	18.71%
Across	140	140	133	118	15	88.72%
ABBYY Aligner	140	140	140	140	0	100%
Tmxmall	140	140	141	141	0	100%

Table 4. Thatcher Alignment Results Table

	Number of Original Paragraphs	Translation Number	Total Segment Logarithm	Alignment Logarithm	Need to Align Logarithms Manually	Alignment Rate
Trados	95	164	89	13	76	14.61%
Déjà Vu	95	164	220	66	154	30%
Wordfast	95	164	209	2	207	0.96%
Across	95	164	209	12	197	5.74%
ABBYY Aligner	95	164	226	201	25	88.94%
Tmxmall	95	164	186	152	34	81.72%

Tables show that the alignment effect of ABBYY Aligner and Tmxmall is the best. Among them, the alignment accuracy of ABBYY Aligner in three documents is 93.94%, 100% and 88.94%, respectively, and that of Tmxmall is 100%, 100% and 81.72%. Wordfast performed relatively poorly, with only 4.55%, 18.71% and 0.96% alignment accuracy, respectively. As far as the documents are concerned, the overall alignment rate of technical documents is the highest, Trados, Déjà Vu, ABBYY Aligner and Tmxmall are all 100%, Across is 88.72%, and the overall alignment rate is the lowest.

Discussion and Summary

For technical documents, for example, in the process of compiling, we strive to be accurate in semantics, avoid ambiguity, and describe them in the form of short sentences with neat structure. Therefore, the success rate of alignment is higher, and the number of aligned sentences is basically consistent with the number of original sentences. These literary articles are rich in meaning and contain a large number of thoughts and emotions of the author, and are mainly in the form of large paragraphs, so it is difficult to align them. Apart from the fact that most alignment results of Trados are based on paragraph alignment, other alignment tools divide them into sentences, which is more suitable for the production of translation memory. As for news articles, although they are not as concise as scientific and technological descriptive documents, they also require the expression of semantics in place, so the accuracy of alignment is unsatisfactory.

From the evaluation results, we can find that the comprehensive performance of Tmxmall is the most prominent, which is also a good start for the development of online computer-aided translation. The original translator would use various tools to align bilingual documents and eventually generate TMX files for preservation. When you want to use it, you can import it into computer-aided translation software or upload it to private cloud and call it through API interface. This series of operations, including downloading and installing tools, text preprocessing, alignment, manual adjustment and changing the direction of the language, consumes a lot of time and energy for translators. The emergence of online alignment tools helps translators to solve this problem, so that translators focus more on the translation itself, rather than on the technical issues of various kinds of software.

In addition to online alignment, online translation and online corpus have gradually developed. In the future, translators can directly align text online (Gao Zhijun, 2013), store translation memory in personal cloud for online translation, and build personal corpus for linguistic analysis. Online one-step translation solution will be the future.

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Evaluating the Diagnostic Capacity of a CDA-based Checklist Approach to the Assessment of L2 Writing Proficiency

Hang Li

School of International Studies, Zhejiang University, Hangzhou, China

Email: hanghanglee@vip.163.com

[Abstract] *This study examined the diagnostic function of a CDA (cognitive diagnostic assessment)-based checklist approach on the assessment of L2 writing proficiency. In order to provide L2 learners with useful diagnostic information about their English writing proficiency, a cognitive diagnostic checklist with 20 descriptors was empirically developed. Ten raters marked a total of 1075 essays with the checklist. The diagnostic information generated by the Reduced Reparametrized Unified Model (RRUM) was examined both statistically and substantively. The results showed that the CDA-based checklist approach could accurately identify the attribute mastery profiles of Chinese L2 learners across three different proficiency levels and could provide rich and fine-grained information about their L2 writing proficiency.*

[Keywords] *L2 writing proficiency; cognitive diagnostic assessment; CDA-based checklist approach*

Introduction

As a core component of test theory for a new generation of tests, cognitive diagnostic assessment (CDA) combines insights from psychometrics and cognitive science. By incorporating relevant cognitive variables into psychometric models, CDA can classify and the knowledge structure and processing skills within a domain and diagnose examinees' mastery of them (Leighton & Griel, 2007). The successful implementation of CDA requires a series of carefully designed substantive and statistical assessment processes, including the specification of attributes and attribute hierarchy, the design of the diagnostic test, the construction of Q-matrix that defines skills-by-items relationship, the selection, calibration and evaluation of appropriate psychometric CDA model, and the report of the diagnostic results yielded (Kim, 2011).

Since CDA can formatively assess fine-grained knowledge structure and processes in a test domain, and thus provide effective feedback for learning and instruction, it has received increasing attention in the field of second language assessment. However, application of this assessment approach has largely been in the assessment of listening and reading comprehension (Buck & Tatsuoka, 1998; Chen & Chen, 2016; Jiang, 2009a, 2009b; Kasai, 1997; Lee & Sawaki, 2009; Sawaki, Kim, & Gentile, 2009). To date, only two studies have explored the application of CDA in the assessment of writing proficiency. Using the reduced reparametrized unified model (RRUM), Kim (2010, 2011) applied the cognitive diagnostic approach to TOEFL iBT independent writing assessment. Xie (2016) modified certain items in the empirically derived descriptor-based diagnostic (EDD) checklist developed by Kim (2011) and applied it to the assessment of the writing proficiency of 472 first-year undergraduates in Hong Kong. RRUM was again chosen as the CDA model. Results of both studies proved that a non-compensatory CDA model, such as RRUM, can provide rich and accurate diagnostic information for L2 writers. However, there also exist limitations in the two studies, as they both retrofitted CDA models to existing non-diagnostic tests, rather than designing new tests based on extensive review of theories and cognitive models of L2 writing.

Research Background

In order to identify deficiencies, problems or areas where Chinese L2 writers need assistance, a new cognitive diagnostic assessment of Chinese college-level EFL learners was designed and implemented. First, based on an extensive review of theories and empirical studies of both first and second language writing cognition, five cognitive attributes of L2 writing proficiency, including ‘verbal-reasoning skill’, ‘rhetorical skill’, ‘basic lexical competence’, ‘basic grammatical competence’, and ‘command of complex linguistic resources’, were identified. Second, a two-stage text analysis of 280 essays revealed text features that tended to vary across writers; meanwhile, based on literature on L2 lexical and syntactic complexity as well as correlational analysis of complexity indices and essay scores, five indices provided by automated text analysis tools were chosen to gauge linguistic complexity of learner essays. This resulted in the construction of a cognitive diagnostic checklist of L2 writing consisting of 20 fine-grained and dichotomously-scored descriptors (see Appendix I). A Q-matrix was subsequently constructed by five experts of L2 writing.

A total of 1075 essays on two topics¹ written by non-English majors were collected, and ten trained raters scored them, using the aforementioned checklist. To validate and refine the initial Q-matrix and identify the final Q-matrix, the resultant data were subjected to the RRUM analysis, which was performed with the G-DINA function operated under the *R* package. Meanwhile, the validity of the final Q-matrix was established by examining the fitness of the RRUM model to the empirical data.

Research Questions

The present study focuses on the evaluation of the diagnostic capacity, i.e., usefulness, of the CDA-based checklist approach to assessing L2 writing proficiency. Presentation and discussion of the research findings are guided by the following research questions:

1. Can the CDA-based checklist approach accurately identify attribute mastery profiles of Chinese L2 writers?
2. To what extent does the CDA-based checklist approach distinguish masters from non-masters?
3. To what extent is the CDA-based checklist approach affected by topic effect?
4. Can the CDA-based checklist approach differentiate examinees at different proficiency levels?

Results and Discussion

Can the CDA-based Checklist Approach Accurately Identify Attribute Mastery Profiles of Chinese L2 Writers?

Table 1 summarizes the entire sample’s mastery probability of each attribute. ‘Command of complex linguistic resources’ has the lowest mastery probability, while ‘basic lexical competence’ has the highest, with the other three attributes being similar in mastery probabilities. Both Kim (2010) and Xie (2016) found that vocabulary was the most difficult attribute to master. But it should be noted that their definition of ‘vocabulary’ covered both the accuracy and complexity of lexical use. And the latter is quite like the main reason for the difficulty in the mastery of this attribute. For instance, Bulté and Housen (2014) reported that after a four-month intensive EAP course, no significant differences were found in either lexical diversity

¹Topic 1 is about whether or not children should be allowed more free time to play. Topic 2 is about whether colleges should ban campus tourism.

or sophistication in essays by college-level ESL learners. Such findings suggest that it is difficult for L2 learners to make progress in lexical complexity.

The other cognitive attribute with low mastery probability is ‘rhetorical skill’. In their study of the use of cohesive devices in argumentative writing by Chinese L2 learners, Yang and Sun (2012) found that approximately 30% and 43.33% of second-year English majors tended to make mistakes when using personal pronouns and conjunctions. In other words, rhetorical skill may remain difficult even for upper-intermediate-level Chinese EFL learners.

Table 1. Attribute Prevalence

	Mastery Probability	Times of Measurement
Verbal reasoning skill	0.618	3
Rhetorical skill	0.601	4
Basic lexical competence	0.679	5
Basic grammatical competence	0.626	7
Command of complex linguistic resources	0.538	5

In addition, individual attribute profiles can be derived from the estimated model via expected a posteriori (EAP) classification. As shown by Figure 1, the cognitive attribute with the highest number of masters is ‘basic lexical competence’, followed by ‘basic grammatical competence’, ‘verbal reasoning skill’, ‘rhetorical skill’ and finally, ‘command of complex linguistic resources’. This result echoed the attribute mastery probability presented in Table 1.

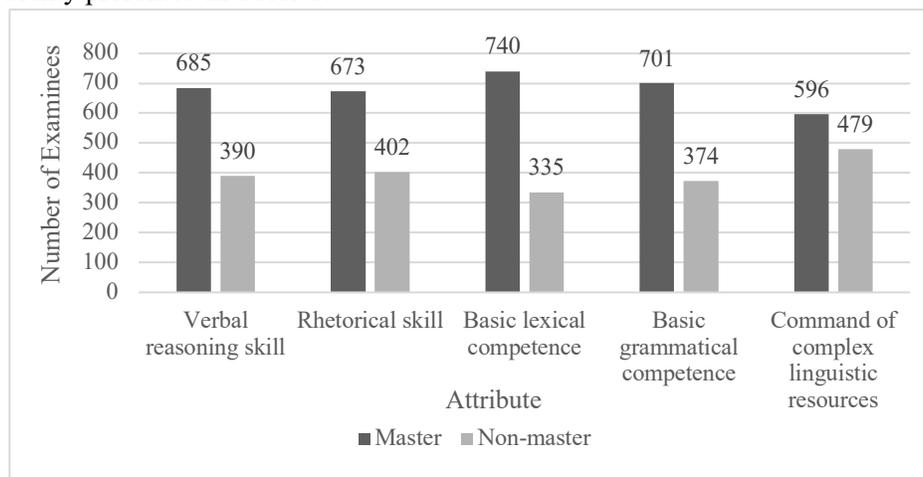


Figure 1. Skill Mastery Classification

Moreover, based on individual attribute profiles, the distribution of examinees across different numbers of mastered attributes can be analyzed. As shown in Figure 2, examinees with zero-attribute mastery and five-attribute mastery, account for 4.28% and 25.86% of the sample, respectively. This means flat attribute profiles do not dominate other attribute profiles, which indicates the high discriminant function of the estimated attribute mastery profiles.

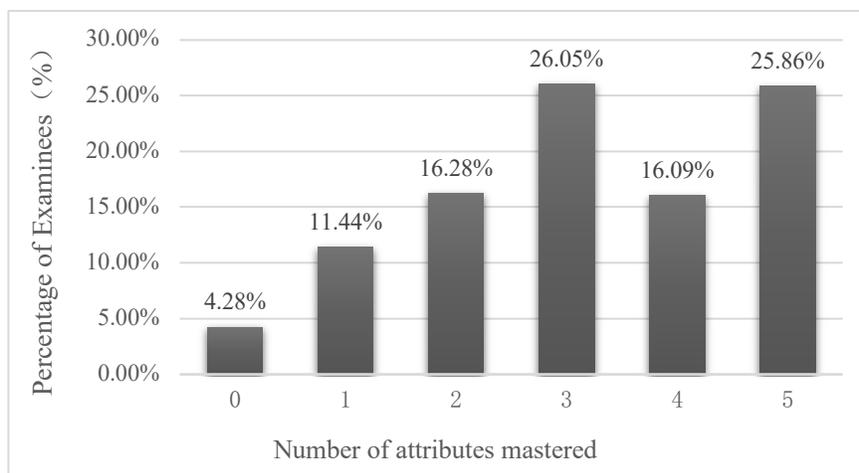


Figure 2. Distribution of the Number of Mastered Attributes

Finally, the estimates of latent classification exhibit the sample's attribute mastery types and their posterior probabilities. Since there are five attributes, there are 32 possible latent classes of L2 writing attributes. Table 2 presents the dominant latent classes in each number of attribute mastery categories. As a whole, they account for 63.35% of the sum of posterior probability of all latent classes. By inspecting the most common attribute mastery patterns, the attribute difficulty estimated by the diagnostic model would be further supported or rejected (Kim, 2011).

In Table 2, the five figures, as a whole, represent a latent class and separately symbolize 'verbal-reasoning skill', 'rhetorical skill', 'basic lexical competence', 'basic grammatical competence', and 'command of complex linguistic resources', from left to right, respectively.

Table 2. Dominant Latent Class in Each Number of Attribute Mastery Categories

Latent class	Number of attributes	Posterior probability	Latent class	Number of attributes	Posterior probability
11111	5	20.92%	11110	4	8.99%
01110	3	12.7%	10001	2	6.03%
00100	1	5.49%	00000	0	2.97%

As shown by Table 2, when only one cognitive attribute is mastered, it is most likely 'basic lexical competence', and when only one attribute is not mastered, it is most likely 'command of complex linguistic resources'. Such findings were consistent with the attribute prevalence (Table 1), confirming that 'basic lexical competence' was the easiest and 'command of complex linguistic resources' was the most difficult attribute.

Table 2 also shows when two attributes are mastered, the dominant latent class is 10001 (6.03%), i.e., the attributes mostly likely to be mastered are 'verbal reasoning skill' and 'command of complex linguistic resources'; when three attributes are mastered, the dominant latent class is 01110 (12.7%), i.e., the attributes most likely to be mastered are 'rhetorical skill', 'basic lexical competence', and 'basic grammatical competence'. Such findings carry two important implications. On the one hand, they indicate a certain level of interdependence among some of the attributes. 'Verbal-reasoning skill' mainly manifests itself in formulating and elaborating arguments that are appropriate in the context. Such argumentation tends to call for the use of varied and sometimes sophisticated lexical and syntactic resources. Meanwhile, according to theories such as three dimensions of vocabulary development (Henriksen, 1999), the correct use of

vocabulary relies on knowledge of syntactic and morphological restrictions and features of lexical items. Moreover, ‘rhetorical skill’ involves realizing coherence among sentences and paragraphs through both grammatical means such as the use of pronouns, and lexical means, such as the use of synonyms. On the other hand, the fact that the two latent classes of 10001 and 01110 are complementary to each other could indicate the existence of a complex interaction between L2 complexity and accuracy. Studies applying task-based language teaching (TBLT) or those adopting a dynamic systems theory (DST) approach to second language acquisition have found that complexity and accuracy alternate between facilitating each other and competing against each other in L2 performance and development (Bulté, 2013; Ellis, 2009; Larson-Freeman, 2006, 2012; Robinson, 2001; Skehan, 1998, 2003; Skehan & Foster, 1997, 2012; Spolman & Verspoor, 2010). The findings of the present study suggest that, for intermediate-level L2 writers, there seems to be a potential trade-off effect between complexity and accuracy.

To What Extent does the CDA-based Checklist Approach Distinguish Masters from Non-Masters?

The estimates of item parameters display the probabilities of answering a certain item correctly under different attribute mastery situations. A drastic performance difference between masters and non-masters is viewed as strong evidence of the checklist descriptors’ good diagnostic capacity (Kim, 2011).

As shown by Table 3, none of the items violates monotonicity, i.e., mastering of additional attributes does not lead to a lower possibility of success, indicating that the descriptors were properly developed, and the cognitive attributes were clearly defined.

However, it should also be noted that the probabilities of success of four descriptors, i.e., 16, 17, 1 and 6, differ less than 0.3 under different attribute mastery situations, indicating poor diagnostic power. A close look at these items shows that No. 16 (Using a wide range of words) and No. 17 (Using a number of sophisticated words) seem to be too difficult for the examinees, as the possibilities of success do not exceed 0.6 even for masters of relevant attribute. Meanwhile, No. 1 (Formulating clear and appropriate arguments to support the thesis) and No. 6 (Using pronouns properly to establish coherence on sentence level) seem too easy, because even for non-masters, their probabilities of success exceed 0.5.

Table 3. Item Parameter Estimates

Single-attribute items	P(0)	P(1)		
Two-attribute items	P(00)	P(01)	P(10)	P(11)
1	0.566	0.859		
2	0.274	0.715		
4	0.334	0.726		
5	0.309	0.783		
7	0.037	0.644		
8	0.372	0.785		
9	0.317	0.788		
11	0.451	0.860		
12	0.475	0.772		
13	0.278	0.688		
14	0.257	0.761		
16	0.315	0.579		
17	0.317	0.521		
18	0.193	0.791		
19	0.135	0.813		
20	0.355	0.665		

Table 3. Item Parameter Estimates (continued...)

Single-attribute items	P(0)	P(1)		
Two-attribute items	P(00)	P(01)	P(10)	P(11)
3	0.308	0.474	0.581	0.806
6	0.564	0.655	0.667	0.775
10	0.381	0.511	0.545	0.730
15	0.442	0.658	0.657	0.978

To What Extent is the CDA-based Checklist Approach Affected by Topic Effect?

A diagnostically robust model is assumed to generate stable attribute mastery profiles without being affected by topic effect (Kim, 2011). Therefore, the quality of the CDA-based checklist approach was further examined by comparing across the two topics the skill mastery profiles, distribution of examinees across different numbers of mastered attributes, and dominant latent class in each number of attribute mastery categories.

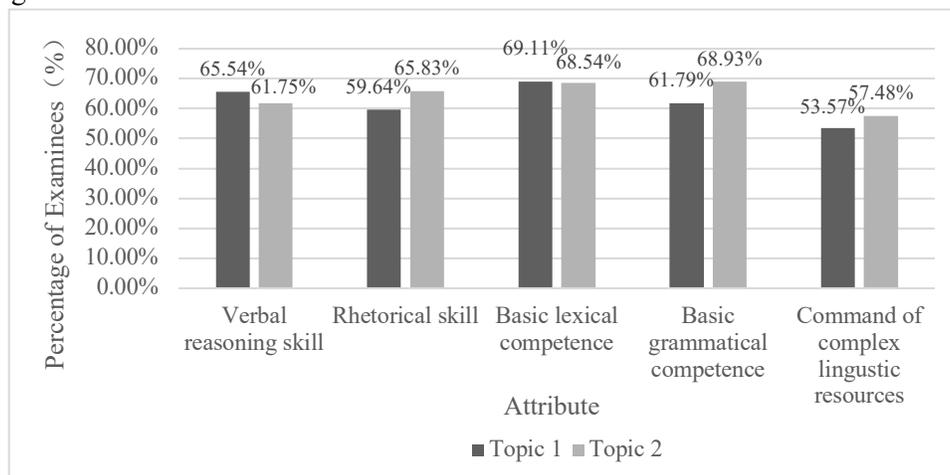


Figure 3. Skill Mastery Classification for Topic 1 and Topic 2

First, it can be seen in Figure 3 that the two topics attain a similar proportion of masters for all attributes. The master proportion for ‘rhetorical skill’ shows the biggest difference across topics (6.19%), while that for ‘basic lexical competence’ shows the smallest (0.57%).

Second, as shown by Figure 4, there is a similar distribution of the number of mastered attributes across the topics, as no difference is found to exceed 3%.

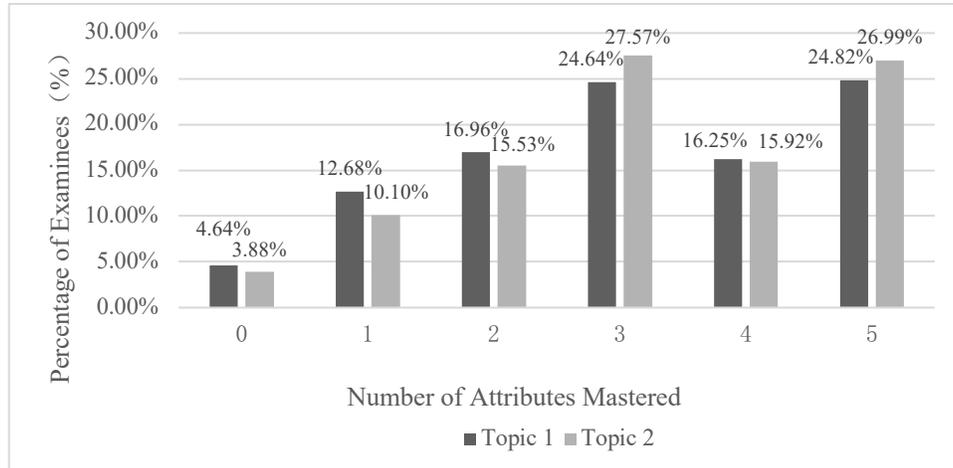


Figure 4. Distribution of the Number of Mastered Attributes for Topic 1 and 2

Third, Table 4 shows that there is much overlap in terms of the dominant latent class in each number of attribute mastery categories across the topics. The only exception is when only one attribute is mastered, it is most likely ‘verbal reasoning skill’ for topic 1, but ‘basic lexical competence’ for topic 2. Figure 3 also shows that topic 1 shows a higher proportion of masters for ‘verbal reasoning skill’ than topic 2 (65.54%, 61.75%). Moreover, results of an independent-samples *t* test for text length show that significant difference exists across the two topics ($t_{(1073)}=9.896, p<0.01$), with essays on topic 1 being longer than those on topic 2. Therefore, it seems that different topics pose different challenges to verbal-reasoning skills; in other words, the attribute of ‘verbal-reasoning skill’ may be prone to be affected by topics or prompts.

Table 4. Dominant Latent Class in Each Number of Attribute Mastery Categories across Topics

Topic			Topic 2		
Latent class	Number of attributes	Posterior probability	Latent class	Number of attributes	Posterior probability
11111	5	24.64%	11111	5	26.99%
11110	4	9.11%	11110	4	8.16%
01110	3	13.75%	01110	3	15.92%
10001	2	8.93%	10001	2	6.99%
10000	1	6.07%	00100	1	2.91%
00000	0	4.64%	00000	0	3.88%

Can the CDA-based Checklist Approach Differentiate Examinees at Different Proficiency Levels?

A diagnostically well-constructed model should produce attribute profiles that have distinctively different characteristics across different proficiency levels (Kim, 2011). Following the comprehensive sampling method (Wiersman, 2000), the examinees were sorted by their observed scores from low to high and divided into five groups, with 215 examinees in each group. Examinees of the upper, middle and bottom 20% were selected to represent the advanced, intermediate and beginner group.

Table 5 and Figure 5 show clearly that distinctive differences exist in attribute mastery rates across three proficiency levels. Though the proportion of masters for the advanced group were decidedly higher than those for the intermediate group across the five attributes, these two groups show a very similar attributes mastery pattern. Both groups have the highest proportion of masters for ‘basic grammatical competence’, and the lowest proportion of masters for ‘command of complex linguistic resources’. On the

other hand, the beginner group has a distinctively different pattern of attributes mastery, with ‘rhetorical skill’ being hardest attribute and ‘verbal-reasoning skill’ being the easiest for that group. Moreover, the beginner group also has a much lower proportion of masters for ‘basic grammatical competence’ than the other two groups. Finally, for both the intermediate and the advanced groups, the proportions of masters for ‘complex linguistic resources’ are substantially lower than those for the other attributes. This further proves that ‘complex linguistic resource’ is the most difficult attribute.

Table 5. Attribute Mastery at Three Proficiency Levels and as a Whole

Group	Attribute mastery rate					Average observed score
	Verbal-reasoning skill	Rhetorical skill	Basic lexical competence	Basic grammatical competence	Command of complex linguistic resources	
Beginner	42.23%	13.02%	34.88%	15.35%	31.63%	7.32
Intermediate	63.72%	71.16%	71.16%	74.42%	53.02%	11.46
Advanced	91.63%	97.21%	97.67%	98.60%	81.40%	15.44
All	63.72%	62.60%	68.84%	65.21%	55.44%	11.43

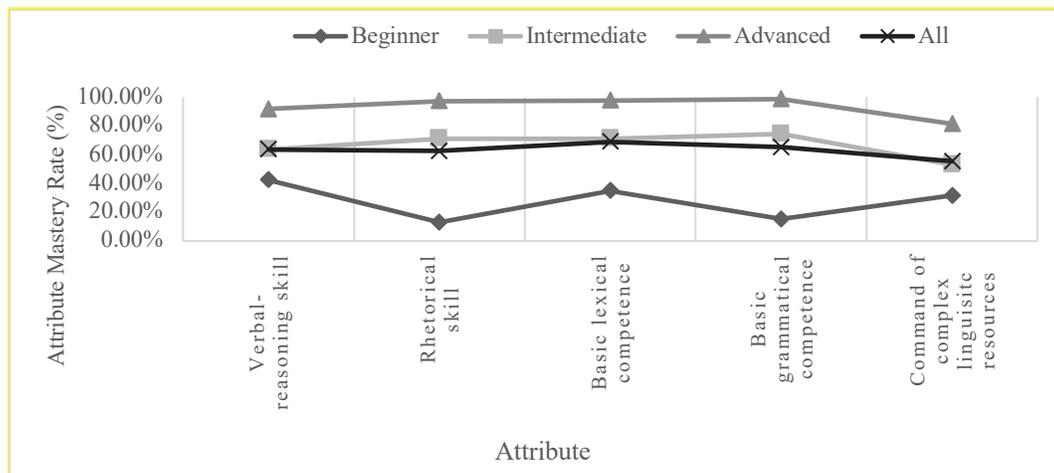


Figure 5. Attribute Mastery Rates of the Sample as well as the Three Proficiency Levels

Conclusion

The present study examined the extent to which a CDA-based checklist approach to assessing L2 writing, as estimated by RRUM, was a discriminant, accurate and robust method of determining L2 learners’ writing proficiency. The findings indicated that, first, the attribute mastery profiles identified could withstand both statistical and substantive scrutiny. Second, distinctive performance differences existed between masters and non-masters on the majority of the 20 descriptors of the checklist. Third, the CDA-based checklist approach was diagnostically robust as it was not significantly affected by topic effect. Finally, the CDA-based checklist approach produced attribute profiles with distinctively different characteristics across different proficiency levels. All in all, the study proved that the CDA-based checklist approach can provide useful diagnostic information to L2 writers.

Acknowledgement

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Appendix I

The Cognitive Diagnostic Checklist of L2 Writing

	Descriptors
1	Formulating clear and appropriate arguments to support the thesis
2	Elaborating on most (at least 2/3) arguments
3	Developing arguments in a logical way
4	Organizing the essay in accordance with the typical structure of argumentative essays
5	Using connectives effectively
6	Using pronouns properly to establish coherence on sentence level
7	Making appropriate lexical choices to convey the intended meaning
8	Using words correctly
9	Spelling words correctly*
10	Using word classes appropriately
11	Applying basic syntactic rules correctly
12	Avoiding run-on sentences
13	Using clauses and non-finite structures correctly
14	Using grammatical rules correctly
15	Avoiding errors that impede comprehension
16	Using a wide range of words*
17	Using a number of sophisticated words*
18	Using a variety of syntactic structures*
19	Using sophisticated syntactic structures*
20	Using a number of complex nominal structures*

Note: Descriptors with * were judged by computational tools for automatic text analysis. The rest were scored by human raters.

Quest for the Self: A Study of Bridge Images in *Alexander's Bridge*

Lu Yanfei and Lu Qiaodan

Zhejiang University, Zhejiang, China

Email: dizzydaisy@163.com, luqdan@163.com

[Abstract] *Alexander's Bridge* was the first full-length novel written by Willa Cather, and it is mostly seen as a mere attempt by Cather to develop her skills, especially in imitation of Henry James' writing style. This paper maintains that the bridge is an important image in the novel. It is of vital importance in the understanding of Cather's criticism of the overwhelming pursuit of success in the United States in the early 20th century, and highlights the damage this pursuit brings to the individual, which is epitomized by the crisis, the self-struggle, and consequentially, the destruction of the protagonist of the story, Alexander.

[Keywords] Willa Cather; bridge image; success; self

Introduction

Alexander's Bridge was Willa Cather's first full-length novel, first published in 1912. It tells the story of bridge engineer Bartley Alexander. Bartley has a successful career, a happy family, and a rich life, yet he is not happy. He is caught in a state of self-division, which finds its expression in the story in his struggle between his wife, Winifred, and his lover, Hilda. The story ends with him making up his mind to separate from his wife. But before he is able to reveal his decision to her, he is killed when the bridge he designed and supervises, collapses.

In literature on Willa Cather, this novel is mostly ignored. It is viewed as a mere attempt by Cather to hone her craft. Raymond Thorberg points out in his essay "*From Alexander's Bridge to My Antonia*" that Cather's work during her time in Pittsburgh and at McClure's show that Cather was obsessed with the study of novel writing skills, being especially inspired by Henry James. And this effort reached its peak when she was writing *Alexander's Bridge* (Thorberg, 1962). Cather herself always held a negative attitude towards this work. In the preface to the reprint of the novel in 1922, she admitted that this was just an attempt by a novice. The subject of the work was not the one she was most familiar with, and the material chosen was not a material of her own (Cather, 1922). In "*My First Novel*", Cather described *Alexander's Bridge* as a studio painting (Cather, 1968), by which she meant the creation of *Alexander's Bridge* was deliberate rather than natural. She contrasts the experience of creating *Alexander's Bridge* with that of creating works based on the Nebraska prairie. In her opinion, creating a Nebraska prairie novel "is like taking a ride through a familiar country on a horse that knows the way, on a fine morning when you feel like riding" (Cather, 1968, p. 92), while the former is "like riding in a park, with someone not altogether congenial, to whom you had to talk all the time" (Cather, 1968, p. 93).

But is this little-mentioned work really immature, as Cather herself states? Cather scholar David Stouck (1975) pointed out in his article "*Willa Cather's Imagination*" that "the author's judgment should not be entirely credited" (p. 13). When Cather wrote the preface to *Alexander's Bridge* in 1922, she had just completed her Prairie Trilogy ("*O'Pioneers!*" – 1913, "*The Song of the Lark*" – 1915, and "*My Antonia*" – 1918), and was still immersed in the joy from the huge success of "*My Antonia*". It was not surprising at that moment for her to deny her previous works and thus affirm recent creations.

What is, then, the significance of the work? The well-known Cather scholar James Woodress (1987) pointed out in his biography *“Willa Cather: A Literary Life”* that “the character of Bartley foreshadows other characters” (p. 219). I concur with Woodress’ point: the correct interpretation of *Alexander’s Bridge* can be vital in one’s efforts to interpret Cather’s later works. David Stouck (1975) pointed out that the fervent pursuit of success is “one of the powerful, recurrent themes of American literature” (p. 14). As the first full-length novel by Cather, it well represents her effort to address this theme: the pursuit of material success. The choice of a bridge engineer as the protagonist serves this purpose. In her paper *“The Engineer as Cultural Hero and Willa Cather’s First Novel Alexander’s Bridge”*, Elizabeth Ammons (1986) produced a good description of the role engineers and bridges play in the context of progress and success:

“The most important mission in life according to the extensive cultural mythology – the ability to disseminate progress: to fling bridges over canyons, rails across the prairie, skyscrapers into the clouds” (Ammons, 1986, p. 747).

She believed that American society was hit in the early 20th century by a cultural myth of heroism, patriotism, and the masculinity of American engineering, where the image of the engineer is always closely linked to progress and success.

In this paper I show that the three bridges in the novel represent the three stages of existence of the hero Alexander, from obscurity, to glory after success, and to destruction. It reveals the confusion and crisis that the pursuit of material success brings to individuals.

Allway – Bridge of Success

The first bridge that appears in the story, the Allway Bridge, plays an important role in Alexander’s life. It not only allows Alexander to achieve career success, but also brings him together with the woman who later becomes his wife. Unlike most people whose success is incremental, Alexander’s success is quick and smooth. He meets the senior Scottish engineer MacKeller in London and follows him to Quebec. MacKeller gets the construction contract for the Allway Bridge, but then shortly thereafter becomes sick and dies before the project even starts. Before he dies, he recommends Alexander to lead the project and the Bridge Construction Committee follows his recommendation. It is also through MacKeller that Alexander meets Eleanor, and through Eleanor, he then meets Eleanor’s niece Winifred, who becomes his wife. The Allway Bridge has indeed put Alexander on the fast track to success in life.

The Allway Bridge reflects young Alexander’s personal desire to succeed, as well as the attitude of the entire society in the early 20th century towards progress and success. And Eleanor, who lives in the big white house on the hillside of Allway, is the embodiment of progress. She appreciates men of action, emphasizes material wealth, values all things military and political, but has a disdain for music, art, and philosophy. She likes Alexander because he is an engineer who epitomizes progress and success. And in the eyes of the young Alexander, she represents the social status that he strives for. When he speaks about her, his words are filled with envy and admiration:

“She had known Gordon and Livingstone and Beaconsfield when she was young, – every one. She was the first woman of that sort I’d ever known” (Cather, 1922, p. 14).

If the bridge here represents the path to success, then the white house Eleanor lives in is undoubtedly a symbol of success. The white house sits “alone on the hill” (Cather, 1922, p. 147) right next to the Allway Bridge. While Alexander is constructing the bridge, he has already fallen in love with Winifred. At night,

he looks up at the light from the white house from his vantage point at the side of the bridge. He is full of desire.

“His heart is full of sweet cravings, ...unable to tear himself away from the white magic of the night, unwilling to sleep because longing was so sweet to him” (Cather, 1922, p. 147).

For Alexander, the house represents status, beauty, and passion and motivation for the future.

The bridge is successfully completed. Through it, Alexander himself has reached the big house that symbolizes success, and he soon marries Winifred. His star is rising rapidly. Within a few years, he has successfully built ten bridges. He is even invited by the Emperor of Japan to lecture at the Imperial University to help improve the drainage, road and bridge construction of the entire island nation. Among the several bridges under construction, there is the Moorlock Bridge, the most important project in the history of bridge construction world wide; it is the ultimate challenge, requiring the most advanced technology in bridge construction. Alexander is leading the project and has become the darling of many magazines. He has become a spokesperson of the machine age.

However, the shortcut to success is not necessarily solid and steady. In the flowers and applause, there is a hidden crisis. In Winifred’s seemingly proud compliments, we, as readers, sense foreshadowing:

“It (the Allway Bridge) is over the wildest river, with mists and clouds always battling about it, and it is as delicate as a cobweb hanging in the sky. It really was a bridge into the future” (Cather, 1922, pp. 22-23).

We see here that in describing the bridge, Cather chooses the image “cobweb” and modifies it with “delicate”. For a master of rhetoric like Cather, this should not be an unintentional touch. “Delicate” can be interpreted as “exquisite”, but it also means “slim and fragile”. Cather apparently places a pun here. Behind the impressive veneer, there is a disaster lurking. More than a decade later, when Alexander takes the train to the accident-prone Moorlock Bridge, the train passes by the Allway Bridge,

“In going to his new bridge at Moorlock he had always to pass through Allway. The train stopped at Allway Mills, then wound two miles up the river, and then the hollow sound under his feet told Bartley that was on his first bridge again. The Bridge seemed longer than it had ever seemed before, and he was glad when he felt the beat of the wheels on the solid roadbed again” (Cather, 1922 p. 147).

Countless times, Alexander travels to and from Allway, but things feel different this time. He perceives the “empty” feeling brought on by success, and is happy to be back on the “solid road”. This is when the personal crisis and the struggle for the true self starts.

Moorlock – Bridge of Destruction

The second prominent bridge in the story, the Moorlock Bridge, represents the crisis and destruction that success brings to individuals. It not only brings Alexander anxiety and frustration, but it is also the cause of his death. What is more, both the bridge and its creator end in destruction, both from a strain they cannot bear. The strain for the former comes from the faulty materials that result in a defective structure, and the strain for the latter comes from the social responsibilities and obligations that success has brought, and the constraints and impediments that come with it.

Stouck (1975) pointed out that the Moorlock Bridge “symbolizes in direct fashion Alexander’s internal crisis and his defeat” (p. 18). The “inner crisis” and “failure” should be more precisely interpreted as the protagonist’s self-struggle and the consequent collapse. Or, in Oehlschlaeger’s words, it is more of a state

of self-division (Oehlschlaeger, 1986). The self struggle here refers to the fight between the true self with its original impulse, and the self constructed in the social context. As the story progresses, this struggle becomes more and more intense. Eventually, with the collapse of the bridge, the catastrophic result of the struggle is evident.

Cather portrays the Alexander's self-division with two sets of devices. The first is the role of Professor Wilson, a professor of philosophy and former teacher of Alexander in the West, and also a friend of his. He is experienced and observant, and knows about Alexander's past and present. His special status serves as a vantage point to observe and reveal Alexander's crisis. According to Wilson, Alexander "was never introspective. He was simply the most tremendous response to stimuli I have ever known" (Cather, 1922, p. 9). In other words, the motivation for all his actions comes from the expectations of others and society's judgment. The professor sees the stress on Alexander and the struggle he experiences. He foresees his future when he states:

"Yet I always used to feel that there was a weak spot where some day strain would tell. Even after you began to climb, I stood down in the crowd and watched you with – well, not with confidence. The more dazzling the front you presented, the higher your façade rose, the more I expected to see a big crack zigzagging from top to bottom – he indicated its course in the air with his Forefinger, – then a crash and clouds of dust" (Cather, 1922, p. 15).

This picture is visually striking. If the wall represents Alexander, the crack is the split between the true and symbolic self. As the wall gets higher, the tension between the two selves increases, till the point of breaking.

The professor also helps the reader recognize Alexander's exhaustion and confusion. When conversing with Wilson, Alexander says:

"After all, life doesn't offer a man much. You work like the devil and think you're getting on, and suddenly you discover that you've only been getting yourself tied up. A million details drink you dry. Your life keeps going for things you don't want, and all the while you are being built alive into a social structure you don't care a rap about. I sometimes wonder what sort of chap I'd have been if I hadn't been this sort" (Cather, 1922, p. 16).

The choice of such words as "tied up" and "built alive" hint at the suffocating force of success. Status, wealth, and social relations intertwined dig a grave. When he achieves social status and material success he aspires for, his true self, with its original impulse, fades.

The second device Cather uses to portray Alexander's struggle is his dual relationship with his wife Winifred, who lives in Boston, and his lover Hilda, who stays in London. The ethical struggle and the trips back and forth between Boston and London are precisely the embodiment of the division between Alexander's two selves. Winifred represents social status, for she is elegant, tasteful, proud, loyal and restrained. She motivates and guides Alexander on his way to success. But at the same time, she embodies the restraining power of the social structure, which wears down his energy and vitality. Alexander feels this:

"The obligations imposed by his wife's fortune and position were sometimes distracting to a man who followed his profession and he was expected to be interested in a great many worthy endeavors on her account as well as on his own" (Cather, 1922, p. 48).

In contrast, Hilda is closely associated with freedom, passion, warmth, and softness. She is an opera singer with keen and delicate emotion and a strong sense of independence. It is in the company of Hilda

that Alexander starts to think for the first time about what he really wants and who he is, and it is in London where he realizes that there is “something unconquered in him, something besides the strong work-horse that his profession had made of him” (Cather, 1922, p. 49). He begins to miss the full consciousness of his self that he felt every morning when he was a child. He even begins to believe “there was only one thing that had an absolute value for each individual, and it was just that original impulse, that internal heat, that feeling of one’s self in one’s own breast” (Cather, 1922, p. 51). The more he misses this original impulse, the stronger the fight between the two selves becomes. He swings between the two selves as he travels between Boston and London. In the end, with the completion of the letter to his wife that explains his choice to leave her, he is ready to embrace his original self. But there is strong irony, since the letter is in fact never mailed. With the collapse of the bridge, its creator falls into the water and drowns. Cather’s criticism of the overwhelming social context in the early 20th century is obvious. The culture in pursuit of success is so powerful that it destroys those who endeavor to break away from it.

The Wooden Bridge: Bridge of Innocence

Toward the end of the story, Alexander sees a wooden bridge from the train window as he travels on his way to Moorlock Bridge, which will soon collapse,

“There was a rose-colored light over the gray rocks and hills and Meadows. Off to the left, under the approach of a weather-stained wooden bridge, a group of boys were sitting around a little fire. The smell of the wood smoke blew in at the window” (Cather, 1922, pp. 145-146).

This is a beautiful and nostalgic picture, with its grass, rocks, and hills. Readers of Cather’s “Prairie Trilogy” may find this more a scene from the west. In a story set mainly in metropolitan cities, this design might look a bit out of place. I believe this is a device Cather employs to highlight the theme, the struggle of the selves. The wooden bridge embodies the young Alexander before he leaves the west, goes to the metropolitan cities in the east, and gets built into the social structure resulting from his success. Unlike the other two bridges that are made of concrete and grand in scale, this bridge is wooden. It is smaller, purer and more primitive. It represents Alexander in a more natural state.

“Alexander looked back wistfully at the boys, camped on the edge of a little marsh, crouching under their shelter and looking gravely at their fire. They took his mind back a long way, to a campfire on a sandbar in a Western river, and he wished he could go back and sit down with them” (Cather, 1922, p. 146).

Having the boys under the bridge serves the same purpose. Alexander sees in the boys the young self, the true self, and the innocent self. In the story, Cather says very little about Alexander’s past. I believe Cather did this for a reason: in the powerful context of success, the once true self is overshadowed and invisible. As Alexander becomes more and more aware of his true self, he is also getting ever closer to destruction.

Conclusion

The bridge image is central in the novel Alexander’s Bridge. It is through the backdrop of three bridges that Cather reveals the powerful myth of success in the novel that engulfs American society in the early twentieth century. From the wooden bridge to Allway to Moorlock, Cather presents to her readers the transformation of Alexander from an innocent young man to a tired man who is drained of vitality as a

successful engineer, and reveals the estrangement and alienation that goes hand-in-hand with material success in the early 20th century. Willa Cather's criticism of the culture is incisive. She ends the story with the death of the protagonist immediately after, and seemingly as a consequence of, his decision to embrace his true self. The individual is simply doomed if he or she acts contrary to the imperatives of the surrounding culture.

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A Comparative Study of the Semantic Motivation of Chinese and Spanish Compound Words

Ya Zuo

Zhejiang University, Hangzhou, China

Email: zuoya0320@zju.edu.cn

[Abstract] Based on the comparison between Chinese and Spanish compound words, this paper tries to summarize the differences in the internal structure of these two languages, the productivity distribution of the lexical sequences of each structure and the metonymy, metaphor, metonymy metaphor reflected in the semantic motivation. This paper also digs into the similarities and differences of the word-formation thinking behind these two languages in order to put forward the corresponding suggestions for the teaching of Spanish compound words and effectively avoid the negative transfer of language.

[Keywords] semantic motivation; contrastive teaching application of Chinese and Spanish

Introduction

Compounding refers to stems and morphemes forming compound words according to certain rules (Val, 1999), which is an important way of forming words in Chinese and Spanish. Research on Spanish compounding words have mainly focused on the word's morphological structure and semantic structure, but have rarely paid attention to the motivation and thinking of word-formation, especially on comparative study of languages in huge interlingual distance such as Chinese and Spanish. This paper researches Chinese and Spanish compound words on comparative and cognitive perspective and summarizes the formation characteristics of Chinese and Spanish words by comparing the metaphor and the metonymy motivation of the compound words in terms of their internal structure. Finally, it digs into the similarities and differences of the ways they form words to put forward the corresponding suggestions for the teaching of Spanish compound words.

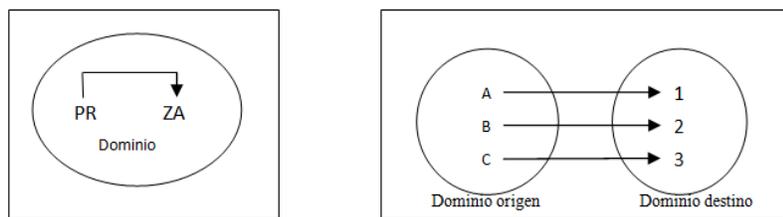
The Semantic Motivation of Chinese and Spanish Compound Words

Language is a constantly developing and changing symbol system, which is like the development and change of the physical world. It has experienced a process of transformation from disorder to well-organized. In this process, every motivation of promoting and stimulating the change and development of language generation can be called the motivation. The basis of a word refers to the reason and basis of the phonetic expression of meaning, which reflects the arguable relationship between what can be pointed and referred to in the language symbol.

Ullmann (1965) believed that all vocabulary in languages could be divided into unreasonable and rational. The former has obscure semantics while the latter has lucid semantics. Ullmann (1965) also divided motivation into three kinds. The first one is phonetic motivation which mainly discusses the onomatopoeia phenomenon. The second kind is morphological motivation which analyzes the morphosis of lexical structure to acquire the whole meaning. The third one is semantic motivation that focuses on how the original meaning of language form obtains the meaning through the mechanism of metaphor and metonymy.

Compared with single-morpheme words and derivative words, compound words are the most descriptive words (Buenaftuentes, 2007). This paper will selectively analyze semantic arguments to get a concentrated embodiment of the semantics.

Both Chinese and Spanish compound words embody a relatively rich semantic motivation. The most important one is the motivation of metonymy and metaphor. The typical characteristic of metaphor is to concretize the abstract concept, while metonymy focuses more on the reference function, that is, using one entity to refer to another entity through the connection of two objects. As for the relationship between them, it can be simply summed up as the two objects in the metaphor are in two conceptual domains, while the two objects in the metonymy are a conceptual projection in the same conceptual domain. Cuenca and Hilferty (1999) show this relationship in a picture.



Metaphor

Metonymy

Figure 1. Relationship Between Metaphor and Metonymy

Comparison of Metaphor Motivation between Chinese and Spanish

Metaphor of compound words can be divided into semi-metaphorical and all-figurative. Semi-metaphorical compound words refer that the only one morpheme occurs a metaphor. It can be the first morpheme (N₁) and the second morpheme (N₂). The full-metaphor refers that the whole compound word constitutes a metaphor.

Firstly, we analyze Chinese and Spanish compound words that a metaphor takes place in the first morpheme (N₁).

Table 1. Chinese and Spanish Compound Words of semi-metaphorical (N₁)

	The First Morpheme	The Second Morpheme	Meaning
Spanish	diente	ajo	garlic clove
Chinese	梯 (ti)	田 (tian)	terrace

Diente de ajo is semi-metaphorical (N₁), which compares the shape of the garlic to the teeth and compares smoke to curtains in *cortina de humo*. In “terraced fields”, the field is compared to the shape of a ladder and the eyebrows are compared to the sword in the “eyebrow”. All of the above four examples are N₁ which plays a metaphorical description function. N₁ describes the appearance, structure, role and other side features of N₂ so that N₂ is more visualized. This also reflects the similarity of the thinking of word formation in two languages, that is, the compound word formation is carried out through two kinds of objects of a similar shape.

The following is an example of a metaphor for the occurrence of a second morpheme (N₂).

Table 2. Chinese and Spanish Compound Words of Semi-Metaphorical (N₂)

	The First Morpheme	The Second Morpheme	Meaning
Spanish	pez	espada	swordfish
Chinese	地 (di)	球 (qiu)	Earth

The above-mentioned example is the N₂ metaphorical form. In the *pez espada*, the fish is named for its shape like a sword. In *sombrero hongo*, the hat is compared to the shape of the fungus. In “Earth”, the land is compared to the shape of the ball. In the “sweat beads”, the sweat is compared to pearls. In the above four examples, N₁ is the object of reference, N₂ metaphorically describe the shape, structure and other side characteristics of the alleged object, using similar shapes to concretize the image of another object with one object.

The following example is a full-metaphor of Chinese and Spanish compound words, that is, the whole compound word constitutes a metaphor.

Cola de caballo does not refer to the tail of a horse. However, it is a kind of hairstyle of ladies. It also has its extended meaning because of the shape of the ponytail is like the hairstyle of women. *Ojo de buey* also does not refer to the donkey’s eyes but expresses the skylight for its similar shapes. “Cat’s Eye” does not refer to the cat’s eyes but describes the door mirror. “Buddhist Buddha” also uses the shape to describe a plant. From this, we can find that in the whole-metaphorical word-formation motivation, there is only a modification relationship between the two components. There is no resemblance, that is, two components together constitute a metaphor and the body exists outside the compound words. In the theory of semi-metaphorical word formation, two word-formation components one is a figurative body, and the ontology is in the compound words. According to this, both Chinese and Spanish form words through using the similar shape so they are similar in word formation thinking.

There is a fourth kind in Chinese other than the above three metaphor types. That is parallel metaphorical type which means two morphemes jointly metaphor other things such as “paw”. “Claw” and “tooth” are juxtaposed as a metaphor for the villain’s henchmen. However, there is no corresponding structure in Spanish because the existence of this juxtaposition metaphor aims to meet the need of double syllables of Chinese compound words. However, Spanish does not need that, so there is no parallel metaphor in Spanish.

In summary, we can get the cognitive law that when people metaphorically refer or describe things in the form of compound words, the analytical characteristics of things are the most commonly used focus, that is, the appearance and functional characteristics are easily grasped for us when we recognize things, so it often used for metaphorical reference or description.

Comparison of Metonymy Motivation between Chinese and Spanish

In the word-formation of compound words, metonymy motivation plays significant roles. Cuenca and Hilferty (1999) states that metonymy is a concept phenomenon and cognitive process. Metonymy is a cognitive process in which a conceptual entity provides psychological channels for another conceptual entity in the same domain. Panther and Thornburg (2005) also pointed that metonymy is a process of forming meaning, which shows that:

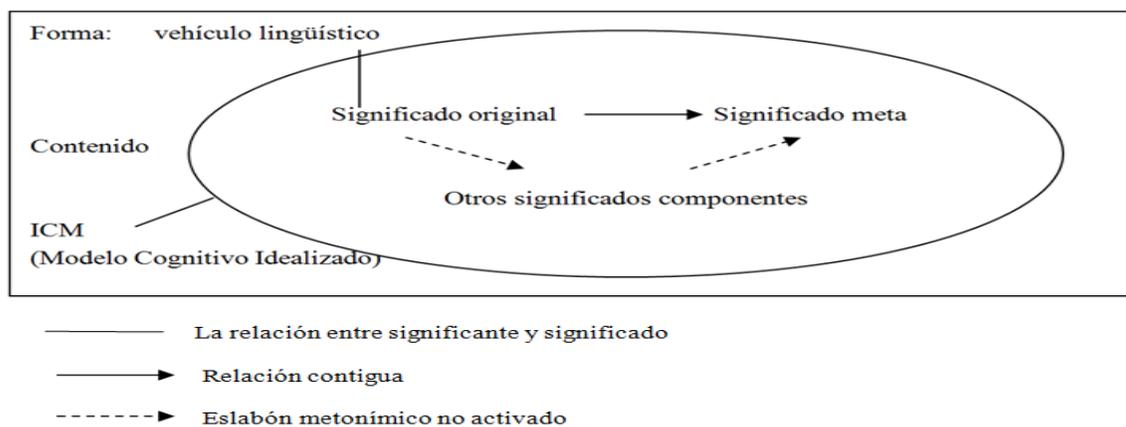


Figure 2. Basic Metonymy Relationship

In a metonymy relationship, the source and target meanings are linked by linguistic tools (morphemes, words, phrases, sentences). There is a connection between the target meaning and the source meaning. The most obvious relations reflected in the construction of Chinese and Spanish compound words are partial to whole, material to product and tool to activity.

Partial refers to whole – In the metonymy of partial and whole of Chinese and Spanish, the common point is using a part of the animal or human body to refer to the whole animal or person. *Cabeza vacía* uses the human brain to refer to the confused person, *Pico carpintero* uses the beak to refer to the woodpecker, uses hand to refer to the whole person. In “national foot”, the foot refers to the football player. According to this, the two languages both use parts of the body to refer to the whole person, through the relationship between part and whole to complete the reference function of metonymy.

Table 3. Partial Refers to Whole in Chinese and Spanish

Metonymy	The First Morpheme	The Second Morpheme	Meaning
Partial to whole	cabeza	vacía	confused person
	国 (guo)	脚 (jiao)	football player

Material refers to product – The two ingredients of *cerristopa* show a kind of linen for clothing-making, and the whole compound word refers to a garment through the material of the garment. The *cinta* in the *Cintagorda* is a net belt that can be made into a fishing net, and this material is referred to as a tuna net. In “Silk bamboo”, silk and bamboo are ancient production of musical instruments materials, but now the use of “silk bamboo” refers to the orchestral device. “Soldier” and “leather” are materials for making weapons, and then refer to weapons. The above four examples realize the reference function of metonymy through the relationship between materials and products.

Table 4. Material Refers to Product in Chinese and Spanish

Metonymy	The First morpheme	The Second Morpheme	Meaning
Material refers to product	cerro	estopa	garment
	丝 (si)	竹 (zhu)	orchestral device

Tool refers to activity – Bustos Gisbert (1986) pointed out that the relationship between such tools referring to an activity is mainly reflected in the ball games in Spanish. For example, *balompié*, *baloncesto*, *balonvolea*, *balonmano* refer to ball games through the tool of “ball”. There are similar

examples in Chinese, such as “football, basketball”, which can refer to both the object itself and the ball game.

Besides the above-mentioned types of metonymy in Chinese and Spanish, the metonymy relationship embodied in Chinese compound words is more abundant: 1. Activities refer to products, such as in “shell carving”, the activity “carving” refers to the product “carved works of art”. 2. The object refers to the product, such as “flower and bird” refers to the painting work with the theme of flowers and birds. 3. Tools refer to objects, such as “fish” and “wild goose” refer to the activity of expressing letter. Spanish is not a semantic language. The application of metonymy in composite word formation is not widely used in Chinese, and it is relatively limited to several common relationships.

To sum up, we get the cognitive law: 1. People are good at using the link between part and wholeness to achieve the reference. 2. When it comes to parts, people use the proximity of an activity involving elements to achieve the reference to an object such as activists, movements, objects of activity, tools, products and so on.

Teaching Suggestion

Compound words belongs to a kind of special vocabulary, which have characteristics of lexical features and syntactic features. A compound word is the most important word-formation in Spanish except derivative words. It also occupies an extremely important position in Spanish words. However, whether in the teaching materials or the usual teaching, we often ignore the explanation of the lexical interpretation and do not pay enough attention to the compound words. Combining with the above comparison and analysis of Chinese and Spanish compound words, this paper puts forward the following suggestions for Spanish teaching.

Strengthen the Explanation of the Morphological structure of Compound Words

As mentioned before, compared with single words and derivatives, all compound words have morphological motivation. Understanding the morphological structure of compound words is very important to master the lexical characteristics of compound words.

First of all, it is necessary to fully understand the word-formation order of each part-of-speech compound word and distinguish the characteristics of different part-of-speech compound words formed by the same kind of order of Chinese and Spanish compound words. For example, in Spanish, V-N structure only forms nouns. While in Chinese, it forms verbs in most cases. For example, the V-V structure is almost useless in Spanish and forms compound nouns in few cases, but it is the most important way of compound verbs in Chinese, which is very productive.

Secondly, in order to fully understand the morphological structure of compound words, we must pay attention to the word formation order of compound words. In Chinese, the core morpheme is always on the right side (Ling, 2011). But in Spanish, it can be on both sides. For example, the “kou” of “jie kou” is the core morpheme in Chinese, which is on the right side. While it is on the left side in *bocacalle* of Spanish, we should pay full attention to the similarities and differences of word-formation characteristics of Chinese and western compound words to effectively avoid negative transfer of vocabulary learning.

Strengthen the Semantic Structure of Compound Words

First of all, we should master the grammatical relationship between morphemes in compound words. The understanding of grammatical relationship can help students to speculate on the meaning of compound words, even the lexical nature. For example, *sordomudo* is a juxtaposition relationship. The meaning of

the compound words that are juxtaposed in Spanish is the superposition of morpheme meaning, so it can be inferred that the meaning of the word is “deaf and dumb”. *Sacacorchos* is the relation between verb and object. In Spanish, the dynamic relationship composition of the most nouns can be used to represent the tool, so it can be inferred that the meaning of the word “bottle starter”. The relationship between the two morphemes in *guarda polvo* is the verb and the complement of the omitted preposition *guardar algo de polvo*, rather than the verb-object structure of *guardar polvo*, so that we know that it means dust sleeve. From this, it is concluded that the mastery of grammatical relations between morphemes can effectively avoid misunderstanding of meaning.

Secondly, many compound words are not transparent. It is difficult for us to infer the meaning of compound words from the meaning of morphemes, in which case the mastery of semantic rationale can effectively help solve difficult problems.

Conclusion

Compared with other word classes, compound words is a kind of word class which have the highest motivation. We understand the participation of metaphor and metonymy mechanism in the process of word formation and reveal the similarities and differences of thinking and word formation in these two languages, after analyzing the semantic motivation of compound words.

I hope that people can pay much attention to lexical interpretation in teaching through this paper. Students can understand the law of the forming compound words through the explanation of word-formation, which not only helps students to speculate on the meaning of compound word and flexible memory of compound words, expand vocabulary, but also can avoid the negative transfer of vocabulary learning in some degree.

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The Occurrence of the Particle *de* in Chinese Attributive Noun Phrases – Evidence from News Broadcasting Corpus

Lu Zhang

Zhejiang University, Hangzhou, China

Email: luzhang@zju.edu.cn

[Abstract] *This paper explores the conditions of the presence or absence of the particle *de* in attributive noun phrases in Mandarin Chinese news broadcasting corpus. By examining the attributive noun phrases with *de* in the self-built News and Newspaper Digest Corpus (NNDC), and comparing them with the target terms with or without *de* from the Media Language Corpus (MLC), the research finds that there are reliable clues to predict the presence or absence of *de*, when the structure length, sentence structure and fixed usage are taken into consideration. There are only a few flexible cases and they need to be studied from other perspectives.*

[Keywords] *attributive structure; *de*; news broadcasting*

Introduction

The particle *de* is one of the central nodes of the Chinese syntactic networks (Chen & Liu, 2011). *De* is the number one on the frequency list in both spoken and written Mandarin Chinese, and is able to connect multiple syntactic elements, and the nominal phrase it strings up serves at various syntactic positions in a sentence. The presence and absence of the grammatical word *de* in modern Mandarin Chinese has long been a controversial issue. In the examples given in Table 1, various theories fit in properly for the phrases of type A and type C, *i.e.*, when and why the particle should be present or absent, but not so satisfactory for type B, *i.e.*, when and why would *de* be optional.

Table 1. Types of the Presence and Absence of “*de*” in Mandarin Chinese.

Type	Description	Examples	
A	(+ <i>de</i>) The presence of <i>de</i> is required	Characters Pinyin English	奇怪 的 梦 Qi Guai de Meng strange dream
B	(± <i>de</i>) The presence of <i>de</i> is optional	Characters Pinyin English	新鲜 (的) 牛奶 Xin Xian (de) Niu Nai; fresh milk
C	(- <i>de</i>) The absence of <i>de</i> is required	Characters Pinyin English	长途 电话 Chang Tu Dian Hua long-distance call

After extensive syntactic and semantic studies, a considerable number of researches suggested that, to better understand the occurrences of *de*, prosodic factors need to be carefully considered (Lu, 2003; Liu, 2008).

Another issue is that most of the previous researches studied and analyzed language segments, but when considering the validity of their counterparts (*e.g.* terms with *de* as the target segments, and terms without *de* as the counterparts), the decision was made mainly based on the validity of the attributive noun phrases alone, but not considering comprehensively whether the counterparts were actually used in a certain genre or register. The validity guarantees the grammatical property of a term, but not always ensures its actual use in the well-accepted style of the language.

Based on this understanding, the corpus for future research should be prosodically meaningful, grammatically correct and semantically clear, and should be the language in use. China National Radio’s

news broadcasting program “Xin Wen He Bao Zhi Zhai Yao” (News and Newspaper Digest) meets these requirements.

The news broadcasting program represents the standard use of mandarin Chinese, prepares properly written texts for speech purposes, and articulates precisely with necessary prosodic features. The expertise and authority of this program guarantees the representativeness of the linguistic phenomena.

In the following part, this paper firstly introduces the preparation, annotation and data extraction of the corpus used in this research. The data profiles of different categories and the steps to examine the occurrences of *de* are shown in the following part. A discussion is carried out based on the data analysis. The conclusion is given at the end of the paper with implications of future research.

Method

Corpus Preparation

Materials used in this paper were from China National Radio’s news broadcasting program “Xin Wen He Bao Zhi Zhai Yao” (News and Newspaper Digest). The audio recording and the scripts of the programs from February 2012 to April 2013 were downloaded from its official website.

We followed the programs anchored by Zhong Cheng, a male speaker, and selected 100 issues according to the recording quality of all the obtainable programs. Among all the forms of the news in the program, i.e., news, commentary, and interviews, etc., we selected the form of the news to avoid any stylistic influence both for written texts (Liu, et al., 2002, p. 128) and for broadcasting styles (Zhang, 2003, p. 32). Altogether, there were 169 clips of them.

Sentence Parsing

ICTCLAS2014 was used to parse all the sentences and then the result was manually checked. This step segmented sentences into words, on which the syntactic annotation would be carried out.

Syntactic Annotation

In her book, Wang (2008, p. 133) noted that the best syntactic annotation method to go along with prosodic views was predicate-verb-centered. We followed the theory of dependency grammar, as the predicate-verb under this view, was the starting point of the syntactic analysis of the sentence. Each element of a sentence would ultimately be traced back to this word by the dependency relationship indicated. In particular, we followed the rules initiated by Liu and Huang (2006).

Prosodic Annotation

The information of prosodic breaks was listened to and labeled. Of the 5-level break system designed, 5 and 4 were used to refer to the most obvious pauses at sentence final position and at the end of an intonational phrase; 3 and 1 were used to refer to breaks at prosodic phrase and prosodic word respectively; and 0 meant no obvious grouping effect was sensed.

Data Extraction

The attributive noun phrases of the two types concerned, namely, the structure with *de* (*AdeB*) and the structure without *de* (*AB*), were extracted from the annotated corpus.

We examined the occurrences of *de* following these steps.

1. Extract *AdeB* in the News and Newspaper Digest Corpus (NNDC) as target terms and group them according to the length of the structures.
2. Search for the target terms with and without *de* in Media Language Corpus (MLC).

3. Compare the type with *de* (+*de*) and the type without *de* (-*de*) and analyze the conditions of *de* usage and the possible reasons behind.

Result

The length of attributive noun phrases with *de*, following the pattern of “modifier + *de* + head”, was counted by all the words used in the phrase. All the target phrases were then arranged by length in the reversed order. From 9 words to 3 words, there were 7 groups. The research only included terms with no more than 9 words. The shortest term with *de* was with 3 words and no less as it was confined by the attributive structure itself, namely one word in the “modifier”, plus the particle *de*, and plus one word in the “head”. These 7 groups were labeled as De9, De8... De3 respectively. “De” in the group name suggested the presence of the particle *de*. The number in the group name suggested the length of the structure.

In the next step, the particle *de* in the target terms above were deleted to form the attributive noun phrases without *de*, or the “-*de*” terms. Then we searched the “-*de*” terms from the Media Language Corpus (MLC) built by Communication University of China.

After carefully studying all the “-*de*” terms that we extracted, we excluded the cases:

1. That appeared in titles or slogans where fixed patterns were preferable;
2. When the “-*de*” terms were part of a larger attributive structure;
3. When the “-*de*” terms exist but no longer as attributive structures.

Table 2. The Total Number of +*de* Attributive Noun Phrases from the Categories of 9 Words (De9) to 3 Words (De3) in NNDC.

(Structure length is counted by the word number in the phrase. The total number of the target phrases without *de* (-*de*) is counted from MLC.)

Categories	Examples in Each category from NNDC	Total Number Found in NNDC of the Category	- <i>de</i> Counterparts Found in MLC
De9	对困难群众维护合法权益的法律援助 legal aid for the lawful rights and interests of people in straitened circumstances	25	0
De8	在抢险救灾中英勇牺牲的战士 soldiers who died heroically in the rescue and relief work	30	0
De7	在国际事务中的战略协作 strategic coordination in international affairs	38	0
De6	思想政治工作的传统优势 traditional advantages of ideological and political work	64	1
De5	激励创新的正确导向 right direction to encourage innovation	78	4
De4	新的发展机遇 new development opportunities	117	14
De3	科学的方法 scientific approach	87	22

Table 2 suggests that shorter +*de* attributive structures in NNDC see more -*de* counterparts in MLC, both in number and occurring frequency. For example, out of all the 64 cases in the De6 category, only 1 case had -*de* counterpart in MLC; but for 87 cases in the De3 category, there are 22 corresponding -*de* cases.

Then we focused on the 41 cases of target structure with which their +*de* versions were found in the self-built NNDC and their -*de* versions were found in MLC simultaneously. These 41 attributive noun

phrases are listed in Table 3 case by case with lexical details, and with the number of occurrences counted from MLC, both for the *-de* version and the *+de* version. Similarly, the selections were done excluding the 3 conditions explained above Table 2.

Table 3 suggests that the shorter the length of attributive structures, the more the cases of both *+de* and *-de* items appears in the corpus. The frequency of the target structures both with and without *de* has no clear trend along with the length of the structure.

Table 3. Details of 41 Attributive Noun Phrases of the Categories of De6 to De3 in Table 2.

(The number of *+de* and *-de* versions of the target phrases counted from MLC are listed in the last two columns. The # symbol in the column of the target structures shows reasons unfound to explain the presence or absence of *de*.)

Categories	No.	Target Structures	-de	+de
De6	1	事关中国核心利益的问题# Major issues concerning China's core interests	4	4
De5	1	互利共赢开放的战略 win-win and opening up strategy	1	2
	2	激励创新的正确导向 right direction to encourage innovation	1	1
	3	国与国的关系 state-to-state relations	2	12
	4	稳中求进的工作总基调# the working tone of seeking improvement in stability	3	3
De4	1	广阔的合作空间 broad space for cooperation	1	6
	2	难得的发展机遇 rare development opportunity	1	9
	3	灾前的水平 level before the disaster	25	1
	4	更大的决心 greater determination	5	14
	5	更高的标准 higher standard	2	12
	6	科技的支撑作用 supporting role of technology	6	1
	7	中国的固有领土 China's inherent territory	7	28
	8	重要的指导意义 important guiding significance	6	3
	9	习近平的指示精神 Xi Jinping's guiding spirit	1	2
	10	十分重要的意义 very important implication	1	76
	11	广泛的共同利益 extensive common interests	20	48
	12	重要的阶段性成果 important milestone achievement	8	3
	13	罗阳的先进事迹 Luo Yang's meritorious deeds	1	1
	14	各自的发展战略 respective development strategy	7	3

Table 3. Details of 41 Attributive Noun Phrases of the Categories of De6 to De3 in Table 2. (continued...)

Categories	No.	Target Structures	-de	+de
De3	1	祖国的未来# future of homeland	1	5
	2	暂时的困难# temporal hardship	7	1
	3	新的水平# new level	44	36
	4	新的起点# new start	15	94
	5	新的跨越# new leap-over	14	8
	6	新的机遇# new opportunity	17	28
	7	新的成就# new achievement	12	18
	8	深切的慰问 deep sympathy	52	5
	9	热烈的祝贺# warm congratulations	94	55
	10	热烈的掌声# warm applause	11	98
	11	亲切的问候# cordial greetings	28	27
	12	强有力的支持 strong support	1	4
	13	美好的未来 bright future	10	6
	14	良好的环境# favorable environment	41	17
	15	科学的方法 scientific approach	5	10
	16	核心的问题 core issue	4	2
	17	好的作风 good style of work	2	8
	18	法律的基础 basis of law	3	1
	19	诚挚的问候# sincere regards	55	59
	20	诚挚的慰问# sincere sympathy	43	28
	21	沉痛的哀悼# deep condolences	49	9
	22	不竭的动力# inexhaustible motivation	4	5

Discussion

An analysis of all the target terms listed in Table 2 shows that there are no *-de* version for attributive noun phrases with 7 words in length and above. The complex yet compact structure of the phrases at such length

themselves are to count for this unanimous presence of *de*. *De*'s presence is a necessity of the structure, without which the term itself becomes invalid in Mandarin Chinese as an attributive structure.

The categories of De6 to De3 own *-de* versions. Reasons can be found for most cases.

A major reason for the occurrence of *de* is to align with another parallel term:

- a. to align with the parallel terms within a sentence.

e.g. “要实施互利共赢开放战略，积极拓展出口市场，强化多边双边及区域经济合作，推动对外开放向纵深拓展。”

(We need to implement a win-win strategy of opening-up, actively expand export markets, strengthen multilateral, bilateral and regional economic cooperation, and deepen opening-up.)

The parallel structures in the above sentence are segmented by commas. The sentence is completed without *de* as certain units in the sentences are invalid with *de*. Thus even though the presence of *de* in the target attributive noun phrase “互利共赢开放战略” (a win-win strategy of opening-up) is possible, *de* is not used in order to be parallel with other terms within the sentence.

- b. to align with the parallel terms among the sentences.

e.g. “……提高发展党员质量。……优化党员队伍结构。……保持党员队伍适度规模。……增强党员队伍生机活力。”

(...improve the quality of party membership. ...optimize the structure of party members. ...maintain an appropriate number of party members. ...enhance the vitality of party members.)

The above units after the ellipsis marks are the final units of four sentences in succession. They follow the same grammatical pattern and together form a larger parallel structure in the paragraph. The section is completed without *de* as the other attributive noun phrases in the sentences are invalid with *de*. Thus even though the presence of *de* in the target attributive noun phrase “党员队伍生机活力” (the vitality of party members) is possible, *de* is not used in order to be parallel with other terms among the sentences.

For sentences where parallel structures are applied, the union of presence or absence of *de* helps to crystalize the parallel structures in text forms. When *de* is a must to make the term valid in an attributive noun phrase in Mandarin Chinese, all parallel units will add *de*, and vice versa.

For other structures, what was mostly seen is the absence of *de*.

- a. When the attributive noun phrase is in a very complex sentence,

e.g. “明确提出了当前和今后一个时期加强和创新社会管理的指导思想、基本任务、重点工作，对新形势下加强和创新社会管理具有重要指导意义”

(It clearly puts forward the guiding ideology, basic tasks and key work of strengthening and innovating social management at present and in the future, which has important guiding significance for strengthening and innovating social management under the new situation)

Even though *+de* version can be found in MLC, the underlined attributive noun phrase drops *de* due to the complexity of the sentence.

- b. Expressions that come fixed from certain occasions, for example, an important conference or talk, and the attributive noun phrases in the expressions are used as the way they were used originally.

e.g. “李克强总理在会见中外记者时首次提出打造‘中国经济升级版’，这是基于我国基本国情和发展阶段作出的重大战略抉择。”

(In his meeting with Chinese and foreign journalists, Premier Li Keqiang proposed for the first time “the upgraded version of Chinese economy”, which is a major strategic choice based on China's basic national conditions and stage of development.)

“中国经济升级版” (the upgraded version of Chinese economy) is such a case. Though grammatically the term is valid with *de*, it is always cited the way it was used for the first time.

c. Certain collocations are fixed.

e.g. “坚持稳中求进工作总基调” vs. “把握、按照稳中求进工作的总基调”

(“stick to the working tone of seeking improvement in stability” vs. “grasp and follow the working tone of seeking improvement in stability”) where “坚持” (stick to) is with the absence of *de*, while “把握、按照” (grasp and follow) is with the presence of *de*.

d. Structures from formal text like announcement appear in fixed patterns.

e.g. “两岸关系不是国与国关系”

(Cross-straits relations are not state-to-state relations) where *de* is not used as a fixed form.

The requirement of the sentential structures and the fixed usage of certain terms constraint the occurrence of *de*. However, there are occasional exceptions, where both +*de* and -*de* choices can be found when two sentences have no significant difference concerning sentential structures and semantic meanings. For example, the latter half of the following two sentences:

a. 吉布提坚持一个中国政策, 在事关中国核心利益的问题上始终坚定地与中国站在一起。

(Djibouti adheres to the one-China policy and stands firmly with China on issues concerning China's core interests.)

b. 巴哥是最早同中国建交的加勒比国家之一, 在事关中国核心利益问题上一贯支持中方。

(As one of the first Caribbean countries to establish diplomatic relations with China, Bago has always supported China on issues concerning China's core interests.)

The # symbol in the column of target structures in Table 3 indicates such exceptions. The individual cases marked with # appear more frequently in shorter attributive noun phrases. These cases can not be fully explained by the above rules as to the presence or absence of *de*. These materials form the data in our next research, where other clues, such as prosodic features, will be further examined.

Conclusion

After grouping and analyzing the data from both the self-built News and Newspaper Digest Corpus (NNDC) and Media Language Corpus (MLC), we found that most presence or absence of *de* in Mandarin Chinese news broadcasting texts are explainable. In any specific sentence, the occurrence of *de* is constrained by the length of the attributive noun phrase, sentential structure and fixed usage. The optional *de* does exist. The optional *de* occurs in shorter structures from De6 to De3. It becomes more frequent when the phrase length decreases. Other factors should be taken into considerations to explain the rules of *de* occurrence in those cases.

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“I Shall Study Deserving” – A Commentary on the Antagonist Edmund in *King Lear*

Tang Mengying

Zhejiang University, Hangzhou, China

Email: mytangrosemary@163.com

[Abstract] Edmund, the famous antagonist in King Lear, has a rich life history. Edmund’s first important line “I shall study deserving” signals his central preoccupation. Born base, Edmund tries to use his virtù to conquer his misfortune, embodying a typical Renaissance complex. Specifically, Edmund chooses an Agathocles path as recorded by Machiavelli. However, due to the root cause that injustice will inevitably be uncovered, Edmund’s plan fails on the verge of success. Ironically, Edmund does finally prove his value in others’ intense love for him.

[Keywords] King Lear; Edmund; value; Machiavelli

Introduction

Among the many roles created by Shakespeare, Edmund, the antagonist in *King Lear*, is often regarded as one of the most famous Shakespearean villains. In traditional criticism, this character is widely viewed as a “wicked son” (Johnson, 1916, p. 161), appetite itself (Mack, 1966, p. 60) or a Machiavellian villain (Gardner, 1966, p. 12). Generally speaking, this line of traditional interpretation does capture some of Edmund’s important traits. However, it is also hard to believe that this energetic, intelligent and lively major character can only be reduced to the above-mentioned characteristics. In other words, traditional criticism has largely overlooked Edmund’s vibrant and rich life history.

Edmund first appears at the very beginning of the play. Here Edmund’s last line “I shall study deserving” (1.1.30) is most noteworthy. A comparison of this line with Gloucester’s words before this line reveals an important overtone. Previously, Gloucester, on the one hand, uses contemptuous words to address Edmund (“this young fellow” ¹(1.1.12), “this knave” (1.1.20), “the whoreson” (1.1.22)) and on the other also reveals his natural affection for Edmund: “who [Edgar] yet is no dearer in my account” (1.1.19). Soon afterwards, Edmund delivers this important line. As a result, Edmund’s line is very likely to have an overtone that conveys his intention to overcome the social contempt around him and prove his value. More importantly, seen from the whole play, this line, as a deliberate design of Shakespeare, signals Edmund’s central preoccupation throughout the play.

The Implications of “I Shall Study Deserving”

If at the very beginning of the play, the deeper meaning of “I shall study deserving” is still somewhat obscure, Edmund soon lays out all its implications in his famous address to the goddess of Nature in Act 1, Scene 2. This important soliloquy can be divided into three sections. The first section covers the first six lines. In this section, Edmund declares that he will pay homage to the goddess of nature and prevent the customs from unfairly depriving him of his rights. Elton rightly explains that Edmund’s idea of customs accords with the early seventeenth century view that customs are seen as “a hindrance to the operation of nature and to be classed with mere opinion” (Elton, 1968, p. 127). As for the other key word

¹All Shakespeare quotations are from *The Third Arden Shakespeare* (2007).

“nature”, the most two common interpretations are “natural desires” (Elton, 1968, p. 127) and “a vital force, the physical drive and the impulses of the individual” (Heilman, 1948, p. 115). It can be admitted that Edmund does, to some extent, demonstrate these traits. However, if we notice that Edmund soon begins to list his various natural strengths, a more objective interpretation of “nature” should be a nature that endows Edmund with these natural strengths. Edmund believes that this generous and fair nature will definitely acknowledge his natural superiority without any prejudice.

The second section covers the next ten lines. In this section, Edmund first repeatedly talks about words like base, baseness and bastard, in which can be seen Edmund’s bitterness at the widespread prejudice against him. Edmund then narrates that he is as compact, generous and true as a legitimate. Edmund even thinks that being a bastard endows him with a natural superiority, for bastards “in the lusty stealth of nature take more composition and fierce quality” (1.2.11-12).

Seen in the Renaissance intellectual background, it can be argued that Edmund’s lines in this section echo the then popular discussion on nobility. Skinner notes that during the Renaissance, as people attach great importance to the role of virtue in political life, many people think that only virtue, rather than blood or wealth, constitutes the true nobility (Skinner, 1978, pp. 236-238). A case in point is Erasmus who overtly declares that the kind of nobility derived from family trees or wealth is the “lowest sort of nobility”, while the nobility derived from virtue is the “highest sort” (Erasmus, 1986, p. 215). Likewise, by emphasizing his social baseness and his natural superiority, Edmund is also concerned with the issue of nobility and shows his contempt for the traditional view that blood determines nobility. However, while Erasmus would argue that nobility is determined by virtue, Edmund votes for physical elements like dimensions, shape or form.

The last seven lines constitute the third section. In this section, Edmund announces that he will use wit to have Edgar’s land, “top” Edgar and he himself will “grow and prosper” (1.2.21). With the help of the three verbs “top”, “grow” and “prosper”, Shakespeare vividly portrays Edmund’s struggle against fortune, as Elton astutely remarks: “Edmund reveals the energetic Renaissance impulse of virtù or individualistic freedom against the powers of fortune” (Elton, 1968, p. 136). Skinner also explains that the Renaissance humanists tend to embrace the “exciting sense of man’s ability to struggle against the tide of fortune, to channel and subdue its power” (Skinner, 1978, pp. 96-97). As a result, Edmund’s attitude in this section accords with this line of Renaissance attitudes.

Edmund’s attitude is further developed in his second soliloquy (1.2.118-133). In this soliloquy, Edmund expresses his firm belief in the freedom of will: Edmund first mocks at the people’s common practice to attribute misfortune and their evil dispositions to the influence of the stars and then declares his own view that man’s misfortune is determined by “our own behavior” (1.2.119-120) and “I should have been that I am had the maidenliest star in the firmament twinkled on my bastardizing” (1.2.131-133). Taking the two soliloquies together, we can discover that Edmund’s defense of freedom of will here implies that he will make full use of freedom of will to conquer his own misfortune.

As a matter of fact, Edmund’s advocate of freedom of will is also a typical Renaissance complex. Since the humanists generally think that man can be the master of fortune, they naturally attach great importance to man’s freedom of will. As Pico points out in his famous *Oration on the Dignity of Man*, God only endows man with freedom of will so that man should be able with freedom of choice to create and mould their own characters. Pico also thinks just like Edmund in his devastating attack on astrology and his firm belief that men are themselves the cause of their own afflictions (Skinner, 1978, p. 97). As a result, Edmund’s defense of freedom of will also represents a popular humanists’ way of thinking.

Through examining of Edmund's first two soliloquies, we see that here Edmund fully explains the rationality and probability of "I shall study deserving": Edmund first argues that he is well justified to have his natural rights and then expresses his belief that he is fully capable of using his freedom of will to conquer his misfortune. This will naturally make us eager to see which way Edmund will choose to prove his value? Can he finally achieve his goal of "I shall study deserving"?

Edmund's Agathocles Path

As for Edmund's way of achieving "I shall study deserving", Bloom accurately notes that Edmund "works his plots so that his natural superiority will make him king" (Bloom, 1998, p. 504). In other words, to prove his value, Edmund aims at becoming the new king. A closer look at the text further reveals that Edmund actually chooses an Agathocles path in his way of ascending and his potential princely qualities. Edmund even transcends Agathocles in some of his qualities, being more in line with Machiavelli's teaching.

Agathocles is Machiavelli's famous example in *The Prince* to illustrate those who have attained a principality through crimes. Agathocles, the Sicilian, became king of Syracuse from a mean and abject fortune. Born of a potter, he always kept to a life of crime. He first turned to the military and rose through the ranks to become praetor of Syracuse. Then he determined to become prince. One morning, he assembled the people and Senate of Syracuse as if to decide military matters. At a signal he had ordered, he had all the senators and the richest killed by his soldiers. Thus, he obtained and maintained his rule over the city. In Machiavelli's view, Agathocles wins by "infinite betrayals and cruelties" (Machiavelli, 1985, p. 37). Namely, Agathocles is both a fox and a lion.

Apparently, Edmund's ascending path is exactly like that of Agathocles. Agathocles rises from the son of potter, a soldier with rising ranks, praetor of Syracuse to the prince of Syracuse. Similarly, Edmund rises from a bastard, one with his legitimate brother's land, lord Gloucester and the potential king. More importantly, Edmund also shows himself to be a cunning fox and a fierce lion. Moreover, Edmund surpasses Agathocles in being a hypocritical fox and a hidden lion.

First, Edmund is as cunning and deceitful a fox as Agathocles. This side of Edmund is made obvious as early as Act 1, Scene 2. To make sure that we notice Edmund's deceitfulness early enough, Shakespeare inherits the Morality play tradition in endowing Edmund with two soliloquies to reveal his mind. As a result, by witnessing Edmund talking about his "invention" (1.2.20), "cue" (1.2.135), "practices" (1.2.180), we are certain that Edmund is cheating in this scene. More specifically, Edmund first cheats his father into believing that Edgar has written a letter in which can be seen his intention to kill and replace their father. Edmund then lies before Edgar by saying that he also fears that some villain has done Edgar wrong.

Moreover, while Agathocles' deceit is direct and simple, Edmund takes greater care in putting on a kind and just appearance. Before his father, he appears to protect his brother by firmly denying Edgar is such a monster (1.2.95) and he looks like he is always thinking of his father's interests by reminding his father not to act rashly, otherwise his honor would suffer (1.2.84). Also, Edmund gives much advice to Edgar and ensures him that "I advise you to the best" (1.2.170). As a result, Edmund should be more accurately described as a hypocritical fox. In this way, Edmund surpasses Agathocles in meeting Machiavelli's requirement that it is necessary "to be a great pretender and dissembler" (Machiavelli, 1985, p. 70).

Second, like Agathocles, Edmund is also a cruel and fierce lion, but Edmund's lion quality is hidden, not as obvious as that of Agathocles. When commenting on Edmund's attempt in making the death of Cordelia look like a suicide, Heilman acutely remarks that Edmund "calculates the means by which he may evade responsibility for the murder" (Heilman, 1948, p. 242). Here, Heilman grasps two points: first, Edmund is the real murderer; Second, Edmund is evading responsibility. However, Heilman fails to notice that Edmund repeatedly acts like this throughout the play. As a result, Edmund is a hidden lion in the sense that he is a clever murderer who pays attention to evading his responsibility for the murder.

Edmund's hidden lion quality can be seen in four details. First, in Act 1, Scene 2 and Act 2, Scene 1, Edmund successfully solicits his father to announce "if [Edgar] found-dispatch!" (2.1.58). Edmund also lies about Edgar being one of Lear's knights, making Cornwall ominously declare that when Edgar is taken, "he shall never more be feared of doing harm" (2.1.111-112). Therefore, Edmund makes Gloucester and Cornwall determined to seek Edgar's death. Second, in Act 3, Scene 5, when betraying Gloucester's collaboration with France to Cornwall, Edmund does not forget to hint that "you have mighty business in hand" (3.5.15). Ultimately, Edmund's report directly leads to the most barbarous scene in the whole play-the blinding of Gloucester. Third, in Act 5, Scene 1, when thinking to himself that Albany will be the main obstacle in his path to the throne, Edmund soon determines to use Goneril's hand to get rid of this obstacle: "Let her who would be rid of him devise his speedy taking off" (5.1.64-66). The last detail is what has been noticed by Heilman, namely, Edmund is transferring his responsibility for Cordelia's death first to the captain and then to Cordelia herself. Taking all four details into consideration, it is easy to see Edmund works well at using others' hands to get rid of any obstacles that lie in his way. As a result, Edmund behaves like a hidden lion, realizing another piece of Machiavelli's teaching that "princes should have anything blameable administered by others" (Machiavelli, 1985, p.75).

Admittedly, Edmund achieves great success before the final scene. However, after a fight with Edgar in the last scene, Edmund immediately falls from the top to the bottom, as he himself puts it: "The wheel has come full circle." (5.3.172) Interestingly, while his wheel of fortune has fallen, Edmund's fate also rises on another level.

Edmund's Fall and Rise

As for why Edmund fails, critics have offered useful interpretations. Both Heilman and Bloom think that Edmund fails due to the suppression from the just men in the last scene (Heilman, 1948, pp. 242-243; Bloom, 1998, p. 499). Mack traces the cause to Act 4 and proposes a famous interpretation: "Edmund, his fortune made by two letters, is undone by a third." (Mack, 1966, p. 95). A close analysis of text reveals that both explanations are sound. Further, we can identify the direct cause and indirect cause as well as the root cause of Edmund's failure.

First of all, the cause noticed by Heilman and Bloom should be seen as the direct cause, the cause proposed by Mack the indirect cause. Undoubtedly, Edmund fails and then dies in Act 5, Scene 3, being first condemned by Albany and then defeated in the fight by Edgar. Therefore, the suppression from Albany and Edgar in the last scene is the direct cause. However, the reason why the two would take action against Edmund can be traced back to Act 4, when Edgar obtains and reads the letter carried by Oswald and knows all the conspiracy of Edmund and Goneril. Edgar then gives the letter to Albany and resolves to defeat Edmund in a fight. As a result, obtaining this letter is the indirect cause which leads to Albany and Edgar's ultimate suppression of Edmund.

More importantly, a further analysis of the indirect cause reveals the root cause of Edmund's failure: one's injustice will inevitably be uncovered. Mack believes that the third letter is unexpectedly captured (Mack, 1966, p. 95). However, the dramatic details demonstrate that Shakespeare is more likely to see the inevitability behind the seemingly unexpected incidents. First, Edmund's plot is exposed not only through Edgar's capturing of the third letter, but also through a messenger reporting Edmund's injustice to Albany (4.2.93-98), which gives the impression that Edmund's plot will be known inevitably due to either one cause or another. Second, Edgar has a famous line in the last scene which Edmund soon borrows to describe himself: "The gods are just and of our pleasant vices make instruments to plague us." (5.3.168-169). By referring to the gods to indicate the universal rule of the world, this line also conveys a sense of inevitability. As a result, it is more likely that Shakespeare believes the root cause of Edmund's failure is his injustice will inevitably be uncovered. With this established, we can see that Shakespeare agrees with Cicero in upholding that "we must banish any hope or idea of hiding or concealing our actions" (Cicero, 1991, p.113).

However, Edmund's story does not end here. After his final loss, Shakespeare still gives him more than 20 lines. And it is in these lines that Edmund makes his significant change. Therefore, we still need to follow Edmund's story and try our best to know him better.

The first sign that Edmund is changing occurs after Edgar reveals his identity. At this time, moral concepts that have long been discarded resurface in Edmund's mind: Edmund first expresses genuine approval for Edgar's above-mentioned moralistic teaching (5.3.171) and is then moved by Edgar's support for their father: "This speech of yours hath moved me, and shall perchance do good." (5.3.198-199) However, as many have noticed, Edmund delays his good deed rather than do it immediately. To see what finally can move Edmund to do a good thing, we need to wait for something more overwhelming for Edmund's heart.

Edmund's last lines are the most important and most touching. It's easy to notice that just before Edmund really begins to save Lear and Cordelia, his last words are: "Yet Edmund was beloved: The one the other poisoned for my sake, and after slew herself." (5.3.238-240) These words indicate that it is Goneril and Regan's death for him that has induced Edmund's feeling that he was beloved and also his final change. As a result, Heilman proposes an influential interpretation: Edmund's "whole trouble is that he has never received love" (Heilman, 1948, p. 245). However, since Edmund early tells us that his father genuinely loves him (1.2.17-18), Heilman's interpretation is not satisfying. To seek a better explanation for Edmund's change, we need to note Edmund's whole dramatic movement. As mentioned earlier, from the very beginning, Edmund is concerned with "I shall study deserving". In the middle part of the play, Edmund undertakes an Agathocles path to prove his value. Now, at the very end, by witnessing the two sisters' dying for him, Edmund somewhat rejoices that he was beloved. Therefore, after considering all these stages in Edmund's development, it is safer to conclude that Edmund feels his lifelong goal has been at least partially and unexpectedly realized in Goneril and Regan's intense love for him. As a result, Edmund feels he is now even with the world, which ultimately leads to his final change.

Conclusion

Forty lines later, a messenger reports: "Edmund is dead." (5.3.293) Hearing this, Albany coldly replies: "That's but a trifle here." (5.3.294) Nowadays, after Edmund has "been dead" for over 400 years, numerous critics still think exactly like Albany, dismissing Edmund altogether as a trifle. However, if we are willing to stop for this notorious character, we will realize how rich a life Edmund "has lived" in

Shakespeare's dramatic world: Being born base, Edmund is not content with being base, but makes it his goal to "study deserving". More specifically, he tries to use virtù to conquer his misfortune. However, Edmund mistakenly chooses an Agathocles path of injustice which only leads to his failure on the verge of success. It is only when he feels that he is really beloved by Goneril and Regan, does Edmund undertake his good deed. Nevertheless, gentle Shakespeare does not forget to offer some comfort to this not entirely bad antagonist: though Edmund falls from the very top to the very bottom, resulting in a great personal tragedy, Edmund also unexpectedly rises from the "base" to the "beloved", harvesting another not insignificant personal comedy.

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The Host's Selection of Address Terms and Identity Construction in the Talk Show "Behind the Headlines with Wen Tao"

Qian Jia Yu

Zhejiang University, Hangzhou, China

Email: yuehualingluan@163.com

[Abstract] Under the framework of pragmatic identity theory, this paper analyzed the host's use of address terms in the TV talk show "Behind the Headlines with Wen Tao" and explores his identity construction. This paper found that apart from formal address terms used to introduce guests, allocate turns and coordinate the conversation, the host frequently uses the form of "surname plus a professional title" to establish his identity as a layman. It concludes that the host constructs identities as an introducer, a mediator, a layman and a friend according to various contexts.

[Keywords] address term; talk show; identity construction

Introduction

Address terms, as an essential linguistic component, are used to address communicators and represent social relationships in communication, and have attracted many researchers' attentions. Identity is considered as a resource available for communicators to establish and maintain social relations. Different identities established through the flexible use of address terms are conducive to achieving communicative purposes. People's increasing communicative needs require the development of conversational techniques and language arts. A TV talk show host is an important image of the mass media, whose words and behaviors have a great influence on the public. "Behind the Headlines with Wen Tao" is a well-known talk show produced by Phoenix TV and hosted by Dou Wentao in the form of one host and two guests, each airing their personal opinions about hot news or hot topics of current society (Sun, 2010). This paper collected the data from the talk show "Behind the Headlines with Wen Tao" to analyze the types and features of address terms and to explore the strategies the host used to construct the social identities. This paper first, gives a general picture of the previous studies and the theoretical foundation – pragmatic identity theory (Chen, 2013). Then, the methodology is given, which includes the research object and its working definition, research questions and data collection. Finally, it explores the general distribution of address terms used by talk show hosts through data analysis, and his identities constructed through address terms.

Literature Review and Theoretical Foundation

Literature Review

Brown and Gilman (1960) argued that address terms embody interpersonal relationships and social distances between interlocutors. Zhu (1994) believed that address terms form a sensitive and open lexical system, which helps communicators find their roles and construct their identities. She divided them into six categories: (1) kinship address terms, (2) special kinship address terms, (3) names, (4) common address terms, (5) professional title address terms and (6) non-address terms. Researchers (Zhao, 1956; Wei, 1994) systematically studied the pragmatic functions, cognition and social culture of Chinese address terms. According to the theory of identity representation (Brewer, & Gardner, 1996), identity representations include three aspects: the individual level, the interpersonal level and the group level.

This paper mainly focuses on the interpersonal level of identity. Based on this and the differences between address terms strategies, Kuo (2004) and Yuan (2011) pointed out that address terms are linguistic means by which interlocutors establish their identities and also reflect their cognitive identities. Studies about hosts' language from the pragmatic perspective involve conversational structure (Chen, 2006), linguistic appropriateness (Lei, 2007), pragmatic strategies (Yue, 2008) and other aspects. Song (2016) found that the host's use of address terms embodies interpersonal characteristics.

Identity, the resource that enables people to "do things", is constructed by discourse (Androutsopoulos, & Georgakopoulou, 2003). Communicators often have multiple identities at the same time, and have full freedom of choosing identity according to specific communicative contexts as they choose specific identities strategically, making pragmatic efforts and invoke various kinds of pragmatic resources in the process to facilitate communicative behavior (Clifton, & Van de Mierop, 2010; Chen, 2013, 2014). Identity construction refers to the self-defining and modifying process of self-construction (Burr, 1995). Address term are explicit language markers of identity, the linguistic means and one of the meta-pragmatic strategies (Yuan, 2011).

Pragmatic Identity Theory

"Identity is not given but dynamically constructed" (Chen, 2014, p. 704). On the basis of identity construction theory (Burr, 1995) and identity representation theory (Brewer & Gardner, 1996), the pragmatic identity theory was developed. "Pragmatic identity is the concrete manifestation, application or even fiction of specific social identity in linguistic and communicative contexts. It refers to the other identity of social individual and group mentioned in the speaker or the author's language, and the contextualized self or other's identities chosen intentionally or accidentally by the language users" (Chen, 2013, p. 27). Among the 11 types of discursive practice related to identity construction he put forward (Chen, 2013, p. 31), address term is an approach to indicating and constructing the speaker's or other communicators' identities and it is also the clearest linguistic marker to determine the speaker's identity (Chen, 2013, pp. 31-32).

Methodology

Research Object and its Working Definition

Research object is the address terms used by the host Dou Wentao in the talk show "Behind the Headlines with Wen Tao" of Phoenix TV. Address terms are defined as nouns used to address listeners in face-to-face speech communication, like *first names*, *full names*, *nicknames*, *special kinship address terms*, *professional title address terms* and other categories, which embody the communicators' identity positions and inter-relationships between them. For example, the host Dou Wentao welcomed Zhou Xiaozheng by saying, "*Mr. Zhou, this time I meet you, I found that you are becoming more and more refined and gentle* (from Episode 0109)". Dou used professional title address terms in the form of "surname plus a professional title", which reflects host's due respect towards Zhou.

Research Questions

This paper discusses the types and distribution of the address terms in the TV talk show "Behind the Headlines with Wen Tao", and the major identities the host established during this process, aiming to answer two questions:

1. What is the distribution of address terms used by the Host in "Behind the Headlines with Wen Tao"?

2. What kind of social identities did the host use the various address terms to build?

Data Collection

This paper selected several typical extracts taken from “Behind the Headlines with Wen Tao” videos (over 4464 minutes, 115739 words), ranging from the first episode to the last episode of it in 2017. These extracts show clearly presented address terms used more than three times in each episode. All the Chinese language materials mentioned in this paper are transcribed into the texts with an English version.

Categorization of Chinese Address Terms

This paper adopts five categories of Chinese address terms by Zhu (1992, p. 120) and made some adjustments accordingly. The five types of address terms are categorized in Table 1.

Table 1. Five Categories of Chinese Address Terms in TV Show

Categories	Examples
1. Names (including full name, first name, nickname, another name and formal name)	(1) 叶檀, 林玮婕 (Ye Tan, Lin Weijie) (2) 文道, 家辉 (Wendao, Jiahui)
2. Special kinship address terms	唐哥, 周姨 (Brother Tang, Aunt Zhou)
3. Common address terms	王先生, 张女士 (Mr. Wang, Mrs. Zhang)
4. Professional title address terms	熊教授, 马部长 (Prof. Xiong, Minister Ma)
5. Non-address terms	哎, 喂 (hey, hello)

It is built upon Zhu’s categorization of Chinese address terms, and there will be adjustments for this categorization in TV shows.

Data Analysis

The Distribution of the Host’s Address Terms in Talk Show

Names, special kinship address terms, common address terms, professional title address terms and non-address terms are widely recognized as different types of address terms. The data shows that the professional title address terms are used with supreme frequency (32.5%), while names (31.6%), including full names, first names, nicknames and formal names come after it. *Common address terms* (23.1%) and *special kinship address terms* (9.4%) are used much less frequently. *Non-address terms* hardly appears (3.4%) in talk show, for in this category no address terms would be used to express respect. It shows the host’s efforts of keeping respectful and friendly when he faces guests.

TV show hosts are more capable of using language art to establish and enhance friendly relationships, and they use address terms to catch others’ attention, to convey necessary information and to show their respects and hospitality towards the invited guests.

Names

Name category includes *full names* (21.6%), *first names* (67.6%), *nicknames* (2.7%) and *Lao/Da/Xiao (Old/Big/Small or Jr.) plus surnames* (2.7%), partly because this address form is a special practice for Chinese to call their acquaintances, and guests are usually not the host’s acquaintances. See the extract (1):

Extract (1):

SI (host Dou): Okay, Weijie, you read Chinese, then I will read English for our audiences.

S2 (guest Lin): Of course.

(Episode 0131)

In Extract (1), Dou affectionately called the guest Lin Weijie “玮婕 (Weijie)” as they are close friends. Dou chose his identity as a colleague and a close friend. When the host faces his guests, who have friendly relationships with him, he is highly likely to use first names to call them to show his friendliness.

Special Kinship Address Terms

Special kinship address terms are regarded as the fictive use of kinship address terms. Sometimes two communicators who are not related to each other could use it to narrow the distance and enhance their relationship. See Extract (2):

Extract (2):

S1 (host Dou): So, Brother Feng Tang, today I invite you to talk about the history of Sanlitun, and I think we could shoot for two episodes, one is ‘the past’ and the other is ‘the present’. Because I think you have lived in there for several years, you might have some feelings for Sanlitun to share with us. I heard that you are really familiar with Sanlitun, Li Ai.

S2 (guest Li): Actually, I.....

(Episode 0529)

Here, Dou addressed Feng Tang as “冯唐老兄 (Brother Feng Tang)”, and the female guest Li Ai by her full name. Using *special kinship address terms* is one of the distinctive markers of the host’s efforts to narrow the social distance. It could be concluded that Dou used *special kinship address terms* to show his intimate relationship with Feng, and tried to narrow their distance into a kind of special kinship.

Common Address Terms

Common address terms often appear in the forms of a *general term* such as “先生 (Mister)”, “女士 (Miss)”, and “小姐 (Miss)” and *the surname plus a general term*, like “张女士 (Mrs. Zhang)” and “王先生 (Mr. Wang)”. See Extract (3):

Extract (3):

S1 (host Dou): Today we invite Mr. Xu Xiaodong to our studio.

S2 (guest Xu): Hello.

(Episode 0505)

In Extract (3), the host Dou gave a formal welcome and introduction towards Xu Xiaodong, the man at the center of Challenging traditional Chinese Taiji Issue. The host used a more serious attitude and deliberately explained the show’s position on this issue. Accordingly, Dou applied the formal expression in the opening. He introduced Xu Xiaodong by addressing him “徐晓冬先生 (Mr. Xu Xiaodong)”.

Professional Title Address Terms

When people adopt professions as a factor of addressing others, they use *professional title address terms* or *surname plus a professional title*. This category is common in Chinese address terms. See Extract (4):

Extract (4):

S1 (host Dou): Today we will introduce you to our audiences, since it is the first time you come to our program. Professor Xiong, Professor Xiong Peiyun, I have heard so much about this name and his brilliant books.

S2 (guest Xiong): Thank you.

(Episode 0223)

It is the host’s duty to introduce the invited guests to the audiences. In Extract (4), Dou introduced Xiong Peiyun, and he addressed him as “熊老师 (Professor Xiong)” and “熊培云老师 (Professor Xiong)

Peiyun)” in this episode to show his respect to Xiong Peiyun, a famous writer and an associate professor of Nankai University, Dou addressed Xiong’s surname, full name and his professional title in a direct way.

Non-address Terms

Non-address terms are often applied in the face-to-face situation in which communicators ignore the need of using address terms and enter the conversation directly. Depending on various contextual factors such as the interpersonal relationships and communication occasions, *non-address terms* can either be regarded as a sign of intimacy or an action of impoliteness.

Extract (5):

S1 (host Dou): *Hey*. I think you were born to do this job.

S2 (guest Yang): Really?

(Episode 0522)

The host Dou greeted the guests Yang Qiang with *non-address terms* “hey” twice to attract professor Yang’s attention, though hardly did he deliberately choose to ignore proper address terms. His action can be regarded as an impolite example, but their possible close relationship can also count for this phenomenon. It was relatively hard to choose a proper address term for Yang Qiang at that moment, Dou failed to use address terms but applied *non-address term* to the temporary vacancy.

Identities Constructed through Address Terms in Talk Show

Address strategies are influenced by communicators’ attitudes, emotions, ages, genders, social status and identities, as well as the time, location and situation. Talk show hosts use various language strategies to maintain social relationships, build up individual identity and form interpersonal connections. In TV talk show “Behind the Headlines with Wen Tao”, the host Dou Wentao chose different identities in addition to his professional identity—the host. Through different address terms, the host established four major kinds of identities, namely the introducer, the mediator, the layman, and the friend.

Table 2. The Identity Construction of the TV Show Host

Number	Guest	Address Terms	Host Identity
1	张晓舟 (Zhang Xiaozhou)	张晓舟老师 (Professor Zhang Xiaozhou),	Introducer
2	周孝正 (Zhou Xiaozheng)	周孝正老师 (Professor Zhou Xiaozheng)	
3	徐晓冬 (Xu Xiaodong)	徐晓冬先生 (Mr. Xu Xiaodong)	Mediator
4	郝景芳 (Hao Jingfang)	郝景芳老师 (Professor Hao Jingfang)	Layman
5	冯唐 (Feng Tang)	冯唐老师 (Professor Feng Tang)	
6	尹乃菁 (Yin Naijing)	乃菁 (Naijing)	Friend

The Host as an Introducer

The host usually actively constructs his identity as an introducer with relatively *formal address terms*. The identity as an introducer is the host’s default identity. Besides, there is a possibility that the host would change the address terms according to context and others’ responses to achieve communicative purposes.

The Host as a Mediator

In order to keep a neutral attitude, TV talk show programs usually invite both parties in an issue, the host establishes his identity as a mediator. See Extract (3). Xu Xiaodong is a person who challenged Chinese traditional martial art Taiji. The host referred to him as “徐晓冬先生 (Mr. Xu Xiaodong)” and introduced him politely to the audiences. Dou gave himself a group identity on behalf of the talk show. Meanwhile, he picked a neutral position in this issue to avoid any possible subjective tendencies and judgment. He

told the guests and audiences to regard him as a chatroom waiter who could help them calmly talk about this conflict.

The Host as a Layman

A layman, also known as a beginner in a specific field, is one of the host's major identities. Most of the invited guests in the talk show "Behind the Headlines with Wen Tao" are experts or professors in specific fields, so the host often seeks their expertise to continue the discussion of a particular topic. In episode 0331, the host Dou directly addressed Hao Jingfang as "郝景芳老师 (Professor Hao Jingfang)", put Hao in a higher state, applied "negative politeness" strategy to show respect and established his identity of a layman.

The Host as a Friend

Dou maintains good relationships with many guests and engages them into pleasant conversations. His identity as a friend to people is clearly reflected by his use of address terms that are beneficial for him to achieve communicative purposes and make good interviews. This paper found that the host's identity of mediator is not as marked. Relatively, his identities of introducer, layman and friend are more obvious.

Implications and Conclusion

This paper focuses on the identity construction through address terms used by TV talk show host. *Professional title address terms* are used with supreme frequency to show due respect towards guests. *Full names* and *common address terms* have a similar effect. *First names* are more frequently used, as their function of helping express friendly attitudes and maintain the relationships. *Special kinship address terms* are applied to narrow the distance and maintain intimate relationships; therefore, the host strategically use them to show intimacy. *Common address terms* reflect his neutral and formal attitudes. Because *non-address terms* are either regarded as a sign of intimacy or an action of impoliteness. In the "Behind the Headlines with Wen Tao", the host Dou tries to show proper respect and politeness to all the guests, so he hardly uses *non-address terms* even when he faces his close friends and acquaintances.

The host establishes four major identities, namely the introducer, the mediator, the layman and the friend. As a host, Dou Wentao has the responsibility to welcome all the guests heartily and introduce them to audiences, so he established the identity as an introducer usually at the beginning of each episode. Most of the guests are experts or professors in a particular domain; therefore, the layman identity constructed by the host during the dynamic process of identity construction could encourage the guests to share their knowledge. When the atmosphere in the talk show needs to be enlivened and certain relationships need to be maintained, Dou would establish his identity as a friend of guests. When the program concerns a sensitive topic or conflict, Dou usually invites both parties in an issue, and tries to remain neutral, so the host establishes himself an identity as a mediator. The host Dou actually played a positive role in introducing guests, holding views and positions as objectively as possible, and keeping friendly relationships with guests.

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“Guidelines for the Use of English in Public Service Areas” in China: A Study Based on Cooper’s Accounting Scheme

Huiyu Zhang and Ting Wu
Zhejiang University, Hangzhou, China
Email: zhanghuiyu@zju.edu.cn

[Abstract] Foreign language policy has always been one of the most important components of Chinese language policy. “Guidelines for the Use of English in Public Service Areas (GB/T 30240.1-2013, henceforth Guidelines)” firstly regulate a series of national standards for foreign language translation in public service areas in China. Through a brief analysis of Guidelines based on Cooper’s accounting scheme, we find that the Guidelines emerged from the need of standardization of translation and are developed and released by the national government and relevant departments, aimed at standardizing Chinese-English translation in public services. Guidelines are composed of two parts, including the body and appendix, which provide both principles and references of translation for language users in public areas, and thus, contribute to a better standardized language environment. These standards also shed some light for the foreign language planning in China.

[Keywords] Standard for English translation; accounting scheme; language planning

Introduction

Social planning has always been critical for the development of human beings (Li, 2010), and language planning is an essential component of social planning (Phillipson, 2003). Language planning refers to the process by which humans consciously intervene in the organization of languages, aiming at solving the communication problems (Hu, 1993). Meanwhile, conscious language intervention plays an important role in social development (Liu, 2004). In planning language, language standardization is inevitable, and some scholars argue that standard or official languages are oppressive, helping the socially advantaged to entrench elites (Weng, 2018). However, Weng (2018) points out that language reform (e.g. language standardization) is a representation of a radical rethinking about how society should be organized. China has a long history of language reform. Since ancient times, China has always attached great importance to language standardization and some scholars (Pan, et al., 2015) have shown the present predominant trend in Chinese language planning and policy has turned to standardization. In the past four decades, the unprecedented development of international trade and the frequent international exchanges in many other fields have clearly exhibited the importance of foreign languages, especially English, in this country. In response to the increasing demand for English language services, as well as the dynamics of language ecology in China, *Guidelines for the Use of English in Public Service Areas* (henceforth *Guidelines*), a series of standards developed and released in 2017, has been developed. Undoubtedly, as the first national standards for translation that target at public service areas, they can be seen as a milestone in China’s foreign language standardization.

Based on Cooper’s accounting scheme, this paper uses its eight questions to analyze *Guidelines*, aiming to enrich our understanding about how the policy emerged and evolved in China and provide some insights for the foreign language planning in China.

Background of the *Guidelines*

There is a long history of language standardization in China. From the appearance of *Ya-Yan*¹ in the Western Zhou Dynasty, to the *Shu Tong Wen*² policy proposed by the first emperor of Qin Dynasty, all such policies represented emperors' planning of languages in ancient times. There is no doubt that those ancient Chinese feudal emperors recognized the significant role of language standardization in consolidating their rule and governance.

Since the founding of the People's Republic of China, the standardization of Chinese has first been laying emphasis on the standardization of Chinese characters, including text standards, specialized standards, and information processing standards (Wang, 2005). Such standards can be divided into two kinds, mandatory (GB) and recommended (GB/T).

With the deepening of the reform and opening up policy, a limited foreign language life has emerged among Chinese nationals, with new demands for language services (Li, 2010). Especially after the entry into 21st century, with the rapid development of internationalization and informatization, foreign languages, especially English, have become increasingly significant in China's social and economic development. Facing these new developments and demands, the Chinese government has realized the urgency of developing new policies to regulate the use of foreign languages. Especially in recent years, following the Belt and Road Initiative, the language service has been booming as an emerging industry with market share increasing greatly each year, and playing an increasingly critical role in economic growth, as well as national strategies (Zhong & Xu, 2016). However, the increasing demands of language services and the extremely rapid development of the industry have resulted in quality problems, which not only impedes further growth of the industry, but also causes communication problems, and thus, services standards, especially translation standards, are badly needed (Li, 2015; Nie, 2015; Wen, 2016; Zhang, 2016). Since 2003, the Translators Association of China has launched three standards for translation services: “*Specification for Translation Service-Part 1: Translation (GB/T 19363.1-2003)*”, “*Target Text Quality Requirements for Translation Services (GB/T 19682-2005)*” and “*Specification for Translation Service-Part 2: Interpretation (GB/T 19363.2-2006)*”. These national standards play an enlightening role in guiding the translation in service market in China. However, there were no specific translation standards for the translators' reference in public service areas. To fill the gap, *Guidelines* were officially released in Beijing in June 2017 and implemented in the December of the same year. *Guidelines* are expected to standardize the Chinese-English translation in public service areas, which is an indispensable part of linguistic landscape and closely related to the life of international residents and visitors, and further strengthen the standardization of language and characters in China as well.

Cooper's Accounting Scheme

In 1989, after inspecting four types of language planning movements in four countries (i.e. the French Academy, the feminist movement in the United States, the promotion of Hebrew in Palestine and the literacy campaign in Ethiopia) as typical models, with reference to four principles of behavioral science, namely, innovation management, marketing, power theory, and decision theory (Zhao, 2008), Cooper laid a theoretical foundation for an analytical model of language planning behavior (Cooper, 1989). In this model, every language planning of three types (status planning, corpus planning and acquisition planning) means tracking eight components, which can be clarified with eight questions: ‘what 1. *actors* attempt; to

¹ *Ya-Yan* is artificial standard regulated by government in the Western Zhou Dynasty.

² *Shu Tong Wen* is a language policy promulgated for unify the writing form.

influence 2. *what behaviors*; of 3. *which people*; for 4. *what ends*; under 5. *what conditions*; by 6. *what means*; through 7. *what decision-making process*; with 8. *what effect?*' (Cooper, 1989; Pan, Jin, & Liu, 2015). Straightforward with specific questions and applicable to many language activities, the scheme is widely recognized in this field and used by ensuing studies (e.g. Pan, Jin, & Liu, 2015). Pan, et al. (2015) used this framework to introduce Chinese script simplification and analyze the motives for this movement. Thus, in this study, in order to introduce *Guidelines* well, we interpret *Guidelines* by adopting Cooper's accounting scheme as its framework as well.

Analysis of Guidelines Based on Cooper's Accounting Scheme

What Actors?

In 2011, the Ministry of Education and the National Language Committee initiated to develop *Guidelines*, and officially set up the National Standards Committee in 2012. *Guidelines* was first examined and approved by the National Language Committee, then reviewed and promulgated by the National Standards Committee. In June 2017, the National Standards Committee, the Ministry of Education, and the National Language Committee jointly held a press conference in Beijing to issue *Guidelines*, which marks the birth of the standards. In the launch conference, *A Companion to the Guidelines for the Use of English in Public Service Areas* was also released to support the standards. Relevant public sectors and organizations were required to implement *Guidelines* in December 2017. Thus, the national government and relevant departments and committees are the primary actors of *Guidelines*.

Attempt to Influence What Behaviors?

Guidelines aim at the translation in public services areas, which generally refers to the translation of public signs. Public signs broadly incorporate all types of signs displayed in public, and thus, the target of translation mainly includes notices, signs and other texts that are utilized to inform or remind the public in public service areas, including, but not limited to, logos, signs, road signs, slogans, announcements and warnings (Yang, 2009).

Since the entry into 21st century, with increasingly more international officials, businessmen and travelers visiting and living in China, there has been a great demand for English translation services in public areas, which requires relevant public sectors to provide translation for public signs. However, for the limited English proficiency, cultural differences and many other reasons, poor translation widely exists in public services, not only misleading international visitors, but also more or less damaging the linguistic landscape. Also, the translation of some terms varies greatly in different regions. Wrong, poor and unstandardized translation of public signs has become an important issue in China and a critical concern of both scholars and practitioners (Zhang, 2016). Ding (2006) has roughly divided problems in the translation of public signs into three categories: The first are called "hard problems" (硬性问题), mainly including spelling mistakes, grammatical errors and letter inversion, which are simply translation mistake caused by unsatisfactory language proficiency; the second are called "soft problems" (软性问题), which are generally caused by inadequate language knowledge, ignorance of cultural differences, and unsatisfactory translation; and the third category are called "hidden problems" (隐性问题), mainly including inappropriate wording or tone, which may not influence the target readers' general understanding but are still problematic. For examples, a Chinese dish named "Ma Po Tofu (麻婆豆腐)" was simply translated as "Tofu made by woman with freckles", but not all women making Ma Po Tofu are pockmarked! It is actually a kind of stewed bean curd with minced pork in pepper sauce which was

first created and cooked by a pockmarked woman called “Ma Po”. Similarly, the famous Sichuan dish “Fu Qi Fei Pian (夫妻肺片)” was sometimes translated as “Husband and his wife’s lung slices”. Imagine, with the translation, who dares to make and try the dish? It is actually sliced beef and ox organs in chili sauce first created by a couple. Obviously, such mistakes and problems are to be corrected or improved urgently (Yang, 2009; Zhang, 2016).

Therefore, *Guidelines*, as the first national guides and standards for the translation of public signs, are intended to improve the poor translation in public services and provide guidance for relevant translation services.

Of Which People?

It is clear that *Guidelines* aim at a wide range of people or institutions that produce, translate and use public signs in public service in China, such as English translation service providers, governmental officials, and the designers of English company logos and public servants who rely on standard translation to improve their services, etc. In addition, services users, mainly international residents or visitors in China, can also greatly benefit from the standards, and their lives will be surely improved, at least more convenient, with improved translation in public services.

For what ends?

Guidelines aim to regulate foreign language translation in the field of public service, especially the Chinese-English translation signs in public service areas, strengthening and improving the foreign language translation of the public service in China. Specifically, the purpose of *Guidelines* is to reverse the tide of a large number of irregularities in the English translation of public notices that have appeared since the reform and opening up. They provide referential standards for relevant social use and a basis for the management of social language and characters used by government (Zhang, 2016). It is not difficult to infer that the implementation of *Guidelines* will greatly improve international visitors’ experience in China by removing some language barriers, thus enhances China’s international communication.

Under What Circumstances/Conditions?

Since the founding of new China, this country has launched a series of influential policies, such as policies to promote mandarin, popularization of standard speech and written language, construction of language normalization, language resource protection, capacity upgrading for language service, transformation and spread of language and culture, construction of management system. These policies have directly contributed to the great achievements of language-related causes in China. As to language standardization, by the year 2017, important progress has been made in the standardization of national language and minority languages, the specification of geographical names, the standardization of scientific and technical terms, the research on key technologies for the processing of language and text, and the construction of digital language resources. However, there was no national standard for the translation of any specific field, while translation problems widely exist in public services. Under such circumstances, *Guidelines* were produced to meet the dire need.

In What Way?

Guidelines are presented in ten parts, each of which targets at one specific field of public services (see Table 1 for detail). Except for the first part General Rules, each part is respectively composed of two sub-parts, namely *Body* and *Appendix*. *Body* explains the methods of translation in different service areas and the principles of translation requirements, which tells people how to translate properly. *Appendix* section

lists the examples of standard translation of various public expressions in some public service fields in the form of Chinese-English comparison.

Through What Decision-Making Process?

The Ministry of Education and the National Language Committee initiated the development of *Guidelines* in 2011, and formally established by the National Standards Committee in the year of 2012. *Guidelines* were actually released twice at two different stages. The first part of the General Principles passed the expert appraisal in September 2012 and was approved by the National Language Committee in December of the same year. Then they were approved and issued by the National Standards Committee on December 31, 2013 and were officially implemented on July 15, 2014.

In April 2015, Part 2-10 (including transportation, tourism, culture, entertainment, sports, education, medical care, post and telecommunication, catering accommodation, and commercial finance) passed the expert appraisal, and approved by the National Language Committee and passed by the Standardization Administration of the People's Republic of China (henceforth SAC) on May 22, 2017. *Guidelines* were approved and released by SAC, and officially implemented on December 1, 2017. Table 1 also shows the release time and implementation time of each part.

Table 1. Parts of *Guidelines*

No.	Domain	Pub Date	Effective date
1	General Rules (通则)	2013.12.31	2014.7.15
2	Transportation (交通)	2017.5.22	2017.12.1
3	Tourism (旅游)	2017.5.22	2017.12.1
4	Entertainment (文化娱乐)	2017.5.22	2017.12.1
5	Sports (体育)	2017.5.22	2017.12.1
6	Education (教育)	2017.5.22	2017.12.1
7	Health Care (医疗卫生)	2017.5.22	2017.12.1
8	Post and Telecommunications(邮政电信)	2017.5.22	2017.12.1
9	Catering accommodation (餐饮住宿)	2017.5.22	2017.12.1
10	Commercial finance (商业金融)	2017.5.22	2017.12.1

With What Effect?

Guidelines are of great value to policy-making related to foreign language use. Although there have already been some local standardizations for English translation of public signs before *Guidelines*, there were no national standards existing in public service areas. Some provinces, such as Beijing, Shanghai, Guangxi, and Guangdong, have formulated normative local standards for foreign language translation when facing language service demands in some events, such as the Olympic Games, World Expo, China Northeast Asia Expo, and Asian Games (Zhang, 2016). However, mistakes still exist and have been identified by some scholars (Niu, 2007; Wan, et al., 2004). In general, these provincial normative proposals and policies are fragmented with limited impacts. In contrast, *Guidelines* have effectively combined these fragmented policies and regulations, and their implementations are greatly strengthened with support from the national government and relevant departments. Undoubtedly, they have been accepted as national standards for the translation in public service areas, and to some extent, become a new benchmark for translation-related standardization (Zhang, 2016).

It has been just 18 months since the implementation of *Guidelines*, thus the effect they will make can only be inferred mostly. For example, the regulations in *tourism* will reduce the number of public signs in unstandardized forms which may even lead to danger, such as “小心落水”, whose translation is “Fall into

water carefully”, and “小心滑落”, whose translation is “Slip carefully”. Instead, these expressions will be replaced by standardized forms referred by the *Appendix* of tourism part: “DANGER//Deep Water (当心落水)”, “CAUTION//Slippery Surface or CAUTION//Wet Floor (当心滑倒)”. It can be inferred that these references in *Guidelines* will provide more accurate language expressions which will definitely lead to less confusion and embarrassment.

Conclusion

Translation means a lot to the international exchange, especially for the cultural exchange. Especially, as international exchanges become more and more frequent, policies of foreign language usage are getting more and more important. Public signs are seen as one of the most important components during international cultural communication, thus it should be attached much importance. Based on Cooper’s accounting scheme, our analysis shows that *Guidelines* are promulgated by government, emerge from the urgent need of standardization of translation, and aim at standardizing Chinese-English translation forms in public service areas, especially the public signs. *Guidelines* are composed of two parts, including principles and appendix, which not only stipulate translation norms, but also provide references for language users in public service areas. After this foreign language translation reform, it can be seen that *Guidelines* will contribute to a better standardized language environment. With such findings, this paper enriches our understanding of the policy and also sheds some light for policy-making about foreign language use and relevant translation.

However, *Guidelines* still have many inevitable limitations for the intervention of different cultural language awareness and the references of these signs are mainly translated by mechanical application (Zhang, 2016). Most importantly, although *Guidelines* are national standards, it is GB/T (recommended) in nature. All in all, the necessity and effect of *Guidelines* is indisputable, but there is still a long way to go.

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Students' Attitudes towards Teaching Knowledge Framework Explicitly in a Content-based Language Classroom

Hong Ma

Zhejiang University, Hangzhou, China

Email: mahong84@hotmail.com

Jian Zhou

Hangzhou Normal University, Hangzhou, China

Email: gastation@163.com

[Abstract] Informed by a traditional view that sees language as a set of rules (Derevianka, 2001), CBLT facilitates students' language development by engaging them in the acquisition of correct forms (Long & Robinson, 1998). However, being able to talk scientifically and professionally entails more than just linguistic correctness. CBLT researchers, taking a systemic functional linguistic (SFL) perspective, have demonstrated, through discourse analysis research, that a functional approach is capable of scaffolding students' advanced language development by apprenticing the learners to conventional semantic patterns in a target discourse community (Mohan & Beckett, 2003; Mohan & Slater, 2004). However, very little is known about the influences of teaching these semantic patterns explicitly. This study intends to shed light on this issue by exploring students' attitudes towards a functional approach to explicit teaching academic semantic patterns.

[Keywords] Systemic Functional Linguistics; Knowledge Framework; content-based language teaching; medical English

Introduction

Content-based language teaching (CBLT), an instructional approach to content teaching through the medium of a language that students are concurrently learning (Lyster & Ballinger, 2011), has gained popularity across a wide range of international contexts and instructional settings (Lyster & Ballinger, 2011). Met (1998) has mapped different varieties of CBLT along a continuum with content-driven programs at one end (e.g. total immersion programs) and language-driven programs at the other (e.g. language classes with content used for language practice) (see Figure 1).

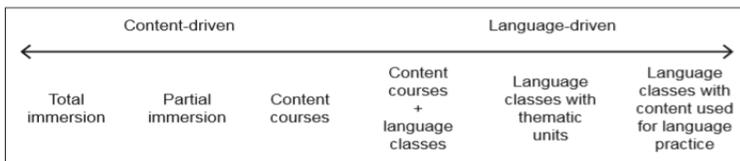


Figure 1. Varieties of CBLT Programs (adapted from Met, 1998, p. 41)

Despite different orientations of these CBLT programs, concerns converge on the identification of effective pedagogical practices that facilitate language development and content learning simultaneously. In this regard, SFL researchers pointed out that subject teachers tend to overlook the language aspect, while language teachers view teaching content as the responsibility of subject teachers (Mohan & Slater, 2006). In addition, the prevalence of “focus on form” approach in CBLT (Day & Shapson, 1991), which fixes students' attention to grammatical accuracy, is not sufficient to promote the sophistication of students' language production (Mohan & Beckett, 2003). Theoretical and empirical efforts from an SFL perspective have been exerted to demonstrate that the theory of KF has great potential of developing the

complexity of students' language and facilitating their knowledge of content in a systematically manner (Mohan & Slater, 2004). Therefore, this study intends to investigate the possibility of scaffolding students' language complexity by adopting an SFL approach.

SFL and KF

A functional view of language sees content as the meaning of a discourse and language as the wording of a discourse (Halliday, 1994; Mohan & Slater, 2005). From the SFL perspective, three dimensions (field, tenor and mode) are associated with the formation of texts. "Field is concerned activity being pursued, or the subject matter the activity is concerned with; tenor is concerned with the social roles and relationships between the people involved; and mode is the medium and role of language in the situation" (Mohan & Slater, 2005, p. 156). Among these three dimensions, field is directly associated with ideational meaning, which is closest to the everyday sense of content. An activity or social practice (e.g. a subject area) symbolizes a "field" (Martin, 1992). Knowledge structures (KSs) refer to semantic patterns of the discourse appearing in a social practice (Spradley, 1980). Mohan (1986) proposed a heuristic model of KS (i.e. knowledge framework) that includes classification, principles, and values at a general level, and description, sequence, and choice at the specific level. The model of KS categorizes semantic patterns in subject areas and relate semantic patterns to specific KSs. Empirical studies suggested that content teachers have been teaching students these semantic patterns implicitly through classroom interactions (Mohan & Beckett, 2003; Mohan & Slater, 2006; Slater & Butler, 2015; Slater & Mohan, 2016). However, the teaching of these semantic patterns in CBLT classroom has rarely been reported.

Methodology

Participants and Context

The participants were 39 Chinese students, 15 males and 24 females, registered in an EMP course offered at a comprehensive university located in the southeast of China. This EMP course was designed as an adjunct support for undergraduate students majoring in Clinical Medicine with the specific aims of familiarizing them with word formations of English medical terms and develop students' communicative skills in an English-mediated medical context.

Materials

This section presents the materials employed in this study, including both instructional materials and data collection materials.

Instructional materials:

1. The texts for reading: The assigned texts for reading were selected from the books, *Medical English Course – Biological Medicine* and *Innovative Medical English Textbook*, and focused on different diseases related to the human body systems.
2. The categories of KSs in texts: Six subcategories of KSs, including "classifying a disease, defining a disease, describing symptoms, describing high-risk populations, explaining causes and effects of a disease, and reasoning of treatment effects," were devised. Table 1 illustrates the KSs in texts, the functions they serve (i.e., the subcategories), and the sentences exemplifying the practical use of these KSs.
3. The instructional handouts: The instructional handouts presented KSs selected from the reading assignments in the form of a table aligning the KSs with their specific functions, linguistic contexts, and instructional comments.

4. Writing prompts: The two writing prompts provide basic information on two diseases, “hyperthyroidism and stroke”. Students were required to write a paragraph of at least 200 words on each of the diseases according to the information provided.

Data collection materials:

1. The questionnaire: This five-point Likert-scale questionnaire was designed to obtain quantitative data on students’ attitudes towards the usefulness of the KF and perceptions of their learning gains after receiving instructions on the KF (see Table 2 & 3 for questions designed for the questionnaire).
2. Questions for the focus group interview: The purpose of the question prompts for the focus group interview was to elicit students’ responses about the usefulness of the KF and perceptions of their learning gains. The specific questions can be located in Appendix D.

Procedure

The procedure for this empirical study was generally divided into three phases: discourse analysis of reading assignments adopting the KF, instruction on the KSs, and data collection. Prior to the instruction, the medical discourse accessible to students was analyzed collaboratively by the researchers using the KF as the framework. Our analysis suggested that six subcategories of KSs existed in the reading assignments, including “classifying a disease, defining a disease, describing symptoms, describing high-risk populations, explaining causes and effects of a disease, and reasoning of treatment effects” (shown in Table 1). The six subcategories of KSs were employed to guide the instruction on KSs throughout the semester.

Table 1. The Categories of KSs in Texts

	Functions	Example Sentences
Classification	Classifying a disease	Early clinicians distinguished between bronchopneumonia and lobar pneumonia in pathological terms.
	Defining a disease	Osteoporosis, or “porous bone” is a medical condition that weakens bone by ...
Description	Describing symptoms	Other manifestations include excessive sweating with an unpleasant odor, oily skin...
	Describing high-risk populations	Nosocomial pneumonia is a particular problem in post-operative patients ...
Principles	Explaining causes and effects of a disease	Osteoporosis is a contributing factor in as many as 1.5 million fracture each year.
	Reasoning of treatment effects	Lifestyle changes can reduce your risk of refracture.

The instruction on KSs was provided weekly for about 20 minutes each time. The students were asked to: (1) complete the reading texts each week before the class, (2) locate the KSs serving different functions, and (3) fill in tables with KSs they identified in the assigned texts to read. The instructor, then, explicitly taught the medical KSs that appeared in the assigned texts by discussing the table with students in each class and providing a complete table on the target KSs for reference.

Following the instructional phase, students’ perceptions of the usefulness of the KF and their learning gains were collected through a five-point Likert-scale questionnaire and a focus group interview. All 39 students submitted their responses to the questionnaire and seven students voluntarily participated in the focus group interview.

Data Analysis

(1) What are students' attitudes towards the implementation of the KF into the current EMP course?

This research question was answered drawing on 39 students' responses to three five-point Likert scale questions and seven students' comments elicited through the focus group interview. The Likert-scale questions were analyzed through descriptive statistics. The focus group interview data were analyzed manually.

(2) How do students perceive their learning gains after receiving explicit instructions on KF?

Data used to answer this research question included 39 students' responses to six Likert scale questions and seven students' utterances in the focus group interview. Descriptive statistics were employed to analyze the questionnaire data, while the focus group interview data were analyzed manually.

Results

The following section describes our findings on students' general attitudes towards the introduction of the KF into an EMP class and their perceptions of learning gains after receiving the direct instructions of KF. The findings shed light on future explicit teaching of the KF in EFL college education by emphasizing the usefulness of the KF in fostering language with higher levels of complexity and pinpointing the improvements that need to be considered in future implementation of the KF.

(1) What are students' attitudes towards the implementation of the KF into the current EMP course?

Table 2 shows students' responses to the three items designed to elicit students' general impressions on explicit instruction on the KF. The mean of item means is 4.15 ($SD = .82$). According to the scaling of the questionnaire, a mean approximating 4 suggests that the students generally held positive attitudes towards direct instructions of the KF they received.

Table 2. Students' Responses to Questions on General Impressions

General Impressions	Strongly Disagree 1	Disagree 2	Neutral 3	Agree 4	Strongly Agree 5	Mean	Std
1. I became aware that medical English includes not only terminology but also conventional expressions.	0%	0%	7.69%	46.15%	46.15%	4.39	0.63
2. I find myself more comfortable with using conventional expressions in medical English after the instructions.	2.56%	0%	25.64%	43.59%	28.21%	3.95	0.89
3. I recommend adding the instructions on the conventional expressions to future medical English classes.	2.56%	0%	17.95%	43.59%	35.90%	4.10	0.88

Students' positive attitudes towards the implementation of the KF were also reflected in their comments obtained through the focus group interview. Six out of seven students perceived the training on medical KSs useful for when they attend international meetings (Students 1 & 4), publish articles on medicine (Students 2 & 3), and pursue further study in an English-speaking country (Students 3, 5 & 6). The following comments exemplify students' positive comments on the usefulness of the KF in professional communication:

"I think it will be useful in the future when I become a doctor or doing anything else, like going to meetings or academic things." (Student 4) – attend international meetings

"I think it's very useful because I hope I can be a transfer student studying abroad." (Student 6) – pursue further study in an English-speaking country.

Four students (Students 1, 3, 4, 6) also mentioned that the instruction on KSs raised their level of confidence in reading and writing medical content in English. Their utterances are listed below:

“I think it makes me more confident to search and read those professional articles in English, something I dare not even think about before the in-class instructions.” (Student 4)

“I think it’s a study method. With the help of useful expressions, ...I am confident about what to focus on in an article.” (Student 3)

Although Students 2 & 4 acknowledged the usefulness of the KF, they also questioned its usefulness in their immediate contexts. Students 2 & 4 pointed out that books in their native language, Chinese, are available for them to obtain medical knowledge, and they found no appropriate context in which to apply medical English knowledge.

(2) How do students perceive their learning gains after receiving explicit instructions on KF?

Students’ perceptions of their learning gains after receiving the explicit instruction on the KF were collected from their responses to six five-point Likert-scale questions; the results are shown in Table 3. All the items’ means approximated 4, indicating that the students generally agreed that they learned various KSs typical of medical English.

Table 3. Students’ Responses to Questions on Learning Gains

Learning gains	Strongly disagree 1	Disagree 2	Neutral 3	Agree 4	Strongly agree 5	Mean	Std
4. I learned expressions for defining a disease.	0%	2.56%	2.56%	38.46%	56.41%	4.49	0.68
5. I learned expressions for describing symptoms of a disease.	2.56%	2.56%	5.13%	41.03%	48.72%	4.39	0.89
6. I learned expressions for classifying different diseases.	0%	5.13%	12.82%	46.15%	35.90%	4.13	0.83
7. I learned expressions for explaining the causes and effects of a disease.	0%	2.56%	7.69%	48.72%	41.03%	4.49	0.72
8. I learned expressions for describing high-risk population.	2.56%	0%	7.69%	48.72%	41.03%	4.26	0.82
9. I learned expressions for reasoning of treatment effects.	0%	5.13%	10.26%	48.72%	35.90%	4.15	0.81

Students’ positive comments on learning gains included but not restricted to the following:

“If I didn’t learn these expressions...I would not be able to write in a professional way.” (Student 1)

“...I learned different functions using different structures...so it is easier to complete the writing assignment.” (Student 5)

Negative responses to learning gains included: (1) the expressions learned were not EMP expressions exclusively, and (2) terminology, rather than the expressions learned, is more distinguishable for EMP. One student (Student 2) expressed her confusion about the difference between medical English and general English.

“I’m not quite sure about the difference between medical English and general English.” (Student 2)

Although Student 5 admitted that the functional expressions were useful, he perceived that class time should be devoted to a more important aspect of EMP, namely terminology.

Conclusion

This study investigated the possibility of introducing the KF to college students in an EFL context. Generally, students held positive attitudes towards the explicit instruction of the KF and perceived that they learned various KSs covered in this EMP class. These findings provided supportive evidence for further implementation of the KF in tertiary-level content-based courses.

Nevertheless, negative comments concerning the usefulness of the KF and learning gains suggested areas for pedagogical improvements. Comments on the lack of immediate context for application of the target linguistic features suggested that EFL students tended to rely on their mother language to learn content knowledge. Curriculum designers or instructors of CBLT courses should, therefore, endeavor to create more opportunities for language immersion. Students' confusion about the differences between medical English and general English and their perceptions of medical English as medical terms emphasized the necessity of raising students' awareness about the role of medical linguistic features in meaning construction.

The empirical data also highlighted several aspects on which future studies could improve on. First, the data, collected from a relatively small sample of the target population, may not be safely extrapolated to a wider context, ESP (English for specific purposes) courses offered in Chinese colleges. Differences between classes in terms of pedagogies, instructors, textbooks and other related factors may yield different results. More empirical efforts, therefore, can be exerted to investigating the explicate instruction of the KF in various contexts.

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Assessing Cohesion in Integrated Writing: An Interactive Alignment Perspective

Shangchao Min and Yue Li
Zhejiang University, Hangzhou, China
Email: msc@zju.edu.cn

[Abstract] Integrated writing tasks have been increasingly used in second language writing assessments to enhance authenticity and exert positive washback effects. The use of cohesion in this task type, however, receives limited attention from researchers. This paper examines cohesion in alignment with source materials in a reading-to-write task from the perspective of interactive alignment. Trigrams, partially-aligned and full-aligned sentences, as well as cohesive devices at the local, global and overall text levels were coded and measured. It was found that alignment at the chunk and sentence levels didn't reinforce alignment at the global and entire discourse levels. This paper provides important insights into the use of source materials in integrated writing tasks and has implications for classroom-based writing instructions.

[Keywords] integrated writing; reading-to-write; interactive alignment; cohesion; natural language processing

Introduction

In recent years, integrated writing tasks have been increasingly used in high-stakes, large-scale assessment programs for academic purposes, as well as in classroom contexts (Knoch, & Sitajalabhorn, 2013; Gebril, & Plakans, 2016). This task type measures multiple skills that are essential for test takers to deal with source materials in writing their own essays, and is thus, believed to be more authentic than independent writing where test takers are required to generate content only relying on their personal knowledge or life experience (Cumming, et al., 2006; Grabe, & Zhang, 2013; Weigle, 2002, 2004). Empirical studies have been conducted to probe into the construct of integrated writing tasks (Lee, 2006; Watanabe, 2001), test-takers' completion processes (Cumming, et al., 2005; Weigle, & Parker, 2012), scale development and scoring (Ewert, & Shin, 2015; Ohta, Plakans, & Gebril, 2018; Wang, et al., 2017). However, few efforts have been devoted to tapping into the role of source use, although it constitutes a major challenge for raters when scoring test-takers' essays in integrated writing tasks (Cumming, 2013; Plakans, & Gebril, 2013).

Another line of research has explored the linguistic features of test-takers' essays in integrated writing tasks such as lexical sophistication, syntactic complexity, grammatical accuracy and fluency (Gebril, & Plakans, 2009). However, there is a scarcity of research on cohesion and coherence of second-language test-takers' essays in integrated writing tasks. Most current research concerning these two important textual features has been conducted for first-language writers (Struthers, Lapadat, & Macmillan, 2013) or in independent writing tasks (Hinkel, 2001; Liu, & Braine, 2005). And to our knowledge, research on the cohesive features and their relation to writing quality in integrated tasks has yielded divergent findings (Guo, Crossley, & McNamara, 2013; Kim, & Crossley, 2018). Thus, the use of cohesive features, a topic relatively unexplored in integrated writing tasks, calls for more research conducted from new perspectives.

This paper draws on the theory of interactive alignment to assess cohesion in relation to source materials in integrated writing tasks. Interactive alignment was initially put forward in the field of

cognitive psychology (Pickering, & Garrod, 2004) to explore the processing mechanism underlying first-language dialogues. Pickering and Garrod (2004) argued that the basis for successful interaction is establishing “common ground” by aligning situation models. Basic priming at lower levels triggers the alignment of representations at higher levels, leading to mutual comprehension. Later, the concept of alignment was applied to the field of second language acquisition and considered “a necessary and crucial requirement for L2 development” (Atkinson, et al., 2007, p. 169). Second language researchers have adopted interactive alignment as a socio-cognitive approach and investigated the effect of alignment on second language production in oral or written forms, such as continuation tasks. Similar to continuation tasks, alignment in integrated writing tasks can be seen as the interaction between test takers and source texts, so it is possible to touch upon cohesive features in integrated writing tasks based on the interactive alignment theory. This research, therefore, attempts to connect the dots across cognitive psychology, second language acquisition and language assessment. To be specific, this paper aims to answer the following research question:

Does alignment at the chunk and sentence levels lead to alignment at the discourse level in integrated writing tasks?

Research Methodology

Participants and Materials

Participants for this research are all Chinese EFL students from colleges located in Mainland China. They took an English writing test, namely, a reading-to-write (RTW in short thereafter) task. They were required to first read a passage, and then evaluate and summarize the main points mentioned and express their own ideas with explanations and relevant supporting examples. The RTW task recommends a response no less than 150 words and the time limit set for the task is 35 minutes. The total score for the RTW task is 15. A total of 127 argumentative essays on the same topic of the RTW task were collected.

Procedure

All essays (N=127) were scored by two raters using a holistic rating scale ranging from 0-15. The two raters were trained to rate test-takers’ writing performances holistically in terms of source use, development of ideas, organization, and language use.

The chunk-level alignment indicator was identified as trigrams from the source text that appear as verbatim strings of three words in test-takers’ essays following Cumming, et al.’s research (2005). A software program was written by a computer programmer to help automatically identify and tally trigrams. Then, sentence-level alignment indicators including partially-aligned and full-aligned sentences were coded by two language assessment professionals. Partially-aligned sentences refer to sentences that share part of the same structures with those in the source text. Accordingly, full aligned sentences are defined as the sentences in test-takers’ essays that are exactly the same as those appeared in the source text. Coders were trained before official coding and then coded all sample essays via the software MAXQDA independently. Inter-coder reliability was calculated, and all the disagreements were settled by further negotiations. Typical examples of trigrams, partially-aligned and full-aligned sentences were listed in Table 1.

Table 1. Examples of Trigrams, Partially-Aligned and Full-Aligned Sentences

Alignment Indicator	The Source Text	The Test-Takers' Writing
Trigrams	a substitute for; control their weight	a substitute for; control their weight
Partially-aligned sentences	Studies have found sucralose to be perfectly safe for people to consume.	Sucralose has been found to be perfectly safe for people to consume.
Full-aligned sentences	Studies have found sucralose to be perfectly safe for people to consume.	Studies have found sucralose to be perfectly safe for people to consume.

Cohesive features of all test-takers' essays at the local, global, and entire text levels were measured using Coh-Metrix, an automated tool for natural language processing. Specially, this research focuses on a variety of cohesive indices that are used in previous studies (Crossley, & McNamara, 2008, 2009, 2012; Graesser, et al., 2004; Guo, et al., 2013; McNamara, & Graesser, 2012), including lexical overlap, semantic similarity, connectives, causality and temporal cohesion, as shown in Table 2. The alignment indicator at the discourse level was calculated by subtracting the value of each selected cohesive index of test-takers' essays from that of the source text.

Table 2. Cohesive Indices at the Discourse Level

Feature	Cohesion Type	Description	Example
Lexical overlap	Both local and global	Overlap between nouns, arguments, stems, content and function words, and POS tags (for both sentences and paragraphs)	The <i>sun</i> was bright. The day was <i>sunny</i> .
Semantic similarity	Local, global and entire text	Semantic similarity between text segments (for both sentences, paragraphs, and across the text) measured by LSA	The <i>dog</i> was tired. So was the <i>cat</i> .
Connectives	Local	A number of theoretical and rhetorical lists of connectives	<i>First</i> , she was rich and happy
Causality	Entire text	Use of causal verbs and particles	He <i>kicks</i> the ball <i>because</i> he is angry.
Temporal cohesion	Entire text	Tense and aspect repetition	He <i>went</i> to the store because she <i>asked</i> him.

(Crossley, Kyle, & McNamara, 2016)

Data Analysis

To make data comparable, raw frequencies of trigrams, partially-aligned and full-aligned sentences were converted into proportions. The final percentage data was yielded by dividing the number of raw frequencies by the total number of words in each sample composition and then multiplying the result by 100. Alignment at the discourse level was evaluated by the values of the deviation of cohesive indices, and all values were converted into absolute ones. That is to say, the smaller the absolute value of the deviation is, the better test-takers' essays align with the source text in such cohesive index. Pearson product-moment correlation analysis was then conducted to examine whether alignment at the chunk and sentence levels leads to alignment at the discourse level.

Results and Discussion

The results of correlation analysis showed that trigrams, partially-aligned and full-aligned sentences were significantly correlated with a few alignment indicators at the local discourse level. However, no significant correlation was found between alignment indicators at the chunk and sentence levels and that at the global and overall discourse levels. Table 3 presents the correlation coefficients between alignment

indicators at chunk and sentence levels and that at the local discourse level. As can be seen from Table 3, the correlation coefficients between these indicators were significant but not high because all absolute values for r were below 0.3.

Table 3. Correlation Coefficients Between Alignment Indicators at Different Levels

		Local Discourse Level									
		Deviation of <i>CNCAI</i>		Deviation of <i>CRFSO1</i>		Deviation of <i>CNCTempx</i>		Deviation of <i>CNCAdd</i>		Deviation of <i>CNCCaus</i>	
Chunk level	Trigrams	-.259 (.003)		.240 (.007)							
Sentence level	Partially-aligned sentences					-.179 (.044)		-.275 (.002)			
	Full-aligned sentences			.238 (.007)						.187 (.036)	

Notes. *CNCAI*: all connectives; *CRFSO1*: Stem overlap between sentences, i.e., “price”/“priced”; *CNCTempx*: expanded temporal connectives, i.e., “first”, “until”; *CNCAdd*: additive connectives, i.e., “and”, “moreover”; *CNCCaus*: causal connectives, i.e., “because”, “so”; p value is enclosed in parenthesis.

To be more specific, trigrams were negatively correlated with the deviation of *CNCAI* ($r = -.259$, $p = .003$). In other words, the use of aligned trigrams exerted a positive effect on alignment in using all kinds of connectives, an index of cohesion at the local level. One explanation for this may be that aligned trigrams consisted of few connectives. If test takers used plenty of trigrams in their essays, accordingly, they used few connectives, simply as they needn’t to use so many connectives that did not appear in the source text to link every trigram. In contrast, there was a positive correlation between trigrams and the deviation of *CRFSO1* ($r = .240$, $p = .007$), reflecting that the more trigrams, the worse the alignment with the source material in terms of stem overlap between sentences. One possible explanation might be that test takers tended to extract certain words or phrases from the source text, seldom paying attention to words nearby that share the common lemma.

Besides, partially-aligned sentences were negatively correlated with the deviation of *CNCTempx* ($r = -.179$, $p = .044$) and that of *CNCAdd* ($r = -.275$, $p = .002$). This means that partially-aligned sentences used in essays, to a certain extent, facilitated alignment in using two cohesive devices at the sentence level, that is, expanded temporal and additive connectives. The underlying reason may be when test takers produced partially-aligned sentences, what they did most of the time was slightly modifying part of the original sentences’ structures. Thus, additional expanded temporal and additive connectives were infrequently used in their essays.

Moreover, full-aligned sentences were positively correlated with the deviation of *CNCCaus* ($r = .187$, $p = .036$). What partly accounts for it may be after directly extracting complete sentences from the source material with no revision, test takers tended to use some causal connectives such as “because”, “so” and the like to build links between sentences to make their essays look more cohesive. In addition, there’s a positive relation between full-aligned sentences and the deviation of *CRFSO1* ($r = .238$, $p = .007$), another cohesive device at the local level. This again showed that test takers were more likely to locate specific sentences in the source text for language support, hardly paying attention to words in adjacent sentences that share the same lemma.

Conclusion and Implications

From the perspective of interactive alignment, this paper assessed cohesion in alignment with source materials in integrated writing tasks, aiming to explore the relation between alignment at the chunk and sentence levels and that at the discourse level. Statistic analysis revealed that trigrams, partially-aligned and full-aligned sentences were significantly correlated with two indicators of alignment at the local discourse level respectively, but all correlations were not high. Moreover, it was found that chunk-level and sentence-level alignment did not finally lead to alignment at the global and entire discourse levels. This indicated that test takers treated the source text as a language repository more often when completing the RTW task, which was consistent with the findings by other researchers (Plakans, & Gebiril, 2012, 2013; Cumming, et al., 2005, 2006). Or, put it in another way, the source materials exerted little significant effect on the organizational patterns of test-takers' essays.

This paper provides some important implications for research on cohesion and alignment, second language acquisition and the teaching of integrated writing. First of all, the idea of alignment brought a new perspective to research on integrated writing tasks, and the feasibility of assessing cohesion from this new perspective was verified. Moreover, teachers are suggested to provide instructions in class to first help students have a clear understanding of this task type. Then, students should be trained to use the source text effectively and appropriately in the process of producing their essays, so as to avoid syntactic or grammatical mistakes, develop ideas and so on. As demonstrated above, students gravitated to source materials mainly for language support, benefiting less from the organizational models of the source text. Therefore, students should be encouraged to write essays that align well with the source text in terms of organizational patterns and be reminded to "avoid overusing or underusing cohesive devices" (Liu, & Braine, 2005, p. 635).

In conclusion, the major findings of this paper point to the need of more researchers in the linguistic domain and English writing teachers to show considerate interest in integrated writing tasks. One avenue for further research might be to examine the linguistic features of test-takers' essays in alignment with the source material in a more comprehensive way, including lexical, syntactic, and semantic features, from the new perspective of interactive alignment, which may shed light on the effect of source use on test-takers' performance in integrated writing tasks. This in turn may provide insights into issues like task development, test interpretation, use and scoring of integrated writing tasks.

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The Love of Medieval Women Who Walked out of the “Room”: Taking Melibea, the Heroine of *La Celestina*, as an Example

Yang Xiao

Zhejiang University, Hangzhou, China

Email: yangboran@zju.edu.cn

[Abstract] *In this paper, the “room” implies the secular view of feminine love in the Middle Ages. Through the dramatic description of the heroine of La Celestina who breaks through the religious and feudal worldliness, regardless of her family’s honor and personal dignity, she pursues the dramatic description of human nature. Not only does this novel profoundly reveal that the status of men and women in the Middle Ages is not equal, but women’s love can not be freely released, so it is eager to get out of the “room”, to meet the human needs of the desire, and can try it out. At the same time, it also marks that in the Middle Ages, whether it is Spanish literature or real life, the lovely concept of resisting courtly love and secular marriage and returning to natural love and true marriage has become the trend of the time. As a result, it has also broken the traditional situation that medieval writing is characterized by men, giving more authority to women’s gender identity, providing a vivid example of the 21st century of pluralism, flaunting, and gender boundaries.*

[Keywords] *La Celestina; Melibea; room; feminine love; women’s gender identity*

Introduction

In the Middle Ages, marriage was an instrument whose function was to maximize the political and economic interests of both families. The parents chose a husband for their daughter and they ordered her to adopt it. The main criterion was that the social status of the two families was similar. After the marriage, the wife had to comply with her husband – just like the ancient Chinese feudal ethical standards. In this sense, marriage was a means of strengthening social status, and love was not a reason for marriage. Aware of this reality, Melibea prefers to have a lover rather than a husband. She acts in accordance with ethical and normative guidelines, as if she ignored such laws or forgot their existence. Therefore, Melibea appears to assume new social responsibilities. She is considered to be a new model of women in contemporary epics, especially the transition period between the Middle Ages and the Renaissance.

Also, in the Middle Ages, men were the economic backbone in supporting families, while women were responsible for housework and parenting. Women had no equal rights with men. Discrimination against them is reflected in all social classes. Melibea was locked in her room because her parents did not allow her to go out. As her life was controlled and supervised by the religious and feudal codes, Melibea developed a rebellious mentality. Melibea disagreed with social norms and did not agree with her parents' wishes. In the face of her love passion, she can only deceive her parents. Every night she secretly met her beloved. Melibea’s attitude towards love and marriage was typical in her time.

Much has been discussed about the alleged realism of *La Celestina*, and many have wanted to find a specific reference to the place where the action of the novel takes place, recognizing scenarios of the events of several Spanish cities, over which is primarily Salamanca. Along the same lines, the place of the first meeting between Calisto and Melibea has also been discussed in the opening scene of *Auto I*, so enigmatic and so sudden that it has originated many suppositions, even with authorial implications, and we will not repeat here what is said in the specific bibliography as it is well known (Orozco Díaz, 1951; de Riquer, 1957; Bohigas, 1957; Rosa Lida, 1962; Truesdell, 1973; Shipley, 1974; Stamm, 1977; Faulhaber, 1977;

Lecertua, 1978; Gerli, 1983; Sánchez Sánchez-Serrano & M.^a Remedios Prieto de la Iglesia, 1991; McGrady, 1993; Mitxelena, 1996).

We will return, however, once again to the question by a double way: that of the examination of the vignettes of the first editions of the work, which show the scenarios of *La Celestina* that the contemporaries interpreted and “visualized”; and that of the examination of the text itself, which distinguishes clearly between certain words, or that gives us useful information throughout its pages that make it clear that the first and subsequent encounters take place in two different places.

From the “Room” of Family Honor and Dignity to the Love of Women’s Freedom

If we regard the “room” as the residence of the family house, many women are living in a simple place, and they are willing to stay in this “room” and become the “daughter of an eminent family”. If we compare “room” to “family glory, love chastity, ethics, self-dignity”, women who are in the “room” will promote their own honor and family status because of their good reputations.

When an old aunt introduced her to a man, Melibea showed the behavior of worrying about honor, which is a typical reflection of the moral character of the society at that time. In the Middle Ages, noble women should better regulate their lives – away from love – to defend the honor of their families. Critic Li Hani John (1987) said that the status of medieval women is quite unique, because the honor of the family depends on her good reputation. This view of the status of women is due to the transition from the Middle Ages to the Renaissance.

Later, when Melibea saw Celestina asking her to help heal Calisto, she believed, but repeatedly said that when he first met with Calisto, his bold actions would damage her honor. In fact, in the 15th and 16th centuries, women had many restrictions and thought they were not as good as men. Women are often labeled as “unconscious, fragile, unstable, doing nothing, unable to release their passion – which would threaten her honour.” From the moment of lamenting women’s inferiority, Melibea gave her honor and family honor to the passion of love and was overwhelmed by this human instinct. We agree with Claramunt (1982), who believes that “in theory, under the symbolism of the medieval world, women were promoted to represent a series of virtues, and few were realized, but they had to be implemented”. Therefore, the passion of love occupies the whole heart of the girl, and the honor of the family is now very fragile, just like the material contained in her female state. Later in the work, when Celestina awakened Melibea’s passion for love, she did not shyly express her love. After that, Melibea prepared to meet Calisto in her garden the following night. At first, she showed concern about her family’s reputation, but when she met her beloved, she decided to greedily give up her virginity and destroy the most important honor and family honor that the society considers to be a girl.

After sex, she once again lamented the loss of her own virginity and family honor. His father, Pleberio, was a businessman, a new class of aristocrats who transitioned to the Renaissance. They demanded participation in public affairs. Therefore, they were eager to regard social life as an area for evaluating values and dignity, and for individuals in society. Christine de Pisan wrote in *The Book of the City of Ladies* that women can protect their property by legal means. If the law does not work, they can use weapons to defend their interests. This is also the tendency for women to gradually move from a private space to public space, where the author used the image of the “house” here. Melibea destroyed the “house” of Pleberio, and Calisto sneaked into his garden every night in a relatively free place; Alfredo J. Sosa Velasco (2003) believed that Melibea was no longer an innocent girl, but a temptation to men, according to the same principles of Judaism. She was not a sinful woman who was tempted by a snake or a demon, but acted in

this way according to her own choice. Her previous life was strictly regulated; she had not been in contact with any other men, and her parents talked about a marriage between families of equal social rank which reveals that the family property can be inherited, but the virtue (the chastity) is not always hereditary. And the virtue of a person is the criterion for judging her aristocratic identity and enjoying privileges. As Aristotle (1584) said: Only virtues and bad habits can distinguish between servants and nobles, as well as good low-lying bloodlines.

Unlike the timid and fragile women of her time, Melibea had the courage to express her free will. Her behavior was instinct. She had become a woman who was different from her mother's definition of an honest and humble woman. Melibea knew very well that the consequences of losing her virginity would hurt the reputation of her family, but she gave such a precious thing to Calisto. This is a mature 20-year-old woman, intelligent, knowledgeable, decisive personality, very clear about her value.

From the "Room" of Social Elegant Love Rules to the Women's Transcendental Love

In the Middle Ages, elegant love was the popular love pattern in Western Europe at that time. Many knights won the love of the ladies; they had to learn various etiquette, and they tried to perfect themselves. The ladies became the source of strength for the knights to achieve moral quality, and the ladies became the symbol of the true, the good and the beautiful. Love became everything in the life of the knight.

Melibea was a girl who was protected by her parents and confined to her room. So she does not understand the love relationship between men and women. In the first encounter with Calisto, in fact, Melibea shows curiosity. Although she refuses Calisto's confession of love, in fact it is mimicking the rules of elegant love, and the heart has already been recruited. In fact, as some scholars have said, Melibea violated the rules of elegant love by answering Calisto from the beginning. She should be careful and cautious against the actions of Calisto, but she continues to let him carry out the dialogue, and can even quickly intervenes with a question, "Where, Calisto?" (de Rojas, 2008, p. 2), she asks Calisto. This question of Calisto makes a show of passion, and she responds angrily, but she has not clarified her true feelings, which is elegantly scornful of men in the elegant love that we expect to see. Expressing disappointment, as commentator Bernd (1963) puts it, "Most people are willing to use Melibea to imitate the rules of elegant love to explain her behavior, but she has nothing to do with stylized lovers. Her behavior and the character only conform to the label of women in elegant love in appearance, but its expression and language are different from the rules of expressing, describing and suggesting the real inner activities and the rules of elegant love."

We saw that Melibea was already curious about Calisto, although she blamed him in that way, her heart was shaking with fear and insecurity and she wanted to know and understand. The desire of the outside world, specifically: man. The fourth act is the key to Melibea's love for Calisto. In the first meeting with Celestina, when the aunt mentioned the name of Calisto, Melibea again becomes fierce, angry and threatening that Celestina will be punished. Upon hearing this, Celestina changed her tactics and created a new explanation. She said that the reason she came was to seek a prayer to save the toothache and to ask Melibea to borrow a belt, a well-known belt that touched the various sacred objects of Rome and Jerusalem. After hesitating and swearing, the girl changed her attitude. She believes that helping to heal patients is pious and cannot be blamed. Next, Melibea handed the belt to Celestina, who showed her true intentions and persuaded Melibea that "every day, men are tortured by women, and women are suffering from men. This is determined by human nature, and human nature is determined by God. God does not do bad things" (de Rojas, 2008, p. 73). So Melibea lost her chastity and succumbed to human nature. Melibea had always

been one of the victims of Celestina's savvy, she knew to use words that pray for sympathy rather than pray for love.

Melibeia's passion was not only a wait-and-see, but a woman's passion. She lived for love and wanted to enjoy love for an unlimited number of nights. "It is me who enjoys it. It is me who gets rewards. Sir, come to see me and bring me the most noble reward"(de Rojas, 2008, p. 230). She wanted the externality of sexual flesh, and was erotic in love. In the game of sex in the late medieval period, the initiative was more of a woman, which was a kind of female conscious performance. In the literary creation during the transition to the Renaissance, the writing level often attached femininity to human behaviors such as sexual behavior, pregnancy, and fertility. It was a type of de-sexualization and masculine reading aesthetic. Turning the polite and ungrateful lady of elegant love into a devout and compassionate lady of sentimental novels, Melibeia was able to reflect the greatness of reality in the context of the dialogue genre. The protest against the representative of elegant love. The idealistic nature of this anti-elegant love symbolizes the determination of the return to a more natural concept of love in Spanish literature in the fifteenth century, in which the power of sexual instinct tends to suppress all spiritual desires.

Implications and Conclusion

In summary, in the Middle Ages, because of the unequal status of men and women, in the pursuit of love, women were more restricted, they were locked in the "room" and lost the freedom of love. Therefore, although Melibeia, the heroine of *La Celestina*, fell in love at first sight, acknowledging her love, she was inferior in her gender and gave her virginity, and she was ashamed. In the Middle Ages, women's marriage and love were mostly tied to the family's honor and personal dignity and could not be released freely. Melibeia used her own passionate love to destroy the image of the house of "family status and virtue", breaking through the hereditary secular love concept, full of humanism. In the Middle Ages, people did not treat marriage and love as equals. They believed that marriage was a tool and means to strengthen the political and economic status of two families. And just as Melibeia chose love, she stepped out of the "old room" religion and feudal shackles and became a representative of the new women who have different attitudes toward marriage and love. In the Middle Ages, elegant love prevailed, and people followed and imitated the rules of elegant love. While Melibeia obeyed the nature of love, she resolutely walked out of the "room" to understand the outside world. Men became her first lesson and became a typical expression of women's desire to pursue happiness. It also marked the Middle Ages, whether in Spanish literature or real life, resisting elegant love, returning to the natural love and true love concept, that has become the trend of the time.

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A Study on Difficulty Consistency of Parallel Translation Tasks for CET-4

Yizhen Wang

Zhejiang University, Hangzhou, China

Email: 21605042@zju.edu.cn

[Abstract] This study attempts to investigate the difficulty consistency of different translation tasks in parallel forms of the College English Test (CET)-4 in June and December 2016, to verify the test fairness. The researcher describes the text features and conducts statistical analysis on participants' scores and their cognitive loads for each task. Results show that according to raters' scores, the difficulty of the tasks are consistent. But from the test takers' judgment, some paragraphs are more difficult than the others. Based on the findings, this paper provides some suggestions for the current test scoring criteria of CET-4 translation task.

[Keywords] CET-4; translation task; difficulty consistency; NASA-TLX; scoring

Introduction

The College English Test, better known as CET, is a kind of national English as a Foreign Language test in China. Its purpose is to examine the English proficiency of undergraduate and postgraduate non-English-majors in China and ensure that these students reach the required English levels specified in the National College English Teaching Syllabuses (CET Official, 2016). After the 2005 reform, Chinese-to-English translation became part of CET-4 test. And from 2013, the parallel translation tasks have been adopted. In one CET test, three different parallel paragraphs for translation are randomly assigned to different students. Thus, it is indispensable to measure and compare translation difficulty of the three paragraphs of the same test, for it may have an impact on test fairness (Lei, & Gu, 2015).

In theory, the difficulty should be consistent, but it still needs to be verified. Only one paper published so far has looked into this matter (Lei, & Gu, 2015), and this study will explore this question further by examining C-E translation of the CET-4 exams in June and December of 2016, in terms of the test takers' actual performances and mental workloads, of which the latter has not been used by other researchers for measuring translation difficulty.

Measurement of Translation Difficulty

Translation difficulty involves translation factors (i.e. text difficulty, translation-specific difficulty) and translator factors (Jääskeläinen, 1999, p. 20; Nord, 2005, p. 25), and measuring translation difficulty can be achieved by checking text difficulty (i.e. text readability), identifying translation difficulty (i.e. scoring, verbal protocols) and assessing translators' mental workload (Sun, & Wen, 2015). However, the first method – text difficulty measurement standard or readability formula – has not yet been fully established for Chinese language. So, in this study, the researcher only describes the text features instead of paying attention to readability. The emphases of the research lay on the latter two aspects, using scoring and mental workload to examine the consistency of translation difficulty.

Identifying Performance of Test Takers

Scoring is a common way to identify translation difficulty and reflect performance of test takers (Sun, & Wen, 2015). The method of scoring is very important. Since test papers should be consistent in terms of

the number of test items, questions, content, difficulty and time allocation, the same score for the same candidate in the same test environment should be equivalent (Bachman, 2002).

Unlike objective items with definite answers and scoring methods, translation tests require subjective judgment of raters. Therefore, the scoring method of such tests becomes a significant issue to be solved. Sun and Wen (2015) argued that the subjectivity of scoring in translation tests cannot be avoided. Therefore, a better way is to make the subjectivity as reasonable and reliable as possible. In other words, opinions of different experts on translation quality and assessment criteria should be combined in a reasonable way to make an individual subjectivity into an “inter-subjectivity” of a group (Zhu, 2012). Therefore, to make the scores more reliable, one testing paper should be rated by different experts (Williams, 2004, p. 30; Zhu, 2012), and several scores should be compared to get the final result. In this study, three experienced raters commonly checked each task accomplished by one test taker.

Assessing Mental Workload

Mental workload is similar to difficulty, and it has been an important concept in the field of human factors and ergonomics (Hart & Staveland, 1988). Young and Stanton (2001, p. 51) suggest that “the mental workload of a task represents the level of attentional resources required to meet both objective and subjective performance criteria, being mediated by task demands, external support, and past experience.” O’Donnell & Eggemeier (1986) conclude that many techniques are available to measure mental workload, which can be classified into three major categories: subjective measures, performance measures, and physiological measures. Among them, subjective measures involve letting participants judge and report their own experience of the workloads imposed by performing a specific task. The rationale for using this type of measure is that when the task demands more capacity, it will usually be associated with the subjective feelings of efforts or exertions that can be reported accurately by the participants, unless the workload is beyond what the participant can handle.

Subjective measures have been used very frequently to evaluate mental workload mainly because of their high face validity and easy implementation (Sun & Wen, 2015). There are a number of rating scales and questionnaires that are developed to measure the difficulty of second language tasks. The most frequently used is the NASA task load index (TLX) (Hart & Staveland, 1988), including six workload-related sub-scales as follows:

1. Mental demand: How much mental and perceptual activity was required (e.g., thinking, deciding, remembering, searching, etc.)?
2. Physical demand: How much physical activity was required (e.g., pushing, pulling, etc.)?
3. Temporal demand: How much time pressure did you feel due to the rate or pace at which the tasks or task elements occurred?
4. Effort: How hard did you have to work (mentally and physically) to accomplish your level of performance?
5. Performance: How successful do you think you were in accomplishing the goals of the task set by the experimenter (or yourself)?
6. Frustration level: How insecure, discouraged, stressed and annoyed versus secure, gratified, content, relaxed and complacent did you feel during the task?

Each of the six sub-scales is presented as a line divided into 20 equal intervals anchored by descriptors (e.g., low/high, good/poor). Participants are required to give a weight to each factor through

pairwise comparison of the relative importance of each factor. More weight is given to ratings of factors that are deemed as more important in creating task workload.

NASA-TLX as a multidimensional scale for measuring subjective workload has been proved reliable to assess translation difficulty for the translator (Wang & Wang, 2018). In this research, only the total score of NASA-TLX would be measured instead of each sub-score, because the total score reflects the amount of mental workloads the participants spend during the whole task.

Methodology

Participants

A group of students (n=10) from Level IV college English classes at Zhejiang University participated in the pretest. All were native Chinese speakers who studied English as foreign language (English majors were not included), while none of them had taken CET test. Participants were unclear about the aim of the experiment but voluntary to cooperate.

Another group of students (n=110) from Level IV college English classes at Zhejiang University participated in this experiment. Their basic conditions are the same as those of the subjects in the pretest.

Materials

Two versions of question papers were used in the pretest and the formal experiment, both of which consisted of two parts: translation tasks and NASA-TLX sheets. Question paper Version-1 was made up of three translation tasks, and both instructions and paragraphs to be translated were from the translation part of the three parallel test papers of CET-4 in June 2016. The three paragraphs were all about traditional Chinese culture, covering “Kung Fu”, “Wuzhen Town” and “Kite”. In addition, each translation task was followed by a paper/pencil version of NASA-TLX for participants’ self-evaluation on cognitive loads they bore during the task. Instructions and items of the scale were translated into Chinese and modified after pretest. Version-2 differed from Version-1 only in terms of the translation tasks, which was from the translation part of CET-4 in December 2016, and all of the three paragraphs were about traditional Chinese interpretations of different colors, including “red”, “yellow” and “white”. Both versions of test paper were arranged in the sequence of: translation task 1 → NASA-TLX 1 → translation task 2 → NASA-TLX 2 → translation task 3 → NASA-TLX 3.

Procedure

A pretest was done in a quiet lecture room before the formal experiment. Five participants were assigned test paper Version-1, and the other five did Version-2. They had 30 minutes to finish each translation task, and 5 minutes to complete each NASA-TLX. There was a five-minute break between two translation tasks. Time controlling was done by the experimenter.

An oral introduction on the procedure of the experiment and the structure of the test paper was made by the experimenter before the test started. The purpose and text information on NASA-TLX were explained according to the official instructions in detail. Participants were told to ask the experimenter if they found anything uncertain about the test. Their inquiries were carefully noted down and referred to during modification of the experiment material.

The formal experiment followed the same procedure as the pretest, in which participants were randomly assigned the modified test paper Version-1 (n=55) or Version-2 (n=55). The test papers were carefully checked after being collected from the participants, and unfinished ones were excluded from further analysis. After that, three experienced raters of CET-4 independently scored all the translation for

two times, following the official translation scoring criteria of CET-4, thus six scores of each translation task were obtained, and their average was then calculated and used as the participants' final score.

Data revealed in NASA-TLX were inputted to an online system (<http://www.nasatlx.com/>) based on the official procedure of cognitive load calculation by the experimenters, thus the calculation was done automatically by the system. The results were used for further analysis.

Data Analysis

A total of 110 test papers were assigned in this experiment and all were collected after the experiment. There were 42 of Version-1 papers and 51 of Version-2 papers that were valid. One-way ANOVA was done on the participants' translation score and total cognitive loads (total score of each NASA-TLX sheet) of each translation task in SPSS 20.0.

Results

Descriptions of Text Features

Table 1. Text Features

Time	Topic	Genre	Number of Words	Average Sentence Length	Number of Sentences
Jun, 2016	Kung Fu	Exposition	166	13	12
	Kite	Exposition	149	14	10
	Wuzhen Town	Exposition	155	12	12
Dec, 2016	Yellow	Exposition	148	8	16
	White	Exposition	146	10	13
	Red	Exposition	155	12	12

From Table.1, we can see in both of the exams, all six paragraphs are exposition, and their number of words, average sentence length and number of sentences are similar, indicating that the text features are controlled by test designers, and would not exert heavy influence on translation difficulty.

Results of Raters' Scores

In translation paper Version-1, the mean score of paragraph 1 "Kungfu" is " $M_1 \pm SD_1 = 11.57 \pm 1.90$ ", and that of paragraph 2 "Kite" is " $M_2 \pm SD_2 = 11.71 \pm 1.11$ ", and the score of paragraph 3 "Wuzhen Town" is " $M_3 \pm SD_3 = 11.64 \pm 1.78$ ". One-way ANOVA indicates that there is no significant difference among the testing scores of the three different paragraphs, $F(2,123)=0.080$, $p=0.923$.

In Version 2, the mean score of "red" "yellow" and "white" is " $M_1 \pm SD_1 = 10.59 \pm 3.00$ " " $M_2 \pm SD_2 = 10.18 \pm 3.60$ " and " $M_3 \pm SD_3 = 10.94 \pm 3.57$ ". And one-way ANOVA presents that no statistical significance exists among the testing scores of the paragraphs in Version-2, $F(2,150)=0.645$, $p=0.526$. The above results prove that the difficulty of the paragraphs in both version of tests is of the same consistency according to the text scores.

Results of NASA-TLX Total Scores

In the NASA-TLX of each translation text in Version-1, the reported total score of paragraph 1 is " $M_1 \pm SD_1 = 55.47 \pm 10.23$ ", and that of paragraph 2 is " $M_2 \pm SD_2 = 49.80 \pm 13.46$ ", and the score of paragraph 3 is " $M_3 \pm SD_3 = 57.10 \pm 12.82$ ". One-way ANOVA confirms that the NASA-TLX scores of the three different paragraphs in this version are significantly different, $F(2,123)=4.101$, $p=0.019$.

Table 2. The Bonferroni Result of One-Way ANOVA of NASA-TLX Scores

Topic	MD	SE	p value
“Passage 1: Kung Fu” vs. “Passage 2: kite”	5.662	2.673	0.036
“Passage 2: kite” vs. “Passage 3: Wuzhen town”	7.293	2.673	0.007
“Passage 1: Kung Fu” vs. “Passage 3: Wuzhen town”	1.631	2.673	0.543

The results of post-hoc Bonferroni shows that the NASA-TLX scores of paragraph 1 and paragraph 3 are significantly higher than that of paragraph 2; while there is no statistical significance between the scores of paragraph 1 and that of paragraph 3. It indicates that students spent less cognitive efforts on passage 2 than passage 1 and 3.

In Version 2, the mean NASA-TLX score of “red” “yellow” and “white” is “ $M_1 \pm SD_1 = 56.71 \pm 14.02$ ” “ $M_2 \pm SD_2 = 59.01 \pm 9.60$ ” and “ $M_3 \pm SD_3 = 55.64 \pm 12.97$ ”. And there is no significant difference among the NASA-TLX scores of the three different paragraphs in translation texts Version-2, $F(2,150)=0.995$, $p=0.372$, showing that students feel that the three translation paragraphs are of the same difficulty.

Discussion

The statistical results of the testing scores for Version-1 show no statistical significance, indicating that students performed at the similar level in the three tasks. Though these three paragraphs are of different topics, they all related to traditional Chinese culture, using the relevant words and knowledge, so the number of new words and difficult structures are similar for participants. Therefore, according to the scores, the parallel texts are of difficulty consistency.

The results of the testing scores for Version-2 also bear no statistical significance. And it is clear to see that the test designers make efforts in keeping difficulty consistency here. They set all the topics as color, firstly introducing the meaning of the color, and then relating it to reality. All three paragraphs are of the same structure, with similar range of difficult words. It is no doubt that students’ scores of each passage are not that different.

According to the results of scoring, we get a clue that the three paragraphs are of consistent difficulty. And then we would examine whether students have similar amount of workloads when doing these tasks from NASA-TLX results.

For this aspect, we can firstly have a look at the relationship between cognition and translation. Translation is a complex cognitive process involving language. From the perspective of information processing theory of cognitive psychology, it is a kind of cognitive process with high cognitive load level. According to Sun and Wen (2015), measurement of the translator’s cognitive loads made up an essential part of measuring the difficulty of different translation tasks. Besides, participants were able to perceive the cognitive loads they bear in certain tasks and report it accurately. Thus, it is assumed in this study that if the translation tasks vary in difficulty, the amount of participants’ cognitive loads indicated by NASA-TLX would be significantly different between groups.

As reported in the section of results, the amount of participants’ cognitive loads was not significantly different between the three translation tasks in Version-2. In other words, the three paragraphs from the CET-4 exam in December 2016 seem to be parallel in difficulty from the perspective of the test takers’ cognitive loads. That is to say, the three paragraphs are equally difficult to translate according to the test takers’ subjective judgments. In Version-1, however, the value of participants’ cognitive load of the “Kite” task was significantly lower than the other two tasks, which means according to the test takers’

personal feelings, the three tasks in the CET-4 examination in June, 2016 were not parallel in difficulty, among which the “Kite” task is significantly easier than the other two. Although factors contributing to cognitive loads in different translation tasks need further discussions, we can infer that discrepancy in cognitive loads might to some extent result in difficulty inconsistency and might lead to test unfairness.

Generally, the statistical result of NASA-TLX for the test in June shows significance, while that in December presents no significance. And neither of the statistical results of testing scores bears significance. We can have two aspects of inferences from this.

On one hand, about why the subjects’ judgment is different from the results showed by scores, we infer that the reason may lie in the contents of the texts. We have checked that the genre, the number of words, the number of sentences and average sentence length are similar in each test. The only difference is their content. For example, the three paragraphs in June are under “Wuzhen Town”, “Kites”, and “Kung Fu”, so the themes are seemingly different. Students may judge what they are familiar or unfamiliar with according to their knowledge. For example, a student may be good at Kung Fu, and he or she will consider “Kung Fu” the easiest. But as for the texts in December, all three are about “color”. Students would have an impression that the paragraphs are of the same topic, and their own knowledge for “red”, “yellow”, and “white” are nearly the same.

On the other hand, it may imply that the rating scales are not specific enough. Students felt that some tasks were more difficult than the others, and the number of difficult words and sentences varied among the three texts for them. But why is such a difference not presented in the results of scores? One possible reason here is that the rating scales are not that detailed. In the common rating procedure of CET-4 translation task, the raters firstly determine the range of students’ translation (e.g. 4-6, 7-9, 10-12, 13-15), and then score them according to the number of errors rather than the specific terms. For example, in 10-12 level, you can get 10 points with 4 obvious errors, 11 points with 3 obvious errors. But the rating scales do not tell which three errors deserve one point. The words and sentence structures to be assessed should be highlighted in the criteria, and the category and weight of errors should also be included in scoring. For example, we can make a criteria that core words as “追溯 (date back)” can be worth 0.5 point; three errors of plural forms equal to 0.5 point; 1 point taken-off for one grammatical mistake of passive sentences and so on. If the rating scales were more specific, it would reflect the text difficulty more accurately.

To conclude, the test in December is with more difficulty consistency. The three parallel translations have similar text features, similar cultural background, and similar difficult expressions. The efforts of test-designers can be seen from this. And it is positive for the future development of CET-4 test.

Conclusion

In summary, this study attempts to make a comprehensive evaluation on the difficulty of different translation tasks in parallel papers of CET-4 tests in June and December 2016. In this study, we did statistical analysis on participants’ scores and cognitive loads in each task. Results show that no difference was found between raters’ scores for each parallel task, proving that the tasks’ difficulty has been controlled. But for the NASA-TLX results, those of the three paragraphs in December are consistent in difficulty. Those in June, however, were not equal in difficulty from the perspective of test takers’ judgment, for they believe that one passage was much easier than the other two.

The asymmetry of difficulty concluded from scores and cognitive loads probably indicates a defect of the current scoring criteria. Thus, we argue here that scoring criteria for CET-4 translation needs more details about types of mistakes and the key scoring points.

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The Aporia of Language Criticism in Hugo von Hofmannstahl's *Chandos-Letter*

Liu Yongqiang

Zhejiang University, Hangzhou, China

Email: lyqgermanist@163.com

[Abstract] This study attempts at a new interpretation of Hugo von Hofmannsthal's *Chandos-letter* by reading it rather as a document of language criticism in the modern age and outlining the concept of a new language. Conceptualized by Hofmannsthal, this new language is freed from the conventional semiotic functions, i.e. it does not refer to absent referents, nor does it represent objects; instead, it presents itself, its referent or object at the same time. In correlation to a new vision characterized by contingency and suddenness, this new language is marked by uniqueness and unpredictability.

[Keywords] Hugo von Hofmannsthal, *Chandos-letter*, language, perception, vision

Introduction

Among the history of German-language literature, the name of Austrian author Hugo von Hofmannsthal (1874-1929) is frequently associated with the concept of language criticism. The reason is that Hofmannsthal once published a fictional letter which appeared in October 1902 under the simple title of "A Letter" ("Ein Brief") on *Der Tag*, a daily regional Newspaper from Berlin (Hofmannsthal, 1902). With the varied title *Chandos Letter*, it made its way into the history of literature and asserted its own place ever since (Schultz, 1961). In this letter which dated Aug. 22nd, 1603, a fictional figure Lord Chandos expresses his doubts and skepticism towards language as an expressive medium to his teacher, the English philosopher Francis Bacon (1561-1626). Various earlier studies identified a certain language crisis from the letter and interpreted Lord Chandos' muteness as a "mysticism" of silence, which, under biographical point of view, marked at the same time the end of Hofmannsthal's lyric production (Alewyn, 1958). Further research tried to reconstruct *Chandos-letter* in its historical context and, in favor of the contemporary discussions about the subject crisis, took it as the expression of critique towards rational reasoning (Wunberg, 1965; Meyer-Wendt, 1973). Based on a detailed analysis of the *Chandos-letter*, this paper intends to break through this paradigm of interpretation and understand the letter as a poetic writing regarding Hofmannsthal's conceptual work on a new language. My thesis is that the letter not only documents the language crisis of the young author Chandos, but also proves the epistemological necessity of language; the aim of such language criticism is, therefore, not to renounce the language, but rather to declare the urgent need of a new language.

Language and Perception

The letter consists of three parts, which revolve around three different emotional states of the Lord Chandos: first, comes his paradisiacal adolescence marked by language drunkenness, then, his painful suffering in the language crisis, and finally, his epiphanic experience in good moments, which at the same time reveals the contouring of a new language, as well as a new vision. While representing various kinds of mental states in their utmost contrast, Chandos not only devotes himself to his own pathography, but also demonstrates the relevance of language for human perception and cognition. Chandos' language

crisis has been apostrophized repeatedly by numerous researches; under closer inspection, it proved itself to be a crisis of perception and cognition as well (Brandstetter, 1995).

First of all, the adolescence of Lord Chandos is characterized by narcissistic delusion and presumption, and to him the whole cosmos appears as a giant unity with all the opposites leveled. On the one hand, he regards himself as the second god, granting this world a uniform order through his projective perception: “In those days I, in a state of continuous intoxication, conceived the whole of existence as one great unit: the spiritual and physical worlds seemed to form no contrast, as little as did courtly and bestial conduct, art and barbarism, solitude and society; in everything I felt the presence of Nature, [...] and in all expressions of Nature I felt myself [...]” (Hofmannsthal, 2008, pp. 71-72). On the other hand, to him the world seems to be readable, interpretable and manageable: “at other times I divined that all was allegory and that each creature was a key to all the others; and I felt myself the one capable of seizing each by the handle and unlocking as many of the others as were ready to yield” (Hofmannsthal, 2008, p. 72). Under the shadow of his enthusiasm for the cosmic symbolism with its readability and interpretability, the world appears to be coherent and orderly, where everything is firmly connected with each other and the subject-object relationship between him and the world is equally stable.

During the so-called language crisis which leads to language disability, it becomes obvious that the perception of the world is shaped and coded by language, and furthermore prefigured by writing and literary processing. Due to the failure of language, not only does Chandos lose “completely the ability to think or to speak of anything coherently” (Hofmannsthal, 2008, p. 73), but the world in his own eyes, the world through his sensory perception threatens to fall apart as well. As a consequence of the semiotic language structure in chaos, Chandos describes his impression when judgmental concepts collapsed. He illustrates its outburst with an example of family conversation, in which he finds it impossible to participate. The reason for his failure in language is reconstituted on the threshold between direct perception and a language-based, habitual cognitive model:

“My mind compelled me to view all things occurring in such conversations from an uncanny closeness. As once, through a magnifying glass, I had seen a piece of skin on my little finger look like a field full of holes and furrows, so I now perceived human beings and their actions. I no longer succeeded in comprehending them with the simplifying eye of habit. For me everything disintegrated into parts, those parts again into parts; no longer would anything let itself be encompassed by one idea” (Hofmannsthal, 2008, p. 74).

Described here is a dissolution of the perceived world, involving compulsive differentiation and objectification processes. In most cases, this passage is understood by a life-philosophically motivated reading as an anti-conceptual and anti-scientific manifestation. This interpretation is based primarily on the text criticizing conventional and simplified usage of language, as, according to Chandos, the judgments formulated in that family conversation follow a habitual and simplistic pattern. Therefore, they are unable to truly grasp the essence of things. Once one was able to suspend the simplified utilization of the (conceptual) language, everyone would be able to see what was previously obscured. On closer examination, however, this understanding proves to be generalizing and simplifying, (Müller-Richter, & Larcati, 1996, pp. 300-303) for there are clear indications in the text that suggest a completely different reading. I would like to summarize them as follows:

Firstly, it should be noted that Chandos' critique towards any simplistic usage of language originates from his basic assumption of reasoning and logic, which indicates by no means an anti-scientific attitude. Chandos himself appears to be rather an advocate of reasoning in view of his critique on the conceptual culture. After all, he observes things from the perspective of radical rationalism. The fact that he finds the opinions and judgments in the "home-grown and familiar conversation" "as indemonstrable, as mendacious and hollow as could be" (Hofmannsthal, 2008, p. 74) is caused by his rationalistic point of view and an interpretive approach, for he applies "criteria of truth and consistency expectations" ("Wahrheitskriterien und Konsistenzerwartungen"), "which presuppose the distance, abstraction, analytical attitude, i.e. writing" ("die Distanz, Abstraktion, analytische Einstellung, also Schriftlichkeit, voraussetzen"), and directs his "analytical, distancing view of the writing on the language" ("analytischen, distanzierenden Blick der Schriftlichkeit auf die Sprache"), as well as its usage (Helmstetter, 2003, p. 464). Thus, his language crisis is less a sudden onset of a pathogenic phenomenon, but rather the inevitable result of his perception, characterized by the scientific spirit striving for truth and the writing culture founded of abstract analysis.

Secondly, although at the first sight his language criticism seems to be a critique of the simplified utilization and general conceptuality of language, it actually emphasizes the significance of it as a cognitive medium at the same time. His formulations point to the epistemological necessity of language for human perception and knowledge. Without the binding and contouring power of language, the world would collapse into individual parts, at least in Lord Chandos' eyes: "For me everything disintegrated into parts, those parts again into parts". The image of the dissolving world reminds of Michel Foucault's example of the aphasics in the foreword to *The Order of Things (Ordnung der Dinge)* (Foucault, 1974, p. 20f), where he declared the plausibility of the cognitive taxonomic function of such perception and cognition *ex negativo*. Through a taxonomy that unfolds in a system of general terms, it becomes possible to conceptualize the scattered things in the world, which are similar in many ways, into certain genera or categories. The conceptual taxonomy helps to arrive at a solid and coherent order. However, the aphorist failed this conceptual ordering process. Just like Chandos, he has a crumbling world in front of him and thus finds himself in a state of both excitement and fear. In comparison with the aphasic, it should be clear at this point that the conceptual taxonomies underlying language are of fundamental importance for the perception and recognition of the world. Hofmannsthal's language criticism is by no means intended to renounce language, as the reading of the obscurity of the world appears to suggest, but rather to declare how urgently a new language is needed. That for Chandos a language seems to be indispensable in the broadest sense is also to be read from his will to express and his need to communicate as a letter writer. The fact that he tries to describe his experiences of crisis and revelation and to convey them in reply to Bacon the addressee already indicates the necessity of a language for him.

Therefore, *Chandos-letter* demonstrates no radical language criticism in the sense that Chandos demands a renunciation of language as a whole, but rather a critique of the artificiality of conceptual categorizations and of the desire for verbal representations. On account of this understanding, no wonder even after all the language crisis and the epiphany he has experienced, Chandos still continues to speak of one language: the "language of inanimate things" (Hofmannsthal, 2008, p. 79).

Language Criticism or the Conception of a New Language?

The language crisis of Lord Chandos indicates for one thing the fateful consequence of radical differentiation in language, which in this case is manifested into the idea of a dissolving world; for

another, the crisis-critical state just proves the role of language in perception and cognition. So, Lord Chandos in his crisis calls by no means for the renunciation of language but the search for alternative ways of understanding within a mystical, speechless communication model. I would argue that a reflection on language is taking place, which attempts to purify it from its semiotic character, representative function and the role as the consistent basis of meaning.

During the good moments, the inanimate things address Lord Chandos and release him temporarily from his mental rigidity, but he vehemently denies any verbal representability of these momentary experiences:

“For it is, indeed, something entirely unnamed, even barely nameable which, at such moments, reveals itself to me, filling like a vessel any casual object of my daily surroundings with an overflowing flood of higher life. [...] A pitcher, a harrow abandoned in a field, a dog in the sun, a neglected cemetery, a cripple, a peasant’s hut—all these can become the vessel of my revelation. Each of these objects and a thousand others similar, over which the eye usually glides with a natural indifference, can suddenly, at any moment (which I am utterly powerless to evoke), assume for me a character so exalted and moving that words seem too poor to describe it” (Hofmannsthal, 2008, p. 74f).

According to the repeated unspeakableness and the reference to a revelation, this experience is given a seemingly mystical and transcendental character. This kind of impression is then reinforced by the contingency and randomness, since it happens “suddenly” like a breakthrough from outside-in, the incident does not depend on a calculated consciousness and is thus not under the control of the experiencer. In this case, it is usually referred to a purely sensory perception that is liberated from language and human consciousness. This reading suggests that it is about the pure appearance of objects themselves, in the sense that objects emerge out of the hierarchical and conceptual structure of language, therefore cannot be represented verbally. Implicitly linked to this interpretation is also the idea of objects being pre-semiotic and the possibility of immediate contact between people and objects. For example, Peter Küpper holds the standpoint that “the sensory perception of the objects on this world has entered the sphere of the words” (Küpper, 1987, p. 81). However, I have to disagree with him, because in my opinion it’s not so much about the object itself, but about it being a “vessel” filled with “an overflowing flood of higher life”. Objects are no more than meaning carriers here. Even though their meaning is not formulated or, as Chandos puts it, verbally not able to be formulated, their symbolism is nevertheless unmistakable. “The abundance that brings about Chandos’ emptiness and the rigidity is triggered and mediated by the symbolic order, but not in the sense of a primitive, presymbolic, unseparated unity which is aloof to all differentiations yet destroyed by the mediations of the signs”. (“Die Fülle, welche die Leere und die Erstarrung des Chandos bewirkt, ist bedingt und vermittelt durch die symbolische Ordnung, nicht jedoch eine ursprüngliche, präsymbolische und noch ungeteilte, allen Differenzierungen vorausliegende und von den Vermittlungen der Zeichen zerstörte ‘Einheit’”) (Helmstetter, 2003, p. 467). The objects, whose referentiality or significance is strongly relativized by their nothingness, suddenly appear to Lord Chandos as meaningful symbols. However, they function as object-symbols “not differentially and in the absence of the signified” (“nicht differentiell und in Absenz zum Bezeichneten”) (Helmstetter, 2003, p. 468), which means they do not refer to anything beyond the readable symbols. On the contrary, they operate in forms of coexistence i.e. “consubstantiality” (“Konsubstantialität”) (Schneider, 2002, p. 177)

between symbols and objects, or in a monistic form of self-referentiality as the object “reveals itself to me”. In such good moments, everything, be it a real thing or just his imagination, appears to Lord Chandos with “such abundance” and “with such a shudder at the presence of the Infinite” (Hofmannsthal, 2008, p. 76) that he is flooded by a feeling of detachment and united with objects into a fluid entity.

“Everything that exists, everything I can remember, everything touched upon by my confused thoughts, has a meaning. Even my own heaviness, the general torpor of my brain, seems to acquire a meaning; I experience in and around me a blissful, never-ending interplay, and among the objects playing against one another there is not one into which I cannot flow. To me, then, it is as though my body consists of nought but ciphers which give me the key to everything; or as if we could enter into a new and hopeful relationship with the whole of existence if only we begin to think with the heart” (Hofmannsthal, 2008, p. 77).

He seems to have drafted a counter-model to language which overrides the semantic reference and thereby cancels out the symbolic function of the former. Because objects are also symbols and the role of language as a kind of media is unquestionable, this experience in its epiphanic feature also refers to the unification of being and meaning. “The being is an inconspicuous, abysmal metaphor” (“Dieses *sein* ist eine unscheinbare, abgründige Metapher”), says Helmstetter, “which stands for the actual yet seemingly improper meaning, transmitting and suppressing the immanence of meaning.” (“die für das eigentliche, als uneigentlich betrachtete *Bedeutend* steht, die die Immanenz des *Bedeutens* überträgt und unterschlägt”) (Helmstetter, 2003, p. 468). In this case, Chandos deconstructs the conventional opposition between secondary, improper language and primary, actual being. It is a demonstration of Hofmannsthal's conception of a new language. On the one hand, the semantic reference of the language is removed and the inauthenticity of the literal language is transferred into the authenticity of the object-symbols; on the other hand, the perception through reading and interpretation is replaced by a new one determined by object-symbols, that is, by the “language of inanimate things”. This new language in its coexistence of symbol and object is neither readable nor interpretable. In extreme terms, one may say: The “object-symbols” (“Ding-Zeichen”) (Assmann, 2003, p. 271) on their own are something, rather than representing something.

Lord Chandos' statement that one should “think with the heart” in order to “enter into a new and hopeful relationship with the whole of existence” is accompanied by an enthronement of his body (Braungart, 1995, p. 222), which could unlock everything for him. It also gives expression to Hofmannsthal's cultural-critical point of view in his media-aesthetic reflections (Treichel, 1999, p. 141). The speech of thinking with the heart means nothing other than the desire to override the calculating consciousness as well as the differentiating rational thinking, which seems to be responsible for Lord Chandos' perception through reading and interpretation, whereas the contingent language of inanimate things stays beyond his control.

Conclusion

In this context, Chandos' language crisis can be also understood as a decline in writing. His epiphanic experiences, which have been understood so far as a mystical way out of the crisis, speak for a new way of perception that is not encoded and prefigured by writing and therefore isn't likely to become something that can be read and interpreted. There is a correlation between this new way of perception and a new language that is free from both the time-specific knowledge ballast and from the semiotic functions of

language in common understanding, such as from mimetic reflection, semantic reference and representation. This new language has a consubstantial structure in which the semantic content of a character emerges and falls together with it concurrently. Hofmannsthal's conception of a new language in the *Chandos-letter*, however, is characterized from the beginning as being unrealizable, because as the new vision of Chandos is marked by contingency and suddenness, the new language is symbolized by uniqueness and unpredictability, so that it cannot function as a consistent symbol system.

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Preparing for TEM8: An Investigation of the Journeys of Teachers and Students in a Key University in China

Juan Zhang

Zhejiang University, Hangzhou, China

Email: zhangjuan@zju.edu.cn

[Abstract] Test preparation has often been investigated within the framework of washback. The current study explored the experiences of 97 students and 4 teachers involved in the preparation for TEM8 (Test for English Majors, Grade 8) in a key university in China based on the “Participants-Process-Product” washback model. Data were gathered via questionnaires, interviews and classroom observations. The results showed that the nature of test preparation was complex, test preparation demonstrated no significant relationship with the final scores, and TEM8 exerted more positive washback than the negative one on students and teachers.

[Keywords] test preparation; washback; TEM8

Introduction

TEM8 is a typical large-scale high-stakes test administered in China aiming to assess the language proficiency of senior students of English majors. Large-scale high-stakes tests are characterized by its potentials of inducing widespread consequences for the stakeholders involved in assessment activities (Cheng, 2008). Given the importance of the large-scale high-stakes public language testing examination, undoubtedly, students, teaching staff, parents, as well as school administrators would spare no efforts to take actions to achieve or help students achieve better scores. As a result, teaching and learning practices would be changed according to test content, test format, and the degrees of test importance perceived by all shareholders. Crocker emphasized that “No activity in educational assessment raises more instructional, ethical, and validity issues than preparation for large-scale, high-stakes tests” (Crocker, 2006, p. 115). Therefore, how test-takers prepare for language proficiency tests like TEM8, and what effects of the preparation practices have on test-takers’ test performance are two key issues in the investigation of test preparation. However, to what extent test preparation influences test scores remains unclear. The purpose of this study is to investigate the test preparation process of TEM8 by exploring students’ and teachers’ preparation approaches, their perceptions towards the usefulness and effectiveness of test preparation strategies, and the relationship between test preparation and students’ actual performance in TEM8.

Literature Review

Deemed as part of a general topic in washback studies, test preparation practices tend to be performed intensively as the stakes of the test grow higher (Cheng, 1997; Gan, 2009). Although various forms of test preparation strategies have appeared in EFL contexts, the usefulness of them remains unresolved. Along with the systematic development of washback studies in the language testing domain since the 1990s, test preparation has been investigated under the framework of washback. In 1993, Alderson and Wall questioned the claims of the existence and the nature of washback and demonstrated the comprehensiveness of washback via the Washback Hypothesis (Alderson, & Wall, 1993).

Combined with the list of Alderson and Wall’s Hypothesis of how washback works, a basic model of washback was delineated by Bailey (Bailey, 1996) (see Figure 1). According to Bailey, teachers, students,

administrators, publishers and materials developers are involved as “participants”; process refers to “any actions taken by the participants which may contribute to the process of learning”; and “product” suggests “what is learned (facts, skills, etc.) and the quality of the learning (fluency, etc.) (Bailey, 1996, p. 2).

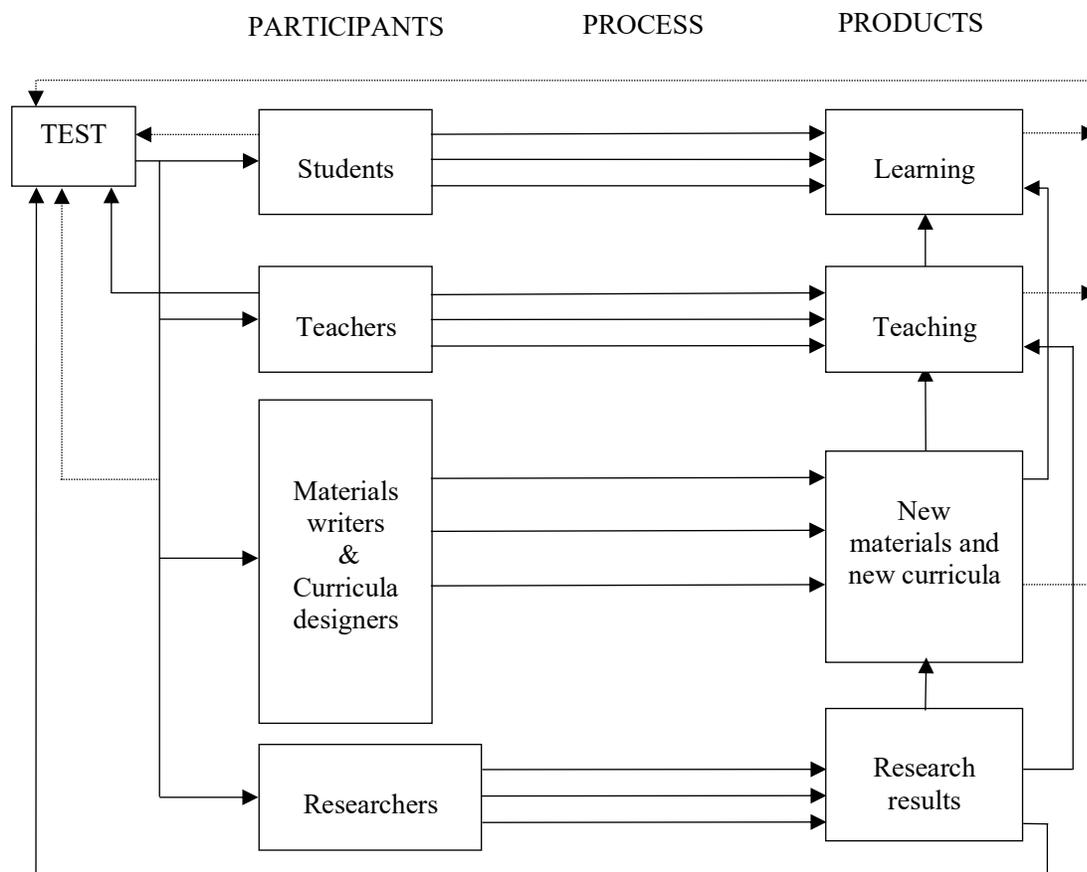


Figure 1. Bailey (1996)'s Washback Model.

Washback studies in China are excessively centralized on College English Test (CET) rather than the other large-scale language tests like TEM and National Matriculation Test (NMET). Moreover, empirical methods' validity is to be reinforced in order to ensure the reliability of washback study. Therefore, in order to provide teaching and learning implications for multiple stakeholders, empirical research is intensively desired pertaining to test washback.

Method

Subjects

Two groups of subjects were involved in this study (i.e., test-taker group and teacher group). The test-taker group consisted of 97 test-takers for TEM8 administered on March 17, 2018. All of them (25 males vs. 72 females; mean age = 21.5) were English-major senior students at a key university in China and had all passed TEM4 in their sophomore year. They had studied English for an average of 13.24 years. The

teacher group consisted of four female teachers (mean age = 45) with at least 10 years' teaching experience in the Department of English language and literature.

Instruments

The test taker questionnaire was designed by referring to empirical studies of test preparation and washback overseas and at home (Yu, et al., 2017), and by consulting domain experts. The questionnaire covered demographic information, preparation experience, and preparatory course experience. A five-point Likert scale (1 = strongly disagree/very unimportant, 5 = strongly agree/very important) was used to measure the level of agreement or task importance. A classroom observation form and interview outline for students and teachers were also developed.

Procedures

Classroom observation was carried out throughout the TEM8 preparatory course under the consent of both teachers and students. Course materials, content, and activities, etc. were documented in detail. A student questionnaire was distributed to 97 test takers immediately after they took the final examination for the TEM8 preparatory course. Then, ten students and four teachers participated in two focus group interviews, respectively. Also, 50 students' TEM8 scores were collected via e-mail under consent.

Data Analysis

Descriptive analyses were done on the questionnaire, interview, and classroom observational data. Factor analysis was performed on the use frequency of 22 test preparation strategies. Additionally, regression analysis was applied to investigate the relationship between the test scores and different types of test preparation strategies.

Results

Purpose for Taking TEM8

According to the test takers, the top three purposes for them to take TEM8 are: a) to earn a TEM8 certificate ($M = 4.79$, $SD = .558$); b) to enhance employment competitiveness ($M = 4.06$, $SD = 1.197$); and c) to obtain the undergraduate diploma ($M = 3.63$, $SD = 1.669$). This suggests that the TEM8 actually serves as a tool for sifting talents and for the exchange of graduation qualification.

Perception of TEM8

The researcher also explored test-takers' perception of the importance of each TEM8 task, and found that Reading Comprehension task is considered the most important among all TEM8 tasks, with its mean value topping at 4.54 ($SD = .741$), followed by Listening Comprehension ($M = 4.33$, $SD = .805$), Writing, Language Usage ($M = 4.01$, $SD = .951$), and Translation ($M = 3.65$, $SD = .884$). Test takers were also asked to report their perceived difficulty level of each TEM8 task. Surprisingly, no one deemed any of the five tasks as "very easy". In the category of "very difficult", Language Usage became test takers' primary choice (49.5%). As for the category of "difficult", Listening Comprehension ranked first. Moreover, 53.7% of the students regarded Writing as "somewhat difficult", but their time spent on the preparation for it was much shorter compared with that for other TEM8 tasks. Reasons for this were supported by the students' interview data, as shown in the following excerpts:

Excerpt 1: TEM8 Writing is the most time-consuming task to prepare for it before TEM8. More importantly, it is extremely hard to improve English writing abilities in a very short time.

Excerpt 2: I was really willing to prepare for writing before TEM8, but I was unable to find peers to review my writings. My classmates were just too busy to help me. Hence, it is useless for me to practice writing because if I make mistakes in my writing during practice and happen to ignore it, I am very likely to repeat mistakes in the real exam.

Time Allocation and Commitment

Test takers were asked to report the time they started preparing for TEM8. Generally speaking, students began preparing for TEM8 at different times, with the earliest and the latest in April 2017 (almost one year before TEM8) and in March 2018 (the month when TEM8 was administered), respectively. Over 42% (valid $N = 95$) of the students started preparing for the TEM8 in September 2017 (i.e., six months before TEM8). Moreover, the majority of students (41.2%, valid $N = 96$) put the preparation for Listening Comprehension task on their priority list, followed by the preparation for Reading Comprehension (26.8%), Language Usage (19.6), Writing (8.2%) and Translation (3.1%).

Frequency and Usefulness of Test Preparation Practices

As observed by the researcher, the students' preparation practices were mostly squeezed in one month before TEM8, because they, more or less, hoped to prepare at full tilt to "have some control over this uncontrollable situation" (Shohamy, 2001, p. 14) as the exam approached. Students were first asked to rate the frequency of 22 preparation strategies they used before TEM8, and then rate their perceived usefulness of them on a five-point Likert scale (1 = never/very useless, 5 = always/very useful). The internal consistency of the 22 preparation strategies for TEM8 was .929, attaining a high reliability. The activity "doing past exam paper" was the most popular activity ($M = 3.29$, $SD = 1.250$) and was also regarded as the most useful ($M = 3.96$, $SD = 1.035$). "Group discussion" is the least popular preparation strategy among all activities, with its mean value being only 1.92 ($SD = .964$).

In the interview, the teachers also perceived that those test preparation strategies were very useful for students to enhance English proficiency, but not necessarily helped students gain a satisfactory score. To a large extent, they reported, test score might depend on more complex factors other than students' English proficiency levels.

Exploratory factor analysis using principle components analysis with Varimax rotation methods was implemented and the four categories of preparation practices were identified (see Tables 1 & 2), explaining 62.727% of the variance ($KMO = .863$; $p = .000$). The first factor involved eight preparation activities regarding overall test familiarization, drilling practice and word memorization, explaining 41.643% of the variance. This factor could be called "*Test format and vocabulary familiarization*". Internal consistency of the eight preparation activities in Factor 1 was .882, indicating a high reliability. Dealing with language proficiency development, memorization on the sentence level, and skills of English summarizing and writing, the second factor could be named as "*English proficiency and skills enhancement*", and the internal consistency of the eight types of preparation practices involved in it was .883. The third factor is named as "*Test content familiarization*", with an equally high internal consistency among three items within this factor (Cronbach's $\alpha = .836$). Factor 4 could be labeled as "*interaction and cooperation*" as the three items "peer review", "group discussion", and "reviewing English language knowledge with peers" both require students to interact and cooperate with others when preparing for the exam. The internal consistency of these two items was .690, suggesting an acceptable level of reliability.

Table 1. Factor Analysis Results of Preparation Activities for TEM8

Items	N	Component			
		1	2	3	4
1. Familiarizing with TEM8 test syllabus	95	.446			
2. Familiarizing with scoring rubrics	95	.669			
3. Familiarizing with TEM8 examination procedures	97	.712			
4. Doing past exam paper	97	.841			
5. Doing mock exam paper	97	.740			
6. Doing tests within time limits	97	.726			
7. Practicing note taking	97	.643			
8. Memorizing TEM8 words	97	.516			
9. Memorizing with model essays for writing task	96		.483		
10. Accumulating supporting examples/quotes by reading news/magazines/novels	97		.467		
11. Practicing how to make a point with supporting examples or details	95		.766		
14. Reviewing grammar rules	95		.559		
15. Reviewing lexical and rhetorical knowledge	96		.584		
16. Learning about TEM8 listening, reading, translation and writing topics	96		.635		
17. Practicing how to summarize materials in English	96		.769		
18. Familiarizing language differences between Chinese and English	96		.622		
19. Familiarizing with structure and textual organization of different text genres	96			.814	
20. Familiarizing with text genres	96			.708	
21. Reading source materials	96			.832	
12. Peer review	95				.794
13. Group discussion	97				.707
22. Reviewing English language knowledge with peers	95		.435		.526
Initial Eigenvalues		8.745	1.840	1.488	1.100
Variance Explained (%)		41.643	8.760	7.083	5.240

Note. Kaiser-Meyer-Olkin Measure of sampling adequacy: .863. Bartlett's test of sphericity approx. Chi-square: 1140.394, $df = 210$, sig. = .000. Extraction Method: Principle Component Analysis. Rotation Method: Varimax with Kaiser Normalization. Rotation converged in 6 iterations; Rotation sums of squared loadings (4 factors): 62.727%. Analysis $N = 97$. Absolute value of coefficients below 0.40 was suppressed.

Table 2. Component Transformation Matrix

Component	1	2	3	4
1	.602	.591	.403	.355
2	-.674	.349	.632	-.157
3	-.416	.109	-.291	.854
4	.104	-.719	.594	.345

Moreover, the researcher conducted a paired samples t-test to investigate the potential differences of the frequency of preparation categories. As indicated in Table 3 and Table 4, significant differences ($p = .000$) were found on the frequency among four pairs of factors. The results indicated that strategies of “test format and vocabulary familiarization”, “English proficiency and skills enhancement”, and “test content familiarization” were all used significantly more frequently than the strategy of “interaction and cooperation” ($M = 1.49$, $SD = .698$), which means students seldom collaborate with their peers for test preparation.

Table 3. Descriptive Data of Four Preparation Categories for TEM8

Components	<i>M</i>	<i>SD</i>
Test format and vocabulary familiarization	2.77	.898
English proficiency and skills enhancement	2.58	.910
Test content familiarization	2.35	1.046
Interaction and cooperation	1.49	.698

Table 4. Paired-Samples *t*-Tests Results

	Paired Differences		<i>t</i>	<i>df</i>	Sig. (2-tailed)
	<i>M</i>	<i>SD</i>			
Test format and vocabulary familiarization – test content familiarization	.42	1.018	4.059	96	.000
Test format and vocabulary familiarization – interaction and cooperation	1.27	.889	14.085	96	.000
English proficiency and skills enhancement – interaction and cooperation	1.08	.849	12.557	96	.000
Test content familiarization – interaction and cooperation	.85	1.119	7.502	96	.000

The Relationship Between Test Preparation and Test Score

After the release of the TEM8 scores, the researcher collected students' scores via e-mail with full respect for the examinee's privacy, and a total of 50 students were willing to report their scores. Descriptive data are listed in Table 5. Although the results of the questionnaire and the interviews show that the teachers and students all believed that the use of the preparation strategy was useful for improving the performance of TEM8, the same results failed to be observed with regard to the regression analysis. In other words, the frequency of the use of test preparation strategies would not affect the final test score of TEM8.

Table 5. Descriptive Statistics for TEM8 Scores

N	Min.	Max.	M	SD
50	55	88	72.82	7.350

Note. The total score for TEM8 is 100.

Discussion

The current study is an attempt to the exploration of test preparation process of TEM8 in a key university in China from the perspectives of two direct stakeholders – students and teachers. In general, the nature of the test preparation is more dynamic and more complicated than the researcher had imagined previously, and it could not be simply described as positive or negative, as it involves the interplay of educational and social factors.

Participants

The students chose to sit for TEM8 for both educational and social reasons. It seemed to be a tradition in Chinese institutions of higher learning that English major students shall all pass TEM8, the universally-acknowledged highest level of English proficiency test across the country, to win employment eligibility. The students take TEM8 only for earning TEM8 certificate and obtaining a bachelor's degree, seldom for pursuing a master's degree abroad. This is partly because TEM8 has less of a reputation around the world than international language proficiency tests like TOEFL, and IELTS, etc. However, to enhance

employment competitiveness is among the most important reasons that the students sit for TEM8. This indicates that TEM8 certificate has been seen as an important leverage for students to seek jobs upon their graduation. We could also see how test associates with multiple social factors like employment in this case.

Process

Students somehow conducted score-oriented preparation practices. As scores for Writing and Translation only account for 35% of the total score of the TEM8, it might sound reasonable for them to spend less time preparing for these two tasks. The less time allocation on productive tasks also echoes with the overall language acquisition context in mainland China, where students possess fewer opportunities to speak and write English for real-life communication purposes. Rather, students seem to be confined to the trap of exam-oriented education, with their time and efforts paid only to test-related contents and language skills which could bring maximal benefits to raise their test scores. Interestingly, the perceived usefulness of all test preparation activities was significantly higher than the frequency of use. The students were found to participate more in solo activities instead of interactive ones. Activities like “peer review” and “group discussion” which entail cooperation and interaction with others are the least used and perceived the least useful by students. In terms of words and model essays memorization, the students did not practice them very often in this research, which eases the situation of mechanical learning that prevalent in China. However, as required by TEM8 test syllabus, the total number of test-takers’ vocabularies should reach 12,000, and students also reflected that they felt TEM8 reading materials quite demanding because of their insufficient vocabulary. In this regard, word memorizing is not a bad thing to do.

Products

As a typical product for TEM8, test score showed no significant relationship with any of the use frequency of test preparation strategies. This result is reasonable because test score, a product of measuring, is a mixture of test takers’ English language abilities and measurement error. Test method facets, according to Bachman, are also very likely to influence test takers’ performance (Bachman, 1990).

Conclusion

In summary, this research presents a general picture of test preparation which involves multiple aspects, indicating that the nature of test preparation is hugely complex. Featured with test-taking strategies learning and teaching, test preparation courses were ideal for students to gain access to teachers’ assistance and learning materials. TEM8, in this regard, exerts more positive washback because students and teachers in the university made joint efforts to enhance students’ English proficiency instead of teaching to the test.

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English Translation of Martial Arts Games: Take Interactive Interface Text Translation of “*Chu Liuxiang*” as an Example

Lu Qiaodan and Han Siyu

Zhejiang University, Hangzhou, China

Email: luqdan@163.com, and 2605114150@qq.com

[Abstract] *Martial arts games as cultural carriers are playing an increasingly important role in cultural communication. With the interactive interface text translation of the martial arts game “Chu Liuxiang” as an example, this paper analyzes the text characteristics of the martial arts games. It is proposed that the game text translation should be given priority to the player, and at the same time, through keeping cultural symbols, present the characters’ setting with a focus on its cultural features, visualizing the text with a focus on culture-loaded words and using alliteration to help players gain a better game experience. The players may gain a better understanding of the Chinese culture and in this way, the Chinese culture will be better disseminated.*

[Keywords] *game translation; interactive interplay; martial arts; Chinese culture*

Introduction

In today’s world, with the economic development and the improvement of people’s living standards, entertainment ways are gradually becoming diversified, and games have become an indispensable part of peoples’ daily lives. Over the last few decades, after the implementation of the policy of reform and opening up, China has developed by leaps and bounds, and people have gradually turned to the pursuit of a spiritual life. According to the 2017 Global Game Market Report released by the Dutch market research company NEW ZOO, China’s total game revenue is about 27.5 billion US dollars, ranking first in the world (Peng, & Zhang, 2018, p.16).

In other words, games have become a way of life. Since games attract many young people, the values conveyed by a game cannot be underestimated, for it directly influences the younger generations. Today, China is paying more attention to the development and improvement of its own soft power. From the Confucius Institute to the Silk Road, China is seeking various channels to export culture and enhance its cultural influence on the outside world. As a new cultural carrier, games play an extremely important role in the dissemination of Chinese culture.

In the translation of games, how should we transfer Chinese culture and Chinese values? Magiron and O’Hagan believe that the priority of game localization is to preserve the gameplay experience for the target players, keeping the ‘look and feel’ of the original (Mangiron, & O’Hagan, 2007, pp. 14-15). When studying the translation of cultural images in game translation, Zhu Xuan proposed that domestication should be applied to game translation and that foreignization might be adopted in a manner that would not affect the transmission of major information. Foreignization can be regarded as an important means of retaining the cultural connotation of the source language (Zhu, 2014). However, on the whole, the current research will mainly focus on the Chinese translation of game texts. Therefore, it will start from the analysis of the English translation of “*Chu Liuxiang*”, a Chinese martial arts game, to the analysis of the ways and means of the English translation of games through analyzing the interactive interface translation of martial arts games, thus providing new ideas regarding the “going out” of Chinese culture.

Characteristics of Game Texts

After several decades' development, the game text has developed a unique style. Through an analysis of several mature, foreign and independent games and a comparison between Chinese independent games and them, the characteristics of the game text with regard to its style and content are summarized as follows.

Characteristics of Game Texts in terms of Style

An Identical Format and Stable Style of Language and Syntax Use. Whether in the game panel or game description text, the format and style of the game text are almost identical. In the text of the English game panel, the words tend to be roughly similar in number, mostly 2-3 and generally no more than 4, and the form and syntax used to describe the related content are the same. The usual format for English skill description text is character action (general present time) + skill result (now participle), e.g. 'Leo charges his blade before striking down in front of him, dealing heavy damage to enemies in the area' (Vanity). 'Ryze throws a charge of pure energy in a line, dealing damage to the first enemy struck' (League of Legends). The language use of Chinese game panels generally pursues neatness, using four-character words, while descriptive texts employ a uniform syntactic form, which is similar to the English format of "character action + skill result". However, in doing so, the description text usually fails to emphasize character action, only emphasizing skills' results.

Different Uses of Formats to Highlight Important Information. In order to make it easier for players to obtain information in game text, specific and important information will be written in different formats, such as in bold, red, and so on. At the same time, the two parts of the text on the unified panel with different meanings and purposes, will also be distinguished in terms of their format, such as a different color, font, etc., to enable the player to obtain the desired information quickly.

Abbreviations. Abbreviations can be frequently seen in game panels. Owing to the limitations of the screen and layout, abbreviations are created and used in game texts. Foreign games boast a longer history of development, so the abbreviations are determined and fixed in a specific game field. For example, "Health Point" is abbreviated as "HP", "Magic Point" as "MP", "Attack" as "ATK", and "Damage" as "DMG", etc. These abbreviations have been used for many years in foreign independent games, becoming a widely recognized written form of game text terms.

The Characteristics of Game Texts with Regard to their Contents

Use Easter eggs and neta to make the game more interesting. In foreign games, in order to make the games more interesting, unexpected elements will be added to the game texts, which are called "Easter Eggs" or "Neta" by the players. Easter Eggs originally referred to interesting details in the movie that were usually ignored without a careful search, or film fragments that appeared after the storyline has scrolled (usually some humorous scenes or plot clues related to the sequel). In games, Easter Eggs provide interesting content that the game creator has left purposely in the game, usually hidden inside it, that the players must follow certain steps in order to discover.

Use dialogue to push the game forward, which makes the game context interactive and immersive. In both foreign and Chinese games, the use of a "conversation" can be found in a variety of game types, such as role-playing games, adventure games, and multiplayer online battle arenas. In games, a 'conversation' is often used to push the game forward, introduce the game background, provide guidelines, and add variety. Due to the need for a "conversation" in the game text, the "non-player character" (NPC) was created. The language used by the NPC in the game tends to be colloquial, vivid, and interactive, which

is also consistent with the NPC's character set. This interactive, immersive text is designed to help players to integrate more with the game with a sense of substitution, thus making them feel more satisfied and fascinated by the game.

Translation Strategy of Martial Arts Games Text

The martial arts games text features both the characteristics of martial arts novels and game texts. Therefore, the need to be compatible with those two text styles should be considered during the translation process. The English translation of martial arts novels needs considering the cultural connotations of martial arts. The translation needs to convey the core values of Chinese martial arts culture. Therefore, translators need to pay attention to the preservation and dissemination of Chinese culture when translating. However, when there exists a huge cultural gap between the source language and the target language, it is difficult to connect fully the original text with the translation. Intercultural translation can only be as close as possible to the original text (Huang, & Feng, 2010, p. 111). Therefore, in the English translation of martial arts game texts, it is necessary to preserve the cultural core and complete the martial arts game role as a cultural carrier on the basis of enhancing the players' game experience.

Keeping Cultural Symbols

If we wish games to play a role in the process of spreading Chinese culture, we need to pay special attention to the translation of culture-loaded words. The spread of culture is, in fact, a kind of symbolic communication. The game actually functions as a carrier of specific cultural symbols. For example, Japan uses anime to spread symbols such as “sakura” and “kawaii” to non-domestic audiences. These symbols form an understanding and impression of a culture in the audience in other countries.

Therefore, in game translation, the translator needs to ensure that the culture-loaded words in the martial arts games fully act as “cultural symbols”, letting the audience of other countries understand the meaning and charm of the cultural symbols first, and then attracting them into Chinese traditional culture smoothly and silently.

The culture-loaded words in the martial arts game text can be divided into four categories:

Core culture-loaded words. The core culture-loaded words are the most important and profound cultural words within Chinese martial arts culture. These words appear frequently in the game text and are extremely difficult to translate. However, because of their high frequency of occurrence, combined with the fact that the game also has animation and sound to promote understanding, such text can be directly transliterated and can increase cultural communication and publicity while retaining Chinese characteristics. For example, “Jianghu”, “Qinggong” and “Wulin” often appear in the game “Chu Liuxiang”. It can be said that those are the core culture-loaded words in the game “Chu Liuxiang”, and thus, can be directly transliterated and retained as a cultural symbol.

Culture-loaded words with an important concept. Culture-loaded words with an important concept are words that are abstract, fused with game terms, and appear frequently in games, e.g. common words in martial arts novels, such as “帮派” and “门派”, which themselves have specific meanings in martial arts novels. “帮派” in martial arts novels refers to a crowd learning the same martial art, but in the game, the word “帮派” refers to a collection of players who choose to join a certain community, which is similar in nature to a chat room. In the same way, “门派” generally refers to a certain type of martial art in martial arts novels, but in the game, “门派” refers to a collection of players who have chosen a certain type of

character. This vocabulary can be translated literally based on the preservation of Chinese cultural characteristics and ensuring that the players can understand.

Common culture-loaded words. Common culture-loaded words are words with a certain cultural meaning in the game. They have a low frequency and can be easily understood. Such words are usually created in the game to quantify certain martial arts characteristics. For example, “武学修为” and “天资能力” are used to quantify the martial arts skills of a certain character, in order to push the game forward, while “脸谱” and “性情取向” quantify the personality traits of the player's role to promote the follow-up story. When translating these weak culture-loaded words, it is usually possible to use free translation to focus on their function in the game.

Special culture-loaded words. Special culture-loaded words, e.g. the skill names in games, usually have distinctive game term features and Chinese language features, which need to be translated through creative translation and other means. The skill names in the game “Chu Liuxiang” tend to be four-character words, and most of them are abstracted from ancient poetry with the aim of creating an old-fashioned sense. In order to increase the playability of the game and help the player to understand its content, such special culture-loaded words need to be translated by means of creative translation and parody translation. Since creative translation and parody translation should be subject to certain translation strategies, the specific methods for translating special culture-loaded words will be introduced in detail later.

Characters' Setting with a Focus on its Cultural Features

By combining and analyzing the skill names and skill description texts of some foreign original games, it is found that the most obvious feature is that it fits well with the game character's setting. In “*Chu Liuxiang*”, “*Wudang*”, “*Huashan*” and “*Shaolin*” belong to the classic martial art guilds in Chinese martial arts novels. For Chinese players, those guilds are already a familiar cultural aspect and do not need to be explained or described again. Therefore, the features and common weapons of those guilds are not described in the game.

However, in the English translation of the game, we need to reconsider those guilds. Foreign players have no knowledge of the Chinese martial arts culture. Direct translation according to the source text may create obstacles to players' understanding. Therefore, in the English translation, it is necessary to rewrite the character setting according to the cultural characteristics of each guild to help the players understand the traditional martial arts. The character setting needs to emphasize the core cultural symbol on the basis of ensuring that the players enjoy their game experience. For example, the *Shaolin* character can be depicted as an inheritor of *Shaolin Kung Fu*. The *Shaolin* monk believes in **Buddhism**, hard training of the body and purifying of the soul. They are sacred warriors with the power of **fire**. They do not kill people without good reason, but are righteous, punish evil and promote goodness. Every stroke reflects the will of the Buddha. They are the **order maintainer** of *Jianghu*. In the character setting, the part in bold refers to the core features of the character. It can be found that these characteristics are related to the core culture-loaded words of martial arts culture.

Visualization of the Text with a Focus on Culture-Loaded Words

After completing the character setting, it can be found that the skill name of “*Chu Liuxiang*” is too abstract and poetic, and most of them are four-character words extracted from poetry which have no relationship with the skill. On this occasion, the direct translation of those skill names is neither aesthetically pleasing, nor intelligible to the players. Therefore, considering the purpose of game translation, when translating the

skill name and skill description, it is necessary to visualize the English translation with reference to the written character setting, and the original text cannot be translated literally.

On the other hand, it has been mentioned that in the writing of the character setting we need to highlight the core cultural symbols and culture-loaded words. Therefore, while visualizing the skill text, it is necessary to translate the source text according to the prominent cultural symbols and culture-loaded words in the character settings, and the verbs, adjectives and adverbs used should be consistent with the core symbols.

Take the Yunmeng as an example. It can be found that this is a character with prominent Taoist features: **the hard and mighty are cast down, the soft and weak set on high**. Therefore, “water” is the core cultural symbol of Yunmeng, and “dream” and “saving people” are supplemented to make the characters more vivid. Therefore, when translating the effect of the skill, it is necessary to follow the above characteristics closely, add the elements of a “dream”, and highlight the characteristics of Yunmeng as a doctor. When translating the skill effects, translators should keep the elements that match the style of Yunmeng, such as “lotus”, “butterflies” and so on.

For example, the text “为自己及随机两名队友附加一个持续治疗状态” was translated into “Yunmeng summons a sun shower, continuously heals the allies nearby the HP of herself and two of her allies”. We added a symbol of “sun shower” to the text, emphasizing the culture-loaded word “water”.

Use of Alliteration in Translation to Pursue the Reappearance of the Cultural Features of Ancient Poetry

In the writing of the skill name, “*Chu Liuxiang*” quoted, extracted, and used ancient Chinese poetry to form four-word expressions to build a unified, old-fashioned martial arts environment. However, these words basically belong to the category of “untranslated rhetoric”, and generally use culturalization, word meaning replacement, and meaning association to achieve the purpose of aesthetics. These characteristics are difficult to convey in the translation. Therefore, we need to “remediate as much as possible the rhetoric that will seriously affect the strength of the original work or the development of the plot if not translated” (Feng, 2002, p. 191), change the way of thinking, and choose alliteration to reproduce the charm and cultural features of ancient Chinese poetry.

Alliteration is an important term in the branch of English linguistics. It enables players to gain a better understanding of the beauty of the phonology of the name of the skill from the perspective of aesthetics and rhetoric, without impeding the conveyance of meaning. After analyzing several foreign games, we found that the skill names always use alliteration to pursue a sense of rhythm and compactness.

Conclusion

As Chinese culture spreads, games are not only an entertainment activity, but also an important cultural carrier, which will play an increasingly important role in cultural communication and image construction. Therefore, the study of the English translation of Chinese games has meaning and necessity. In the process of English translation of games, we need to pay attention to the fluency and vividness of the translation, and ensure the player's game experience, while keeping the cultural characteristics through retaining the cultural symbols and writing the characters' settings with a focus on their cultural feature through cultural symbols and visualization of the text with a focus on culture-loaded words and the use of alliteration. In doing so, Chinese games can enhance cultural communication more effectively and promote the spread of Chinese culture.

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Approaching Bakhtin's Dialogism Through the Self and Others

Liu Zhujun

School of International Studies, Zhejiang University, Hangzhou, China

Email: 15375819382@163.com

[Abstract] This essay explores Bakhtin's dialogism through the self and others, two basic concepts of dialogism. By comparing different understandings of the self and others between Bakhtin and other philosophers, this article found, Bakhtin indicated that the self and others need to be always in a dialogic relationship and to meet three prerequisites before dialogue: they must be equal; they must be on a carnival square or a threshold; and their dialogue will never end. Based on these prerequisites, further exploration about dialogue and dialogic relationship between the self and others revealed its inner philosophical essence: a multi-voiced world, non-finalization and openness.

[Keywords] self and others; dialogism; humanistic spirits

Introduction

Researches on Mikhail Bakhtin's theories over the last several decades changed a focus on a single term such as carnivalized poetics, polyphony and heteroglossia to a synthesized analysis on his whole ideas. The kernel of analysis, agreed almost unanimously among humanistic critics, is dialogism. The notion of dialogism first appeared and matured in his seminal work *The Problem of Dostoevsky's Theory*, in which the concept of dialogic relationship and the relevant ones gradually came into shape through analyzing Dostoevsky's poetics. In late 1980s, there arose a wave of researches on Bakhtin's dialogism from different perspectives. For instance, *Bakhtin's Dialogism and Its Modern Connotation* by Liu Huiling (2017) explored the philosophical essence of this theory in the contemporary era; *Dialogue and Dialogism* by Paul de Man (1983) regarded the theory of dialogue as a theory of novel to solve the relationship problem between fiction and reality; and other humanistic critics have also uncovered several layers of meaning of dialogism in literary criticism, linguistics, philosophy and sociology. However, most of these explorations, primarily approaching dialogism from a macro view on its meanings and applications, have ignored its micro elements, that is, the interior parts of dialogism. In other words, there needs further analysis on how these micro elements function in dialogue and dialogic relationship from Bakhtin's view, which will be the main focus of this essay. This article will approach dialogism by analyzing one pair of its elements: the self and others, and by exploring the prerequisites for the two into dialogue, in order to illustrate its humanistic connotations.

Self and Others

Self and others stood in an opposite position for the first time as early as in the 17th century when Descartes said, "I am thinking therefore I exist" (Descartes, 2006, p. 28), declaring that the spirit or soul is independent from the body. Further interpretation will be that self-consciousness, with no links with our biological make-up, is entirely distinct from the rest of the world. In other words, outside one's consciousness, there are others. Though since then, the two concepts, the self and others, has gradually developed into a binary opposition. Later on, various philosophers tried to transcend this subject-object split by approaching the two concepts from different angles. Hegel (2016) in *Phenomenology of Spirits* proposed that though "the master", the self-consciousness, "exists for itself", it "is mediated with itself through an other consciousness, [the bondsman] [whose] very nature implies that it is bound with an independent being" (p.

67). Hegel maintained that, on the one hand, the master's consciousness recognizes itself through another consciousness' dependence and, on the other hand, this master can never be really independent since its self-existence is dependent on the bondsman's reliance on himself. In the meantime, "through work and labor, this consciousness of the bondsman comes to itself" (Hegel, 2016, p. 68). Thus, it can be seen that from Hegel's view the self and the other, though in mutual reliance, fight with each other forever for lordship and never talk with each other in an equal state. Later, Sartre (1993) entered in dialogue with this fight-for-lordship claim by agreeing with Hegel that the "presence" of oneself is "being in a pair with others" (p. 253), but arguing that "this relation, in which the other must be given to me directly as a subject although in connection with me, is the fundamental relation, the very type of my being-for-others" (p. 253). Instead of regarding others as a bondsman, Sartre looked on them as equal subjects as one's own existence. The self, "gazing" at and being "gazed" by others, cannot exist alone, but be "in pair" and "for others." The self not only understands the world by observing others, but also gets a deeper understanding about himself or herself when realizing it is being gazed. Through this unending cycle of gazing others and being gazed, the self gradually constructs self-consciousness. The idea of being gazed was further developed by Jacques Lacan (2001) into a "mirror stage" theory, based on which, each individual will experience a stage when he finds his presence in others. When he realizes the image in a mirror, or the other, is really himself, his ego begins to develop. Again, whether in Sartre's or Lacan's view, the self grows without the need to talk with others, but just observes and thinks about the rest of the world. In addition, all of the ideologies mentioned above approached the two concepts with the self as the main focus, exploring how it develops with a conclusion that it cannot develop without others. In the 20th century, there also existed some other ideologies which highlighted the existence of others and thought that the self can never free itself from others' influence. For instance, Freud (1953) divided the self into three parts: id, ego, and superego, and noted that the id is hidden in unconsciousness which cannot be controlled by the self. Similarly, Marx (1961) also implied the influence of collective others on the self with a statement that "human essence is no abstraction inherent in each single individual. In its reality it is the ensemble of the social relations" (Marx & Engels, 1961, p. 60). Foucault (1981) focused on how social discourse, one kind of others, exerted "violence" on the self with its inherent disciplines and rules.

Bakhtin (2011) did not give a specific definition about the self and others in *The Problem of Dostoevsky's Theory*, but the two concepts run through the whole book. It is estimated by this essay that Bakhtin specifically pointed out this pair of concepts and their substitutes like "I", "oneself", "another" and "someone else" about more than one hundred and fifty times. In this work, some differences can be found which distinguish Bakhtin's "self and others" from the ideologies mentioned above. First, Bakhtin thought that the self and others neither succeed in controlling, nor stand superiorly to or exert violence on each other. Instead, they are in a comparatively equal state with balanced power. They may try to swallow up one another in vain and stand forever in a struggle. Second, they enter into each other's vision and more importantly into a dialogue with each other. In other words, they coexist through dialogue, in which "all people and all things must know one another and know about one another, must enter into contact, come together face to face and begin to talk with one another" (Bakhtin, 2011, p. 177).

The Prerequisites for the Self and Others into Dialogue

When studying Dostoevsky's poetics, Bakhtin discovered that "everything in Dostoevsky's novels tends toward dialogue, toward a dialogic opposition" (Bakhtin, 2011, p. 252) and in the meantime implied that some conditions must be met by the self and others to achieve a successful dialogue.

First, the self and others are in an equal state. Bakhtin found that literature works before Dostoevsky were often thoroughly monologic with all ideas “merged in the unity of the author’s seeing and representing consciousness” (Bakhtin, 2011, p. 82). In such cases, others are objectified by the author with an omniscient point of view. Though sometimes “two discourses equally and directly oriented toward a referential object within the limits of a single context cannot exist side by side without intersecting dialogically” (Bakhtin, 2011, p. 189), there still does not exist a dialogic relationship. According to Bakhtin, a monologic text is “not a clash of two ultimate semantic authorities, but rather an objectified (plotted) clash of two represented positions” (Bakhtin, 2011, p. 188), subordinated to the ultimate author’s authority. In other words, dialogue and dialogic relationship only exist between subjects with their own autonomous self-consciousness. Once others’ consciousness is objectified, there is no space for a dialogue. In Dostoevsky’s world, there is no God. In terms of information, Dostoevsky “never retains any essential ‘surplus’ of meaning” (Bakhtin, 2011, p. 73) but knows no more than what heroes have already known. In accordance, his heroes know everything from the outset and have independent consciousness to “make their choice from among fully available semantic material” (Bakhtin, 2011, p. 24). Besides, everything is possible in Dostoevsky. In this world, everything is allowed, including “shameless truth, which runs through Dostoevsky’s work” (Bakhtin, 2011, p. 144), “the theme of a consciousness on the brink of insanity” (Bakhtin, 2011, p. 144), “the theme of sensuality, penetrating the highest spheres of consciousness and thought” (Bakhtin, 2011, p. 144) and “the theme of the total ‘inappropriateness and unseemliness’ of life” (Bakhtin, 2011, p. 144). All these forbidden themes in people’s normal life and faith are just fitted nakedly into the map of Dostoevsky’s world, where there is no concept of higher or lower classes and all heroes are in an equal state with autonomous consciousness and the same rights to utter their inner voice. In this inclusive world, each individual, consciousness and self can find a place equal to others including the author and other heroes.

Second, there must be some space for the self and others for openly, freely and equally expressing their ideas. Dostoevsky’s events usually happen on a square, a street and a bridge; or in a tavern, a gutter and a den. Such kind of a motley world which can hold as many varying individuals as possible is called by Bakhtin as a carnival square. On this square, a carnival will be held. It is a “festival of all-annihilating and all renewing time” (Bakhtin, 2011, p. 214). In Dostoevsky’s carnivalized world, all the seemingly impossible, outrageous and absurd things in normal life can coexist and create “their artistic truth” (Bakhtin, 2011, p. 146) by facing and communicating with one other. In this festival, everyone participates actively; observes others; is reflected on others; talks with others; knows and understands others, and everyone is an equal existent being with unique consciousness. Besides the square, Dostoevsky also placed his heroes “on the threshold,” or on its substitutes such as “doorways, entrance ways, staircases, corridors and so force” (Bakhtin, 2011, p. 170), where a crisis occurs, and a turning moment comes. Dostoevsky’s heroes often “stand on the threshold” (Bakhtin, 2011, p. 170), “on the threshold of life and death, falsehood and truth, sanity and insanity” (Bakhtin, 2011, p. 170). Facing this impending moment of hell-or-heaven, the heroes autonomously speak to themselves, an alter ego or another himself. The threshold or carnival square, this space without “elementary empirical norms of verisimilitude and superficial rational logic as well” (Bakhtin, 2011, p. 150), became Dostoevsky’s focus. Thus, “all decisive encounter” of the self and others and “consciousness with consciousness always take place in Dostoevsky’s novels ‘in infinity’ and ‘for the last time’” (Bakhtin, 2011, p. 177).

Third, the self and others not only enter into a dialogue, but more importantly, never succeed in fusing with one another into a unity. In Dostoevsky’s novels, Bakhtin found that “parodistic elements of a special type are always present” (Bakhtin, 2011, p. 204). Generally speaking, in this world at least two voices can

be traced even in a single discourse all the time. Dialogue between different voices spreads from the beginning to the end with no single voice dissolved into other voices. It is understandable that once some voices overwhelmingly triumph and dominate others, the story becomes a monologic one. Thus, in order to keep the dialogue on, different autonomous, equal and independent voices need to be in a balanced position either on the threshold or a carnival square. With these requirements met, various dialogues run through Dostoevsky's world.

Dialogue Between the Self and Others

Bakhtin spotted that what concerned Dostoevsky was never plots but just different autonomous voices. Compared with other writers there was "a thoroughgoing dialogization of all elements of the work without exception" in Dostoevsky (Bakhtin, 2011, p. 250). The ordinary plot links tend to presuppose the objection of characters since a plot implies all elements well-arranged in author's design. Thus, the ordinary employment of a plot was always Dostoevsky's last choice. In Dostoevsky's world, there are only voices belonging to different selves. These voices, never self-enclosed, listen to one another constantly, are reflected in one another, or directly call back and forth to one another. Even a word is double-voiced with two voices occupied.

According to Bakhtin, discourses in Dostoevsky's novels, though with differences in content, have one trait in common: "a twofold direction." These discourses are "directed toward the referential object of speech, as in ordinary discourse, and toward another's discourse, toward someone else's speech" (Bakhtin, 2011, p. 185). Thus, another consciousness does not always directly appear but is reflected in a self's discourse, which is the typical nature of "a hidden polemic" (Bakhtin, 2011, p. 195). In a hidden polemic, the self's discourse clashes with another consciousness who has already uttered a discourse about the same referential object earlier in some place. The conversation, although only one person is speaking in discourse, can still be sensed, for the speaker utters words to answer, argue against or reinforce some already uttered utterances of an invisible speaker. As is said by Bakhtin, "dialogue has penetrated inside [the] word, provoking in it a battle and the interruption of the voice by another" (Bakhtin, 2011, p. 75). It is noticeable that sometimes another's discourse has not even been spoken yet. The speaker just anticipates what the opposite interlocutor will say and accordingly responds to the imagined discourse. In this case, another consciousness is also introduced in the speaker's speech, turning the original single-voiced monologue into "a thoroughly dialogized interior one" (Bakhtin, 2011, p. 74). However, whether another's discourse has been uttered or not, readers can just sense it but in no way know what the exact words are. However, there is also another kind of double-voice which shows another's original words in Dostoevsky's works. Bakhtin noticed parodistic elements in Dostoevsky, as is mentioned above. Parodied discourse is this another double-voice. Bakhtin found that the self sometimes would directly speak in others' discourse. This discourse is reproduced in the original semantic and syntactic materials but with the speaking self's own voice in it. Bakhtin noted that "the second voice, [the self's voice], once having made its home in the other's discourse, clashes hostilely with its primordial host and forces him to serve directly opposing aims" (Bakhtin, 2011, p. 193). Thus, this parodied discourse becomes an arena of battles between two consciousnesses. Both parodied discourse and hidden polemic are the typical types of "microdialogue" between the self and others discovered by Bakhtin in Dostoevsky.

Besides double-voiced microdialogue, also called internal dialogue, there still exists external dialogue. External dialogue, proposed as an opposite concept to internal dialogue, refers to the compositionally expressed dialogue in the text. For instance, in Dostoevsky's novels, sometimes another consciousness'

discourse is directly inserted in a quoted form into the hero's or heroine's consciousness, who enters into a dialogue with the quoted discourse. According to Bakhtin, external dialogue and internal dialogue, both inseparably connected, compose "a great dialogue as a whole that encompasses them" (Bakhtin, 2011, p. 265). In Bakhtin's words, "Dostoevsky's novels are thoroughly dialogical" (Bakhtin, 2011, p. 265).

Dialogic Relationship Between the Self and Others

It is noticeable that Dostoevsky's dialogue, besides being independent from the plot, is also not used to illustrate the characters. In Dostoevsky's world, there is no objectified character with discourse arranged by the author but autonomous consciousness who can talk and directly express their psyche. Though psychological novels also directly let heroes show their psyche and also there are some talks between different consciousnesses, there is no dialogue. Dialogue cannot exist between objectified consciousnesses but between the self and others, both subjects of whom as real persons have independent thoughts. Bakhtin mentioned that "the basic scheme for dialogue in Dostoevsky [was] very simple: the opposition of one person to another person as the opposition of 'I' to 'the other'" (Bakhtin, 2011, p. 252). In other words, what Dostoevsky in his novels presented was more like different dialogic relationships between different selves and others than just different dialogues.

All consciousnesses, including the writer and each single persona in Dostoevsky's novels, are in an equal state and dialogic relationship. The writer does neither express nor interpret the hero's self-consciousness but represent him as self-consciousness. The hero is capable of drawing into his field of vision the world, everyday life surrounding him and the reality of himself, and then processes these materials in his self-consciousness. Similarly, other personae also absorb the entire world of objects into their own field of vision. Bakhtin said, "alongside and on the same plane with self-consciousness of the hero... there can be only another consciousness; alongside its field of vision, another field of vision; alongside its point of view on the world, another point of view of the world" (Bakhtin, 2011, p. 49). No single consciousness is objectified into another's self-consciousness and one's consciousness is on the same level of that of another. Self-consciousness seldom judges one another or talks behind one another's back. If he does, others can hear what his comments about themselves and then react to his discourse. Thus, all of the personae with autonomous self-consciousness and the author enter into a dialogic relationship, talking, or arguing, or rebelling against, or debating with one another.

However, since "to the all-devouring consciousness of the hero the author can juxtapose only a single objective world – a world of other consciousness with rights equal to those of the hero" (Bakhtin, 2011, pp. 49-50), how does the author express his ideas in order not to fuse his ideas with the heroes and not to let them become the mouthpiece for his voice? We have already known that the author is no more superior than heroes in Dostoevsky's world. Thus, the author's discourse is always given as discourse about "someone actually present". The personae can hear and answer this discourse. If there is a need to introduce some necessary information, narration just presents facts in no voice or no intonation. However, this documentary and voiceless information can still enter the hero's field of vision and become the materials for his self-consciousness. Bakhtin noticed that "everything must be directed toward the hero himself, turned toward him, and everything must take itself felt as discourse about someone actually present, as the word of a 'second' not of 'a third' person" (Bakhtin, 2011, p. 64). In this dialogic world, there is no a third person. The self and others can come into direct contact with one another. This is also the essence of a dialogic sense of the world and the humanistic spirits of dialogism: "a single voice ends nothing and resolves nothing. Two voices in the minimum for life, the minimum for existence" (Bakhtin, 2011, p. 252).

Humanistic Spirits of Dialogue Between the Self and Others

Dostoevsky portrayed a dialogic world where no single voice exists, but each thing appears at least with a pair. When there is one self, there is at least another one. They enter into a dialogic relationship with each other. In discourse, there are always at least two voices. When there is one consciousness, there is at least another one talking with it and expecting its answers. Even for a hero, he has a few parodied doubles: “for Raskolnikov there are Svidrigailov, Luzhin, and Lebezintnikov; for Stavrogin – Peter Vekhovensky, Shatov, and Kirillov; for Ivan Karamazov – Smerdyakov” (Bakhtin, 2011, p. 127). In fact, the double is one “other”, the externalized new side of himself, or called an alter ego, that is, another man in a man. Thus, the persona often tends to find no unity in himself but a struggle between his own consciousness and another one who tries to kill and renew the former. What’s more, Bakhtin noticed, even some images in Dostoevsky’s novels can recall other images in his other works or other authors’ ones: Klinevich in a simplified and intensified form echoes Prince Valkovsky; we found traces of Dostoevsky’s “The Adolescent” in Pushkin’s “Miserly Knight”; the image of the laughing old woman in Dostoevsky repeats the image of the old countess winking from the coffin in Pushkin. These images reflect and intensify one another. To some degree, the reflection between images is the embodiment of interaction between different authors, different consciousnesses. This is a typical sense of Dostoevsky’s sense of the world found by Bakhtin. Bakhtin said, “a single person, remaining alone with himself, cannot make ends meet even in the deepest and most intimate spheres of his own spiritual life, he cannot manage without another consciousness. One person can never find complete fullness in himself alone.” (Bakhtin, 2011, p. 177). Thus, there is always a dialogue in Dostoevsky’s world. The great dialogue in the novel between different consciousnesses causes them to struggle and leaves the dialogue open with nothing finalized at the end.

In fact, Bakhtin spotted that Dostoevsky tried to highlight the non-finalization of the world. Dostoevsky’s heroes are autonomous consciousnesses. This fact determines that no one including the author but the person himself has the potential to utter the ultimate truth about himself, about his world but not about others, since no one can penetrate through others’ consciousness and reach their deepest “I,” and thus no one can control, define and objectify others and their thoughts. However, he can never utter the ultimate truth but temporary facts about himself because even in himself there exists at least an “other” who argues with him and renews him. The self can never say the ultimate word about himself, a final definition of himself. As for the world, it is changing, full of too much indetermination and uncertainty. As mentioned, dialogue in Dostoevsky happens on a carnival square or a threshold, and both of the places are removed from the normal life. In this unfixed and unstable world, “life ceases to be determined”, “[human beings’] behavior is no longer regulated by the position” and “they are not fastened down to their environment” (Bakhtin, 2011, p. 171). Thus, each self in this world experiences a sense of sudden and quick change of fate and of instant rises and falls. This is the philosophic ideology unveiled by Bakhtin in Dostoevsky: “two voices in the minimum for life, the minimum for existence” (Bakhtin, 2011, p. 252). Dialogue, through which the self and others can capture some momentary truths about themselves and their world, can neither be finished nor finalized.

Conclusion

This essay approached Bakhtin’s dialogism through exploring the self and others, the two concepts, from Bakhtin’s perspective. By comparing Bakhtin’s ideology about the self and other and that of other philosophers, it has been found that Bakhtin stressed the importance of dialogue between the self and others. Further analysis including the prerequisites for dialogue, various dialogues and dialogic relationships found

in Dostoevsky demonstrates inner humanistic spirits of dialogism: the absolute spirit consists of a multitude of empirical human consciousnesses and truth can uncover itself in the process of communication between human beings. Thus, to some degree, Bakhtin's dialogism is not only a literary critic theory, but more importantly a philosophical perspective to avoid a monologic view of the world. It is noticeable that this article has just explored two elements, the self and others, in dialogism. More others elements perhaps need further analysis to give an insight into this ideology to unveil its more hidden meanings.

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Violence Writing of Thea Astley's Novel *Drylands* from the Perspective of Post-Colonialism

Gao Zhixiang

School of International Studies, Zhejiang University, Hangzhou, China

Email: 394106101@qq.com

[Abstract] *Thea Astley, a four-time winner of Miles Franklin Awards of the 20th century, is one of the most outstanding Australian writers. One of the important themes of her works is to focus on portraying the lonely, social outcasts and outsiders. Drylands is the last of Astley's novels. The town of Drylands is a microcosm of contemporary Australia, which deeply reveals the typical social problems in Australia in the form of fables: racial violence, gender violence and domestic (family) violence. It expresses Astley's strong criticism and denunciation of colonialism and its racial policy, reflects women's desire to get rid of traditional gender values and find their own dignity and freedom in gender and family relations.*

[Keywords] *Drylands; violence writing; racial violence; gender violence; family violence*

Introduction

Thea Astley (1925-2004) is one of the most well-known female Australian writers of the 20th century. Her last novel *Drylands*, published in 1999, is subtitled “a book for the world's last reader” (Robert, 1999). It is *Drylands* that won her a fourth Miles Franklin Award in her life, becoming one of two Australian winners so far (the other is Tim Winton, known as “a genius writer”). Through reading the whole book, readers can feel that *Drylands*' unfortunate inhabitants suffer not only from the usual Australian drought but from a spiritual drought as well (Robert, 2000). The worst thing is they are living under the shadow of violence. Racist violence, domestic violence and gender-based violence pervade the whole town and are also filled with *Drylands*. Violence is accompanied by the development of human society. In primitive society, violence is manifested as the competition for territory and slave objects, while in modern civilized society, violence is the frequent outbreak of war conflicts. As can be seen that human society is almost unable to get rid of the influence of "violence" in its thousands of years of development. Violence is almost everywhere, just like the shadow following the body.

Brief Introduction to the Novel *Drylands*

Astley published 13 novels all together, 3 collections of short stories, and 1 novella, besides which, there were 19 poems and some critical essays during her writing career which spanned more than 40 years, from 1958 to 1999, (Wanghui, 2014). To some extent, Astley can be regarded as a prolific writer. More important, she is the most awarded writer in Australia. As a native Australian writer, her work is deeply rooted in the tropical rain forest region of the north of Queensland, Australia, with its fine style of writing and exquisite language showing the unique style of the Australian society and its unspeakable colonial history.

The novel “*Drylands* was a joint winner of the 2000 Miles Franklin Award for fiction. The other winner was Kim Scott, an indigenous writer, for *Benang*, a novel about Aboriginal disinheritance, an epic subject Astley would have endorsed” (Lamb, 2015). Although *Drylands* won the most prestigious prize, it has had received mixed reviews. The Miles Franklin Prize judges praised the book as “trademark” , and

Astley wrote with her usual “concision, bite and linguistic verve which brilliantly transcends the darkness” at its heart (Bennie, 2000). Others noted that this “savage and almost despairing vision of life in a small town” expertly demolishes several “hoary national myths” (Riemer, 1999). Yet Astley’s own comments do not tally with such an interpretation. She claimed an affinity with these remote places that have been the heartbeat of Australia, the work of pioneers. She said in an interview that her anger at public indifference about the death of such small towns, as services are removed and people move away, had inspired the novel (Astley, 2000). Generally speaking, most critics lamented its negativity. They reacted against the excessively bleak and violent picture of small-town life in *Drylands*.

The novel sets the background in a small town “whose population (two hundred and seventy-four)” (Astley, 1999, p. 10), which is a dirty and filthy Queensland inland town of that name. There are six stories interwoven in it. Janet Deakin, the frame narrator of the novel, links the six stories together. “Discontinuous narration”, developed by Frank Moorhouse, is adopted in the novel, which involves coherent characters and places, but stories being relatively independent from one another.

Janet has just reached Drylands. And after her husband dies, she continues to stay there. She likes reading, so she runs a small and shabby news agency that nobody cares about. Before Janet came here, she opened a bookstore in a city in the south. Now she decides to become a writer: and the material will mainly come from the town where she lives. Her reflections on the creation of contemporary world novels constitutes the main content of her narrative. These stories, including Janet’s own, are almost all related to violence, from verbal violence suffered by Janet, domestic violence to attempted rape. Lannie Cunneen, who was not a victim of violence, but a family victim of her husband and six sons. In the novel, there are also male victims: a bank employee fled the city for fear of retaliation for exposing his boss’ malfeasance and misappropriation of funds; Landero, a failed farmer, spends three years building his own dreaming boat and finally it is destroyed by a fire by an unscrupulous teenager who always insulted Janet. Benny, whose mother is an Aboriginal woman, is an illegitimate child. He and his mother are driven out of the house by his father and then forcibly taken away from his mother. He is one of the “stolen generation”. Unfortunately, old Benny is forced out with no place to live by his half brother and completely loses his home. In each story, the victims, except Benny, eventually flee Drylands.

The Writing of Racial Violence in the Novel *Drylands*

The post-colonial period, in a sense, is relative to the colonial one. After the colonial era ended, that is, after the Second World War, the colonies gradually achieved independence, and then history entered the post-colonial era. The birth of Australia began with colonialism. In such a young country with a history of more than 200 years, colonialism has a history of almost a century. In the year of 1901, Australia established a federal government. Although colonial rule ended on the surface, it actually existed in ideological and cultural fields. Marginalized status has become the creative source of Australian writers and is an important choice to give them creative inspiration, theme selection and theme discussion. Astley, with feminine sensitivity and more importantly, the mission and responsibility of being a social critic, deeply felt the living conditions of the vulnerable groups and the low-income toiling people, especially the ethnic issues in the post-colonial context, that is the colonial people, in particular, the unfair treatment and injuries suffered by the original Australian people, showing the life of the “stolen generation” of Australian Aborigines and their conflicts with white settlers. As early as in the year of 1974, Astley began to touch on this topic in her novel *A Kindness Cup* (1974). In addition, her novels, such as *It’s Raining in Mango* (1987) and *The Multiple Effects of Rain Shadow* (1996), have all been

written about the miserable life of Australian Aboriginal people and the fate of being marginalized. The kind of theme is even more extended in *Drylands*. With its sharp language, Astley mercilessly criticized discourse, power and oppression contained in colonialism, revealing the violence, oppression and exploitation of colonialism.

The writing of racial violence is based on a double attack to the physical and mental well-being of black and white people, mainly through the writing of colonialism, racial policies and violent conflicts. It can be seen that colonialism and the ethnic policies aggressively pursued by the colonists in the colonies are the main culprits leading to racial violence. Astley's writing of racial violence reflects her humanitarian spirit, her deep sympathy and humanistic care for Australian Aborigines. And it is an introspection and atonement for the shame of history. After England, the sovereign country set foot on this land, Australian originals. The tranquil and peaceful lives of their previous time were broken, and they were driven and forced to live in areas with harsh natural environment. They lost the land on which they had been living for generations. They had to leave their homes and become displaced. Even their children were not allowed to stay with their parents but were subject to compulsory supervision by the white society. They suffer both physically and mentally. Benny is the direct victim of racial violence. The description of Benny in the novel enables readers to understand how Benny lost his identity and his home under the policy of racial violence. He was an illegitimate child. Not only is he not recognized by his white father, but he also "hated people like Benny". His mother is an Aborigine who was raped when she was 12 years old by Howard, who is "a big man in the district, an opinion swayer on council" (Astley, 1999, p. 108). Unfortunately, Benny's mother was mercilessly driven out of her pregnancy. In 1909, the Australian Federal Government passed *the Aboriginal Protection Act*, a federal policy that, on the grounds of improving the lives of indigenous children and provides that authorities can take mixed indigenous children from Aboriginal families and gather them in places such as child adoption camps. According to the protection act, Benny was forcibly taken away from his mother and brought up in an indigenous protectorate, being one of "stolen generation". So, Benny "grew up without knowing any parentage at all" (Astley, 1999, p. 97). Racial violence results in aboriginal or indigenous hybrid status being low or even unidentifiable. They don't know their families, their parents, they don't know who they are, where they come from, where they're going. "If he had been honest with himself he would have admitted he had chosen *Drylands* as a roosting place because that was where his mother had conceived him" (Astley, 1999, p. 108). Thus, Benny "decided he would go back to the place he knew as his origins" (Astley, 1999, p. 98) in an attempt to find his lost identity. But in the end, he had to sell the house because he had no money to pay for it. All while his half-brother not only led an idyllic and comfortable life, but also drove Benny, who lived in the cave, out of the cave and the original people completely lost their homes. The white still follow the privilege of "actively driving residents from marginal areas to further places" "He (Benny) craved a base, a sense of permanency. He wanted children of his own" (Astley, 1999, p. 98). This is not only Benny's own voice and vision, but also the dream of many indigenous hybrids and natives like Benny. Their demands are not so high. What they ask for is the simplest family life of an ordinary person. However, under the destruction of racial violence, the simplest thing has become their unremitting goals and unreachable extravagant hopes.

The Writing of Gender and Family Violence in the Novel *Drylands*

In addition to the writing of racial violence, there is also an obvious writing of gender violence in the novel of *Drylands*. Gender-based violence refers to the hegemony of male discourse formed in the history

of China and the West, which brings physical and psychological suppression and repression to women. At the same time, women also show resistance to male violence in discourse and consciousness. Gender violence is often manifested in domestic violence, which highlights the former one. Both are the evil consequences caused by patriarchal society. In this paper, gender violence and domestic violence are discussed together. From the perspective of gender relations, it can be regarded as gender-based violence, and from the perspective of ethics, it is also domestic violence. The boundary between the two is not very clear.

Astley lived in the era of male supremacy. As a female writer, most of her early works focused on the male world with male characters as the protagonist. The second wave of feminism, which began in the 1960s, had a profound impact on Astley's writing. Since the 1980s, there has been an obvious feminist tendency in her works, which was manifested in the changes of female characters in her novels: In Astley's early works, most of the female characters were not self-centered and subservient, focusing on their husbands and children. Yet in *Drylands*, Astley examines gender-based violence in traditional society from a unique perspective of a female writer. In the novel, although discourse power still belongs to men and they have the supreme privilege, women are still in a subordinate and dominant position, suffering from gender violence from men. It is worth noting, however, that women's oppression of men and their resistance to gender violence in both sexes began in their own way. Astley's writing of gender violence in *Drylands* expresses her deep sympathy and concern for the fate of women and hopes that women can break through the barriers of traditional gender roles and obtain dignity and freedom belonging to women.

The stories tell another tale, a tale of violence—of the sexual abuse, greed and bullying that go with macho masculinity. The violence is – there is no doubt about this – perpetrated by either father and son, or the two jocks who stalk and terrorize Locke, passers-by like the literate would-be rapist, the commercial traveler. And the victims of violence are women (Sheridan, 2006). In the novel, Evie comes to *Drylands* and teaches the local women to read, and you can see the gradual awakening of the female consciousness. “These four – these pleasant four – were playing truant from husbands who regarded their activity as female folly. They were fighting the darkness” (Astley, 1999, p. 55). Local men are subject to the concept of gender politics and women's literacy is regarded as a foolish thing and a waste of time in the cognition of male supremacy. In the cognition of male, women should be asked to “baked dinners and hefty breakfasts and, between the dinners and breakfasts and the morning and afternoon scones and pikelets, hours spent on tractors or hay-balers or early evening milkings, interspersed with washing and ironing and carting the kids miles to the nearest school bus and fetching them back, all wedged in before a spot of mending or clothes-making and grubbing around the vegetable plot.....we help the kids with their homework while the men go off to the pub for their quiet time” (Astley, 1999, pp. 58-59). In traditional patriarchal society, men have the right to dominate and decide everything, while women are subordinate to them. These women “reassured them they were not simply milkers, tractor drivers, cleaners and cooks” (Astley, 1999, p. 59). In this traditional culture, women have no social and family status, so they have to submit to or obey their husbands' arrangements. They are deprived of their decision-making power and subjectivity, lose their dignity and freedom, and become “otherness” attached to men. Norman McKenzie once said that “for 90 percent of Australian women, growing up means getting married and giving birth to children. For Australian women at that time, this was a very harsh reality” (MacKenzie, 1962). As a result, women's compliance makes them naturally succumb to family chores.

The writing of gender violence in the novel is not only manifested in the violence of the husband's words to his wife in the family, but also in the punching and kicking on women's body... Because four women learn to read, their husbands took their wives home for a variety of reasons, beginning with verbal threats "Come on, woman! Do I have to bloody drag you out?"... Come on, woman! Do I have to bloody drag you out?" (Astley, 1999, pp.60-61). Because the verbal threats did not work, the angry husband flies into a rage, beating his wife up, "The man ... slapped her heavily in the face. A bone on her cheek was broken" (Astley, 1999, p. 79). Gender violence originates from gender politics and power discourse. "Women are not born, but the product of social and cultural construction," (Parshley, 1989) which is the exposition of Simone de Beauvoir in her book *The Second Sex*. She further divided gender into physiological gender and social gender and put forward the latter's theory of cultural construction. Under the traditional patriarchal cultural system dominated by men, it is generally believed that men are supreme and have discourse power, and their sense of superiority comes entirely from the advantage of physical gender. Beauvoir stressed that the differences in physical and gender between men and women do not determine or regulate differences in social status between men and women. However, in reality, it is because of women's own weaknesses that men dominate them. However, the fact is that the patriarchal society dominated by men regulates women, resulting in their low status. Women are not born with low status and should be dominated and controlled by men.

In the end, Lannie Cunneen is unable to bear this at all and determines to escape the bondage of family and the tyranny of her husband. She resolutely chooses to leave her husband and six sons and the Drylands so as to search the dignity and freedom that belongs to women. And the fundamental cause of gender-based violence is further revealed in the novel, "They told her the police wouldn't act. The police always took the husband's side in these matters. The police drank with them" (Astley, 1999, p. 62). Thus, it can be seen that, in the social background at that time, the social authority acquiesced the existence of such gender-based violence and protected the perpetrators (men). Moreover, the authorities also believe that "he more illiterates the easier for governments to supply slave labour to the wealthy" (Astley, 1999, p. 95). Our society, like all other civilization in history, is patriarchal said Kate Milit, American activist feminist. The truth is obvious that as long as we think about military, industrial, technical, university, science, political institutions, finance, in short, every channel of social rights, including the coercive force of the police, is entirely in the hands of men.

In addition to the verbal violence by husbands against their wives and physical harm to them in the family above mentioned, The novel also has a male gaze on the body of a woman and an attempt to rape the woman's body, as well as the attempted rape of Paddy Locke by small-town hoons Clatchy and Ray Friske. On her way to the small town, Evie met an autumnal fellow with flattened grey hair, she felt "uncomfortably, finding those bright eyes on her again" (Astley, 1999, p. 50). Lacan used the word gaze in the earlier time, and he also used the words "gaze" and "stare" to describe women in men's eyes, particularly the beautiful bodies of women, in order to satisfy men's desires. Therefore, in the relationship between two sexes, gaze is the synonym of gender power and the symbol of gender rights. The concept of gaze describes a form of power related to eyes and vision. When we stare at someone or something, we are not simply looking, it is also checking and controlling. Thus, gaze, as a power relation, involves the categories of men and women, seeing and being seen. Men have the right to see while women bear the obligation to be seen. The male represents the subject of desire, and the female is the object of the male expression of desire. Gazing between genders has become a symbol of male power. Later, this kind of peeking or staring evolved into physical offense or sexual assault of Evie when she was half conscious in

the half-sleep. “She could feel a hand rubbing back and forth on her lap. She pushed the man’s hand away in her sleep and murmured a few words of protest and refusal. However, the hand stretched out again and stubbornly stroked it on her knee” (Astley, 1999, p. 64).

The attempted rape of Locke by the local hoons in the small town is also a manifestation of gender violence. At the beginning, when they didn’t know Locke was the wife of Clem, the owner of the Legless Lizard bar in the small town, “the drunken overtures of two local hoons who made their move on me” (Astley, 1999, p. 157). After they had drunk too much, they also tested “my resisting neckline”. Later, they even followed her and threatened her, leaving a nightmare shadow on Locke’s body and mind. And “Those bastards won’t let it rest. They’re bullies and bullying’s their kick” (Astley, 1999, p. 162). Having to keep looking over her shoulder, Locke was desperate and exhausted physically and mentally. At last, she does not want to stay in the town.

Implications and Conclusion

Drylands is the Australian version of *The Waste Land*, which shows a dystopia (Xu Kai & Wang Hui, 2010). The residents of the small town suffered from drought and lived in the shadow of violence. By analyzing the racial violence of the white colonists against Australian Aborigines in the post-colonial context, Astley has expressed the strong criticism and condemnation of Australia on colonialism and its ethnic policy. In gender relations and family life, men have absolute control over social relations and social life, women have no discourse power, and they suffer physical and mental violence from men. With great courage, Astley criticized gender violence and domestic violence under the traditional patriarchal culture, which aims to arouse women’s awareness, get rid of traditional values and find women’s dignity and freedom.

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Cultural Identity in Kazuo Ishiguro's *An Artist of the Floating World*

Sun Yanping and Wang Fengyu

Zhejiang University, Hangzhou, China

Email: pearlsyp@163.com, and fengyuwang1993@126.com

[Abstract] *Traditional Japanese cultural identity in Kazuo Ishiguro's An Artist of the Floating World is represented in two aspects: love to nature and pleasure-seeking influenced by Shinto; loyalty and Bushido spirit shaped by Chinese Confucianism and Indian Buddhism. However, a new hybrid identity is formed due to American intrusion after WWII. Focusing on the being and becoming of cultural identity, this paper points out that the protagonist of the novel, Ono Masuji, cannot adapt to identity transformations, and therefore, suffers from cultural dilemma caused by the tension between the Japanese "shame culture" and the American "sin culture."*

[Keywords] *cultural identity; Kazuo Ishiguro; An Artist of the Floating World*

Introduction

Born in Japan but having grown up in England, Kazuo Ishiguro's works tend to show confrontation and reconciliation of the East and West. Studies on Ishiguro's *An Artist of the Floating World* are mainly from perspectives of narrative style, trauma theory, historical studies and theme analysis, leaving identity issue less discussed. Furthermore, previous studies delved more in personal identity, and it should be reminded that personal identity cannot be separated from the collective one. Therefore, this paper tries to encompass and connect both notions from the aspect of cultural identity. Cultural identity, whose stability is long formed in history, is a collective common identity held by people sharing the same historical and cultural backgrounds. However, there is a second different understanding of cultural identity, that is, cultural identities "undergo constant transformation" (Hall, 1994) under historical or cultural influences. Thus, cultural identity, as a matter of both "being" and "becoming", belongs to both the past and the future. *An Artist of the Floating World* indicates confrontation of two distinct cultures: Japan the east, and America the west, with the latter as a thriving and dominating one. The intrusion of the American culture after WWII has a great impact on the Japanese cultural identity, dividing the identity into two – the traditional identity before the war, and a hybrid one after. Despite this temporal eyesight, a spatial border is also highlighted, since changes of space would affect one's identity notion. The paper centers around the following points: first, the traditional Japanese identity before war influenced by Shinto, Confucianism and Buddhist Zen; second, a new hybrid identity shaped after war, with a special focus on space; and finally, the dilemma caused by the conflict between the Japanese "shame culture" and the American "sin culture".

Traditional Japanese Identity Before WWII

The original Japanese cultural identity shown in *An Artist of the Floating World* can be interpreted along two threads: the primeval formative process, with myths, rituals and festivals as studying objects, and the normative stage, which guides people through values and norms. Influenced by the Shinto tenet, the Japanese people have developed a great reverence for mighty nature, believing everything has its spirit in nature. Such an attitude is also reflected in its mythologies: *Kojiki* and *Nihon Shoki*, which are foundational myths of great significance in Japan and related to the existence of Japan as a nation. Japan, in these myths, was once a floating island fashioned "in its final form" (Yasumaro, 2014, p. 8) by two

spirits, Izanagi and Izanami, who bore many other spirits on Japanese island. These two books are concerned with great deeds done by various mighty spirits both in heaven and on the earth, including Japanese mikados, who are deified as mighty spirits by Japanese. Schott believes that “myth and identity are linked by the fact that they both answer questions about who we are, where we come from, and what our place in the cosmos is” (Assmann, 2011, p. 123), so Japanese mythologies, indicating the aboriginal belief – Shinto, undoubtedly help shape Japanese identity in the first place. These Shinto ideas reflected in the novel are mainly presented into two points: stay close to nature, and enjoy the present life.

As for the first aspect, it is mainly shown from architecture – both the surroundings and inner layouts of the traditional house are close to nature, and the protagonist, Ono, owns a house like this. “Living in great nature of Japan island, ancient Japanese are closely related to trees at most. Therefore, ancient Japanese form their natural view based on these inspirational trees” (Ye, 2010, p. 31). Located on the top of a hill, it is “visible between the tops of two ginkgo trees” (Ishiguro, 1986, p. 7). Inner arrangements of Japanese houses also try to imitate a natural state without too many human intrusions. Traditional Japanese gardens may consist of water, rocks, plants, bridges, and buildings, which are taken as the basic and essential elements whose layout reflects Japanese admiration to nature (Teng, et al., 2007, p. 157). These elements are reflected in Ono’s house, which has corridors for connection, with many shrubs, such as bamboos and flowers in the garden.

The enjoyment of present life, which can be traced in Shinto ideas, calls for “this world” instead of “next world”. In *Kojiki*, because of sadness, Heaven Shining hides herself in “Heaven’s Boulder Cavern”, shedding no light on the world. Nearly each spirit makes efforts to rescue the world from darkness, and the Wreathed Woman of Heaven finally makes it happen. She dances hilariously on the back of a bucket in front of the great cavern and arouses great laughter from other deities. Confused and curious, Heaven Shining tries to peep outside from the slit of the door, only to be dragged out of the cave, and then the world achieves sunlight again (Yasumaro, 2014, p. 23). Based on this legend, Japanese people believe that it is an auspicious deed to make deities laugh and to be able laugh with these holy spirits. This indicates that the Japanese are fond of pursuing worldly happiness in their lives. In *An Artist of the Floating World*, scenes concerning this trait are not limited. Drinking and killing time in the pub may contain less erotic color, while life before the war is licentiously corrupt and debauched. When Ono is a pupil under the guidance of Mori-san, his lifestyle reflects another side of Japanese enjoyments closely related to sensual pleasure. Following Mori-san’s principals, they keep “exploring the city’s ‘floating world’ – the night-time world of pleasure, entertainment and drink” (Ishiguro, 1986, p. 145). Though without too many bold and direct sexual depictions, erotic flavor could still be sensed from the text: they have several regular places to entertain, one of which is an archery parlor with six or seven young women as hostesses, and “each had our own favorites with whom to exchange pipes and pass away the night” (Ishiguro, 1986, p. 145). Now it is clear that Shinto ideas place high value on the natural state.

Japanese cultural identity in the normative sense is reflected mainly in the following two aspects: fanatic loyalty towards the Mikado and Bushido spirit. These manifestations can both seek their sources in early spreading of Confucianism. With the promotion of Confucianism, filial piety becomes an advocating norm for Japanese citizens, and the topmost manifestation of the value is the loyalty to their mikados, because Japanese regard their emperors as the head of the whole patriarchal Japan. Unlike China, Japanese mikados have never been overturned by other authorities, which means they are passed on from the same family branch. This is one of the reasons why Japanese are proud of their emperors, believing in the divinity of their sovereigns. As a result, they could be frantic towards their political

leaders when in certain extremities. Collective ardent love towards the Japanese mikado is obvious in the novel. For instance, Matsuda is the one who awakens Ono, persuading him to betray Mori-San and become an imperialist artist.

Bushido spirit also absorbs nutrients from Confucianism. Highly influenced by scholars such as Zhu Xi of the Chinese Song dynasty, the Kamakura dynasty witnesses the burgeoning of the samurai culture. Providing warriors with values and norms, *Jiyousei Regulations* is one of the first statutory laws set for samurais. “The core of these regulations is to emphasize loyalty, righteousness and bravery” (Li, 2007, p. 46). Despite their Chinese origin, samurais are also deeply influenced by Buddhist Zen which holds a light attitude towards death, promoting ideas like “death is like a dream”, “to die is the same as to live”, “one shall ignore differences between life and death”, “die calmly as if death is the home” (Ye, 2010, p. 75) and such. Sticking to these values, samurais attach their lives to their generals, and are willing to die for their leaders with a firm will. Thus, it is widely spread among samurais that “so-called Bushido, in fact is to find where the death is” (Ye, 2010, p.75).

Bushido spirit in the text appears in the form of an apology, especially in an extreme way like committing suicide. Two characters who seemingly serve as a foil illustrate this point unobtrusively. One is president of Miyake’s company, who tries “hara-kiri first, for there were minor scratches around his stomach”, though at last is “found gassed” (Ishiguro, 1986, p. 55). Miyake and his colleagues interpret such death as an “apology” (Ishiguro, 1986, p. 55) to employees that was killed during the war. Ono regards this deed as “a great waste” (Ishiguro, 1986, p. 55) while Miyake thinks in a contrasted way – he believes such an apology can help employees “forget out past transgressions and look to the future” (Ishiguro, 1986, p. 55), and hence, it is positive. Yukio Naguchi, the composer who composes military songs during WWII, also commits suicide. He kills himself as an “apology” because he finds out his songs are not proper or even mistakable after the war. Now we can have a better understanding of such samurai code death in the novel: both Miyake’s president and the composer commit suicide as an apology, which reveals their guilt for their past mistakes and their courage to shoulder their responsibility, instead of being coward-like. At the same time, citizens in the novel highly value such conducts, accepting the “apology” whole-heartedly. On the contrary, Ono commits similar imperial mistakes like these two representatives, but tends to shirk his responsibility instead of making apologies. And this evokes common discontentment in society, and even among his family members.

In short, traditional cultural identity reflected in *An Artist of the Floating World* is mainly under the influence of aboriginal Shinto, foreign-introduced Confucianism and Zen. This long-formed stability, however, is greatly interfered with by the American culture after the Japanese defeat during WWII.

The Hybrid Identity After the American Intrusion

In *An Artist of the Floating World*, the temporary stability of the Japanese cultural identity is challenged by an American intrusion, which results in spatial transformation. Ideas like “memories of who we are now, who we were, who we wanted to become, are wrapped up in memories of where we are, where we were, and where we will be (would like to be)” (Jones, & Garde-Hanson, 2012, p. 4), suggest a close relation among the space, the memory and the identity. Spatial changes in the novel can be detected from two sides: the relics of war which indicates a rupture with the former stable identity, and reconstruction of the aftermath disclosing reconstitution of the collective identity.

The relics of war are common and can be found everywhere except Ono’s house which “received its share of the war damage” (Ishiguro, 1986, p. 11). The former “pleasure district” consisting of

miscellaneous bars in the city center is “nothing but a desert of demolished rubble” (Ishiguro, 1986, p. 26). These transformations of space leads to a rupture with the former Japanese identity before war. However, one shall notice that Japanese, by every means, are dedicated to rebuilding their homeland. “Ruins become more and more scarce each week” (Ishiguro, 1986, p. 99), until they cover all the relics of war damages. In 1950, areas near the Bridge of Hesitation have become “quite unrecognizable” (Ishiguro, 1986, p. 205), with a wide road taking place of the former crowded narrow road. The area that used to be the pleasure district has now turned into a business area, crowded with people from all walks working busily for their life. Even Ono himself is dedicated to the restoration of his own house, too, making “a certain amount of progress” gradually, until he “repaired the worst of the damage” (Ishiguro, 1986, p. 12) in everyday life. All of these positive changes reflect the reconstruction of a new identity suitable for a new time.

To understand the influence of geographical symbols on cultural identity in a deeper sense, we should analyze the public space Ishiguro creates in the lens of Edward Soja. Lefebvre points out three types of spaces: Spatial Practice (or Perceived Space), Representations of Space (or Conceived Space), and Spaces of Representation (or Lived Space). “As the process of producing the material form of social spatiality”, Spatial Practice is a material space created by human experience. That means it is a “materialized, socially produced, empirical space...directly sensible and open” (Soja, 1996, p. 66), and can be concretely felt and touched. “Conceived Space” is a space created in an epistemological and intellectual way by certain artists through various signs or symbols in forms of “written or spoken word” (Soja, 1996, p. 67). Different from the Perceived Space, the “Conceived Space” is concerned with mentality and imaginations of artists, whose creations are captured and deciphered through semiotics and symbols. Political power is attached to these creative designs, and in Lefebvre’s opinion, “Conceived Space” embraces its dominating power. “Lived Space” is not a mere combination of the two introduced spaces, though it encompasses the two. It is a space both for the “inhabitants” and the “artists, writers, and philosophers” (Soja, 1996, p. 67), that is, it is both physical and subjective. Nevertheless, by deconstructing duality between the material and the mental, the “Lived Space” serves as a “counterspace” against the dominating “Conceived Space”, and this gives floor to those who in periphery. Edward Soja brings up his “Thirdspace theory”, regarding “Perceived Space” as Firstspace, “Conceived Space” as Secondspace, and “Lived Space” as Thirdspace. Before him in the long run there is a binary opposition between the First and Second space represented by physical and mental opposition. But Thirdspace deconstructs hegemonic power of the Conceived through taking a strategy of “thirthing as othering” (Soja, 1996, p. 68). The novel provides readers with a “Lived Space” borrowing the eyes of the narrator Ono: the space he lives in is both real and imaginary. His “Lived Space” can be interpreted from illuminations of Thirdspace, which consists of both Firstspace and Secondspace but surpasses the two. Here, we shall analyze not only physical and mental spaces but more than these two sides. As the material space which shows Japan in great damage has already been analyzed above, great attention is be paid to the mental and deconstructing sides of Thirdspace in the following analysis.

As is pointed out above, mental space is largely reflected through signifiers. Among those spaces which narrowly escaped war damages, a bridge named the “Bridge of Hesitation” near the city center deserves our attention. Why is the bridge named “Hesitation”? The original reason is linked to the merry-making lifestyle before the war, for the bridge leads to the pleasure district, which makes men hesitate between going back to their wives or going straight to their entertainment. Remaining intact among ruins after the war, the bridge functions as a symbol linking both the past and present, reflecting hesitation of

many citizens. Always standing on the bridge and pondering over spatial changes surrounding himself, Ono hesitates whether to disclose his imperial past and acknowledge his fault or not. Such a stance is exactly like that of the Japanese government: both the country and our protagonist admit imperial errors in front of others but choose to whitewash their crimes to some degree at the same time. Thirdspace is distinct from the mere combination of the first and second, because it shows how the marginalized counters or even overturns the hegemonic power. We'll analyze this aspect under the enlightenment of Homi K. Bhabha, whose idea shares common ground with Soja's.

In order to promote their values, American organizers in Japan shall imitate their mother culture in USA, and Bhabha names such process as "mimicry" (2010, p. 122). But "ambivalence" takes place during the procedure: it seems original American ideas are mimicked in Japan, but differences are generated because one shall take different cultural conditions into account. In this sense, Americans in Japan set new norms which look like their mother culture but actually are different. Such a characteristic, "almost the same but not quite" (Bhabha, 2010, p. 127), produces both "resemblance and menace" (Bhabha, 2010, p. 123) to the governing culture. Then those Americans who once wanted to discipline the Japanese become the observed under the gaze of their Japanese Other, losing their seeming authority. At this stage, however, the former stable Japanese identity is disrupted and turns into a hybrid one. Strong evidences of hybridity can be detected in the text. For instance, Ichiro is the epitome of hybridity, who possesses both Japanese traits and western characteristics at the same time. Moreover, Noriko's miai takes place in Kasuga Park Hotel, which is a Western-style hotel but is trying to look "charmingly 'Japanese'" (Ishiguro, 1986, p. 116) for Americans. Companies are also learning from American ways of management, as the case with Taro's company. Thus, with American intrusion, nearly all aspects of Japanese life are characterized by hybridity.

Dilemma Caused by Cultures

Ruth Benedict (2008) brings up two different cultures that "rely heavily on shame" and "rely heavily on guilt", with the former one as the shame culture and the latter as the sin culture. And it is clear that Japan and America serve as epitomes of these two cultures respectively. Guilt can be relived through "confession and atonement" (Benedict, 2008, p. 231) but shame cannot. Moreover, a Japanese man may feel shameful when his misdeed is known by public. Li Tao (2007) points out that "sin cultures lay emphasis on self-discipline while shame cultures place emphasis on heteronomy" (Li, 2007, p. 4). In order to be accepted by the majority, the Japanese always tend to judge themselves according to attitudes of others, trying to be properly behaved in public. It is common for them to adopt an outside criterion instead of one's own when judging their behaviors.

Ono suffers from alienation because he is a negative example in his own culture. First, judging from his inward reason, we can see his impotence of acting according to the wish of others. In the eyes of his countrymen, Ono is "no better than war criminals" (Ishiguro, 1986, p. 56). People expect him to apologize like a samurai and shoulder certain responsibility, instead of negating his past. However, Ono betrays such wishes, believing there is no fault for him to work "loyally" (Ishiguro, 1986, p. 56) for his beloved country. Moreover, he does not regret his former mistakes. Instead, he even feels proud of his past. Not acting to the anticipation of others, Ono is alienated from all walks. The second reason is determined by the outside world. Why does everyone, including his family members, keep a distance from him? This is because small groups like families do not have their own criterion when they judge a family member. Families tend to judge their own members by the criterion of other groups, or the

criterion held by most people. As Li Tao (2007a) concludes, “if one family member is criticized by others outside his family, he will also be repulsed by his family members simply because he brings shame to them” (Li, 2007a, p. 30), which may help us understand the external cause of Ono’s alienation.

Ono’s dilemma also lies in whether to acknowledge his past mistakes before others or not, which can still be interpreted through the lens of the Japanese shame culture. Japanese care about their reputation and they cannot bear being humiliated by others. So is the case with Ono, for he has achieved great fame among others. In order to protect his fame, he cannot admit his mistakes. Otherwise it would bring shame on his name and status. However, he turns out to be a shame of his country if he does not acknowledge past errors. And this leads to his dilemma. In short, no matter what he does, he would bear a shameful imprint anyway.

When it comes to American culture, the American Dream serves as a major element of its national identity. After the Mayflower arrived in the new world in December 1620, the American forefathers overcame difficulties and started to create a promised land which was distinct from the corrupted world in England. They believed in their power of reformation, and this “faith in reform became...the cornerstone of what became the American Dream” (Cullen, 2003, p.15).

Despite such spirit of reformation, the American Dream still has many other sides such as “upward mobility” (Cullen, 2003) which means to strive for a better social place and more wealth. All of these forms of American Dream show common American traits: the puritan legacy of embracing reforms and changes, the courage to blaze new trails, the pursuit of a better life, Americanized freedom and democracy, etc. Thus, judging our protagonist in the benchmark of American culture, we find Ono lingers too much on Japanese tradition when he is engulfed by those who favor Americanized culture. Lacking the courage to change, Ono by every means is like a conservative in the eyes of his family members and countrymen who keep pace with time.

Conclusion

In *An Artist of the Floating World*, the traditional Japanese identity is mainly represented in two aspects: love to nature and pleasure-seeking influenced by Shinto; loyalty and Bushido spirit shaped by various foreign cultures, especially Chinese Confucianism and Indian Buddhism. The Japanese Lived Space has been damaged after American intrusion, which greatly disrupts the former stable identity of citizens. Nevertheless, this invading American culture is, in fact, a hybrid one due to its ambivalence. Blending with the Japanese culture, the American hegemonic culture finally produces a new hybrid culture in which the cultural identity is also tainted by hybridity. In this way the hegemonic power is mitigated and deconstructed by the seeming weak culture during the process.

Ono’s being stuck in the slit of two cultures causes his dilemma, for he belongs neither to the Japanese one, nor the Americanized one. The Japanese culture belongs to the shame culture, and the people of this culture tend to care about opinions from the outside. Ono who does not want to admit his imperial error before others because he cannot act like a samurai hero, and as such, he rebels the wish of the majority. Hence, he is shamed in the Japanese culture. But if he admits his mistake, he himself brings shame on his established fame as a famous artist. Thus, no matter what he does, Ono cannot escape his fate of being a shame. As for the Americanized hybrid culture in Japan which promotes western ideologies such as freedom and democracy, though as a hybrid one, it is still tainted by outstanding American characteristics. Americans who are always pursuing different forms of the American Dream are never satisfied with their status quo. But Ono still buries himself in the past glory instead of making progress,

which is conservative when judged by American criteria. Therefore, his dilemma of belonging to neither of the cultures prevents him from transforming to a new hybrid identity as others, whereupon he meets his alienation.

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Spatial Metaphor in Nietzsche's Reversal of Perspective: "Look Upward" Against "Look Downward"

Zaki Beydoun

University of Zhejiang, Hangzhou, China

Email: zakibeydoun81@gmail.com

[Abstract] In his work, Nietzsche constantly opposes the perspective of the "look downward", which he often illustrates in the paradigmatic example of the eagle, to the perspective of the "look upward", which he assimilates to the frog's perspective of painters. In this article, we attempt to illuminate the meaning of these metaphors and their function in Nietzsche's reversal of values.

[Keywords] Nietzsche; spatial metaphor; Christianity

Introduction

In his poetic-philosophical epic, *Thus Spoke Zarathustra*, Nietzsche intends to overturn the values spread by the Gospel, while parodying its style, a mission he also pursues in his later works. Against Christian morality, which, according to him, is a slave morality by its egalitarian and hostile orientation to the powerful, Nietzsche advocates a master morality, which favors and values the powerful. This essay will attempt to elucidate the way in which this "reversal of perspective" works at the level of the spatial metaphors with which Nietzsche's work overflows.

In this context, this paper will endeavor to uncover the crucial significance that Nietzsche gives to the opposition between the perspective of the "look upward" and the perspective of the "look downward".

This paper has two parts:

1. The author will briefly present the Nietzsche's interpretation of the advent of Christianity as a victory of the slave revolt in morality. Then, the author will highlight many drawbacks in this interpretation by referring to contemporary historiography.
2. The author will clarify how the Nietzsche's reversal of values is expressed as the reversal of the perspective of the "look upward" in favor of the perspective of the "look downward".

Nietzsche's Interpretation Confronted with the Historical Reality of Christianity

We must first emphasize that, by taking over the position of a historian, Nietzsche is easily falling into the trap of anachronism. This makes him depict an essentialized and ahistorical Christianity. The roots of Christianity can be found, according to Nietzsche (2018, "Preface", p. 4), in Platonism, or, more precisely, in the Socratic "plebeianism" that, in his view, has gangrened the aristocratic philosophy of Plato. From the point of view of its values and its fundamental vocation, this ahistorical Christianity would continue to covertly make progress in all secular ideological currents inherited from the Enlightenment, such as republicanism, socialism, and democracy, etc.

This imagined Christianity cannot even be causally attributed to an mythical-historical origin, such as the advent of Socratic Platonism, because the latter itself, according to Nietzsche, emanates from an ahistorical and metaphysical principle, that is to say, the will of slaves which expresses the decadence and self-negation of the will to power and whose disguised Christianity of secular Europe represents the apocalyptic outcome that announces the superhuman renaissance of the self-affirmative will to power.

In order to emphasize the anachronism of Nietzsche's view, the author quotes the French historian Paul Veyne (2017): "it is not Christianity that is the origin of Europe, it is the Europe of today that inspires the Christianity or some of its versions. Religion is one of the components of a civilization, not the matrix [...] It [Christianity] has not ceased, over centuries, to change and adapt. See, for example, the current of left social Catholics: this charitable Christianity that works for the well-being of the proletariat stems directly from the socialist labor movement in the nineteenth century." When Nietzsche (2018, § 47, pp. 45-46) quotes the Christian movement of the Salvation Army to support his approach in *Beyond Good and Evil*, he is not aware that this charitable Christianity itself is derived from the egalitarian and anti-Christian values of the Enlightenment.

In the same way, as recalled by Paul Veyne, Christianity, at its beginnings, first attracted the cultivated elites and the progressive Christianization of the Roman Empire was imposed by the upper class after the conversion of Emperor Constantine. We are far from a revolution of slaves and poor. Not to mention the crucial links between the church, the clergy and the nobility, or the monarchical power under the *Ancien Régime* in France. Even today, the most legitimate descendants of yesterday's Catholicism, that is, the noble families in France, remain mostly attached to Catholicism. However, Nietzsche was well aware that the historical reality resisted his interpretation. It was a resistance that he thought he could overcome by the schema of contamination of the master by the slave. Thus, Christianity would be the fruit of the contamination of the Roman master by the Eastern slave, Jewish in particular (Nietzsche, 2018, § 46, § 195, pp. 44, 84. See also Nietzsche, 2015, § 3, § 4, pp. 184-185). As for Nietzsche's position towards the Jews, we must have a nuanced view. In other places of *Beyond Good and Evil* (Nietzsche, 2018, § 52, § 248, § 250, § 251, pp. 48-49, 140-143), he seems to praise the Jews and take a stand against German anti-Semites (Wotling, 2009, "Nietzsche est un penseur antisémite et un défenseur du nationalisme allemand"). However, Nietzsche considers the Jews as a racial group which is the origin of the slave revolt in morality, a position that can only be described as anti-Semitic by modern standards.), just as Platonism had been the result of the contamination of the noble Plato, "the most beautiful outgrowth of antiquity" (Nietzsche, 2018, "Preface", p. 4), by the plebian Socrates (In *Twilight of the Idols* (Nietzsche, 2015), "The problem of Socrates", § 3, p. 163), Nietzsche, in order to explain the ugliness of Socrates, suggests that the latter is the fruit of a crossbreeding and is not really Greek.

The continuity, established by Nietzsche, between the Christian heritage and the Enlightenment values is largely debatable, in spite of the prevalence of such supposed continuity in the West today. As recalled by Paul Veyne (2017, translated by the author), "[t]oday's Europe is democratic, secular, partisan of religious freedom, human rights, liberty of thought, sexual freedom, feminism and socialism. All these things are foreign, even opposed, to Catholicism of yesterday and today".

Nietzsche's Reversal of Perspective

According to Nietzsche, all morality, whatever its claim to universality, is only a particular perspective formed by interpretations and evaluations which aim to subjugate reality to the physiological conditions of survival and growth of some forms of life. In his crusade against the perspective of Christian values, Nietzsche constantly opposes the perspective of the "look downward", which he often illustrates in the paradigmatic example of the eagle, to the perspective of the "look upward", which he assimilates to the frog's perspective of painters.

In Christianity, the high, which is well illustrated and venerated in the architecture of the churches, refers to the heavens, the eternal, the spiritual and divine (in French, we designate paradise by the expression

“là-haut”, literally “up there”). On the other hand, the low refers to our low world (“ici-bas” in French, literally “here below”), to the world of the terrestrial life made of flesh and blood, and below the world of “ici-bas/here below” is a lower world of hell and demons. The Looking upward, so present in the stained glasses of the churches and in the Christian textual heritage, illustrates the aspiration to the heavenly high and the rejection of the earthly baseness.

Nietzsche violently opposes the paradigm of the “look upward”, which, according to him, consecrates the perspective of little people, of those who are below. Looking upward reveals the baseness of the viewer. People at the top don’t look upward, because they are already on top. Here, Nietzsche constantly borrows the perspective of birds, and more precisely, his paradigmatic bird, the eagle, to support his “point of view”. In flying, birds’ eyes are naturally turned down, it is only when they are posed that they look upwards. On the other hand, according to Nietzsche, the one who has the power to rise and aspire to height also looks towards the low that is to be overtaken and subjugated. To illustrate and summarize Nietzsche’s approach, a text from *Beyond Good and Evil* (Nietzsche, 2018, § 257, p. 151) here can be quoted : “EVERY enhancement so far in the type ‘man’ has been the work of an aristocratic society – and that is how it will be, again and again, since this sort of society believes in a long ladder of rank order and value distinctions between men, and in some sense needs slavery. Without the pathos of distance as it grows out of the ingrained differences between stations, out of the way the ruling caste maintains an overview and keeps looking down on subservient types and tools, and out of this caste’s equally continuous exercise in obeying and commanding, in keeping away and below—without this pathos, that other, more mysterious pathos could not have grown at all, the demand for new expansions of distance within the soul itself, the development of states that are increasingly high, rare, distant, tautly drawn and comprehensive, and in short, the enhancement of the type “man”, the constant “self-overcoming of man” (to use a moral formula in a supra-moral sense)”.

For Nietzsche, “rise” is inseparable from “push down”. The powerful, the masters, can upgrade only on the backs of the weak or the slaves. The paradigmatic perspective of the eagle expresses that of the masters who subjugate and hold down the caste of the subjugated. “Look upward” thus expresses the perspective of a top that is such only relatively to a bottom that it subjugates and holds down, it is essentially the top of a bottom. In self-surmounting, this process is internalized, since, according to Nietzsche, “our body is, after all, only a society constructed out of many souls” (Nietzsche, 2018, § 19, p. 19) (On this point, see the good analysis of Wolfgang Müller-Lauter (1999)); in self-surmounting and upgrading oneself, there is a part of oneself that is upgraded by subjugating and degrading another part of oneself. On the contrary, according to Nietzsche, the Christian “look upward” does not express a leaning towards the top, but the lust and helpless resentment of the weak and the submissive, who is doomed, by nature, to baseness. Thus, Nietzsche opposes the subjecting “look upward” of the eagle to the covetous “look upward” of the frog.

Conclusion

Finally, Nietzsche’s reversal of perspective is not intended to impose a new system of universal values. Indeed, according to Nietzsche, the masters are masters and the slaves are slaves by birth and by blood, the two cannot exchange roles (Of course, the myth of the blue blood, as well as the colonial myth of the races, are rejected today by science, but that was far from the case in Nietzsche's time.). There is neither one perspective appropriate to everyone, nor one good and one evil that value to everyone. To pretend otherwise is a value judgment which is inscribed in the perspective of the weak or the slaves, since equality serves the interests of the latter, while it is an evil and a trap for the powerful or the masters. According to Nietzsche,

the Christian “look upward” is essentially equalizing: we are all equal before God. Relative to the absolute height, we are all down. Thus, the Christian perspective of the “look upward”, instead of expressing an aspiration to the height, serves to keep the powerful down, at the same level as the weak, to keep the predatory beast at the same level as the herd animal.

Nietzsche’s reversal of values is addressed only to the masters in order to protect them from the contamination by the slave morality which aspires, by nature, to be imposed universally and to subjugate the powerful by the ruse of the lamb who says, “I can do everything the eagle does, but I have the merit of refraining from it and the eagle must follow my example.”

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A Systematic Review of Factors Contributing to L2 Chinese Speech Production

Peijian Sun

Zhejiang University, Hangzhou, China

Email: luapnus@hotmail.com

[Abstract] This review systematically presents research on factors contributing to L2 Chinese speech production. Three databases were searched resulting in 44 relevant studies. After screening, a total of 22 studies were selected for analysis. Three categorical perspectives were identified with regard to research on factors contributing to L2 Chinese speech production, including complexity, accuracy, and fluency (CAF) perspective, assessment perspective, and other perspective. This study concludes with pedagogical implications for L2 Chinese learning and teaching.

[Keywords] systematic review; contributing factors; L2 Chinese; speech production

Introduction

Speaking in a second/foreign language (L2) can be stressful due to the fact that L2 speech production not only requires learners to speak an L2 in a grammatically correct fashion but also to adapt their L2 speech to the socio-cultural context (Hughes & Reed, 2017). In addition, there are many factors that could influence learners' L2 speech production, such as anxiety, self-efficacy, speaking strategies, willingness-to-communicate, and other attitudinal beliefs towards L2 speaking. Therefore, being able to speak an L2 with a high proficiency level can be a huge asset to individuals' career development, particularly in such a globalized world.

According to statistics, Chinese language has gained growing popularity among L2 learners around the world. Not only has Chinese language been regarded as one of the two most in-demand L2s among U.S. employers (ACTFL, 2019), but also it was reported to have 227,086 K-12 students learning L2 Chinese from 2014 to 2015 (American Councils, 2017). Nevertheless, research into L2 Chinese speech production is rather limited compared with that of other L2s. More attention, therefore, to understanding L2 Chinese speech production is needed.

To date, there is no systematic review of L2 Chinese speech production, particularly in terms of its contributing factors. There is a pressing need to carry out such a review to offer insights for future research in the field L2 Chinese speech production. To this end, this study aims to present a comprehensive review of L2 Chinese speech production with an overarching research question guiding the review: *What contributes to L2 Chinese learners' speech production?*

Methods

In order to systematically and comprehensively obtain previous research on L2 Chinese speech production, databases including *China National Knowledge Infrastructure (CNKI)*, *Web of Science*, and *Google Scholar* were used for preliminary search, resulting in 44 search items. The reason for selecting these three databases was that they were most commonly cited databases with strong searching power. Keywords such as *Chinese language*, *L2 Chinese*, *speech production*, *speech performance*, and *speaking* were applied in the databases for searching any publications concerning L2 Chinese speech production.

Afterwards, the 44 items were screened and 22 remained for review. Inclusion and exclusion criteria for screening were as follows:

The inclusion criteria were: 1) must involve Chinese language or L2 Chinese; 2) must involve speech production or speaking; 3) must be an empirical research; 4) must be peer reviewed journal articles. The exclusion criteria were: 1) the participants must be L2 Chinese learners; 2) the study should not examine other language-skill performance except L2 speaking; 3) it is not a systematic review of L2 Chinese speech; 4) articles with poor quality should be excluded. Full text scrutinizing of the selected 22 studies revealed that the studies fall within three categories, including CAF, assessment, and other perspectives in terms of L2 Chinese speech production.

Results

A total of 22 published studies from 2007 to 2019 on L2 Chinese speech production were fully reviewed and categorized according to their research questions. Descriptive analysis showed that the majority of the studies were conducted in China (18), while only three were carried out in the USA and one unspecified. All the studies were conducted in higher education contexts. There was only one study adopted a mixed-methods for the examination of L2 Chinese speech production.

Complexity, Accuracy, and Fluency Perspectives on L2 Chinese Speech Production

Ten of the studies investigated into L2 Chinese speech production from complexity, accuracy, and fluency (CAF) perspectives. Among the studies, six focused on fluency and/or oral reading fluency. The rest focused either on disfluency, complexity, fluency and accuracy of oral reading, or CA. More details can be found in Table 1.

Table 1. Descriptive Results of CAF Perspectives on L2 Chinese Speech Production

No.	Topic	Participants	Author	Year
1	Fluency	32 U.S. English speakers & 16 native Chinese	Chen, M.	2012
2	Fluency	12 L2 Chinese learners	Zhai, Y., & Feng, H.	2014
3	Oral reading fluency	45 Korean students & 15 Chinese natives	Chen, M., & Zhou, Q.	2016
4	Fluency	6 advanced L2 Chinese learners, 3 native Chinese, & 60 raters (USA)	Liu, Y., & Wu, X.	2016
5	Fluency & self-regulation	30 L2 Chinese learners & 6 Chinese natives	Fu, P., & Wang, J.	2017
6	Fluency & cognitive processing	60 Korean students	Hu, W.	2018
7	Disfluency	13 L2 Chinese students (USA)	Liu, Y.	2019
8	Complexity, accuracy, & fluency	12 Intermediate and 17 advanced U.S. students from a Hong Kong university, 15 Chinese natives	Chen, M.	2015a
9	Oral reading fluency & accuracy	16 L2 Chinese students and 16 Chinese natives	Chen, M.	2015b
10	Complexity	15 elementary, 15 intermediate, and 15 advanced L2 Chinese Korean students	Chen, M., & Li, Y.	2016

On the one hand, studies relating to fluency suggested that fluency can be subject to gender, length of study, language proficiency, or self-regulation strategy. For example, Chen's (2012) study of 32 L2 Chinese learners and 16 native Chinese showed that the intermediate L2 Chinese learners' silent pause (> 2 seconds) was significantly longer than that of the advanced learners and native Chinese. Such a

significance was also found between the advanced learners and native Chinese. In addition, the intermediate male learners' silent pause was significantly longer, while the advanced male learners' silent pause was significantly shorter than that of their female counterparts. The study also found that the intermediate and the advanced L2 Chinese learners' filled pause (i.e., ah & um) was significantly longer compared with that of native Chinese. The advanced male learners' filled pause was significantly shorter than that of the advanced female learners. Zhai's (2014) investigation into 12 L2 Chinese learners from different countries with spoken data elicited from picture description tasks suggested that length of study had a significant influence on speaking rate (SR) and average length of pause (ALP). Chen and Zhou's (2016) study of 45 Korean L2 Chinese learners and 15 native Chinese revealed that oral reading fluency was significantly subject to language proficiency. To be specific, language proficiency could influence learners' silent pause frequency, silent pause length, and SR. Liu and Wu (2016) from raters' perspective found that SR and silent pause were the main factors influencing raters' judgement of learners' fluency. Fu and Wang (2017) from self-regulation strategy perspective revealed that strategies such as substitution and repetition could influence SR, average length of talk turns, and correction rate of community unit.

On the other hand, studies on disfluency, complexity, fluency and accuracy of oral reading, and CAF not only corroborated, but also extended the literature that L2 Chinese speech production can be subject to response time, language proficiency, and text difficulty. For instance, Liu's (2019) study on disfluency with 13 college students from a university in the USA found that low language proficiency, weak vocabulary competence, and unique Chinese orthography were factors negatively influencing learners' disfluent speaking performance. Chen's (2015a) study of 12 intermediate level and 17 advanced level L2 Chinese learners of the USA from the Chinese University of Hong Kong in terms of their CAF showed that: 1) complexity was subject to the difficulty level of sentence and vocabulary; 2) accuracy was influenced by language proficiency; 3) language proficiency could also influence fluency (i.e., average length of runs, length of silent pause, and length of filled pause). Chen's (2015b) other study of 16 L2 Chinese learners and 16 Chinese natives with regard to oral reading fluency and accuracy suggested that text difficulty could significantly influence participants' accuracy of reading texts out but not their fluency. In addition, Chen and Li's (2016) investigation of 45 L2 Chinese learners of Korea (15 for each elementary, intermediate, and advanced level) and 15 Chinese natives on complexity discovered that language proficiency has a positive impact on syntactic complexity but no impact on lexical complexity. Lastly, Hu (2018) examined the fluency of 60 L2 Chinese learners of Korea. The participants in Hu's study were divided into three groups according to their study length. The study found that lexical extraction ability (measured by picture naming task), syntactical processing ability (measured by sentence framing task), and attentional control ability (measured by shift cost task) had significant negative impacts on fluency.

Assessment Perspective on L2 Chinese Speech Production

A total of five studies investigated L2 Chinese speech production from an assessment perspective. Specifically, two studies examined subjective criteria for speech fluency; two developed tests for measuring oral proficiency, and one examined categorical features for distinguishing speaking performance. More details can be found in Table 2.

Table 2. Descriptive results of assessment perspective on L2 Chinese speech production

No.	Topic	Participants	Author	Year
1	Fluency assessment	30 advanced HSK recordings	Guo, X.	2007
2	Fluency assessment	10 intermediate level	Zhai, Y.	2011
3	Test development	80 L2 Chinese learners (USA)	Wu, S., & L. Ortega	2013
4	Test development	130 L2 Chinese learners	Li, X., & J. Li	2014
5	Distinguishing features	66 advanced level learners in Shanghai	Jin, T., & M. Barley	2013

Specifically, Guo's (2007) study of 30 HSK advanced level recordings found that temporal index (SR, phonation time ratio, articulation rate, mean length of runs, ALP, & average long runs) can best predict L2 Chinese speech fluency followed by formulation index, while linguistic accuracy index can least predict fluency. Such a finding partially resonates with Zhai's (2011) study with 10 intermediate level L2 Chinese learners suggesting that temporal index, formulation index, and linguistic accuracy and complexity index should be adopted for evaluating speech fluency. The above two examinations of subjective speech fluency criteria both indirectly imply that L2 Chinese speech fluency can be subject to learners' temporal, formulation, linguistic accuracy abilities.

The other two studies on test development showed that L2 Chinese learners' speech production could be dependent on sentence length, syntactic complexity, sentence pattern and vocabulary familiarity, grammar, vocabulary, fluency, pronunciation, and tones. To be more specific, Wu and Ortega's (2013) study with 40 heritage and 40 foreign Chinese language learners in the USA revealed that the newly adopted elicited imitation test was a practical, reliable, and valid tool for measuring L2 Chinese speaking proficiency. Factors such as sentence length, syntactic complexity, familiarity with sentence pattern and vocabulary could influence learners' L2 Chinese speech performance. Li and Li's (2014) study examined a spoken Chinese test (SCT), an automatic evaluation for L2 Chinese learners. A total of 130 valid data was subjected to reliability and factor analyses. Results suggested that SCT was strongly correlated with the *Hànyǔ Shuǐpíng Kǒuyǔ Kǎoshì* (HSKK, a national standardized L2 Chinese speaking proficiency test for non-native speakers) and the oral proficiency interview (OPI), implying a satisfactory reliability and validity of the instrument. Specially, grammar, vocabulary, fluency, pronunciation, and tones were found to be major indicators for distinguishing different oral proficiencies. Such a finding was mostly consistent with Jin and Mak's (2013) investigation of features for distinguishing L2 Chinese speech performance showing that pronunciation (target-like syllables), fluency (speech rate & pause time), vocabulary (word tokens & word types), and grammar (grammatical accuracy & grammatical complexity) were categories that could differentiate learners' oral proficiency.

Other Perspectives on L2 Chinese Speech Production

Seven studies examined L2 Chinese speech production from various viewpoints ranging from micro-perspective of particle DE (的) performance to macro-perspective of L2 speech development (see Table 3). For example, Li's (2010) investigation of L2 Chinese learners' use of particle DE found that gender, register, proficiency level, and residence length in China could influence the amount of DE use in speaking. Wang's (2007) study of 223 L2 Chinese learners found that age, nationality, and heritage background were factors influencing L2 Chinese proficiency, while gender, profession, native language, educational level, and learning motivations were not. Ding & Xiao's (2016) examination of 13 L2 Chinese beginners' L2 speech development through a CAF lens showed that oral lexical fluency, complexity, and accuracy experienced a significant improvement over a semester-long learning.

In addition, some scholars tapped into learners' L2 Chinese speech development from sociolinguistic perspective. For instance, Taguchi, Xiao, and Li (2016) explored 109 American college students' L2 pragmatic knowledge development. The results suggested that cross-cultural adaptability mediated by social contact had a positive impact on learners' L2 pragmatic gains or speech acts performance. Wu's (2016) examination of 80 L2 Chinese learners' oral narratives found that the degree of socialization can be crucial in determining their internalization of thinking for speaking in addition to L2 proficiency level.

Apart from the sociolinguistic perspective, some research probed into the influence of cognitive processing and chunks on L2 Chinese speech production. Jin and Wang (2017), for example, explored 40 L2 Chinese learners of Korean, including 20 low proficiency and 20 high proficiency learners. Two conditions (i.e., with or without time pressure) were adopted for eliciting learners' L2 production. The results showed that L2 Chinese speech production can be externally and internally subject to time pressure and attention distribution, respectively. Fang (2018) examined 28 L2 Chinese beginners' speech production through one semester-long intervention. The findings revealed that formulaic sequence or chunk teaching could enhance fluency and accuracy, but not complexity.

Table 3. Descriptive Results of Other Perspectives on L2 Chinese Speech Production

No.	Topic	Participants	Author	Year
1	Individual difference factors	223 L2 Chinese beginners	Wang, J.	2007
2	Oral lexical CAF	13 L2 Chinese beginners of Italian	Ding, A. & Xiao, X.	2016
3	Chunks	28 L2 Chinese beginners	Fang, Y.	2018
4	Intercultural competence & social contact	109 American college students in Beijing	Taguchi, N., Xiao, F., & Li, S.	2016
5	Language socialization	160 participants (80 L2 Chinese learners)	Wu, S.	2016
6	Cognitive processing	20 L2 Chinese learners of Korean	Jin, K. & Wang, J.	2017
7	Use of particle DE	20 L2 Chinese learners	Li, X.	2010

Conclusion and Implications

To sum up, this review systematically presents research on factors contributing to L2 Chinese speech production. Three databases were searched resulting in 44 relevant studies. After screening, a total of 22 studies were selected for analysis. Three categorical perspectives were identified regarding research on factors contributing to L2 Chinese speech production, including complexity, accuracy, and fluency (CAF) perspective, assessment perspective, and other perspective. To be more specific, this study suggests that L2 Chinese speech production can be subject to gender, length of study, language proficiency, self-regulatory strategy, response time, text difficulty, temporal, formulation, linguistic accuracy abilities, cross-cultural adaptability, social contact, cognitive processing, chunks, time pressure, and attention distribution.

This study can be pedagogically enlightening for L2 Chinese learning and teaching. Teachers and learners should understand that in addition to linguistic factors such as language proficiency and language ability, non-linguistic factors such as gender, strategy, cross-cultural adaptability, social contact, time pressure, and attention distribution could be influential to L2 Chinese speech production. Therefore, teachers and learners should be more attentive to both linguistic and non-linguistic influences on the development and production of L2 spoken Chinese.

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A Study on the Transmission of Folklore in Central China
by William A. Cornaby: In the Case of his Novel
A String of Chinese Peach-Stones

Jian Jiang

Zhejiang University, Hangzhou, China

Email: jiangjian2003@126.com

[Abstract] There's always a part in missionaries' works for western readers to learn about the common life of ordinary Chinese people. From the perspective of communication theories, including the ways, content and strategies of transmission, this paper analyzes W. A. Cornaby's great efforts and contributions to the transmission of Chinese folklore to the West through his unique novel *A String of Chinese Peach-Stones*.

[Keywords] transmission of folklore; comparative folklore; *A String of Chinese Peach-Stones*; W. A. Cornaby

Introduction

To learn about the culture of a people, we have to learn something about their folklore, since it enables us vividly feel the vibrating pulse of their daily lives, and “folklore is autobiographical ethnography – that is, it is a people’s own description of themselves” (Dundes, 2007). “Folklore comprises the unrecorded traditions of a people. The study of folklore records and analyzes these traditions so as to reveal the common life of the human mind apart from what is contained in the formal records of culture that compose the heritage of a people” (Brunvand, 1998). Through learning the folklore of people, we hope to understand the intellectual and spiritual life of man in its broadest dimensions. As an academic discipline, starting in Europe in the 19th century from collecting folk literature, researches on the traditional verbal folklore (folk narratives) and lifestyles (customs). Chinese folklore research started in 1918 through collecting ballads. Before this, western protestant missionaries in China, like their predecessors, Jesuits, had written substantial works about China, among which most dealt with folklore, in order to show more profoundly about the folk life of the Chinese, such as Justin Doolittle’s *Social life of the Chinese*, Chester Holcombe’s *The Real Chinaman*, and Arthur Smith’s *Village Life in China: A Study in Sociology*. However, until the present introducing and transmitting Chinese folklore through a novel is only the way W. A. Cornaby practiced.

A String of Chinese Peach-Stones: A Chinese Story from a British Missionary

William Arthur Cornaby was born in Sydenham in London in 1861. He attended the School of Mines in South Kensington and became a chemistry demonstrator at Clifton College in Bristol. In 1883, he decided to enter the ministry and was admitted to Richmond College in that year. In 1885, he was sent out to Hankow [Wuhan] in central China as a missionary with the Wesleyan Methodist Missionary Society. In 1895, he was appointed to Hanyang where, in addition to running a church and school, he became the editor of *The Chinese Christian Review* (中西教会报), a monthly Chinese magazine for preachers. In 1905, he was appointed to take up literary work in Shanghai with the Christian Literature Society under the direction of Timothy Richard. His chief work was to edit the *Ta Tung Pao*, a weekly magazine targeted at Chinese officials and scholars. In 1919 Cornaby, already suffering from malaria, contracted tuberculosis. He died at Kuling in 1921 (Archives Hub, n.d.). He has both English and Chinese works, among which his English

ones are *A String of Chinese Peach-Stones*, *China under the Searchlight*, *In Touch with Reality* and *Ramble in Central China*.

A String of Chinese Peach-Stones (1895), Cornaby's first work about China, is one of the early classic sinologist works for westerners to understand China. It is an extraordinary novel, a collection of folklore depicting people, things, customs and legends in Hanyang of Central China. Those "gathered up fragments" (Cornaby, 1895, title page) constitute a string of peach-stones threaded by the plot of the novel. "In that narrative, my object has not been to attempt anything like a novel, but by means of a series of character sketches, in which the details are drawn from the life, to picture the normal village life of Central China, to describe some leading incidents in the earlier Taiping Rebellion, and to indicate how Chinese character may be modified under the changes which come, and must come, even in 'the changeless East'. To many, China is merely an old curiosity shop, to others a land of easily-scared soldiers or of anti-foreign mobs. The present need is for information" (Cornaby, 1895). Clearly Cornaby attempts to meet the curious need of "reliable information" about China by breaking the stereotype of it.

The connecting thread of narrative through which the varied tales are strung takes place during 1849-1867. The plot of the novel is simple. The hero Li Seng-teh is the student of Nieh Shu-king. His experiences with captain Li, the Crouching Tiger, in a Taiping camp and an Imperial commander Yang, the Golden Ox, help him to mature. After a series of hardships and tortures, he finally returns to his hometown Hanyang, and marries the daughter of his teacher.

The title "A String of Chinese Peach Stones" originates from the experience where he watches a Taoist's trick to sell the peach-stones and cheat the villagers, telling them that they have magic to protect their children when the Longhaired come. Seng-teh's father buys one for him to wear around his neck. From then on, the necklace of peach-stones symbolizes his world of belief. He wears it as a reminder of the Taoists' tricks, even as "a charm, after all, against any tyranny on the subject of idol worship" (Cornaby, 1895, p. 381). Thus, he will not worship the god of riches like others do. Later, he meets foreigners, who cure him of his addiction to opium. At the end of the novel, he takes off the string of peach-stones, which symbolizes he has his new belief – God, since in the illustration on the last page he writes down on the scroll with the words "my Father...". This reflects the author's writing identity and responsibility as a missionary in China.

Chinese Peach-Stones: Folklore as the Transmission Content

Behind a Chinese story, Cornaby is unfolding the deeper and invisible cultural phenomenon, the air and soul with which people here in Central China survive and live upon. The string is the plot of the story, peach stones are the legends and the allusions, which reflect the folk culture of the region.

According to Brunvand (1998), types of folklore fall into three modes of existence: oral, customary or material. Oral folklore includes folk proverbs, fables, songs and folk narratives of all kinds. Customary folklore includes folk beliefs and superstitions, folk customs. Material folk traditions includes folk architecture, arts, crafts and food (p. 11). Through sorting out the folk materials in this novel about Central China, we divide them into the following categories: folk narratives, folk customs, folk beliefs and folk arts.

The Hill of the Nine Recluses is the basic setting of the novel and the folklife. Folk narratives here first include folktales about animals and plants, such as mosquitos in the country and the town; fox stories, such as the fox and the tiger, a fairy fox turning into a handsome woman, and scholar foxes taking examinations for the rank of immortals; trees in folklore, such as the pine tree, the cypress, the maple and the willow. Secondly, folk narratives include stories concerning local culture, such as the story of a virtuous widow,

stories of filial influence, and the vivid description of the busy and prosperous main street of Hankow. Thirdly, rich human geographical stories and legends in Hanyang, such as the story of the Great Yu behind the Palace of the Great Yu on the Tortoise Hill; behind Wu Seng Temple (the Temple of the Military Sacred One), stories of Imperial Gwan, the god of war in China; behind the Temple of the Peach Blossom Woman, the moving story about the wife of the prince of the State of Shi (684 BC). Lastly, two classic stories of human affections: one is the story of the friendship between soulmates, Peh-ya and Tsz-ki in the Spring and Autumn period (770-476 BC); the other, the story of the romantic love between Prince Li Tan and Fung-kiao of Tang dynasty (618-907).

Folk customs in the novel are reflected through celebrating red-letter days and typical Chinese wedding ceremonies. Wedding customs, which show with intensity the typical Chinese cultural traits, are the indispensable part in the books about China of many missionaries. Cornaby depicts and redisplay local wedding ceremonies through the wedding of one of the characters Nieh Shu-k'ing, the village school teacher. At the ritual of receiving the bride, different cultural symbols express people's best wishes for the newlyweds: crackers, red lanterns with golden characters "double joy", the celestial unicorn, ridden by a Chinese cherub. "Excitement is, we may imagine, a Chinese ideal. Just as with the ever-present indigo-dyed garments, and the green and brown landscape, they love bright red, so with their life of monotony, they revel in noisy excitement. ...to get a full view of which, certain youngsters make a box seat of a tree, impressing their plastic minds with materials for a future and amateur encore. The hills resound with such manifold exultation, that the solitary priest-monk must surely rue the day when he took his vows of celibacy" (Cornaby, 1895, pp. 78-80). Cornaby portrays this ceremony with precise cultural interpretation, which includes ethnic psychological inclination, color culture, inheritance of cultural rituals and religious culture. Further on is the scene of the bride coming off the bridal chair with her small feet and a red cloth hiding her face and everyone bending their neck round for the first look of her. The bride and the bridegroom bow low to the tablet of their ancestors, "supposed to represent those who, being dead, more than exemplify the highest virtue of the classics and classical commentators, and, from their seats of heavenly influence, shower down ruby-red felicity" (Cornaby, 1895, p. 82). The integration of the wedding and the ritual of worshipping ancestors reflects the importance of ancestral worship in people's folk life.

Folk beliefs include ancestral worship. Cornaby (1895) finds "Chinese ancestral worship so far resembles that of ancient Greece and Rome in theory, that some words applied to the latter may serve to describe that of the Far East. 'the supreme object of veneration in the home is the progenitor, who is supposed to protect and preserve the life which has sprung from him. None but direct descendants can claim a share in the sacrifices. 'the dead who left no son receives no offerings,' says Lucian, the woman only takes part in the domestic worship through the man..." (p. 59). Through the perspective of comparative folklore, he holds a tolerant attitude toward ancestor worship which most protestant missionaries considered idolatrous (Addison, 1925). He tries to find the differences in the beliefs of Buddhism and Taoism. Buddhism "attempting to supply a long-felt need, was not personal enough in its deities – if the goddess of mercy be omitted for the moment. Taoism deals with deified heroes, which are kept alive and real in the popular mind by the popular tales, delivered nightly in the tea-shops of the towns, and decked out in all possible finery on the boards of the open-air theatre. Tea-shop tales and theatricals or their equivalents are no mere luxuries, they are necessities in China, very Chinese they are; but more than that, the human, rather than the Chinese, heart demands a personal comforter and helper in its hour of need. The reality unobtainable, it must have (that is, the heart of the masses must have) some substitute, legendary and impossible it may be, but still a subjective substitute" (Cornaby, 1895, p. 226). Cornaby analyses the

relation between religious belief and psychological need and reveals the utilitarian feature of the Chinese faith in Buddhism, and further illustrates the reasons why Taoism could prosper in China as a popular belief.

Folk arts reveal Cornaby's interpretation about the Chinese art, especially the Chinese painting. Chinese artists have their downward perspective when drawing. Every picture is drawn from a hill literally or metaphorically and each artist has his mental balloon. In some cases, he soars above his own head to include himself in the picture (Cornaby, 1895, p. 328). Through interpreting the preface of *Mustard Seed Garden*, he introduces the nature of Chinese painting and ways of achieving perfect artworks. Besides, Cornaby also introduces the origin of Chinese stage performance – the “pear garden” of Tang dynasty, and the legend, development and making process of Chinese pottery artworks.

Showing Chinese Peach-Stones to the West: Strategy of Transmitting Folklore

As a transmitter of cultural messages, introducing the typical Chinese folklore to western readers, Cornaby's way is consistent with the communication accommodation strategy. In the interpersonal relationship, small social groups and different cultural groups, people adjust their communicative ways to adapt to each other's interaction. This is the focus of the communication accommodation theory, in which convergence and divergence are two important concepts. Convergence was originally defined as occurring when “individuals adapt to each other's speech by means of a wide range of linguistic features, including speech rates, pauses and utterance length, pronunciations and so on” (Giles, et al., 1987). Later, convergence was expanded beyond just patterns of speech to include a wide range of communicative behaviors. Typically, this is done to seek approval, affiliation, and interpersonal similarity as a manner of reducing social distance. Divergence occurs when interactants try to accentuate communicative differences between themselves and others in the interaction. It is a process of keeping a positive distinctiveness, which contributes to the feelings of an adequate social identity and self-worth of the interactant in a particular social group. (Giles, 1991, p. 27).

Convergence is the important strategy Cornaby tries to apply to achieve the effective transmission between two cultures. Facing native readers, Cornaby employs similar cultural symbols and phenomenon of his native culture to transmit those of Chinese culture, thus closing the distance between two cultures and achieving sharing the meanings of the cultural messages. In the preface of the novel, he refers to “comparative folklore”, which he practices using to introduce Chinese cultural phenomenon and folktales by comparing and relating similar classic ones in the West. Thus, he makes his own contribution to the Sino-West comparative folklore. The image of the immortals riding the eastern crane is compared with that of Shakespeare's Ariel on the bat's back. The crane, which is the emblem of vigilance among the Greeks and Romans, is credited in China with wondrous sagacity and gracefulness (Cornaby, 1895, p. 7). Similarly, the important cultural symbol of Chinese lotus is compared with the image of lotus tree in Homer's *Iliad*. The folktale about the willow, in which the beautiful willow lady (the spirit of the willow) in the picture was loved by a young scholar (Cornaby, 1895, p. 66), is found as the equivalent to the story of Pygmalion and his vivified statue. With similar cultural images of different emotional implications, similar plots with different cultural settings, the comparisons shorten the distance of cognitive understanding about typical images of Chinese folktales for English readers.

In translating Chinese idioms, proverbs and poems, Cornaby applies the strategy of divergence by keeping the linguistic and cultural traits of the source language in order that western readers could really appreciate and understand the unique cultural diversities and differences. For example, there are the typical Chinese expressions of “new girl” (bride), “drop the heart” (feel at ease), and “good half day” (quite a

while); the proverbs like “yellow gold has its price, books are priceless”, “each character is worth thousands of gold”, and “one day a teacher, your father for a lifetime”. In his poem translating, Cornaby resorts to the strategy of divergence to keep the exotic flavor of the Chinese poetic images. Here is his English version of the poem written by Liu Zongyuan, a poet in Tang dynasty,

From a thousand hills the birds are all gone,
The myriad paths no longer foot worn,
But one aged man remains in the cold,
With coir cape sheltering his shoulders old;
In his little boat fishing he bends all weary,
While the snowflakes fall on the river dreary

(Cornaby, 1895, p. 218)

Compared with the original version, his translation keeps the images of hills, paths, birds, boat, dreary river, snow and coir cape, and highlights the loneliness and insignificance of the old man in Nature through the words “cold, old, weary, dreary and little”. By keeping the original flavor of the poem, Cornaby maintains the picturesque images and Zen spirit in it, thus closely reflects the typical Chinese cultural conception and artistic essence.

The Integration of Folklore Fragments and the Novel

How are the “gathered up fragments” strung together in the novel? Firstly, by introducing some important local geographic folk customs through description of the setting of the novel. At the beginning, Cornaby describes in detail the Hill of the Nine Recluses in Hanyang, which naturally includes the local people and their life, the regional folk customs, plants, crops and livestock. Among the description are the folk fable of the bittern and the mussel, the folktale of the crane, and the legend of the Cowboy and the Spinning Maiden; the portrayal of the trees, birds, fish, insects and the herbage; the pastoral life of the local people, especially the children at their sports and games and the classics they read at school. Secondly, the folk materials are introduced along with the development of the plot. Through the experience of the village school teacher Nieh being denied the imperial examination, the author introduces ancestor worship and further emphasizes that ancestors are the important factor for one’s survival and development in the Chinese social reality (Cornaby, 1895, pp. 52-53). Through the name of the farmer Li Sung-seu (pine-like longevity), the author expands by introducing the pine tree, the cypress and the maple in folktales. Through picking the lucky day for Nieh’s wedding, he introduces the custom of using Fengshui dial and the imperial almanac. Thirdly, through the oral accounts of one of the main characters in the story. The school teacher Nieh Shu-king is the only scholar who is knowledgeable in the village, so he is naturally the storyteller for his students and other villagers. Those folktales and legends told by him are the legend of the fox, the origin of tea-drinking, and two long and classic Chinese folktales – Peh-ya and his sympathetic listener, and the historical romance between Prince Li Tan and Fung-kiao. Lastly, through the means of footnotes to further illustrate and explain relevant folk symbols and phenomenon, especially by providing a perspective of comparative folklore. The death of Peh Yih-kao [the oldest son of King Wen (1152-1046 BC) of Zhou dynasty], whose flesh was made into cakes and sent to his father, who thanked the messengers for this toke the Imperial bounty is compared with the story of Astyges (the last king of the Median Empire, reigned

585–550 BC) who invited Harpagus to a dish of meat, telling him afterwards that it was a piece of his son, and asking him how he liked the seasoning (Cornaby, 1895. p. 142).

Conclusion

In *A String of Chinese Peach-Stones*, employing the novel as a communication carrier, Cornaby collects and records the cultural and folk phenomenon of Hanyang in Central China, which intensely reflect the local customs and culture, transmitting through words vivid folk scenes of the region in the late Qing dynasty. Through unfolding to the West, a lively and rich panorama of Chinese society, he breaks the previous stereotype about China. His unique way of transmission and transmission strategy play a very important role in spreading more effectively Chinese folk culture. In particular, his comparative folklore perspective, which relates Chinese cultural symbols and folktales with their Western counterparts, makes valuable contribution to the study of Chinese comparative folklore, providing significant reference models for transmitting and translating messages of Chinese folklore.

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The Joint Construction of Academic Identities by Chinese University Novice Teachers in a Knowledge Community

Chen Jun

Zhejiang University of Finance and Economics, Hangzhou, China

Email: chenjun862@zufe.edu.cn

[Abstract] *The construction of academic identity is never built alone by teachers themselves but fundamentally embedded in the social stock of knowledge specific to each institutional and cultural context. This paper sets out to explore how academic identities of Chinese university novice teachers are constructed and negotiated in a knowledge community. It concludes that joint construction of academic identities are the efforts made by senior academics and novice teachers, aiming to help novice teachers update their academic networks to change their marginal positions in their teaching and research work.*

[Keywords] *academic identity; a knowledge community; novice teachers; joint construction*

Introduction

In accordance with the orientation of international publishing in established global academia, Chinese scholars, especially novice teachers at the tertiary level, have been required to meet stringent regulations on the quality and volume of published journal articles. As for novice teachers, this evaluation mechanism, especially a “publish-or perish” promotion system, may lead to feelings of insecurity and exhaustion, which in time, increases the risk of losing their self-identities and their desire to pursue professional development. Moreover, it is also notable that this “bottleneck” (Wang, & Han, 2011, p. 44) imposes a negative symbiosis when their research practice is usually lacking in sustainable support from knowledge communities at some Chinese universities. Thus, it usually results in a vicious circle of insufficient research production in their career and academic development (Borg, & Liu, 2013), as well as low recognition of their academic identities.

Related studies conducted so far have focused mainly upon faculty members in response to the factors that contribute to the construction of their academic identities and their perceptions of it (Beijaard, 2017; Karimi, & Mofidi, 2019) with a lesser focus on the joint construction of academic identities in a knowledge community. In China, there are many knowledge communities in the field of linguistics; however, few studies lay emphasis on the joint construction of academic identity because many researchers do text analysis of academic identity displayed in journal articles (Wu, 2013), as well as explore academic identities of postgraduates (Deng, 2012) and their supervisors (Zhang, 2004).

To fully understand the synergy between the community of practice and construction of academic identity, this paper attempts to explore the possible synergic effect on novice teachers’ academic identities through their participation in an established community of knowledge – Teachers and Teacher Educators in Action Learning (abbreviated as TATEAL below). Our case study attempts to examine how the novice teacher, Nancy (pseudonym), constructed her academic identity through her experience of a knowledge community. The case study aims to address two main questions:

1. What do these novice teachers think about their academic identities in the complex and changing context of Chinese education institutions?
2. What kind of synergic effect do they gain in this community while seeking recognition of their academic identities?

Novice Teachers' Academic Identity

The definition of identity has caused intensive discussion in recent decades (Beijaard, Meijer, & Verloop, 2004; Danielewicz, 2001). Among those scholars, Ige (2010) acknowledged the infinite power of language choices in shaping one's identity. Ylijoki & Ursin (2013) found that identity, to a large degree, demonstrates the fluctuating process of self-reflection embedded in the social stock of professional activities, in which their practice, in return, affects their research productivity.

Academic identity shares the above features, but with distinctive meanings in the academic community. Many researchers mix and match using academic identity and professional identity because the two terms always overlap in a tertiary environment (Becker, & Trowler, 2001). Furthermore, Lea and Stierer (2011) pointed out that academic identity is confined to research activity under the circumstance of academia and external factors, such as changing political, economic and institutional environment, making the construction of academic identity undergo a bitter or sweet experience.

As for novice teachers' academic identities, few studies have been conducted (Archer, 2008), let alone their joint construction in a knowledge community. It is generally acknowledged that novice teachers are more willing to accept and adapt to new academic contexts "that are characterized by indeterminacy, partiality and complexity" (Taylor, 2008, p. 35). The present study is intended to bridge this gap and offer insight in particular on the synergic effect from a knowledge community in this field.

The Knowledge Community

In the context of the social exchange theory (Molm, 1997), a knowledge community is a construct concerning knowledge management, knowledge dissemination and knowledge innovation (Wang & Luo, 2007). Among these important properties of knowledge community for social exchange, self-interest and interdependence are two factors to influence their behaviors in interaction (Lawler, & Thye, 1999), which also nurtures a specific ongoing relationship among its members. Knowledge communities nowadays enjoy similarities with communities of practice that also commit themselves to developing shared aims and activities under a given context.

As for a knowledge community, Nistor, Daxecker, Stanciu, & Diekamp (2015) regard the following aspects as determinant elements in gaining increasing popularity and sustainable development: a sense of community, community membership, influence/trust, shared emotional connection, integration and fulfillment of needs/trade. Within an academic context, this practice involves a joint effort to maintain emotional support, academic cooperation, research project application, as well as scientific publishing (Nistor, & Fischer, 2012). That is, in the context of a knowledge community, the individual's dynamic behavior maximizes their benefits and expects reciprocity.

As explained at the beginning of this brief literature review, novice teachers' academic identity is never built autonomously, but cultivated in a social context. Here, the long term fertilization of a specific knowledge community may provide the nutrition that the positive maturation of academic identity needs. To clarify this exact process of academic identity formation, further studies are needed to verify the effect of joint construction in academic knowledge communities.

The Study

Setting and Participants

This study was based on the data collected from a large research project dating back to the foundation of TATEAL in 2000 at Hangzhou Normal University, Hangzhou, China. This knowledge community has been

expanded to eleven universities across China and Hong Kong with more than 100 novice teachers and professors. Employing the method of a narrative inquiry, individual's voluntary contributions to TATEAL promote their research achievements, as well as facilitate their professional development among which one novice teacher accomplished her PhD dissertation based on her observation and participation in this community. As part of this project, we invited 20 young and senior academics to write about their stories related to TATEAL which were bound to be intertwined with their professional development. Altogether, 15 stories from novice teachers were collected and discussed through QQ groups, WeChat groups and seminars. The interactions were recorded and transcribed for in-depth research, serving as positive motivation for them to search for self and sense of belonging. In this paper, one representative story from Nancy displays the information-rich academic identity establishment process.

Methods

The research method used in this study was narrative inquiry (Connelly, & Clandinin, 1990) which is regarded as an effective way to reveal the unconscious flux of the inner world and to gain a holistic picture of an individual's life. In this sense, the narratives from Nancy helped to investigate how her perception of academic identity, or scaffold her own academic identity in our given context of higher education institutions and TATEAL. This process also unveiled what kind of synergic effect that a novice teacher may gain from TATEAL compared with other organizations, including those may exist in their affiliations.

Findings and Discussion

Narrative Inquiry: Nancy

Nancy, 35, is a lecturer in linguistics in eastern China where she is making a great effort to earn her doctoral degree. Before this academic pursuit, she had ten years of teaching experience for L2 learners in universities. With an enthusiastic mind for research on language, education and cross-cultural diversity, she has actively participated in the activities in TATEAL since 2004, trying to investigate the Chinese culture embedded in it. To date, she has published more than 10 journal papers at home and abroad.

Perception of Academic Identity: Fidelity to Research Interests vs. Practical Constraints

Nancy has never used the term "academic identity" to describe her experience as a postgraduate student or a language teacher for L2 learners; however, the ups-and-downs in pursuit of expressing her inner voice and seeking for belonging demonstrate her understanding of academic identity as a novice teacher which fully displays her enthusiasm for academic:

.....我沉默了。如何在群体中与他者共生, 而且不降低幸福感, 成了我一直以来思考的问题。我不止一次的在心中呐喊: “我需要团队! 我离不开群体! 我需要阳光和温暖!” 我也曾不止一次的向老杨老师表达这个思想。

...I fell in silence. How to coexist with others without reducing the feeling of happiness? It is the question I ask myself all the time. More than once, an inner voice of mine cries: "I need community! I cannot live without it! I am hungered for sunshine and warmth." More than once, I express my wonderings to Old Yang, my supervisor. (Translated verbatim from Chinese)

However, while discussing the exact understanding of academic identity, Nancy was lost in self-googling based on her life experience, but confirmed the positive support from her Master and PhD supervisors, both of whom are also active participants in TATEAL. Nancy stated that the definition of

academic identity was a little difficult for her to fully comprehend or justify, but the practice constraints within the current evaluation mechanism of Chinese universities, to some extent, hinder novice teachers' professional development. However, it is encouraging that Nancy was very positive about this hardship and suggested adjusting oneself to this situation. This statement is also proven to be true in Xu's (2014) research findings as below:

The issue seems more critical when it is related to punishment for teachers: 'No publication, no promotion' (Teacher 90). Interestingly, although most teachers ascribed the challenges for research practice to external conditions, they gave 'more time investment in research' as the major solution, which seems to reflect a degree of self-attrition (Xu, 2014, p. 248).

Synergy between Individual Effort and TATEAL: Sense of Belonging, Charisma and Collective Cohesion

Organizational and supervisor support are generally regarded as two types of perceptions concerning the sustainable and harmonious development of a knowledge community. And these two kinds of support facilitate the individual's knowledge contribution and emotional attachment to the knowledge community. TATEAL has been viewed as a friendly and safe place for Nancy to have the privilege to speak out freely:

这个团体具有的一些内质吸引我一直关注它, 和它保持联系. 最初是因为其成员曾经引领我成长的老师和同学, 现在通过为其写故事, 我渐渐觉得这个团体其实具有一个现在我还说不出来的, 始终如一的文化精神,这种文化精神一直引领自己成长, 在这里有安全感, 可以倾诉。

The spiritual quality of this community (TATEAL) has deeply attracted me, keeping me all the time. Initially, I was involved in this community under the guide of my teachers and classmates. Nowadays, I am gradually aware that its charisma which cannot be uttered lies in itself consistently through the story-writing about it... this spirit has always led me to the future with the sense of safety. It is always ready to lend me an ear. (Translated verbatim from Chinese)

As for the individual differences in a knowledge community, Nancy stated that it was the diversity of members that comprised the life of TATEAL. The details are noted below:

而这种团体文化精神, 我个人认为还是来源于每一个成员, 活跃在论坛的, 还有稍微沉默的成员们。他们以自己独特的个性在这个平台上展示出各自的成长轨迹.....

The spirit of our community culture, I think, comes from every member, actively, or the little silent ones. They show their growth track on this platform with their unique personalities... (Translated verbatim from Chinese)

From the above narrative statement, Nancy, like other participants, attributed her sense of community to the citizenship of TATEAL, using the word "accompany" to describe the relationship between individuals and the knowledge community. And the collective cohesion is also reflected in its tolerance and freedom for the individual's own way to participate in the intellectual and emotional exchange, actively or silently. What's more, the determination to be a qualified researcher through the "ordeal" as a doctoral candidate is probably one evidence that witnesses the joint construction of academic identity by TATEAL. For this goal, it is also important to mention that Nancy gave up the material benefits offered by a certain higher institution which is usually not easy for most people.

Conclusion and Implications

This study has yielded some valued findings concerning the positive influence on academic identity construction of Chinese novice teachers within TATEAL, namely, that academic identity gains its own clarification and reinforcement within a disciplined knowledge community, resulting in professional development accompanied by increasing academic recognition. Meanwhile, a relative relaxed academic environment and mutual interest accelerate further development of novice teachers' academic pursuit.

This finding has some important implications for other intellectual exchanges within a knowledge community: favorable policies in higher institutions may not suffice for novice teachers' professional development; the establishment of academic identity will be gained only when novice teachers feel that they are settled in a safe and free environment; a knowledge community, such as TATEAL, could serve as a channel to match the gap between promoting reality at universities and the need of self-growth.

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Westerners and Chinese: A Different Sense of Space

Weiwei Yu

Zhejiang International Studies University, Hangzhou, China

Email: happyvickyuu@163.com

[Abstract] *The differences of intercultural and intracultural sense of space are represented in two respects: one is the attitude towards space, and the other is their use of space in practice. The paper is aimed at exploring intercultural differences, which takes the comparison between Northern China and Southern China as an example. The study will discuss the issue from several aspects including the definition, categories of space as a concept, the understanding and treatment of different cultures towards space, and the potential effects as well as the solutions. It concludes with advocating cultural relativism and the awareness of world citizen identity.*

[Keywords] *space; intercultural and intracultural communication; north; south*

Introduction

Many previous studies have covered the temporal differences in intercultural and intracultural studies, such as their concepts of punctuality, date, and anniversary, etc., yet none have covered the aspect of space. Hall mentioned that every living thing has a physical boundary that separates it from its external environment and he put up the phylogenetic scale, a hardly delimited one, called the “organism’s territory” (1968a, p. 146). Space, time’s counterpart, reflects a lot of wisdom and thought. Abstract as time, space can hardly be felt through the senses, yet through a lot of metaphors, we can see they are embedded in our daily life. For instance, a house is one’s castle; westerners carry a protective shell with them (as cited in Couch, 2012, p. 320), my room is full of happiness (which compares the room as a container), a home is one’s harbor in China, so on and so forth. In this sense, space is a created term to represent abstract the occupation of entities or beings.

This paper aims to study the spatial differences from intercultural and intracultural perspectives. First of all, it examines the definition and categories of space, and the role and influence of space in culture. Secondly, it discusses the differences in understanding of people from different cultures and regions towards space from a spatial perspective and its effects in constructing people’s culture identities. It also intends to interpret the underlying reasons, the potential effects of such differences and seeks possible solutions to reduce prejudice and adjust thought stereotypes, such as through increasing sensibility towards intercultural and intracultural communication. Finally, this study concludes with some suggestions for future studies.

Understanding and Use of Space in Different Cultures

According to Hall (1968b, p. 75), there are four types of different distance areas appropriate to different social occasions, personal secret distance, individual distance, social distance and public distance. Personal secret distance is signaled by sexual behavior and other intimate contact; individual distance is a polite and objective one, excluding the building up of intimate relations; social distance is characterized by behaviors in social occasions, such as business negotiations, and social conversations, etc., while public distance signifies those distances to keep when having contact with celebrities.

Different cultures have different opinions towards space. According to Gerhard Maletzke (2001, p. 57), the British take their home as a castle, which allows no illegal search. Not even the government is allowed to enter into their house if not permitted. Germans are considered a people who attach the most importance to personal space. As is known, the western culture is a maritime civilization, and China is, to a large extent, a land one, which forms a different spatial culture in openness and thought stereotype. In America, houses are separate and open but with a mature legitimate system to protect individual possessions. China is relatively reserved and more holistic, so it pays much more attention to the relative standing or distribution of each unit in the whole system. In China, differences in understanding to space between Northern and Southern China are represented in the design and administration of streets, houses, and buildings, such as the location, orientation of various structures and the denomination of different roads.

As a result of different economic and political traditions, the north and south form utterly different geographical landscapes. As the economic basis determines the superstructure, and architecture reflects the economic basis, firstly the economic tradition will be discussed followed by the political. The north has a time-honored history of agriculture, from which arises the tradition of a strict conformity with time, season, climate and order, either temporal or spatial. During much of the history since the Qin dynasty, the north has been under strict and intense rule of central government and has had little freedom. Thus, they formed a spatial culture of hierarchy, orderliness, strictness, intensity, and conformity, the imprint of which deeply extends to their awareness of spatial orientations such as east and west.

Different cultures also treat space in different ways, as represented in the use of space, which is further classified into the use of personal space, spatial orientation, distance between individuals and space construction (Maletzke, 2001, p. 57). It is generally thought that Asian people have a larger personal space than the Americans, who have a larger personal space than Latin people. It was reported by Hall (1968a, p. 107) in an anecdote that the Americans always step back when talking with Latin people, and the Latin will always approach closer. Since neither of them have been informed that their concept and acceptable individual distance differs from each other, it ends up much likely that the American side will deliberately put many setbacks such as tables or desks to create the essential distance in which they feel comfortable.

As to the space orientation, look at the different municipal construction between Northern and Southern Chinese. Take the municipal administration as an example. In the north of China, the direction of the roads are strictly to the exact north, south, west or east. For instance, in Ji'nan, roads are usually named after latitude and longitude, the longitude one, for example, represents the first road directing from the north to the south. The same goes for the orientation of palaces, houses, mansions or apartments, for it is a routine for them to locate in the north facing the south. In the north, it is easy to tell which area is the center, the downtown, and which is the main road because the function of each area is clear cut. However, in southern China, whenever offering directions, instead of referring to the south or east, they usually say left or right for reference. It seems they have a different sense of space, and they are not sensitive to the concept of north or south.

A Case Study

Now let's take a look at the aforementioned case of the magical map from different people's eyes. First, let's see what Hall (1968a) has observed in *The Silent Language*:

...a magazine published a map of the United states as the average New Yorker sees it. The details of New York were quite clear and the suburbs to the north were also accurately shown. Hollywood appeared in some detail while the space in between New York and Hollywood was almost a total blank. Places like Phoenix, Albuquerque, the Grand Canyon, and Taos, New Mexico, were all crowded into a hopeless jumble (Hall, 1968a, p. 150),

Hall (1968a) further explained that this as a revelation of the informal images that many people have of the rest of the world (p. 150). This is a case of selective attention determined by their values, world outlook and judgment criteria, because for the familiar or informed parts, they will pay much attention to and can well describe those parts in great detail, yet those they are unfamiliar with, they'll choose to ignore them. Therefore, this cultural phenomenon is a result of ignorance and uninformed state of knowledge. Unsurprisingly, the same cultural phenomenon also happens in China, as follows.

It is found that Guandongers take themselves as the center of so-called Southern China, which doesn't conform to the authoritative division made by the official government, which is the South refers to those people located south of Qinling Mountain and Huai River. It can be seen that their spatial concept of China has nothing similar with that of the average people. In some sense, this is against our common sense, or self-evident truth. To many geographers, this can largely be a distorted picture. Yet it does exist. While after looking at the image of China in the eyes of Henaners, it is found that the image of China takes a different look. In their eyes, the image is also a distorted one. With many prejudices and stereotypes, their descriptions or understanding of people from each province only covers a narrow-informed part, namely what they have been taught, told, or they happen to pick up from the Internet, the broadcasting or any other means or media.

In the following part, this paper will try interpreting the potential reasons which leads to such cultural phenomenon and try to be of some enlightenment. As far as this author is concerned, two reasons can well explain the cultural phenomenon: one is culture ethnocentrism and the other is Foucault (2002)'s discourse prejudice.

As examined in *Using Intercultural Communication: The Building Blocks*, a strong sense of group identity, or attachment, produced by culture can also lead to ethnocentrism, the tendency to view one's culture as superior to other cultures (McDaniel, Samvar, & Porter, 2010, p. 13). According to the authors, cultural centrism can be a result of enculturation, a lack of contact with other cultures and/or simply an inability to understand or accept different ways and customs. As in the examples above, Henaners take Sichuan as a place for a hotpot or spicy girls who can eat spices without indigestion and Shanxi as a place of coal, which are all in conformity with the general impression we have formed from past generations. So, we have been told by all kinds of means, either through informal ways such as others' talk, gossip, or through formal ones such as education or broadcasting. In this process of enculturation, from illiteracy to literacy, from being uninformed to having a general picture, people slowly form their cognition of different provinces and their inhabitants after a subjective selection, recategorizing what is good and bad by their own values. This is much like repainting, through which the work turns out to be a totally different picture, carrying an utterly new meaning and significance with it to the outsiders.

When talking about the lack of contact with other cultures, it also makes sense. Learning by doing is a universally acknowledged truth and we can only know the truth by experiencing it in person. Yet constrained by reality, we cannot and need not experience everything in the world to gain knowledge. In most cases, we use indirect experience, which leads to prejudice and stereotype. So, when you do not

have enough contact with the target culture, it is easy to fall into the trap of overgeneralization. And just like the blind's feeling of the elephant; only getting a partial impression. The last element in ethnocentrism is the inability to understand and accept ways or customs of different cultures (McDaniel, Samvar, & Porter, 2010, p. 13).

The second interpretation to this phenomenon is discourse prejudice. According to Foulcoul (2002), discourse, when established as knowledge, acquires a kind of power and becomes part of your internalized truth system. This process is clearly explained in the previous description of Guangdongers' image of China. When having acknowledged the fact that Northern China refers and only refers to the areas in the south of Qinlin Mountain and Huai River, it is weirdly uncomfortable and even shocking to find out Guangdongers' version of Southern and Northern China. Interesting! According to Hall (1968a), the reason most Americans have difficulty in school with geography or geometry stems from the fact that space, as an informal cultural system, is different from space as it is technically elaborated by classroom geography and mathematics (p. 152). So, people's sense of space in the map's case is detached from the knowledge they have learned which adds to the difficulty and potential prejudice towards space.

Therefore, to sum up, people's different sense of space is, on one hand, the result of ethnocentrism, and on the other, a prejudice of discourse established through struggles with alien cultures.

The Use of Space in *Pushing Hands*

The movie *Pushing Hands* describes a Chinese computer doctor in America named Zhu Xiaosheng, who is devoted to his father, a Taichi coach in Beijing, and he brings his senior father to America, where he can care after him. Yet, Xiaosheng's wife, Marsha, a U.S. freelance writer who makes a living working from home, cannot bear the father-in-law because of the collision between cultures. Such is the fact that Marsha cannot concentrate, and thus, can hardly write half a word, since Zhu Senior practices Tai Chi every day and many times will shout out the words. Moreover, Zhu Senior also listens to the Peking Opera and sometimes sings along with it. For this reason, Marsha complains a lot and suggests moving to a larger apartment. However, the problem does not lie in the size of the house, but the differences in cultures and thoughts. Finally, it ends with Zhu Senior moving out of the house and into an apartment in Chinatown. Actually, in the movie *Pushing Hands*, there are several places concerning the use of space.

First of all, there is body contact. One time Marsha did not feel well and when she eats, Zhu Senior sits to have breakfast. At first, he was uncomfortable to sit opposite Marsha, and sought to find another seat, but at last he compromised and decided to sit across from her. When Marsha says that she does not feel well, Zhu Senior slowly puts his hand on Marsha's. All of a sudden, Marsha jumps and springs back nearly a meter. It's hard to understand she is still ill. From this we can see that Americans are not that casual as we have thought, apart from intimate lovers or family members, and individual distance is also a big deal. Even though Zhu Senior may do this only out of care, mercy or simply to feel her pulse, Americans still have a strong sense of personal distance and no one should disturb that boundary. Interestingly, another time, Marsha was ill with gastric bleeding, and lying on the sofa. This time Zhu Senior says he can diagnose it and this time Marsha trusts him and gives her hands to him which shows the psychological distance usually determines the physical distance.

The orderliness of seat rank also demonstrates the use of space in *Pushing Hands*. It has been mentioned that when Zhu Senior sits opposite Marsha, he feels embarrassment or illness. This is due to the fact that the father generation is always more respectable than the children generation and the order of

seating is essentially a symbol of hierarchy. So later, we find that Zhu Senior sits at one end of the dinner table, followed by Zhu Junior and Marsha and their son.

Conclusion

Seeking advice from the causes, we can be more rational and more sensitive and accept the intercultural and intracultural differences, which can be achieved by the following steps. Firstly, advocate cultural relativism. Contrary to ethnocentrism, it is the cultural relativism which should be promoted. It calls on people to take other cultures as their equal, think in others' shoes and increase sensitivity to cultural differences. So, we should realize the fact that all cultures are different and unique in each aspect, so it is ridiculous to say one is superior and the other is inferior. Moreover, we should form the awareness of global citizen identity rather than that of a narrow nation or ethnic group.

This paper aims to examine sense of space in different cultures and tries interpreting the potential reasons, the possible effects and the possible solutions. This study takes the case of the map in different people's eyes as an example and concludes that ethnocentrism and prejudice of discourse lead to people's stereotypes towards space and culture at large. In future studies, it will be better to explore further how to solve the conflict between cultural diversity and keep the same identity as world citizens in this global village. Moreover, more attention should be put on contemporary issues, such as financial and economic identities, as well as the minority's unique cultures, such as feminism, the vegetarian, the refugee, and migrants, etc.

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Conceptual Metaphors in Chinese Judicial Discourse: Taking Court Judgment Concerning Marriage as an Example

Wei Yu, and Yuxiu Sun*

Zhejiang University, Hangzhou, China

Email: wendyroseyu@hotmail.com, and tjsunyuxiu@hotmail.com* (corresponding author)

[Abstract] *Conceptual metaphor, as a way of perceiving and conceptualizing the world, is ubiquitous. With its facilitation, human beings can perceive complicated events through simple things. Conceptual metaphors also exist in the legal instruments which require high precision of conveying the meaning. Under the framework of conceptual metaphor theory, this paper takes court judgments concerning marriage as examples and discusses the metaphorical expressions in the corpus. It is found that: 1) the amount of legal metaphors for judges and advocates is equal, 2) judges and advocates have their own biased types of metaphorical expressions, and 3) legal metaphor functions as persuasion and explanation. The finding implicates that the bias of metaphors contributes to the purposes of the users.*

[Keywords] *court judgment; legal metaphor; marriage; corpus*

Introduction

As Lakoff and Johnson (2003) proposed, the nature of the human conceptual system is metaphorical. The conceptual metaphor, as a vehicle for facilitating people to perceive the world, exists in every aspect and field. In the book *Metaphors We Live By* (Lakoff, & Johnson, 2003), they explored how language mirrors the human's conceptual system based on linguistic data. The meaning of words is constructed through the conceptual process. Metaphors are systematic devices for defining a concept and for changing its range of applicability (Lakoff & Johnson, 2003, p. 125).

Legalese pursues reasoning and rational arguments, which lay persons find difficult to understand (Tiersma, 2008, pp. 7-26). However, the conceptual system is so deeply rooted in human brains that people just couch in more refined phrases (Lakoff, & Johnson, 2003, pp. 65-66) and facilitates the lay persons' ability to understand the message as well as the legal professionals' to express themselves clearly. Consequently, legal instruments are permeated with metaphorical expressions which have been widely studied (Berger, & Stanchi, 2018; Jia, 2017; Wang, 2014; Wang, & Tu, 2018). However, few studies have been conducted on metaphorical expressions on the basis of court judgments of marriage cases.

Some previous studies have involved company law and its related legal personnel. However, legal metaphors not only exist in the legislative discourse, but also in the judicial instruments. Furthermore, few studies are based on a specialized corpus to discuss legal metaphors. Most of the researches have discussed conceptual metaphors with some typical introspective examples. Such examples are neither convincing, nor objective. Henceforth, this research tries to use a self-built database. Based on observations, metaphorical expressions exist in court judgments concerning marriage but are rarely analyzed. Therefore, this study proposes three research questions:

- 1) What's the distribution pattern between the legal metaphors stated by advocates and those by judges?
- 2) What are the features of legal metaphors?

3) What are the functions of the legal metaphor?

Judicial instruments on marriage involve a large number of marriage-related metaphors. In a broader sense, by integrating the corpus approach, this interdisciplinary study will go beyond these questions and investigate marriage metaphors from the interaction of legal discourse and conceptual metaphor on marriage. Finally, this study attempts to unravel the cognitive features by the legal professionals in China.

Literature Review

There have been many studies both at home or abroad since the appearance of conceptual metaphor theory. Lakoff and Johnson studied the nature of metaphorical concepts and gained an understanding of the metaphorical nature of human activities (2003, p. 8). Among domestic scholars, Hu (1997) mentioned that the metaphor is not a kind of rhetorical device, but a kind of dynamic and complex conceptualization of the human mind, indicating that the way people think is closely related to how people perform. Conceptual metaphors have been applied in many specific areas, including the field related to marriage and love. Dunn (2004) studied marriage metaphors through corpus data to identify the marriage metaphors and generated categories for them, while Wang and He (2015) used two corpora to compare Chinese and English metaphor mechanisms. Previous studies imply that corpus linguistics indicates an efficient and effective insight in metaphor comparative studies.

The emergence of conceptual metaphor theory has witnessed different studies of legal metaphors. Ball (1985) mentioned that the metaphor played a crucial role in shaping people's view of law and he adopted a distinctively rhetorical perspective on the phenomenon of law. Recently, Berger and Stanchi (2018) discussed the metaphor and focused on the way the advocates use metaphor to persuade others. Wang (2014) interpreted the personality from the law perspective and talked about different translation versions, mainly focusing on the translation issues of a single word within the law, and then Wang (2015) distinguished the functions of legal metaphors as establishing, interpreting and reasoning and compared the difference between the legal metaphor and the ordinary metaphor.

By adopting the approach of text analysis, as well as the interview, Wang and Tu (2018) elaborately discussed that a company is a legal person based on China's Company Law to reveal the cognitive mechanism of human mind in a comprehensive way. In this research, they categorized five kinds of metaphors of a legal person in the company law field, namely identity, rights, obligations, liabilities and relationship with other companies, and extracted the extension of the research data, for instance, court judgment apart from legislation. Many studies have also been conducted about the court judgment (Cheng, 2006; Cheng, et al., 2008). However, almost no research on court judgments concerning marriage has touched up the legal metaphor. Compared with most previous studies, this study presents the legal conceptual metaphors in a corpus-assisted manner.

Data and Methods

Corpus linguistics has flourished for a long period since it can make language researches much more scientific. Compared with the rationalistic approach, as in Chomsky's transformational generative grammar, the large-scale database, as a kind of evidence, is objective and real (McEnery, & Wilson, 1996). Features can be generated from an authentic linguistic database. Therefore, the corpus approach is useful and catches a lot of researchers' attention. To create a self-build corpus, all the data are taken from

the Westlaw China database². As for setting the search items, the keywords “婚姻” (*hun1yin1*, marriage) and “爱情” (*ai4qing2*, love) are used. Then, the “text” and “case headnote” filters only those which are in Chinese and the searched results appear. All the data are saved, within which the keywords are highlighted. Altogether, there are 328 copies of court judgments, about one million Chinese characters in total.

The data need to be trimmed after collecting. For instance, keywords appearing in advertisements or as part of brand names are excluded. Phrases like “恋爱情况” (*lian4ai4qing2kuang4*, love status) are also excluded from this study. Even if the keywords are used to describe novels or movie plots in court judgments, these judgments are excluded as well. The useful expressions are saved separately, and the words said by advocates and judges are categorized into different groups. This research concerns the types of legal metaphors in each category, instead of the tokens. Therefore, the frequency of an expression is not recorded. Since a court judgment is written by the judges, it is noteworthy that lawyers’ statements are not their original expression, but the transcribed and summarized statements by writers. This paper reckons that the meaning of expressions in a court judgment is equal to the original meaning put by the lawyers and the judges’ expressions can be seen as their own expressions.

Results and Discussions

The Distribution of Metaphorical Expressions in the Legal Domain

Based on the categorization, the results are shown in Table 1. It is found that generally judges and advocates use the same amount of legal metaphors, 44.44% and 55.56%, respectively. There are 81 kinds of legal metaphors that exist in the marriage case judgment database. Such kind of result reflects that there are various metaphorical expressions in the court judgments. The bias of legal metaphor amount doesn’t exist between judges and advocates. When judges write court judgments, they adopt the metaphors to state and explain the situation. While the advocates present their statements, they also use metaphors to persuade the judges.

Table 1. The Distribution of Legal Conceptual Metaphors

	Judges’ Expressions	Advocates’ Expressions	Totality
Types	36	45	81
Percentage (%)	44.44%	55.56%	100%

Note: The tokens of the legal metaphors are not calculated.

The Features of Legal Metaphors

Although the metaphors are equally used by the judges and advocates, they do have preference when they choose the metaphorical types. Cognitive scientists have revealed that all decision making is affected by a range of unconscious cognitive biases (Berger, & Stanichi, 2018, p. 8). For the following two subsections, the paper will discuss how the lawyers and judges choose legal metaphors differently.

Positive metaphors and negative metaphors. Among the expressions in each category, the features of the legal metaphors are different. As discussed by Berger and Stanichi (2018, p. 109), an emotional dimension influences the judges’ expressions. They found that plaintiffs’ lawyers are more likely to elicit negative emotions in decision-makers. Judges prefer to use positive metaphors which embody a positive meaning. As for the expressions made by the lawyers, they use them in terms of a negative perspective,

²<http://www.westlawchina.com>

namely negative metaphors, to influence the judges' decisions. Example (1) is excerpted from the list of judges' expressions. The original text is in Chinese and the translation is provided by the authors.

Example (1). 原、被告在相识多年后步入婚姻的殿堂, 后生育一子, 现子女尚年幼...

Translation (1). The prosecutor and the defendant entered the marriage hall after many years of acquaintance, and then gave birth to a child. The children are still young...

In Example (1), the judge regards the marriage as a hall or building. When the lovers tie the knot, they have walked into the hall. The word “hall” represents the goodness and positive side of the marriage. The “marriage hall” is a place full of joy, sacredness, and responsibility. It is implied that the judge wants to convince the couple to continue their marriage instead of divorce. However, advocates perform in the opposite direction. They employ more negative metaphorical expressions.

Example (2). 原告唐某甲诉称: ...综上所述, 为维护原告的合法权益, 结束这段枯萎的婚姻...

Translation (2.) The prosecutor Mr. Tang claimed: ...In summary, in order to safeguard the legitimate rights and interests of the prosecutor, make an end of this withered marriage...

Here, the expression “withered marriage” refers to the marriage as a plant. It vividly expresses the condition of the marriage, with no passion or freshness between the couple. Their love is dying. Similar to Berger and Stanchi's conclusion (2018, p. 109), the advocate on the prosecutor's side wants to persuade the judge that the marriage needs to be stopped. These two examples reflect that judges unconsciously make positive judgments, persuading the couple to continue the marriage, in order to take the sense of responsibility to promote social harmony.

Novel metaphors and conventional metaphors. Lakoff and Johnson distinguished “dead” and “alive” metaphors (2003, p. 56). In this study, novel metaphors and conventional metaphors are correspondingly classified. The novel metaphor is an extension of the unused portion in a specific context (Lakoff, & Johnson, 2003, p. 55). In this research, novel metaphors are defined as metaphors which are new and easy to identify. An obvious link between the source domain and the target domain doesn't exist. The connection between them is newly established. However, conceptual metaphors are regarded as metaphors which are conventional and hard to identify. As for the judges, they use more conventional metaphors to express marriage conditions, whereas the advocates are much more creative than the judges. They use plenty of novel metaphors. Example (3) and Example (4) are presented to illustrate the judges' and the advocates' expressions.

Example (3). 本案中, ...爱情历经曲折, 最终一方殉情一方独自存活。

Translation (3). In this case, ...love has gone through tortures and turns, and finally only one of the two survives.

In Example (3), love is regarded as a journey. Lovers need to walk through all the difficulties and obstacles during their marriage, just as they have done when they are on roundabout roads. Such kind of metaphors is conventional. People are used to them without consciously realizing they are metaphors.

Example (4). 被告辩称, ...婚姻需要磨合期, 现在孩子还小, 需要一个完整的家庭。

Translation (4). The defendant argued that ...marriage needs a break-in period. Now the child is still young and they need a complete family.

Example (4) includes a novel metaphor, “marriage needs a break-in period”. The marriage is like the breaking in of the car which needs to be tested for a period of time. When this period passes, the break in is effective enough for driving. In the courtroom, some lawyers, who have adopted more novel metaphors, are the argument initiators who force the decision makers to see various schemas (Berger, & Stanchi, 2018, p. 102). There are more novel metaphors produced by advocates. Instead, judges apply more conventional metaphors because they are more likely to employ formulaic sequences within the judgments. Thus, the conventional expressions are entrenched and frequently used.

The Function of Legal Metaphors

Shu (2000) pointed out that metaphor has rhetoric, linguistic, poetic, cognitive, societal, and entertaining functions. In the legal genre, Shi (2011) thought that legal metaphors in English had rhetoric, linguistic, cognitive, and societal functions. The use of metaphors reveals how the human brain conceptualizes complicated concepts. The reason why metaphorical expressions exist is that the metaphor mirrors the cognitive process (Hu, 1997). However, in the legal domain, the metaphor mirrors the persuasion process. Based on the previous analyses, this study finds that the functions of legal metaphors are user-specific. Judges and advocates apply metaphorical expressions for different purposes: judges want to achieve the maintenance of the social stability at the societal level and keep the authority at the linguistic level through the stable formulaic sequences, while the advocates try to break the unfavorable entrenched connections and create the novel link to elicit the negative emotions of the decision makers.

Apart from the persuasive function, legal metaphors also facilitate the speaker to be understood. As Tiersma mentioned, the language of the law is formal and impersonal (2008, p. 7). Lay persons have difficulty understanding. The use of metaphorical expressions in court judgments can achieve the explanatory function apart from the communicative purpose in the courtroom. In terms of cognition, metaphorical expressions are easy to understand and can transform complicated concepts into easy ones. To sum up, from the social perspective, legal metaphors facilitate the judges to unconsciously perform their harmony thought for the whole society, while from the legal perspective, these expressions are easy to express themselves and convince other people.

Conclusion and Implications

As aforementioned, this study finds a niche between judicial discourse and conceptual metaphor study. By answering the research questions, this study studies that the metaphorical use of expressions in the judicial discourse and finds that legal metaphors are equally adopted by judges and lawyers: judges and lawyers have different preferences. From this perspective, the function of legal metaphors could mirror the process of legal persuasion and explanation. Finally, this study implicates that the biases of the metaphor (Berger & Stanchi, 2018) in terms of emotion and novelty reflect the users’ purposes. These findings can help judges and advocates uncover each other’s purposes. Legal metaphors deserve more investigation. For future studies, the author can explore legal metaphors through the lens of semiotics. Also, since current studies (Wang, 2014) have explored the relationship between cognition and translation, it is possible to continue to find out the difference between the Chinese legal metaphors in legislative instruments and their English translations.

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The Four Women's Mental Enslavement in *A Mercy* Through Caring Ethic Theory

Zhujun Liu

School of International Studies, Zhejiang University, Hangzhou, China

Email: 15375819382@163.com

[Abstract] This essay explored internal factors, which cause four women's mental enslavement at different situations, and their breakthrough from bondage in *A Mercy* through caring ethic theory. By analyzing women's three-level moral development based on caring ethic theory, this article found that too much focus on self at the first level of moral development lead to Lina's and Sorrow's mental enslavement, while over-concern about others at the second level caused Rebekka's and Florens' attachment to man, another kind of mental enslavement, although at the third level, with the completion of moral development, all of them became full, complete and independent. These findings further reveal some inspiration for modern women, that is, women even in modern times, should be still cautious about mental enslavement since women's moral development, compared with men's, focuses more on connections and relations with others.

[Keywords] caring ethic theory; *A Mercy*; mental enslavement; woman's moral development

Introduction

A Mercy, written by Toni Morrison as her ninth novel, was rated as one of the "10 Best Books of 2008" by New York Times Book Review and aroused extensive attention both among readers and critics since it was published. Literary critics, both at home and abroad, have studied this novel from different perspectives. Among these studies, some have focused on content with various concerns including home, mother-daughter relationship, trauma, female identity construction, slavery and so on. As the novel depicts what happened on the farm of a white farmer named Jacob Vaark who offered a shelter to his wife and three "helpers" (Morrison, 2008, p. 21) in the 1680s in the North American Continent, Mudgett (2013) proposed that home at that time was denied to the black, especially for black women like the two "helpers" Lina and Florens. Her thought was further developed by other critics, stating that unhomeliness was also common for hybrid identity such as the other "helper" Sorrow (Jamili, & Rad, 2011), and even universal for every resident including Jacob and his wife Rebekka on the farm (Downie, 2009). Since the main narrators are the four women sheltered in Jacob's farm, some other analyses also concentrated on females from the aspect of mother-daughter relationship (Updike, 2008; Mao, 2018), trauma (Schreiber, 2010; Cox, 2013; Shang, 2011) and female identity construction (Burns, 2012; Li, 2012; Chang, 2015; Sui, 2017). However, the most noticeable focus is the enslavement of the four women.

A few researchers like Armengol (2017), and Gustafson and Goradon (2010) have pointed out that Morrison's purpose is to show an increasing hatred between the enslaved blacks and their white owners in American society in early colonization. Nevertheless, Wang and Wu (2009) argued that Morrison tried to alter readers to an ignored history fact that the color of skin was not the determining element of slavery status in early colonial periods. Unlike her previous concentration on racial discrimination, Morrison in this novel was concerned more about females from different races and colors, in this context, that is, Jacob's wife Rebekka, a European white from Britain; Lina, a native Indian servant; Florens, a black servant; and Sorrow, a mixed-blood female servant. Many researches tried to uncover the reasons for the slavery status

of the four women. Jennings (2009) thought that it was the mothers who decided whether an individual born in a colony was free or not; Harris (2010) insisted that slavery in Jacob's farm developed through the formation of the slaveholder Jacob and the invasion of capitalism. However, these studies only focused just on external factors to enslavement but ignored the internal factors, that is, factors related to the four women themselves. In fact, their enslavement was not so much a physical one as a mental one. It is noticeable that Jacob, the owner of the farm, did not have a slavery mind or patriarchal ideology. The farm, isolated and alienated from the mainstream society, seemed like an Eden, operating with domestic ethics different from outside. Thus, it should be noted that if there was any women's enslavement in such a domestic environment it was more possibly caused by the women themselves. It should be more likely to be mental enslavement. This view has been echoed with Morrison's statement in public in 2008 that she chose the 17th century America as the novel's background to see what lower-class women might have been like in that period with no fixed relationship between race and slavery. In other words, she wanted to know what possible reasons led to women's enslavement when slavery was not the direct cause to it. Through analyzing internal factors, this essay discovered that the four women's enslavement status, more exactly speaking, mental enslavement in different times, was due to their different moral judgements at different levels of moral development based on caring ethic theory.

Women's Moral Development and Caring Ethic Theory

The concept of moral development can be traced back to philosophers such as Aristotle and Confucius, who both, from a humanist perspective, focused on conscious development and the formation of a sense of virtue. In their view, morality development means an individual's growing sense of what is wrong and right. In modern times, morality development, closely combined with cognition development, usually tends to be explored from the aspect of psychology. According to Sagan (1988), a person's morality development is a process in which his/her own selfish desires are gradually repressed and replaced with social values. It suggests that the sense of morality, as cognitive growth, it is also influenced by external factors, primarily by the ethical norms which were defined by Paul and Elder as "a set of concepts and principles that guide us in determining what behavior helps or harms sentient creatures" (2006, p. 2). The meaning of ethic norms, which denote a certain set of social conduct code that guides one's moral judgement, further suggests that moral development is influenced by the environment. In this novel, since the farm is very different from the mainstream society, it is in no doubt that moving from the outside into this farm influenced more or less the four women's moral development. However, environment is not the sole factor to moral development. Piaget and Phillip (1976) unveiled that both individual's cognition and emotion function in moral development. Kohlberg (1981, 1984) further united social influences and individual factors on moral growth with a statement that moral development refers to the developing conception of the social world by understanding and resolving inevitable conflicts that rise up in the relation between the self and others such as social ethical norms. In other words, moral development concerns conflicts between self and others. However, even in the same social environment, women's focuses in conflict in the process of moral development are different from man's (Kohlberg, 1981, 1984; Piaget, 1965; Turiel, 1973). In his studies, Freud pointed out, "for women the level of what is ethically normal is different from what it is in man. Their superego is never so inexorable, so impersonal, so independent of its emotional origins as we require it to be in men" (1925, p. 257). Compared with man, women seem to have more emotion concerns. Gilligan further discovered that, while man has interests in "the legal elaboration of rules and development of fair procedures for adjudicating conflicts" (1982, p. 625), such as in *A Mercy* Jacob's focus on offering a fair

and just environment for women to enjoy independence and freedom, woman, who has more “sensitivity and care for the feelings of others” (Gilligan, 1982, p. 625) than man, pays more attention to relationship and connection with others. In Gilligan’s interviews with women about the concept of goodness, the answers, such as that “the moral person is one who helps others”, “goodness is service”, and “meeting one’s obligations and responsibilities to others, if possible, without sacrificing oneself” (Gilligan, 1977, p. 485), all answers related morality with interpersonal relationship. Based on Kohlberg’s (1981, 1984) moral development theory, considering women’s cognitive features, Gilligan synthesized caring ethic theory, stating that women’s moral development experienced three levels, all of which mainly focused on interpersonal relationship between self and others. At the first level, women, usually in childhood, care primarily for and “centers on the self” (Gilligan, 1977, p. 491). Their main concern when making moral judgements is to avoid hurt in interpersonal relationship. However, with time passing by, they gradually realize that they selfishly over stress their own needs but ignore others’ expectations, and thus moral development comes to the second level. At the second level, compared with their own needs, women, often in adolescence, are more concerned about “acceptance by others” (Gilligan, 1977, p. 495) and good interpersonal relationship. As they actively participate in society, goodness is equated by women with mainly caring for others and even sometimes sacrificing their own needs. Thus, “moral judgment comes to rely on shared norms and expectations” (Gilligan, 1977, p. 495) of a society. Likewise, over-care for others leads to ignoring their own needs, and results in imbalance, which makes them re-evaluate the relationship between self and others. Thus, at the third level, criteria for goodness “move inward” (Gilligan, 1977, p. 498), by juxtaposing the expectations of others while concerning their own needs, in other words, caring both self and others so as “to assert a moral equality between self and other” (Gilligan, 1977, p. 504) under the principle of nonviolence. This essay found that in the novel all four women went through the three levels. In the either first or second level some of them got trapped in mental enslavement temporarily due to their moral judgments at that level, but all of them broke up the bondage with the completion of moral development at the third level.

The First Level: Morality of Caring for Self

The first level of moral development usually begins when women are little children who primarily concern the self. More exactly, their main focus is the self’s “survival” (Gilligan, 1977, p. 491) since they are usually constrained by social norms including ethical principles. For women whose cognition is at this level, “morality is seen as a matter of sanctions imposed by a society of which one is more subject than citizen” (Gilligan, 1977, p. 494). It means that women tend to accept a certain moral principle as right just because they know that if they do not follow the rule, they will end up with some hurt in personal relationship. Since following the moral principle can avoid hurt and help “survival” (Gilligan, 1977, p. 491), it is right to follow it. Thus, with self’s survival as the core of their moral judgement, they follow the morality of caring for self. Before coming to the farm, Lina, Sorrow, Rebekka and Florens, all just little kids in their own original society, went through this level of moral development which caused some of them to be trapped into some enslavement to some degree.

Before settling on the farm, Lina, an American Indian girl, had once been adopted by Presbyterians, who were members of a Protestant church, after Europeans torched her hometown, and a black-death-attacked her village. Protestants tried to purify this little kid with Christian faith. These “sanctions imposed by” (Gilligan, 1977, p. 494) the Christian society stated that most of Lina’s traditional American Indian practices were immoral. “Afraid of once more losing shelter, terrified of being alone in the world without

family” (Morrison, 2008, p. 47) which hurt in her relationship with the Protestants would have followed if Lina had not accepted the new religious code as right, thus, she “acknowledged her status as heathen” (Morrison, 2008, p. 47) and accepted what she used to do was wrong. She “learned that being naked in the river was a sin; that plucking cherries from a tree burdened with them was theft” and that “staring off into space to weep for a mother or a playmate was to court damnation” (Morrison, 2008, p. 48). Lina abandoned her previous Indian beliefs and accepted new religious ethical norms prescribed by Christians because of a fear of breaking up of the connection with this new society and being alone in this world. Simply speaking, survival was justified. Thus, following new religious belief was justified as right since in that way she could survive and avoid hurt from relationship, and in the meantime this forced Lina into mental enslavement.

Sorrow was also trapped into mental enslavement by the same reason. The mixed-blood girl Sorrow grew up and lived abroad with her feet never on land, with her father, the ship’s Captain, until the ship was drowned. Then she survived on an isolated island for a period. The loneliness and isolation made her personality to split with the emergence of another personality, or her double, named by her as Twin. This desire for connection further explains why Sorrow, who grew up with ocean morality about what a woman should be, tried to live up to the expectation of the mainstream society when she was adopted by the Sawyer family for a short period. When she was aboard the ship, her father “reared her not as a daughter but as a sort of crewman-to-be” (Morrison, 2008, p. 127). She was raised in such a manly way that she even did not know what women’s “monthly blood” was (Morrison, 2008, p. 19). However, compared with the alienated ocean, the mainstream society on land never accepted that it was immoral for women and men to be raised in that ocean way. In the Sawyer’s house, she was arranged with women’s jobs, such as doing chores, sweeping the floor and minding geese. She “work(ed) without complaint” (Morrison, 2008, p. 126) but tried to accept the new land’s moral norms as right, whatever they were, since they could help her survive. From this aspect, she was trapped into mental enslavement. Thus, it can be seen that some women like Lina and Sorrow who do not want to get hurt in their interpersonal relationships will just passively accept ethical norms imposed on them and accordingly become mentally enslaved. However, some others will choose another way to protect the self from hurt, that is, to “deliberately choose isolation to protect themselves against hurt” (Gillian, 1977, p. 492). This is typical of Florens and Jacob’s wife Rebekka.

When Rebekka, a local British woman, lived in Britain with her parents, her father described her as a “stubborn one, the one with too many questions and a rebellious mouth” (Morrison, 2008, p. 74). She was very clear about a woman’s position at that time, whose future, including marriage, was determined by others like her parents and husband. Though lacking rights on her marriage, her rebellious spirit made her decide that in order to avoid hurt in any relationship, she chose “separation” (Morrison, 2008, p. 78) from her family and independence from her future husband. Thus, when she got the news about an arranged marriage by her parents to an American, she felt a kind of relief and felt that “whatever the danger” (Morrison, 2008, p. 78) in the New World, “how could it possibly be worse” (Morrison, 2008, p. 78) than living with her family. Then when she met and followed Jacob to go to the farm for the first time, she “refus(ed) the hand he offered to help her mount” (Morrison, 2008, p. 86). She knew her marriage was just “seal and deal” (Morrison, 2008, p. 86). She thought that, even if “he would offer her no pampering”, “She would not accept it” (Morrison, 2008, p. 86). What she expected and wanted was “a perfection for the work that lay ahead” (Morrison, 2008, p. 86) which suggests a certain independence for her. Thus, fear of being hurt in her relationship with her parents or future husband, Rebekka “deliberately (chose) isolation to protect (herself) against hurt” (Gillian, 1977, p. 492) when she lived with her parents or when she met Jacob for the first time. Though at that time the ethical norms for women in the mainstream society stated that

women should be attached to men, her moral choice to be independent was justified by herself as right since it could avoid hurt.

As for Florens, a black girl, together with her mother and little brother, lived as a slave with the Ortega family before coming to the farm. At that time, she was just less than six years old. However, it was at this age when children were supposed to rely on their mother that she isolated herself from her mother in some way. In her later confession, she admitted that at that time that how her mother nursed her little baby brother “scare(d)” (Morrison, 2008, p. 8) her. Apparently in her eyes, her mother did not love her but only her little brother, though Florens thought “her baby boy is no good at all” (Morrison, 2008, p. 6). This scaring made her choose alienation from her mother and choose something else like shoes to depend on. That is why she recalled later how in childhood she was “never able to abide being barefoot and always beg for shoes, anybody’s shoes, even on the hottest days” (Morrison, 2008, p. 4). Since her relationship with her mother was disappointing, she “deliberately (chose) isolation to protect (herself) against hurt” (Gilligan, 1977, p. 492) by depending on shoes. Though the mainstream society thought it was not right for a female slave to be dressed like a western woman who was allowed to wear high heels, she thought it was right for herself to do so for the sake of avoiding hurt.

In appearance, before settling on the farm, Lina and Sorrow seemed to be trapped in mental enslavement by their own choices, one in enslavement by Protestants and the other by the Sawyer family, while Rebekka and Florens were spiritually independent girls. Though Florens was seemingly crazy about shoes, that cannot be mental enslavement since shoes, just objects not subjects, cannot act as a master to control her. However, further analysis shows that their mentally enslaved or independent statuses were both the results of moral judgement, determined by the stage of their moral development, since the four’s moral development, all at the first level before settling on the farm, mainly focused on their own needs with survival as the core guideline.

The Second Level: Morality of Caring for Others

At the second level of moral development, the women begin to actively participate in society. This period often happens in adolescence when women start to focus on “the capacity to assume adult feminine roles” (Gilligan, 1977, p. 492), a role suggesting social membership and acceptance. The four women were adolescents or kids when they newly settled on the farm – Lina was sixteen, Rebekka was fourteen, Sorrow was eleven and Florens was six or seven. It was on this farm that all of them reached the age to enter the second level. Furthermore, compared with the mainstream society, this farm, as alienated and isolated as Eden, was an environment developed by Jacob who had no slavery mind and patriarchal thoughts. In their early days on the farm, all four women noticed that the environment was different from outside. Lina found that the planter Jacob, her master, instead of giving orders to her, worked equally side-by-side with her and even humbly consulted her in terms of farming issues; Sorrow was surprised that she could sleep within the house, a warm house which was just offered to masters outside the farm; Rebekka could not have believed that her future husband, who called her a “northern star” (Morrison, 2008, p. 101), a most shining star which guides travelers like Jacob, suggesting that her role in Jacob’s mind, was so different from men she had ever known; and Florens who had never experienced mother’s caring felt some warmth from Lina’s motherly love and even her mistress Rebekka’s. Immersed in this domestic environment, the four women’s awareness for “connection to others” (Gilligan, 1977, p. 492) was gradually inspired with a wish to assume an “adult feminine role”, which entails women’s social value development. Thus, at this level of moral development, self-worth in a society, rather than self-survival, was their main concern. “The woman at his

level validates their claims to social membership through the adoption of societal values” (Gilligan, 1977, p. 495). In other words, in this context, social membership such as friendship and marriage partnership are what women most desire. The difference between the first level and the second level is that when making more judgements, women at the first level are mainly concerned with the consequences of the survival needs of the self, while women at the second are actively focused more on social connection. For example, while Lina, when her moral development was at the first level before arriving at the farm, blindly received the Protestant ethics imposed on her for fear of the consequence of being abandoned, at Jacob’s farm she positively accepted his moral principles for she liked this place and wanted to win a membership there. Thus, in order to establish and reinforce a certain social relation, women at this level tend to proactively care more for others’ needs, ignore and even sacrifice their own.

When Lina newly settled on the farm, it was just her and Jacob who lived there at that time. In order to win and reinforce a membership on this Eden, she decided to actively adopt the societal values on that farm where Christian faith was despised, and independence was worshipped as a right. Thus, she discarded what the Protestants had imposed on her about right practices and alienated herself from the church in the village. Besides, she actively demonstrated her membership as a helper with independent thinking rather than a slave dependent totally on the master. “It was she who taught him (Jacob) how to dry the fish they caught; to anticipate spawning and how to protect a crop from night creatures” (Morrison, 2008, p. 49). She even once warned him “of using alewives as fertilizer only to see his plots of tender vegetable torn by foragers attracted by the smell” (Morrison, 2008, p. 50). What she demonstrated to Jacob was her understanding about the independent ethical principle on the farm and her way of social participation on the farm. At this period, her moral judgement about independent thinking was justified as right because this independent living, as her active social participation with care for others, helped her win a membership on the farm. While Lina’s social participation on the farm was a success, Sorrow’s was a kind of failure.

In Sorrow’s attempt to let herself become one member of this community, she suffered marginalization from the other three women. They had a negative impression of her. “By the time (Jacob) brought Sorrow home, the resident women were a united front in dismay. To Mistress she was useless. To Lina she was bad luck in the flesh” (Morrison, 2008, p. 53). In early days when Sorrow arrived on the farm, she did try to integrate herself into this small society but ended up being marginalized by this small society. Once she waved to Jacob’s daughter, a little girl, but when the “patrician waved back, Lina appeared and hurried the little girl away” (Morrison, 2008, p. 122). When Florens first came to the farm, Sorrow “smiled and was about to step forward just to touch one of the little girl’s fat braids” (Morrison, 2008, p. 124), Lina “wrapped (her shawl) around the child’s shoulders and picked her up” (Morrison, 2008, p. 124). Solitude and alienation pushed Sorrow to talk often with her split personality Twin, while showing “placid indifference to anyone, except Twin” (Morrison, 2008, p. 124) and unite with Twin into a small community. “With her, Sorrow never wanted for friendship or conversation” (Morrison, 2008, p. 123). The marginalized membership on the farm made Sorrow actively participate in the community with Twin. Her main focus was more and more about Twin’s needs. She made moral judgements and decisions based on Twin’s guidance. “She relied on Twin more and more” (Morrison, 2008, p. 123), “who was her safety, her entertainment, her guide” (Morrison, 2008, p. 119). In appearance, though she was guided by Twin, another part of herself, she seemed to free herself from the mental enslavement by norms outside of the farm and enjoyed independence in this new environment. Thus, it seems that both Sorrow and Lina who focused on the membership in a community at his period ended up with a certain kind of independence, while Rebekka

and Florens got trapped into enslavement, who paid more attention to male-and-female relationship on the farm since both of them had no worries about the membership on the farm.

The role as Jacob's wife saved Rebekka from the worries about the membership on the farm. Thus, at the second level of moral development, her attention was mainly drawn to her other social role, a wife. It was noticeable that Rebekka initially wanted independence. However, the domestic environment offered a good opportunity for Rebekka to enter the second the level of moral development when she found her husband was so warm and good. She gradually came to care about the relationship with her husband. Thus, at the second level, a good male-female relationship was Rebekka's primary concern with the main focus on her husband's needs. Since Jacob wanted an independent wife, "a northern star", Rebekka should have continuously thought that independence was a righteous and justified way. However, the truth was that she became an attached wife to husband. How did it happen like this way? It was noticeable that although Jacob's desire was an independent wife, a "northern star" (Morrison, 2008, p. 87), she had never really understood Jacob and his expectations for her. When lying unconsciously in bed after Jacob's death, Jacob appeared in her mind's eye. However, Jacob in her mind's eye was a wrong image of the real Jacob. In her deep mind, Jacob was one who was on the side of patriarchal system. In her mind's eye, "he [Jacob] deigned to remind of (a woman) of how weak and ignorant she was" (Morrison, 2008, p. 91) and was shocked into "humility" (Morrison, 2008, p. 91) when he knew that God sent more message to woman than man. However, the real truth is that Jacob did not care about God, let alone His message, since he had no religion belief; and what's more, Jacob, who never looked on women as ignorant and weak, in fact appreciated women like the four women on the farm who he thought "were as reliable as sunrise and strong as posts" (Morrison, 2008, p. 21). In Rebekka's opinion, even on this Eden-like farm, the righteous principle was, in her words, that "Adam first, Eve next" (Morrison, 2008, p. 99), which suggests Eve's attachment to Adam. Thus, with this misunderstanding about Jacob, the environment and its moral norms, it made sense that Rebekka, who at the second level of moral development cared mainly for her husband's needs to ensure her social role as a wife, turned from an independent woman to a certain attachment to man. At this period, in her opinion, it was right and righteous to have some attachment, though with the sacrifice of her mental independence, to her husband with the intention of harmonious marriage.

Compared with Sorrow and Lina, Florens had it easier to win a membership on the farm, since Jacob regarded her as kind of replacement of his dear little daughter, Lina also warmed her with motherly love and Rebekka "felt a lot of affection for her" (Morrison, 2008, p. 96). Thus, more of her focus was shifted on female-and-male relationship. She immediately fell in love with Blacksmith at first sight. However, there was only one couple for her to learn from about the right way to build a harmonious relationship. It was viewing how Rebekka and Jacob that helped her "shape choice" (Morrison, 2008, p. 70) about the role in relationship. Once, when she saw Rebekka cry in Jacob's arm, she thought of Blacksmith whom she thought could be "her protection" (Morrison, 2008, p. 69) when she was sad. Another time, when she saw Rebekka was scared to run to Jacob, she also thought of Blacksmith, "his world" (Morrison, 2008, p. 71) whom she also could run to. As Eve, like Rebekka, was shaped by Adam, like Jacob, Florens also said to Jacob in their soliloquy, "you are my shaper and my world as well" (Morrison, 2008, p. 71). Thus, gradually it was justified as right in Floren's cognition to let herself become attached to another in relationship since a docile wife, she thought, was what Blacksmith needed. In other words, it was justified by her to be an attachment to others.

Thus, it seems that Lina and Sorrow became free and independent on this domestic environment although Sorrow was always "wandering" (Morrison, 2008, p. 134) with some mental deficiency; Rebekka

and Florens, independent before settling down on the farm, soon got themselves attached to and became mentally enslaved by others, either by Jacob or Blacksmith. A deep exploration reveals that their current situation, whether independent or mentally enslaved, was all again due to their different moral judgements, all of which centered on connection with others, by caring for others' needs.

The Third Level: The Morality of Caring for Both Self and Others

Women's third moral development begins with the reconsideration of "the relationship between self and other" (Gilligan, 1977, p. 491) as they start to "scrutinize the logic of self-sacrifice in the service of a morality of care" (Gilligan, 1977, p. 498). They realize that previously their moral judgments either just rely on their own needs typically at the first level of moral development, or on others such as social expectations at the second. Thinking about their initial moral judgements again, they ask themselves whether it is selfish or not, moral or immoral to integrate their own needs into the care for interpersonal relationship. Thus, at this level, women strive "to encompass the needs of both self and others" (Gilligan, 1977, p. 499). Thus, the morality of action tends to be evaluated on the basis of not only its appearance in the eyes of others, but also in those of their own true self. Women at this level try to find a consensus between the conflict between self and others, based on the morality of caring for both self and others with the principle of nonviolence, "the injunction against hurting" (Gilligan, 1977, p. 503).

Lina's third moral development was completed before the other three women moved in. At that time, for her, the conflict between self and others was that, on the one hand, absolute independence should be met based on the other's expectations, in this context, Jacob's; on the other hand, since this independence from Jacob pushed her into loneliness, she desired a certain connection with others. Then, she found a way to resolve this conflict, that is, in the traditional practices of American Indian religion. "It was some time afterward while branch-sweeping Sir's dirt floor, being careful to avoid the hen nesting in the corner, lonely...that she decided to fortify herself by piecing together scraps of what her mother had taught her..." (Morrison, 2018, p. 48). Though forced to desert her original Indian faith thought as evil by the Protestants at the first level of moral development, now Lina retrieved it as not evil as they thought, but good since it could save her from solitude. On this farm, "solitude would have crushed her had she not fallen into hermit skills and become one more thing that moved in the natural world" (Morrison, 2018, p. 48). She began to practice Indian faith which worshipped animals, trees and anything belonging to nature. "She cawed with birds, chatted with plants, spoke to squirrels, sang to the cow and opened her moth to rain" (Morrison, 2018, p. 49). In this way, she not only continued to meet Jacob's needs, by being continuously independent on the farm, but also met her own needs by establishing some connection with others, the natural world. As Lina said, she "found, in other words, a way to be in the world" (Morrison, 2018, p. 48).

Like Lina, what Sorrow wanted was also connection, connection with the other three women, Lina, Rebekka and Florens. Deep in her mind, she always desired to be accepted by them. However, her desire was in conflict with Twin's needs. It was isolation by the other three that pushed Sorrow to "talk more and more with Twin" (Morrison, 2018, p. 123), her split personality. Thus, the attempt to integrate into the other three would entail the break-up of the unity with Twin. However, Sorrow did not want to desert Twin who was always with her when she was sad and lonely. She buried her own needs until she was pregnant. When told about her pregnancy, immediately "she flushed at the thought of a real person, a person of her own, growing inside her" (Morrison, 2018, p. 123). At that moment, Sorrow felt a certain pleasure through the connection with someone else besides Twin, someone "inside her" (Morrison, 2018, p. 123), and then figured a way to settle the conflict. It was the baby. The baby and Twin both grew "inside her" (Morrison,

2018, p. 123). The baby to some degree was the embodiment of Twin, her split personality, since both grew inside her. Thus, though it was immoral for a woman to be a single mother with a baby in that society, she decided to give birth to it. At this level of moral development, Sorrow followed up the principle of “nonviolence” (Gilligan, 1977, p. 502). In her cognition, the baby could balance her own needs and Twin’s, so it was justified as moral. Thus, when the baby was born, “Twin was gone, traceless and unmissed by the only person who knew her” (Morrison, 2018, p. 134). The baby, the embodiment of Twin, successfully helped her connect with both Twin and the other three women. Now, she not only still “had” Twin, but also began again to actively interact with the other three women. “At one point, Sorrow, prompted by the legitimacy of her new status as a mother, was bold enough to remark to” Rebekka (Morrison, 2018, p. 133). Thus, Sorrow renamed herself as “Complete” (Morrison, 2018, p. 134). The birth of the baby, with the settlement of the conflict between self and others, completed her own moral development, a cognitive growth.

Rebekka’s third moral development did not begin until Jacob’s death. When hit by Jacob’s death and lying in bed, Rebekka thought of her buried desire for connection to her Christian belief. She thought of how she turned her back on the Christian religion because her parents taught her the evilness of the Christian faith, “though she had no bone-deep hostility” (Morrison, 2018, p. 77); and of how she totally abandoned the thought of religion because her husband Jacob was a pagan. In her view, “with him, the cost of a solitary, unchurched life was not high” (Morrison, 2018, p. 93). Now Jacob’s death made her think of her true self’s needs. With Jacob’s death, others’ needs immediately dissolved. Now, what she considered was the care of her true self with the principle of nonviolence. Now instead of looking on the Christian belief as evil, she regarded it as the right way for her to “salvation” (Morrison, 2018, p. 100). Thereafter, she began to go to church in the village and “pray much” in solitude (Morrison, 2018, p. 159).

Similarly, Florens’ moral development began when Blacksmith abandoned her. Previously, in order to make everyone on the farm like her and have Blacksmith love her, she was “the docile creature” (Morrison, 2018, p. 146) who “was easy to spot that combination of defenselessness, eagerness to please and, most of all, a willingness to blame herself for the meanness of others” (Morrison, 2018, p. 152). She constrained some part of her real self, the one with “wilderness” (Morrison, 2018, p. 141), which was regarded as not good by her. In order to win Blacksmith’s love, she cared too much for his needs but ignored her own. However, since abandoned, with no more others’ needs in consideration, she just needed to think of her own. On her way from Blacksmith’s back to the farm, she thought of her lost self which also needed her caring. Now, she could face her real self and accept it. In the end, she completed her moral development, and this cognition development, into a full woman, was able to face to her true self and say, “I am become wilderness but I am also Florens. In full. Unforgiven. Unforgiving. No Tuth, my love. None. Hear me? Slave. Free. I last” (Morrison, 2018, p. 161).

In appearance, at this level, with Rebekka and Florens mentally freed from man, all four women were independent women now. Again, it was moral judgements at the third level that helped them make choices, which were opposite to those made before. Lina, who had thought Indian practice as evil at the first level, at present retrieved it as a good way to live in the world; Sorrow, who previously isolated herself from the other residents on the farm, chose to connect herself with them and raise the baby which was not accepted by mainstream society; Rebekka, who seemed to be indifferent to the “evil” Christian faith before, turned to it; and Florens, who had thought that being docile was what a woman should behave, was wilderness now. In appearance, the common point in them was that all of them eventually became an independent woman. However, further analysis revealed that it was moral development, at the third level of which they

successfully took into care both their own and others' needs, that helped them cognitively mature, complete and full.

Conclusion

Woman's moral development, determined jointly by environment and their own cognitive development features, shares some similarities. It starts with the main focus on self, proceeds to the concern about others, and completes this cognitive growth with a balanced caring for both self and others. The four women, Lina, Sorrow, Rebekka and Florens, all went through this process with momentary mental enslavement in some certain levels. Too much focus on self at the first level leads to Lina's and Sorrow's mental enslavement; while over-concern about others at the second level causes Rebekka's and Florens' attachment to man, another kind of mental enslavement. It is noticeable that even though Jacob's farm was as domestic as modern times, those women still got themselves trapped. Perhaps this explains why Toni Morrison set the farm's environment similar to modern times in such a domestic environment where women have more opportunities to have their moral development grow normally. Toni Morrison wants to alter women in modern times to a fact that even in a time when physical enslavement on women has almost been wiped out, they should be still cautious not to unconsciously get trapped into mental enslavement, since women's moral development, compared with men's, focuses more on connections and relations with others.

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