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Preface

The School of International Studies (SIS) of Zhejiang University attaches great importance to the cultivation of undergraduates' research abilities and is committed to nurturing academic potential and broad academic vision in a variety of fields, including linguistics, literature, translation, and regional and cross-cultural studies. Zhejiang University has launched a variety of scientific research projects for undergraduates, encouraging student participation and initiating basic research training under the guidance of supervisors. On this basis, SIS has actively involved more students in scientific research: in 2022, 49 student research projects were established, of which 7 were collaborations with supervisors and 42 were independent, student-led enterprises. Among these projects, 5 were national in scale and 6 were registered at the provincial level. Under the guidance of supervisors, students explored cutting-edge topics in their fields of study, covering corpus research, the issue of sovereignty in cyberspace, the dissemination of Shakespeare's plays in China, the image of China in contemporary foreign literature, and other topics of particular academic value. Meanwhile, SIS established a supervisor system for selected outstanding undergraduate scholars with both local and international research potential, which has produced a marked effect. In the past two years, undergraduates have published 12 academic papers in academic journals at home and abroad; several students have published papers in high-level international journals such as *Sustainability*, *Intercultural Pragmatics*, and *IEEE Transactions on Professional Communications*, etc. One undergraduate won the second prize in the Scientific Research Outstanding Achievement Award (humanities and social science) for students of Zhejiang University.

To enhance students' innovation consciousness and scientific research ability, SIS conducts academic exchange activities at multiple levels. Every year, an undergraduate academic innovation conference is held, inviting students who have performed well in this regard to present their research. Hosted by Zhejiang University's Institute for Interdisciplinary Studies of World Literature, the Liberal and General Education Office of the Undergraduate School, and the English Department of the School of International Studies, the Leading Forum for College Students on Interdisciplinary Studies of Ethical Literary Criticism has been held for three consecutive years. In 2022, the Third Leading Forum attracted more than 500 undergraduates and representatives from more than 90 universities at home and abroad, with an online audience of nearly 6,000. In 2021, Zhejiang University held The National Seminar on the Construction of First-Class Translation Majors in the New Era. Undergraduate students presented academic research reports at this national conference, with more than 1,500 teachers and students from 54 universities across China, online and offline, attending the seminar. In addition, German and French majors have also held national undergraduate academic forums for many years, attracting undergraduates from more than 100 Chinese universities to participate. SIS of Zhejiang University has played an active role in cultivating outstanding academic talent in foreign language disciplines, enlivening the academic atmosphere, and expanding the influence of the disciplines.

This collection of 30 undergraduate students' papers is based on presentations made at the Undergraduate Academic Innovation Conference, hosted by SIS of Zhejiang University. The papers cover four areas: linguistics, literature, translation, and regional and cross-culture studies, with the languages covered being English, French, German, Russian, Japanese, and Spanish. The papers included are

thematically diverse and show several broad trends in research methodology. The first is the application of big data for research in the fields of literature, linguistics, and translation studies. Typical examples include: “A Study on Research Hotspots, Trends and Prospects of the Spanish Literature Studies in China from 1980 to 2020: Based on the Five Foreign Literature Core Journals in China”, which used a corpus approach to analyze research on Spanish literature in China from 1980 to 2020; “Research on Chinese Undergraduate Translation Teaching Based on Core Foreign Language Journals (2006-2021)”, which analyzed data from papers in Chinese foreign language research journals between 2006 and 2021, and revealed the changes in Chinese translation teaching research over the sixteen-year period, as well as its focus and shortcomings; “A Corpus-Based Study of the ‘Vax’-Related English Neologisms During the Covid-19 Pandemic”, which used a corpus-based approach to examine the words related to “vax” that have appeared in English over the last two years, revealing the socio-cultural meanings behind the language.

Secondly, a comparative approach is used to study Chinese and Western languages, literatures, and cultures: “On Subject-Object Relationship in the Poems of Wallace Stevens and Wang Wei” studied the similarities and differences between the subject-object relationship in the poems of Wallace Stevens and Wang Wei using a comparative literary approach; “On Chinese and English Views of Love: A Study Based on a Comparable Corpus of Ballads” used word class frequency data to analyze the linguistic preferences of Chinese and English love ballads selected from one well-known anthology of Chinese and English ballads each. After taking into consideration the expressional contrasts found in selected Chinese and English love ballads subsequently, this paper concluded the differences between the two cultures’ views of love. “A Corpus-based Analysis of Chinese-English Homographs” examined the differences between Chinese and Japanese homographs, by exploring the Chinese-Japanese homographs *fandui/hantai* with data drawn from corpora; “A Comparative Study on the use of Adverbial Hedges in German Academic Writing by Chinese and German Students” discussed the differences between the use of adverbial hedges by Chinese and German students writing academic papers in German; “A Comparative Study of the Translations of *Doctor Zhivago* Based on Parallel Corpus” presented a corpus-based study that compared the translations of *Doctor Zhivago* in terms of type/token ratio and lexical density, and four-character, etc.

Third, the feminist studies of language, literature, and culture: “The Tyranny of Technology and the Ethical Dilemma in Nathaniel Hawthorne’s *The Birthmark*” reflected on the ethics of technology in Nathaniel Hawthorne’s work and analyzed the contradictions between technology and morality, as well as between technology and women’s rights; “Study on True Self in Virginia Woolf’s *To the Lighthouse*” explored the process of realization of the female true self in Woolf’s work; “The Conflicts of Female Self-identity and Patriarchal Male Gaze in *The Eternal Feminine*” gave an interpretation of the influence of the Male Gaze on female appearance in *The Eternal Feminine*; “A Quantitative Study of Spanish Sexist Vocabulary Based on Markedness Theory” pointed out its male-centric perspective by employing a corpus to analyze Spanish terminology.

Fourth, the explorations on issues of philosophy, time, intertextuality, and language in foreign literature: “Temporality in Mrs. Dalloway from an Existentialist Perspective” focused on characters’ perception of time in Woolf’s novels in the light of Kierkegaard’s and Heidegger’s existentialism; “Language Crisis in Hugo von Hofmannsthal’s Works” discussed the language crisis in the works of the German writer Hofmannsthal and the ways of coping with it; “On the Theme of Fraud in Melville’s *The Confidence-Man: His Masquerade*” reinterpreted the theme of fraud in Melville’s work from the

perspective of temporal superimposition; “On the discursive game in Friedrich Dürrenmatt’s *Die Panne*” revealed the power of discourse by showing the fictional game in literature; “The Three Images of Death in Maurice Blanchot’s *Death Sentence*” considered the imagery of death in Blanchot’s work; “On Parody in *Lolita*” analyzed *Lolita*’s parodies of James Joyce, Edgar Allan Poe, and Dostoevsky; “Interpretation of ‘Secret’ and ‘Tenderness’ in Higashino Keigo’s *Naoko*” discussed the ethical choices made by the protagonist in *Naoko*.

Fifth, the studies on translation of different stylistics such as literary translation and legal translation, and on the dissemination of translations in different ways online and offline: “A Sociological Approach to the Translation of *The Stranger* in China Since 2000” studied the translation and dissemination of *The Stranger* in China in the 21st century, with particular emphasis on the role of digital media in dissemination; “English Translation of Anaphora ‘qi’ in Legislative Texts Under the Perspective of Corpus: Cases of the Civil Code and the Company Law” analyzed its translation in English legal texts; “A Study on the Translation of Interjections in Eileen Chang’s *Ban Sheng Yuan*” examined different strategies for translating the exclamation in *Half a Lifelong Romance* by Karen S. Kingsbury.

Sixth, the increasingly valued Regional and National Studies, includes analysis of the image of China in foreign media, the strategies of countries in international personnel training and standard setting, as well as the strategies of Chinese local cultural dissemination: “How has the Image of Chinese Smartphones Changed in Russian Media? – Taking the Ten-year (from 2011 to 2021) Related Reports in Rossiiskaya Gazeta and Izvestia as Examples” analyzed the coverage of Chinese smartphones in the Russian mainstream media over the last two decades; “Parallel Corpus International Talent Cultivation in Germany Under the Concept of Education for Sustainable Development – Take German Foundations for Example” examined the efforts to develop international talent in Germany, using several major German foundations as examples, to provide inspiration for international talent cultivation in China. “The Effectiveness of NGOs’ Standards: Weak or Strong? – Take the National Standards of the Forest Stewardship Council (FSC) as an Example” evaluated the effectiveness of standards set by the Forest Stewardship Council; “An analysis of discourses in Shin Au Village” analyzed the couplets, propaganda, and other texts of Shin Au Village in China, drawing out the role played by the clan concepts and filial culture in the preservation of village culture; “The Impact of Online Publicity on Yue Wang Temple: With “Note Sharing” on Xiaohongshu as an Example”, through analysis of information from online social media and offline questionnaires, investigated the visitor experience of the famous Yue Wang Temple in Hangzhou, with a focus on the impact of social media advertising.

Finally, the studies of linguistic phenomena through research methods such as pragmatics, and discourse analysis: “A Pragmatic Study of the Discourse Marker ‘Alors’” analyzed the pragmatic functions of the DM “alors” in terms of discourse progression and interaction in oral discourse using the texts of five French films. “Critical Discourse Analysis of Political Speeches by Chinese and German Leaders: A Corpus-based Comparative Study” examined the discursive strategies of Chinese and German leaders; “Hong Kong Cantonese-English Code-Switching Analysis” presented a structural analysis of the collected corpus and pointed out the mixed use of Cantonese and English in Hong Kong Cantonese.

The papers included in this collection have two authors, with the first author being an undergraduate student and the second and corresponding author being their research supervisor. After several anonymous reviews and revisions, the excellent papers recommended by each department were finalized, requiring the painstaking efforts of both students and supervisors. Through this initiative, we hope to stimulate the enthusiasm and innovation of undergraduates in the School of International Studies of

Zhejiang University to engage in scientific research, broaden their academic horizons, enhance their research ability, contribute to their international publication of academic papers, and expand the influence of the School in the international arena.

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Table of Contents

<i>Preface</i>	3
Linguistics	
Hong Kong Cantonese-English Code-Switching Analysis <i>Jing DONG, Haitao LIU</i>	11
A Pragmatic Study of the Discourse Marker “Alors” <i>Wanting LIU, Mengyang YU</i>	19
A Corpus-based Analysis of Chinese-Japanese Homographs <i>Chang SUN, Wenchao LI</i>	27
A Comparative Study on the Use of Adverbial Hedges in German Language Academic Writing by Chinese and German Students <i>Yifei WANG, Yuan LI</i>	34
Critical Discourse Analysis of Political Speeches by Chinese and German Leaders: A Corpus-based Comparative Study <i>Jingwen ZHAO, Yuan LI</i>	42
A Corpus-based Study of the “Vax”-related English Neologisms During the Covid-19 Pandemic <i>Xinyue ZHANG, Bin SHAO</i>	50
A Quantitative Study of Spanish Sexist Vocabulary Based on Markedness Theory <i>Xiankai ZHANG, Ya ZUO, Yixin LIU, Jihan SONG</i>	57
Studies of Literature	
The Three Images of Death in Maurice Blanchot’s <i>Death Sentence</i> <i>Keyu CHEN, Jia ZHAO</i>	64
On the Subject-Object Relationship in the Poems of Wallace Stevens and Wang Wei <i>Jingjing DU, Fen GAO</i>	70
Interpretation of “Secret” and “Tenderness” in Higashino Keigo’s <i>Naoko</i> <i>Huanwei GUO, Alita</i>	77
Study on Research Hotspots, Trends and Prospects of the Spanish Literature Studies in China from 1980 to 2020: Based on the Five Foreign Literature Core Journals in China <i>Haixi LIU, Yun LU, Mengqing WU, Jingyi HU</i>	84
True Self in Virginia Woolf’s <i>To the Lighthouse</i> <i>Shuiqingyun LIU, Yanping SUN</i>	93
Language Crisis in Hugo von Hofmannsthal’s Works <i>Yang LIU, Yongqiang LIU</i>	100

On Parody in <i>Lolita</i> <i>Yuhang MA, Lu ZHOU</i>	107
Conflicts of Female Self-identity and Patriarchal Male Gaze in <i>The Eternal Feminine</i> <i>Dianxin MU, Yun LU</i>	112
Temporality in <i>Mrs. Dalloway</i> from an Existentialist Perspective <i>Yexu PU, Fen GAO, Binhao GUO</i>	119
On the Theme of Fraud in Melville’s <i>The Confidence-Man: His Masquerade</i> <i>Peiyu Qian, Tianhu HAO</i>	126
The Tyranny of Technology and the Ethical Dilemma in Nathaniel Hawthorne’s <i>The Birthmark</i> <i>Jinyu OUYANG, Gexin YANG</i>	133
On the Discursive Game in Friedrich Dürrenmatt’s <i>Die Panne</i> <i>Zimo YU, Yongqiang LIU</i>	139
Studies of Translation	
A Study on the Translation of Interjections in Eileen Chang’s <i>BanSheng Yuan</i> <i>Xinlin LIU, Quangong FENG</i>	145
On Chinese and English Views of Love: A Study Based on a Comparable Corpus of Ballads <i>Zicheng SHAO, Lei DU</i>	153
Research on Chinese Undergraduate Translation Teaching Based on Core Foreign Language Journals (2006-2021) <i>Xiaoyu WANG, Qiaodan LU, Shuhong CHEN, Yuxiao XU</i>	161
English Translation of the Anaphor “Qi” in Legislation: Cases of the PRC Civil Code and the Company Law <i>Jinwen YANG, Huiyu ZHANG</i>	169
A Comparative Study of the Translations of <i>Doctor Zhivago</i> Based on Parallel Corpus <i>Linzhen YE, Miaoxu YUAN, Ruyi REN, Yongqing ZHAO</i>	176
A Sociological Approach to the Translation of <i>The Stranger</i> in China since 2000 <i>Zhixin YUAN, Yanmei FAN</i>	183
Regional and National Studies and Studies on Cross-Cultural Communication	
How Has the Image of Chinese Smartphones Changed in Russian Media? – Taking the Ten-year (from 2011 to 2021) Related Reports in Rossiiskaya Gazeta and Izvestia as Examples <i>Zimeng FENG, Ranran XUE, Ziqi LIN, Chenfei GAO</i>	190

International Talent Cultivation in Germany under the Concept of Education for Sustainable Development – Take German Foundations for Example <i>Keyue LAI, Jia LI, Xiaorou LU, Xin GAO</i>	197
The Impact of Online Publicity on Yue Wang Temple: With “Note Sharing” on Xiaohongshu as an Example <i>Yuge LIU, Bing FENG</i>	206
Effectiveness of NGOs’ Standards: Weak or Strong? – The Case of the Forest Stewardship Council (FSC) <i>Hongbo REN, Jia LI, Feiyu CHEN, Yuting GAO</i>	214
An Analysis of Discourses in Shin Au Village <i>Jing ZHAO, Jianping YANG</i>	222

Hong Kong Cantonese-English Code-Switching Analysis

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[Abstract] Cantonese-English Code-Switching (C-E CS) is a common linguistic phenomenon in Hong Kong Cantonese. Two corpora of Cantonese conversations are analyzed in terms of structural features, including the positions, forms and distinctive traits of C-E CS. This paper finds that most C-E CS utterances occur within sentences, and that words, especially nouns, constitute the primary forms of embedded language. Moreover, it is suggested that the Morpheme-Order Principle and the System Morpheme Principle in the MLF model are descriptively adequate in the data collected. C-E CS utterances generally conform with the grammatical structure of the matrix language.

[Keywords] code-switching; Cantonese; English; structural constraint; linguistic features

Introduction

Cantonese is a branch of the Sino-Tibetan language and a dialect of Sinitic language (MOE, 2021). Specifically, “Cantonese” in this paper refers to Cantonese spoken in Hong Kong SAR. Since its return to the Chinese mainland in 1997, Hong Kong has adopted the bi-literacy and tri-lingualism language policy, aiming at developing citizens to be literate in written Chinese and English as well as trilingual in spoken Cantonese, Mandarin, and English (Matthews & Yip, 2013). Therefore, Hong Kong Cantonese has been greatly influenced by English, which often leads to the usage of both languages in the same speech event. Code-switching is one of the important fields in multilingualism and there have been numerous studies conducted by linguistic, sociolinguistic, psycholinguistic, and structural approaches in this field. However, the definition of Code-switching (CS hereafter) has not been agreed upon by academia. Myers-Scotton (1998) defined CS as “the selection by bilinguals or multilinguals of forms from an embedded variety (or varieties) in utterance of a matrix variety during the same conversation.” Therefore, CS refers to the switching between two languages or dialects in a conversation, within or among a sentence.

The structural or syntactic studies of CS occurred when it was found that CS is also restricted by internal linguistic features. Therefore, syntactic studies mainly focus on investigating the structural patterns of CS and further explore the universal grammar in CS. Among them, the most influential structural principles and classifications of CS are the structural constraints proposed by Myers-Scotton and Poplack, respectively. Myers-Scotton (1998) classified four elements in CS, namely Matrix Language (ML), Embedded Language (EL), System Morpheme, and Content Morpheme. The more dominant language in CS is the ML, and the other is the EL. Thus, CS can be categorized into three types, namely Matrix Language Island (ML Island), Embedded Language Island (EL Island), and Mixed Component (ML + EL). He also distinguished system morpheme and content morpheme. The system morphemes, such as function words and inflections, build the grammatical frames for the whole sentence, while the content morphemes hold the semantic and pragmatic functions. Based on these distinctions, he proposed two principles in his Matrix Language-Frame Model (MLF Model). The Morpheme-Order Principle requires that the surface morpheme order is that of ML. The System-Morpheme Principle indicates that system morphemes only

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come from ML, so that the whole sentence structure should conform with that of ML. Meanwhile, Sankoff & Poplack (1981) proposed two structural constraints in CS based on their analysis of Spanish-English CS. The Free Morpheme Constraint indicates that codes may switch after any constituent in discourse provided that the constituent is not a bound morpheme. The Equivalence Constraint implies that CS tends to occur at points in discourse where the juxtaposition of ML and EL elements does not violate a syntactic rule of either language.

However, none of the major grammatical constraints or principles were proposed based on Sinitic language. Existing research on CS in Sinitic language largely focuses on Mandarin-English CS or CS between Mandarin and other languages of some minority groups (Sugar, 2017, etc.), with features of Cantonese-English CS still left to be discussed. In terms of the switching between Cantonese and English, the most influential and representative studies are the general introductions of its major motivations and features. From socio-cultural perspectives, some scholars revealed that the motivations for C-E CS in Hong Kong include euphemism, conciseness, and the economy principle of expression (Li, 2003; Luke, 1998, etc.), which built the foundation of discussions in this field; and from psycholinguistic aspects, some discuss the switching cost of C-E CS (Hui et al., 2022, etc.). In addition, several studies discuss its function in identity construction (Yim, & Clement, 2019) and adaptability (Yu, & Lin, 2011). Some diachronic studies were conducted through socio-linguistic approaches, focusing on the intergenerational differences of C-E CS in Hong Kong (Pan, 2000) and Guangzhou (Shan, 2021) or the individual distinctions in C-E CS (Yim & Bialystok, 2012). In terms of linguistic or grammatical features, existing studies mainly explore some specific linguistic features. For example, the grammatical pattern in C-E CS in post-modification of noun phrases (Chan, 2015). And the empirical research of specific cases, such as Hong Kong Chinese Press (Li, 1995) and Classroom Code-switching (Lin, 2013), also focus on the specific linguistic features without concluding a widely applicable rule for C-E CS structure. That is to say, few studies focus on the universal structural features of C-E CS. The occurrence of C-E CS is not always unpredictable; therefore, the present paper aims to provide a quantitative and empirical analysis of the structural features of Cantonese-English Code-Switching to make contributions to further exploration of the general rule of C-E CS structure and grammar. Specifically, this article aims to address the following research questions:

1. In what positions does C-E CS take place?
2. What are the forms of EL elements?
3. What are the major structural features of C-E CS?

Method and Material

This paper is conducted based on two corpora: 1. Hong Kong Cantonese Corpus (<http://compling.hss.ntu.edu.sg/hkcancor/>, HKC hereafter). The Hong Kong Cantonese Corpus contains about 230,000 words, 1800 minutes in total, collected from transcribed conversations recorded between March 1997 and August 1998. The text was word-segmented and annotated with part-of-speech tagging. 2. Transcripts of *Forensic Heroes III* (法证先锋 III, TVB hereafter) *Forensic Heroes III* is a Cantonese television drama series broadcast on Television Broadcasts Ltd. (TVB) in 2011. It is a police procedural TV drama involving professional scenes and daily life dialogue of police, forensic scientists, and forensic doctors. Thirty episodes in total contain about 266,000 words.

The data collected were manually tagged and then analyzed by the concordance software Antconc (<https://www.laurenceanthony.net/software/antconc/>). Since people in Hong Kong usually address each other with English names, the utterances of English names were first removed from the corpora. The C-E

CS utterances were then categorized based on the MLF model into EL islands and mixed components. Then, based on the parts of speech of EL, this paper examines the distribution features of C-E CS in the data, including their positions and length. Since the purpose of this study is to identify the structural features of C-E CS, the next stage is to analyze and conclude the major characteristics of CS utterances.

Results and Discussion

Positions of C-E CS Utterances

Of the total 2729 CS utterances, 2162 were found in HKC and 567 occurred in TVB. And the C-E CS utterances occur in several positions and accordingly can be categorized.

Table 1. Positions of CS Utterances

<i>Component</i>	<i>Position</i>	Total		HKC		TVB	
		<i>No.</i>	<i>Proportion</i>	<i>No.</i>	<i>Proportion</i>	<i>No.</i>	<i>Proportion</i>
EL Islands	Clause Boundary	73	2.7%	8	0.4%	65	11.5%
Mixed Components	Within Clause	2653	97.2%	2152	99.5%	501	88.5%
	Within Tag	3	0.1%	2	0.1%	1	0.2%
Total		2729	100%	2162	100%	567	100%

The details of CS positions are shown in Table 1. In C-E CS, EL can be a single clause in ML conversation or elements inserted into an ML sentence. CS utterances that occur within a clause or as a dependent tag into the ML are both mixed components in the MLF model, but the latter position of CS is called tag switching by Poplack. The results show that most CS utterances (97.3%) appear within sentences as mixed components (EL+ML), while EL islands rarely occur in C-E CS, accounting for only 2.7 %. Meanwhile, the insertion of a dependent tag (Utterance 1 – 3) is the least frequent realization of CS between Cantonese and English, occupying a mere 0.1%. The result differs from the situation in Spanish-English CS, which is mainly realized by Tag Switching rather than intra-sentential switching (Sankoff & Poplack, 1981). The disparity in occurrence between CS in different languages is related to their intrinsic traits. Cantonese is an isolating language in which each word form typically consists of a single morpheme, so there are few tags in this language. Generally, C-E CS mainly occurs within a sentence and is majorly achieved within sentences, which are usually shorter than a clause or sentence. The result is consistent with Huang & Milroy's paper on CS in a Chinese community in northeast England (1994), which found that intra-sentential CS is the primary realization of C-E CS. That is to say, most C-E CS utterances are achieved by inserting EL elements into a sentence, rather than using EL in a complete clause or sentence. It is consistent with Li's explanation that most people in Hong Kong tend to follow an unwritten but very binding agreement that they do not wish to use English exclusively as the language of communication (Li, 2003).

Utterance 1. 揸fit (make decisions);

Utterance 2. 操fit (keep fit);

Utterance 3. ha 唔happy (happy or not)

Meanwhile, the disparity in CS positions between CS in different languages is related to their intrinsic traits. Cantonese is an isolating language in which each word form typically consists of a single morpheme, so there are few tags in this language. Thus, C-E CS is less likely to occur within tags.

Forms of C-E CS Utterances

Table 2. Forms of Embedded Language

Forms	Letters	Words	Phrases	Sentences	Total
No. of Utterances	272	1816	568	73	2729
Proportion	9.97%	66.54%	20.81%	2.67%	100.00%

Table 2 shows the details of the EL forms for further discussion of the CSunit. The result shows that individual words are the most common constitution of EL, accounting for 66.54% in the data, followed by phrases (20.81%) such as “check in.” The letter-form EL is diverse in frequency in two corpora, accounting for 11.9% in HKC and 3.2% in TVB, but similar in pattern and function. These EL letters are abbreviations or acronyms for some familiar English words. For example, the letter “U” represents University, so “读 U” refers to “attending a university,” and “CD” is an abbreviation for Compact disc. Some abbreviations have been widely accepted in Cantonese and have even become part of the lexical system, functioning as Cantonese characters or morphemes (Matthews, & Yip, 2013). And this preference confirms the principle of economy as a major motivation for C-E CS. Compared with its Cantonese counterpart, English abbreviation usually has fewer word syllables, converting long words into phonologically short words.

Meanwhile, all of the EL islands are short and common daily expressions. The average length of EL islands in the corpora is 2.41 words, and 86.1% of EL islands have three or fewer words, which is similar to phrases in length. That is to say, the forms of C-E CS utterances are primarily single words or other short phrases rather than long clauses or sentences. Short EL insertions not only keep an economy of expression, but also make the CS sentence acceptable and appropriate in the Cantonese context.

Parts of Speech of EL

C-E CS takes place in varied positions and EL can substitute different parts of speech and their details are shown in Table 3. The noun is the most common part of speech, accounting for 62.6%, followed by 14.7% of verbs. The results coincide with Li’s study in Hong Kong Press (1995) that nouns are the most used EL words in C-E CS, which can function as the subject, object, or predicative in the bilingual sentence. Moreover, the noun-form EL includes proper nouns, names of places and institutions, and general nouns. Among them, proper nouns account for an exceptionally high 16.0% in TVB. The high proportion of proper nouns is related to the general background of the TVB corpus, which is the professional occasion of police and forensic scientists. Thus, some professional loan words in these fields are kept in their original forms in order to maintain professionalism and accuracy. So, it can be inferred that an essential motivation of C-E CS is specificity, caused by the lack of equivalence in the matrix language. When there is no proper translation of a foreign word, people tend to use the EL word directly to avoid unnecessary semantic defects.

Table 3. Parts of Speech in Embedded Language

	Total		HKC		TVB	
	No. of Utterances	Proportion	No. of Utterances	Proportion	No. of Utterances	Proportion
Noun	1551	62.6%	1276	69.5%	275	56.1%
*Proper Noun	*151	*9.7%	*107	*8.4%	*44	*16.0%
Verb	364	14.7%	226	12.3%	138	28.2%
Adjective	208	8.4%	157	8.6%	51	10.4%
Adverb	16	0.6%	13	0.7%	3	0.6%
Quantifier	69	2.8%	53	2.9%	16	3.3%
Number	53	2.1%	48	2.6%	5	1.0%
Preposition	38	0.0%	38	2.1%	0	0.0%
Conjunction	9	0.4%	7	0.4%	2	0.4%
Interjection	7	0.3%	7	0.4%	0	0.0%
Pronoun	10	0.0%	10	0.5%	0	0.0%
Total	2325	100%	1835	100%	490	100%

Note: The proportion of Proper Noun = No. of Proper Noun / No. of Noun

The high frequency of EL nouns and verbs also stands out in CS between other languages, such as Spanish-English (Pfaff, 1979). That is to say, content words, including nouns, verbs, and adjectives, constitute the major EL words. The principal factor behind this may lie in the relatively open expressions and fewer grammatical restrictions of content words, especially the nouns, in both EL and ML grammar. So, English nouns are the most frequent insertions in C-E CS.

Furthermore, one embedded word can be used in different parts of speech when it inserts into the ML sentence. However, their appearance tendency is unequal. For example, the embedded word *check* can either substitute as a verb (as in Utterance 4) or function as a noun (as in Utterance 5).

Utterance 4. Check 到三人从哪裡進來了。 I have checked out where did those three guys come from.

Utterance 5. 我話過做完 body check, 精神好啲, 會同你們合作。

I have said that I will cooperate with you if I am in a good mood after my body check.

However, their frequencies of occurrence differ. 58.1% of the concept of “check or examine something” in the corpora is expressed by an English embedded word “check”, while only 9.0% of the noun “check or survey” is substituted by the English word. People tend to replace a verb with “check” than use it as a substitution for the noun equivalent concept. This case is inconsistent with the more significant proportion of EL nouns. It reveals that some preferential factors are also at play under the general trend of substituting nouns with English words. On the one hand, the English noun “check” is not equivalent to its Cantonese counterpart, which reduces the frequency of its switching. On the other hand, CS is also affected by some habitual factors. In the Cantonese context, using the English verb “check” to substitute for its Cantonese counterpart is a common habit. Contrarily, the nominal concept of “check” is usually kept in its Cantonese form rather than its English counterpart, so as to be more concise and formal.

Word Order of C-E CS Utterances

Word order is an essential part of sentence structure. Since the intra-sentential CS is achieved by complete EL clauses or sentences, which are all in line with the EL grammatical rules and word order, the discussion of C-E CS word order focuses on inter-sentential switching.

In the corpora, all the CS sentences follow standard Cantonese word order. Most EL words and phrases act as the content words in the sentences, such as nouns, verbs, and adjectives. In these cases, EL only provides its contents and accepts the grammatical framework from ML. However, when the Cantonese counterpart of EL expression has a different word order structure, the realization of C-E CS is primarily through adapting EL word order to ML structure. For example, the C-E combination “ha 唔 happy” (Utterance 3) means “happy or not.” It is achieved by splitting the embedded word “happy” and inserting it into a typical Cantonese frame “A 唔 A” (A-not-A). This mixed component follows an essentially Cantonese syntactic frame (A-not-A), which is inconsistent with English word order, which usually puts the adjective before “or not.” Therefore, when the syntactic structure of English conflicts with that of Cantonese, ML word order holds the dominant position. The C-E CS utterances may be grammatically wrong in the EL in order to be acceptable in ML grammar. It is an embodiment of the system morpheme principle and Word-Order principle that the embedded language only provides practical information as content morphemes while the matrix language acts as the system morphemes and decides the word order and grammar of the sentence.

Moreover, there is an equivalent ML expression – “開唔開心” (happy or not), which has the same number of syllables. Hence it indicates that the A-not-A structure is not motivated by a lack of equivalence or phonologically economic principle. This corroborates Luke’s conclusion (1998) that the A-not-A structure in C-E CS is out of a tendency rather than for pragmatic use.

Other Structural Features

Furthermore, the intrinsic features of the two languages also incur discord in their sentence structures. English, the EL in this case, is a fusional language which requires inflection of words to mark the distinctions as tense, person, and number. On the contrary, Cantonese grammar expresses the tenses by adding specific particles or changing word order rather than inflection. In C-E CS, most of the inflexion of embedded nouns are omitted, which is in line with the general ML grammar. As in Utterance 6, the noun *artist* embedded in the sentence with its base form, and the pluralism of the concept is expressed by the Cantonese function word “咁多” which means “so many.”

Utterance 6. 但係我去邊度搵咁多 artist 呢? But where can I find so many artists?

Therefore, the embedded nouns generally hold significant positions in the CS sentences, such as the subject, the object, the predicative, and the appositive. Meanwhile, the determiners or inflectional changes are often omitted, which is inconsistent with the EL grammar. Instead, the singular plural difference is expressed through Cantonese quantifiers, which is the usual pattern to indicate single or plural forms in Cantonese.

Similarly, the reflections of EL verbs are also omitted. For example, in Utterance 4, the EL verb “check” is inserted into the past-tense Cantonese sentence without changing its form, which is ungrammatical in English. This sentence indicates its past tense by adding a Cantonese structure “到...了”, which is the standard way to express a past tense in Cantonese. The lack of inflexion of EL words confirms the existence of the system morpheme principle in C-E CS, which entails that the ML is the system morpheme in mixed components and provides the grammatical framework for the whole sentence. That is to say, the C-E CS sentence breaks the grammatical rules of EL in order to be in accord with ML’s grammar. Thus, ML functions as the system morpheme in C-E CS and builds the grammatical structure for the whole sentence.

Conversion of Parts of Speech in C-E CS

Poplack (1981) proposed the equivalence constraint that CS tends to occur at points in discourse where the juxtaposition of ML and EL does not violate any of either grammar. However, in C-E CS, there are some cases where the switching position belongs to different surface structures of two languages. In these cases, CS can be achieved by conversion in the parts of speech of embedded words. For instance, the word “friend” is a noun in English, but in Hong Kong Cantonese, “friend” is usually used to substitute an adjective as “be friendly” (see Utterance 7) or to function as a verb meaning “become friends” (see Utterance 8) rather than a noun. And the embedded word “friend” in Utterance 8 is combined with a Cantonese function character “翻”, forming a typical collocation to express the perfect tense in Cantonese.

Utterance 7. 但係你哋唔啱好 friend 嘅咩? But have you two always been friendly to each other?

Utterance 8. 我哋已經 friend 翻啦。 We have already restored our friendship.

**friend means “be friendly” in Utterance 7, and “become friends” in Utterance 8*

These two CS utterances violate the EL grammatical rules, which entail the word “friend” only to be a noun. By converting the parts of speech, the EL verb can hold a mismatched position in the C-E CS sentence and make the whole sentence conform to Cantonese grammar. Meanwhile, these two CS utterances violate Poplack’s equivalence constraint, indicating that when the positions of CS are not identical syntactically in both languages, C-E CS still occurs by endowing a new part of speech for the words. Thus, the CS utterances can be coordinated with the ML structural framework.

To a certain degree, the embedded language – English, is assimilated by the ML grammatical structure in the process of C-E CS, so that the whole sentence structure conforms with the Cantonese context. In this way, C-E CS will not bring additional costs to understanding.

Conclusion

In Hong Kong Cantonese, especially in oral conversations, Cantonese-English code-switching is mainly achieved by switching between Cantonese and English within a single sentence. Words primarily constitute the embedded language, and other EL forms are also short and common. Nouns and verbs constitute a significant portion of EL words and phrases, similar to CS in some other language pairs.

In addition, the C-E CS follows a certain grammatical structure and thus is predicable. The MLF model, including the Morpheme-Order Principle and the System Morpheme Principle, are applicable in C-E CS. Cantonese, the matrix language, acts as the system morpheme and provides the whole sentence's syntactic structure and word order. Meanwhile, the embedded language English is the content morpheme that only expresses pragmatic meanings. These features violate the Free Morpheme Constraint and the Equivalence Constraint. Generally, when the syntactic structures of two languages conflict, C-E CS is achieved by omitting EL inflection or converting the parts of speech of EL to conform with the ML structural framework. As a result, the C-E CS sentences, especially when they occur within sentences, are coordinated with the idiomatic expressions in the Cantonese context, thus will not cast additional cost in Cantonese conversations.

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A Pragmatic Study of the Discourse Marker “Alors”

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[Abstract] Discourse markers are crucial for verbal communication, emotion expression, logical context presentation, and information transmission. Since the 1980s, they have been the focus of numerous studies from different angles. This article analyzes the pragmatic functions of the DM “alors” (“then, therefore, thus, so, etc.”) in terms of discourse progression and interaction in oral discourse using the texts of five French films as a mini-corpus and Fernández’s pragmatic theories on DMs as a theoretical framework to show that these words are not “meaningless” elements but rather constitute a rich and complex linguistic domain.

[Keywords] *alors*; discourse marker; pragmatic

Introduction

“Punctuants” (“Punctures”) (Vincent, 1993) for some, “*particules énonciatives*” (“*enunciative particles*”) (Fernández-Vest, 1994) “*particules discursives*” (“*discourse particles*”) (Teston-Bonnard, 2007) for others, “*marqueurs discursifs*” (“*discourse markers*”) (Dostie, & Pusch, 2007) are sometimes also called “*metadiscourse markers*” (Hansen, 1995), “*petites marques du discours*” (“*little discourse marks*”) (Brémond, 2002). The variation in names in this area in some way reflects the increase in interest in the subject over the past few decades. Discourse markers, sometimes abbreviated as DM in studies, have been the subject of numerous theoretical and empirical forms of research with various definitions: According to Shiffrin (1987), these are linguistic expressions that speakers employ for informal, social, or psychological reasons and signify the relational independence of a succession of discourse components. By separating them into two categories – one that connects information, which can be further separated into contrast markers, supplemental markers, and inferential markers, and another that connects topics – Fraser (1999) combines them into a larger category. In China, DMs are described as “discourse linkages or logical links, which are words added by the speaker to the speech expression process to increase the influence on the communicative object” (Liu, B., 2004, p. 9). Therefore, everyday French words like “*ben*” (“*well*”), “*quoi*” (“*what*”), “*donc*” (“*so*”), and “*c’est-à-dire*” (“*that’s to say*”), etc., are examined from a variety of theoretical perspectives, including syntactic, semantic, discursive, and others. They all precisely correspond to the definitions given above in the contexts in which they are used.

Theoretically speaking, academic research on French DMs has started late. In recent years, classroom conversations between teachers and students, literary works, business French, news speeches and TV speeches are the main corpus most scholars tend to choose for the study of discourse marker discourse analysis. Many studies based on everyday interactive spoken French have used the classroom conversations of teachers and students of second language learners as the corpus for their research, with fewer studies selecting the corpus from the everyday conversations of native French speakers. Although there are studies of French film and television dramas, most of them are based on the translation of discourse markers, and there are fewer studies of the pragmatic functions of particular discourse markers. Therefore, based on Fernández’s theory, this paper investigates the specific discourse marker “*alors*” in classical French cinema.

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Specifically, the paper will investigate the discourse function of the discourse marker “alors” in the corpus and its uniqueness in terms of the frequency and distribution of different functions. This will enrich the findings on discourse markers in French films and provide a rich case study for other studies related to the discourse marker “alors”. It can also help to understand the frequency of use of discourse markers “alors” and speakers’ positional preferences in order to explain their pragmatic function in interactive spoken French.

By examining DMs in classic French films from the perspective of Fernández’s theory, the significance and value of this paper will be mainly in three aspects: Firstly, it is hoped that the results of this study will bridge the gap between the current academic research on discourse markers in everyday interactive spoken French and provide a preliminary reference for other scholars in their future research.

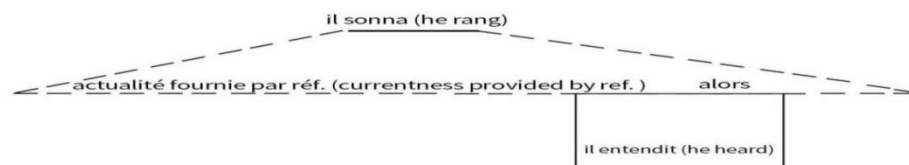
Secondly, it serves as a reference for understanding the encoding and decoding processes of speakers and listeners. It helps non-native French speakers in developing a deeper comprehension of discourse aims and improving discourse goals in regular French interactions.

Thirdly, we anticipate that by publishing this study, French language students will have a resource to utilize as they research how to incorporate French DMs into regular oral communication. If learners understand the functions of discourse markers, they will try to use them in their spoken French to improve the coherence of their discourse.

Literature Review

Chanet (2004) created a list of 85 discourse markers used by native French speakers in the production of spoken language. “Alors” ranked third in this list, with a frequency of use of one occurrence every 1 minute and 13 seconds. It is clear that “alors” is one of the most frequent markers in native speakers’ discourse. Although “alors” is a discourse marker, it no longer fits into its assigned morphological category. As Chanet (2004) put it, ‘when it becomes a particle, it loses the properties of an adverb’. The TLFi further claims that there are numerous applications for “alors”. It can function as an adverb. There are two main applications of “alors” in this context. The first is that the initial application of “alors” is as a time indicator, denoting “at that time” or “at that period.” The tense might be either past or future:

1. *Il sonna, alors il entend.* (“He rang, alors he hears.”)
2. *Il sonna, alors il entendit.* (“He rang, alors he heard.”)



It should be recognized from this TLFi’s example that the two actions are not exactly concurrent. The adverb “alors” “creates an actuality distinct from the speaker’s actuality by reference to a process already described or to a condition known or presumed to be known” (TLFi).

The second application of “alors” as an adverb to state a result is as follows:

3. *Alors lève-toi, car ton jour est venu.* (“Alors get up, for your day has come.”)

Degand and Fagard (2011) proposed a way in which sentence grammar and discourse grammar interact. Specifically, he argued that changes at the sentence level lead to changes at the discourse level. Thus, his explanation shows how “alors” evolved from a temporal adverb with a local adverbial sense to a

multifunctional discourse marker. His main hypothesis is that the semantic evolution of “alors” is synchronized with its syntactic and functional changes, leading to new discourse functions, that is, from sentence adverbs to discourse structure markers.

As for its discourse function, according to Berrendonner (1983, p. 237) and Mosegaard-Hansen, 1998, p. 73), “alors” have long been defined as connecting propositions, statements or speech acts and are usually regarded as connectors. However, it now appears to be described as the item that connects the information produced by a discourse with the set of mental representations previously constructed by that discourse. This has been argued by Fernández (1994, p.3), who noted that in some of their uses, “mais”, “donc” or “alors” seem to have a particle-like discursive function. They are understood as items that do not necessarily play the role of connectors, but rather provide information about the operations performed by speakers in their discourse construction. In contrast to earlier studies, Fernández places more emphasis on the qualification of the entire articulatory process than on the discourse structure. It is important to note that Fernández’s pragmatics theory has not been thoroughly referenced in studies concerning the discourse marker “alors”, and that this theoretical viewpoint has not yet produced a comprehensive corpus-based analysis of the pragmatic function of “alors”.

Theoretical Framework

We use Fernández’s approach as our theoretical framework to analyze “alors” as discourse markers. We may categorize the DMs into two primary groups of pragmatic roles, discourse progression (indicator of interaction structure, preservation of turn to speak, reformulation, and lexical search) and interaction (phatic, request for approval, and hedging), in accordance with Fernández’s theory. In other words, it might be seen as a more full and comprehensive separation of discourse’s affective and non-affective functions. When used for “discourse progression”, the emphasis is on the discourse’s structure; however, when used for “interaction”, the emphasis is on the interaction between the speaker and the addressee.

It is evident from a comparison of the lexicographic meanings of “alors” and the various categories of DM from Fernández’s analysis that the dictionary interpretations do not capture all of the semantic information contained in “alors” in the utterances, and that we are unable to map each interpretation individually to pragmatic role of “alors” as discourse markers.

Because of this, its pragmatic functions are not insignificant and should be thoroughly and in-depth investigated. In order to achieve this, we intend to carry out further in-depth analysis using a corpus made up of interactional communications.

Creation of the Corpus

Regarding the corpus, we created one using examples from five great French films: *Love Me If You Dare* (*Jeux d’enfants*) (2003), *The Bélier Family* (*La Familia Bélier*) (2014), *The Intouchables* (*Intouchables*) (2011), *The Hedgehog* (*Le Hérisson*) (2009), and *Serial (Bad) Weddings* (*Qu’est-ce qu’on a fait au Bon Dieu?*) (2014). These five movies cover a variety of topics, including humor, drama, and romance. The movies are all very realistic, and the French are well familiar with the vocal phrases.

Movie	Duration	Distribution	Total
<i>Love Me If You Dare</i>	93min	18	Duration: 8h27m Time:135
<i>The Bélier Family</i>	105min	31	
<i>The Intouchables</i>	112min	39	
<i>The Hedgehog</i>	100min	16	
<i>Serial (Bad) Weddings</i>	97min	31	

The first thing we discovered in our corpus was a total of 69 instances of “indicator of interaction structure” and “preservation of turn to speak”. These two uses of “alors” are common given this high proportion. With regard to the functions of “reformulation” and “lexical search”, we discovered during our study that these functions are highly challenging to identify and find in our corpus because we only found 9 occurrences in total for these two types. Therefore, we think that these two instances of “alors” are uncommon. In addition, we discovered 11 instances of request for approval and 8 instances of phatic in our corpus. Regarding the use of hedging, we only discovered one convincing example in our corpus. For the specialist examination of “alors”, we will provide illustrative examples of each use in the section that follows.

	Function	Distribution
The uses of “discourse progression”	Indicator of interaction structure	30
	Preservation of turn to speak	39
	Reformulation	3
	Lexical search	6
The uses of “ interaction”	Phatic	8
	Request for approval	11
	Hedging	1

A Pragmatic Analysis of the DM “Alors”

After revisiting the corpus, we now examine each pragmatic function in Fernández’s theory in order to concentrate on the specific studies on “alors”. Since the uses are not mutually exclusive, “alors” can display multiple functions in a single utterance.

The Uses of “Discourse Progression”

This part will address the use of “alors” as an indicator of interaction structure, next the use of “alors” in maintaining the turn to speak, and finally the usage of “alors” in reformulation and lexical search.

Indicator of Interaction Structure. Using “alors” to denote the interaction structure enables the speaker to segment his utterance into various informational components. At the same time, “alors” helps the interlocutor to decode these units. “Alors” serves as a marker for the beginning of a new topic, a topic transition, and then the conclusion of the conversation. The formal and contextual components that enabled us to identify the use of “alors” as an indicator of interaction structure will be attempted to describe in the sections that follow.

Example 1:

- *Vous nous avez pillés, vous continuez, vous prenez toutes nos richesses, c’est vous nous laissez rien, même pas le cacao.* (“You have plundered us, you continue, you take all our wealth, you leave us nothing, not even cocoa.”)

- *Ah oui, et le mariage alors, est-ce que vous étiez censé partager la moitié, non? Il est où mon chèque?* (“Oh yes, what about the wedding alors, were you supposed to share half, right? Where is my check?”)

- *Serial (Bad) Weddings*

This piece is from *Serial (Bad) Weddings*, a work in which “alors” changes the discourse. Here is a dialogue between two fathers of young marriages: When Laure’s father used “alors” to change the subject at the wedding of his two children, Charles’ father, an African, complains to Laure’s father - a Frenchman - about his grievances against France. Charles’ father also accuses Laure’s father of not donating a single

euro. It is implied: Do you really have the audacity to blame France now? Didn't you also take advantage of me, the French, as an African? In other words, while using "alors" to change the subject, Laure's father also succeeds in making himself the dominating voice in the conversation.

Preservation of Turn to Speak. When "alors" is used to maintain the turn to speak, it means that the speaker still has something significant to say that will strengthen his argument. The position of "alors" at this time is typically in the center of the speaker's expression or at the halfway point of the conversation.

Example 2:

Paula: Monsieur de Marie, vous voulez goûter un de nos fromages? ("Paula: Mr. Mayor, would you like to try one of our cheeses?")

Marie: Oh merci, non non non non. Je voulais juste voir là si tout allait bien, Voilà renouer un petit peu le contact! Vous savez que dans 3 mois, il y a les élections. Et avec mon équipe, alors, on va vraiment mettre le paquet sur les handicapés, oui. ("Mayor: Oh thanks, no no no no. I just wanted to see if everything was alright, that's how I got in touch! You know that in 3 months, there are elections. And with my team, alors, we're really going to focus on the disabled, yes.")

– The Bélier Family

This illustration is from *The Bélier Family*, where "alors" was used to maintain the speaker's turn. At the citizens' fair, the former mayor preaches and asks for votes. The mayor announces that there will be new elections in three months as he approaches the Béliers' booth. Then, he makes a pledge to assist the disabled by using "alors". "Alors" here has no clear meaning. The mayor aims to catch the Béliers' attention by indicating that he has more to say about this topic.

Reformulation. By utilizing a discourse marker, the speaker makes it clear that he is looking for the right words and that he is unsure whether the term is appropriate in the given situation. The "trace" of the reformulation act is the DM "alors".

Example 3:

J: T'as quelqu'un dans ta vie? ("Do you have someone in your life?")

S: Quelqu'un dans mon lit, tu veux dire? Pourquoi me demande ça? ("Someone in my bed, you mean? Why are you asking me this?")

J: Alors, t'es amoureuse? T'es pas obligé de répondre, c'est juste une question, ("Alors, are you in love? You don't have to answer, it's just a question,")

S: J'ai personne dans mon lit, si c'est ce que tu veux savoir. ("I don't have anyone in my bed, if that's what you want to know.")

– Love Me If You Dare

In the movie *Love Me If You Dare*, Julien and Sophie had this conversation as they re-connect after a ten-year absence. "Do you have someone in your life?" Julien tentatively and hesitantly inquires at the start of this chat, but Sophie does not duck the question and responds directly. And then, after Sophie refutes him, Julien uses "alors" and changes his previous euphemism to a more direct question: Are you in love?

Lexical Search. Hesitations and repetitions are the main characteristics of the lexical search. Each instance of stammering contains a lexical search, as the speaker fumbles through the same syntactic position while looking for the right expression. Therefore, even though the speaker is aware that it could not be the

ideal term, the DM creates a kind of appeal for acceptance of the final term that came from the search for the appropriate expression.

Example 4:

- *Alors?*

- *Ben alors...écoute, je sais pas...C'est la définitive ça? Je sais pas...je...l'aimes bien, toi?*

(“*Well alors... listen, I don't know... Is this the final one? I don't know...I...like it, and you?*”)

- *oui. (“I do.”)*

- *C'était nase. (“It was boring.”)*

- *C'est ça, c'est nase. (“That's it, it's boring.”)*

– *Love Me If You Dare*

This scene, which involves Sophie's husband, a football player, and his female agent, is from the movie *Love Me If You Dare*. The agency asks her opinion on the new commercial in the opening “alors”. The football player began to respond with “alors”, a bit hesitating and cautiously, as he looked for the appropriate words to make his point. The fact that he asks, “Is this the last one?” shows that he is unsure of how to say it. His hesitation and inability to find the right words to communicate his opinion are reflected in the repetition of “don't know” to “like”. Later, Sophie shows up and states plainly that this commercial is dull, and the husband immediately concurs, illuminating his struggle to express his thoughts in an honest manner.

The Uses of “Interaction”

The phatic use of “alors”, puis in the request for approval, and finally the hedging use of “alors” will all be covered in the sections that follow.

Phatic. Phatic discourse markers are interaction markers that make an appeal to the interlocutor in order to secure that person's participation in the conversation – either active or passive – and to strengthen the complicity between the two parties.

Example 1:

- *Alors, tu regardes, t'as vu la complicité de malade, là? (“Alors, you look, did you see the sick complicity, there?”)*

- *C'est des acteurs, ils jouent. (“They're actors, they're playing.”)*

- *Mais, ça dépasse le jeu, regarde. (“But it's more than acting, look.”)*

– *Serial (Bad) Weddings*

This conversation is from *Serial (Bad) Weddings*, in which “alors” has a phatic function. The three sons-in-law plot together to apprehend the fourth son-in-law after discovering that he is black in order to disintegrate the marriage and maintain family harmony. They attend his performance at the theater because he is a black playwright. In the conversation, one of the three sons-in-law uses “alors” to start a conversation about a subject that the other two find interesting. He then draws the other two into his team by saying things like “you look”, expecting that the audience will support his viewpoint and form a complicity relationship.

Request for Approval. The DMs addressing approval try to enlist the understanding or consent of the interlocutor. Another name for the phenomena is “request for acquiescence”, which is a term coined by

Darot and Lèbre-Peytard (1983). An explicit response from the interlocutor is not always necessary to such a request for consent, which can seem interrogative.

Example 2:

- *Bon, vous irez à Paris, ferez partir le chœur de l'opéra. Vous aurez les meilleurs professeurs de chant du pays au moment. En tout temps, continuez à un haut lycée évidemment mais... Alors, qu'est-ce que vous en dites? Ça fait rêver, non?*

("Well, you'll go to Paris, start the opera choir. You will have the best singing teachers in the country at the time. At all times, continue at a high school obviously but... Alors, what do you say? It sounds like a dream, doesn't it?")

— *The Bélier Family*

The Bélier Family is the source of this passage. Paula is convinced to travel to Paris to compete in the music competition by Professor Thomas' speech after he learns of her singing ability. Here, the pragmatic purpose of seeking approval is represented by the word "alors". The professor discusses the benefits she will receive from her success in Paris, including the proper school, excellent professors, etc. After outlining these benefits and making an effort to win Paula over, Thomas uses "alors" to directly request her permission rather than soliciting her opinion.

Hedging. In the area of the "unclear" and "obscure", these hedges are crucial because they make the listener feel less inclined to protest to what the speaker just said. In other words, the speaker guards himself against any objections from his partner by reducing the degree of truth in what he says.

Example 3:

- *Alors?*

- *Alors...euh...vous pouvez revenir un peu plus tard? ("Alors...uh...you can come back a little later?")*

- *Très bien, je reviens, comme d'habitude. ("All right, I'll be back, as usual.")*

— *The Hedgehog*

In the movie *The Hedgehog*, Michelle and the other concierge have this dialogue. According to the movie, they wanted to talk about Michelle's date right now. However, Palma was also in Michelle's room, so it was improper to talk about her personal matters there in front of this young girl. Therefore, Michelle utilizes "alors" to avoid the possibility of disclosing her personal contact with the Japanese newcomer by not responding positively and telling the housemaid to return later.

Conclusion

This analysis uses the corpus of five French films as the research object and the pragmatic theories offered by Fernández (1994) in order to evaluate the pragmatic functions of the discourse marker "alors". This article concludes the uses of "alors" – the uses of "discourse progression" and "interaction" – after outlining the various functions that the DM "alors" can take on. Regarding the purposes of the "discourse progression", "alors" appears in utterances where it acts as a marker of the interaction's structure, signaling the start of a new topic, a change in subject, and the conclusion of the discourse. "Alors" can also signal the continuation of the utterance. These are the two instances of "alors" that are focused on language production most frequently. Additionally, "alors" is frequently employed in reformulation to create a level of semantic similarity between two utterances. "Alors" can also be used in conjunction with stammering processes, which can show up as lexical searching. In terms of the functions of "interaction", "alors"

frequently refers to a call to the speaker's partner. Even though they are not actually questions, these phatic DMs can have an interrogative intonation. "Alors" can also be employed to seek approval; in which case the speaker wishes to compel the listener to cooperate. This is accomplished by either urging the listener to share his or her stance in an argument or by bringing up a piece of common knowledge. Finally, our analysis acknowledges the use of the so-called "obviousness" hedge.

This study shows that "alors", a multifunctional connector, is a common linguistic occurrence and aids in the coherence of discourse arrangement. The main thematization of the assertion that follows "alors" is its pragmatic purpose. Thus, the lexical device that might make the statement more understandable is "alors". The DM "alors", which is frequently used in everyday speech and is intimately tied to the speaker's psychological makeup, acts as a crucial linguistic cue for the listener, assisting them in making accurate and efficient assumptions about context and discourse intention.

Of course, research on DMs as a whole does not include much on "alors". However, we hope that through the in-depth and thorough analysis of DM "alors", we can comprehend that DMs are not "meaningless" elements but instead constitute a rich, complex, and crucial linguistic domain for conversation. With the ongoing discovery in this field, we can also hope for further studies of this domain by working with sociolinguistics, NLP, and language didactics.

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A Corpus-based Analysis of Chinese-Japanese Homographs

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[Abstract] This paper explores the Chinese-Japanese homographs *fandui/hantai* from a lexical semantic point of view. Data were drawn from corpora: *the Balanced Corpus of Contemporary Written Japanese and Peking University Center for Chinese Linguistics Corpus*. The finding brings to light that, *fandui/hantai* present a morphological similarity; the two differ in three aspects: lexical category, semantic meaning, and syntactic function. Chinese *fandui* bears one semantic reading (to disapprove) and two syntactic functions: verb and noun. The token frequency confirms that Chinese *fandui* tends to be more used as a predicate, with the noun function unequally fulfilled. Japanese *hantai*, on the other hand, carries three semantic meanings: (a) to disapprove and disagree; (b) one side of a pair; (c) the opposite relationship and three syntactic functions, e.g. verb, adjective and noun. The finding also reveals that the Chinese-Japanese homographs *fandui/hantai* have undergone decategorization.

[Keywords] Chinese-Japanese homographs; lexical semantic meaning; corpus; category

Introduction

Around the 4th century AD, a large number of Chinese characters were transferred from China to Japan, and this unidirectional export continued until the 19th century. In the latter half of the 19th century, the Japanese created Sino-Japanese lexicons in the course of translating Western books, and these new Sino-Japanese were, in turn, transferred to China, creating a two-way exchange. During this exchange, which spanned a thousand years, a special kind of word known as the Chinese–Japanese homograph emerged. Each group of homographs contains certain similarities, although their meaning and function may, to varying degrees, have followed a unique local evolution. The existence of homographs could be a convenience for Chinese learners of Japanese and Japanese learners of Chinese. Meanwhile, it is also a trap for both learners, for the distinction between homographs is likely to be overlooked due to the interference of mother tongue, resulting in misuse.

Previous research

Studies on Chinese-Japanese homographs have been tackled extensively since the publication of Chinese words and corresponding homographs by the Agency for Cultural Affairs (1978). Homographs are categorized into four types based on lexical differences: (a) Homographs with the same semantic meaning; (b) Homographs with similar meanings; (c) Homographs with different meanings; (d) Lexemes that solely exist in Japanese. Since then, many studies of Chinese-Japanese homographs have emerged. Most of these studies have focused on the comparison of semantic meanings. Kang (2022) suggests that language learners are prone to errors in understanding the meanings of homographs due to the interference of their mother tongues. This is mainly due to a lack of familiarity with the lexical meaning, word class, the object and the subject of use, the positive and negative colors, and the co-occurrence words of homographs.

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Studying homographs would, therefore, play an essential role in better acquiring and translating the target language. Liu (2008) examined the study of the replacement tactics of Chinese-Japanese homographs from a translation perspective. The finding he reached is that Chinese-Japanese homographs may bring both positive and negative effects on second language acquisition. This view was supported by Otsuka and Lin (2010), who carried out an investigation to the compositions of Japanese learners from various countries and arrived at: second language acquisition is influenced particularly when mother tongue and the target language share homographs. In addition, the historical changes in the meaning of homographs are also closely related to cultural exchange and social development. As Si and Ren (2013) put, homographs may reveal cultural exchange between China and Japan since Nara Period.

Many Chinese scholars carried out case studies with focus upon specific pair of homographs by examining data from corpus. For example, Li (2022) conducted a diachronic study to the change of lexical meaning of *jiantao/kentao*; Yang (2022) analyzed the difference of *yiding* in both languages; Fan and Liu (2012) revealed the reasons behind the lexical transmutation of *yinhang* in terms of Chinese-Japanese cultural exchange; He (2021) explored the translation strategies of the pair *gudong/kodou* in terms of etymological distinction. All these studies, however, have been devoted to one aspect, i.e. pragmatic use, semantic meaning, or language acquisition. A unified account of homographs remains uncovered.

Inspired by Shi and Hong (2013), who proposed the distinctions between Chinese-Japanese homographs can be explored in four perspectives: semantic meaning, word class, grammatical function, and co-occurrence words, this study attempts to verify how Chinese-Japanese homograph pair *fandui/hantai* differ in terms of semantic meaning, word class, and syntactic function.

This study aims to shed light on the following two questions:

- (a) Explore the lexical meaning of *fandui* and *hantai* in dynamic data? How did the differences occur?
- (b) What are the pragmatic functions of *fandui* and *hantai*? How does their context play a role in pragmatic use?

Methodology

This study aims to uncover how Chinese-Japanese homographs differ lexically, semantically and syntactically. To this end, the meaning of the homograph *fandui/hantai* is explored using the Modern Chinese Dictionary and the Japanese DAIJIRIN Dictionary. The corpus is used for attaining all other statistical and analytical data. Sentences are randomly chosen from a Japanese corpus and a Chinese corpus. Concerning the origins of the example statements, sentences from *The Balanced Corpus of Contemporary Written Japanese (BCCWJ)* are taken from books, parliamentary hearings, Yahoo, white papers, and other sources, while sentences from the *Peking University Center for Chinese Linguistics Corpus (CCL)* are taken from newspapers, literary works, and novels, among other sources.

Results and Discussion

Having highlighted the methodology, we are now in the position of analyzing data. Discussions focus on lexical category, semantic meaning and syntactic function. Our starting point is Chinese-Japanese homographs at a semantic level.

Chinese-Japanese Homographs in Terms of Semantic Meaning

The dictionary defines Chinese word *fandui* as to “disapprove of”, reflecting a negative connotation.

A pilot investigation of the frequency of the Chinese word *fandui* by semantic meaning from the CCL corpus brings to light that, all tokens mean “disapproval” (99.5%) or “disagreement (0.5%)”. Among the example sentences, there is an instance of another meaning that differs from the dictionary definition (1).

(1) *mòjiā sīxiǎng gāng hé zhè fāndui*
Mohists’ idea Adv Prep Dem opposite
‘The ideas of the Mohists happen to be the opposite.’

In other words, *fandui* can refer to “being on the opposite or antithetical side”. This meaning is a vestige of the ancient Chinese semantic meaning and is rarely employed nowadays. We can, therefore, assume that the meaning of *fandui* is based on the ancient Chinese meaning “the opposite,” evolved over the course of history and, finally, became fixed on a single meaning, the one we are currently using: “oppose” (2).

(2) *tāmen gōngjī mǎkèsīzhǔyì, fānduìwúchǎnjiējí gémìng*
they vilified Marxism, opposed proletarian revolution
‘They vilified Marxism and opposed the proletarian revolution.’

Let us now look at the Japanese word *hantai*. The Daijirin Dictionary provides three definitions, i.e. (a) the opposite relationship between the position, order, direction, and state of things, e.g. (3); (b) one side of a pair, e.g. (4); (c) to oppose or disagree with an opinion, e.g. (5), which is the same as *fandui* in Chinese.

(3) *Gennzai kare wa okane wo motteinaikoto ga yomitorerunode,*
now he TOP money ACC have-NEG NOM read. GER
Gennzai no jijitsuto hanntai no koto wo noberu.
now GEN fact opposite GEN thing ACC state.
‘Since it can be read that he has no money at present, (this) states the opposite of the present fact.’

(4) *Hanntai no te wo dasu.*
The other side GEN hand ACC strike
‘Strike the other blow.’

(5) *Mushiro, hanntai no ikenn wo morashimashita.*
Or rather, disagreement GEN opinion ACC get-PERF
‘Or rather, (they) got an opinion of disagreement.’

Table 1 shows that all three meanings of Japanese word *hantai* are commonly used, with the third meaning accounting for around 60% of usage, the first accounting for approximately 30%, and the second accounting for approximately 10%.

Table 1. Semantic Meaning of *hantai* in Japanese (Token Frequency)

	The opposite relationship between the position, order, direction and state of things	One side of a pair	To oppose or disagree with an opinion
<i>hantai</i>	28%	10%	62%

Unlike in Chinese, all three meanings are used in Modern Japanese. Comparing the two, *fandui* has only one meaning, whereas *hantai* has three. The third meaning is the same in both Chinese and Japanese: it denotes disagreement, disapproval, or rejection of an opinion. More specifically, regarding usage to mean disapproval, the Chinese *fandui* is typically linked with opinions and political or legal circumstances as a

formal and formidable phrase and does not often arise in casual spoken or conversational contexts, while the Japanese *hantai* can be used in both formal and informal contexts, as in (6).

(6) *Tede watashi no kata wo osaeta.*

With hand my shoulder ACC held

(He) held my shoulder with (his) hand.

“yameruyo. Warui koto wa iwanai.”

Stop. bad thing TOP say. NEG

‘Stop it. Don’t say anything bad.’

“doushite sonnnani hanntaisuruno?”

Why like that against?

‘Why are (you) against it like that?’

“suki dakara.”

Like because

‘Because (I) like (you).’

“watashimo Tatsuonokoto sukiyo.”

I also Tatsuo like

‘I like Tatsuo, too.’

It is worth noting that the first two meanings of *fandui*, though not present in Modern Chinese, are consistent with the meaning of *fandui* in ancient Chinese. The first meaning, “the opposite relationship between the position, order, direction and state of things,” relates to the same meaning in ancient Chinese, as in (7), and the second meaning, “the opposite of the pair,” also corresponds to ancient Chinese, as in (8).

(7) *xiàngjù yībǎi bāshídù zé zhòuyè shíkè jù fānduì yǐ.*

Away from 180 degrees CONJ day and night time ADV reverse
EXCL

‘A distance of 180 degrees reverses the time of day and night.’

(8) *fānduìzhě, lǐ shū qùhézhě yě.*

The others, reasoning different, interests the same people EXCL

‘The other half (are those) who have different reasoning but the same interests.’

The first two meanings of Japanese *hantai* have apparently been preserved from the old Chinese language and have survived to the present day. This may be related to Japan’s history as a country as well as its geographical location. In contrast, the Chinese word *fandui* gradually shed its original meaning and eventually fixed on a more abstract meaning: “oppose.” Also, for *hantai*, if we consider “the opposite relationship” and “one side of a pair” to be solid meaning; and “to oppose or disagree with an opinion” to be abstract meaning, of the 200 tokens in Japanese, 64% of *hantai* are used in their abstract meaning, and only 36% in their solid meaning, showing that the meaning of *hantai* has also undergone a process of decategorization.

Chinese–Japanese Homographs in Terms of Syntactic Function

Syntactically, the Chinese *fandui* only bears the function of verb, whereas Japanese *hantai* can be used as a verb, a noun, or an adjective. It should be noted that while the Chinese *fandui* misses the adjective function, the Japanese *hantai* does not. This may be because Japanese *hantai* has two more meanings than its Chinese counterpart, especially the meaning “on the opposite side”; therefore, it seems to reason that it would appear as an adjective to indicate this meaning.

Table 2 shows the usage percentage of *fandui* by word class in the two languages.

Table 2. Categories and token percentages

	Verb	Noun	Adjective
fandui	60%	40%	0%
hantai	28%	64%	8%

When looking at the actual examples of this word in the corpus, it can be noted that the Chinese *fandui* is also frequently used as a noun, although the dictionary does not give such a definition, for example:

(9) *Zhūyòunóng miànduì de shì yīpiàn fǎnduì zhī shēng. Zhuyounong*
face PRON COP a lot of oppose GEN voice ‘Zhu Younong faced a
chorus of opposition.’

In Chinese, *fandui* is used as a verb 60% of the time and as a noun 40% of the time, as shown in Table 2. This indicates that in Chinese, *fandui* as a verb is frequently used to convey one’s attitude. When used as a noun, it is often joined to other words to create a compound term, such as *fanduitaidu* (opposing attitude) or *fanduipiao* (negative vote). In comparison to Chinese, the Japanese *hantai* is employed as a verb in 28% of situations but as a noun in 64% of cases. In the case of verb usage, in Japanese, as in Chinese, the term is usually employed to convey disagreement with an opinion. In the case of nouns, however, in about half of the instances, *hantai* was used in combination with other words, such as *hantaigawa* (opposite side), *fanduipai* (opposition party), *hantaisya* (opponent), *hantaijinmon* (objection question), *seehantai* (antipodal), etc., mostly using the third semantic meaning; the other half of the time, it was used directly as a noun, with both the first and third meanings occurring, such as:

(10) *Tsuite naridoyomosuiippou, kashikanntachi mo kakudenkousouni*
Then (the alarm) sounded meanwhile, the officers FOC gangway cable
taijyuu wo kakete yaado hikimawashi,
wo weight ACC put on yards ACC pull around no
Kann wo hanntai harakini kaitousaseta.
the ship ACC opposite GEN door turn around

‘Meanwhile, when the alarm was sounding, the officers put their weight on each gangway cable to pull the yards around and turn the ship into the opposite door.’

(11) *Ore wa hanntai dana.*
I TOP disagree COP.EXCL.
‘I disagree.’

Table 3 shows the lexical differences between Chinese *fandui* and Japanese *hantai* which were delineated to further study the similarities and differences in their syntactic structure and determine how they operate as constituents in sentences².

Table 3. Distinctions in Terms of Syntactic Function

	Predicate	Subject	Object	Determiner	Compound	Adverb	Others
fanudi	64%	0	6%	18%	8%	0%	4%
hantai	26%	2%	16%	12%	34%	10%	0%

As suggested by Table 3, the use of Chinese *fandui* as a predicate is extremely prevalent, signifying primarily a subject's action or attitude of disapproval. The second serves as a determiner. Chinese *fandui* does not frequently follow nouns directly, as illustrated in (12), where it behaves as a relative clause, modifying a noun. The usage follows the same rationale as when it is used as a verb.

(12) hòulái ā liánhé yīqiē fānduì xiàngyǔ de lìliàng Later, he united
all oppose Xiang Yu GEN the forces 'Later, he united all the forces
against Xiang Yu.'

There are additional instances where *fandui* directly modifies nouns, in the form of collocations, e.g. *fanduiyijian* (opposing view), *fanduitaidu* (opposing attitude), *fanduiizhe* (objector), etc. We also noticed tokens of *fandui* as an object, where it is constantly occurred with verbs such as *zaodao* (suffer), accounting for about 11% of all tokens, *shoudao* (receive), accounting for about 6% of all tokens, etc. Japanese *hantai* appears to bear a variety of functions, e.g. verb, noun, and adjective. Among them, predicate, compound nouns, compound verbs show a high usage frequency. As a compound word, *hantai*'s meaning of disapproval and disagreement is the most frequently used. It is also feasible to omit the noun after the Japanese *hantai*, as confirmed by example (13). Due to the structure of the Japanese language, this absence is less common in written Chinese.

(13) Hitori demo hanntaiga areba hashi wa tsukuranai.
one person even disagreement exist bridge FOC build. NEG.
'As long as there is one person against the idea, we shall not proceed to.'

Conclusion

This paper explored the Chinese-Japanese homographs *fandui/hantai* with data drawn from corpora: the *Balanced Corpus of Contemporary Written Japanese* and the *Peking University Center for Chinese Linguistics Corpus*. The finding brings to light that, although *fandui/hantai* present a morphological similarity, the two differ in lexical category, semantic meaning, and syntactic function.

In semantic terms, *hantai* has three meanings: (a) to disapprove and disagree; (b) one side of a pair; (c) the opposite relationship. These three meanings are consistent with the ancient Chinese *fandui*, but the modern Chinese *fandui* has only one meaning: i.e. to disapprove or oppose. It can be inferred that the meaning of *fandui* has been categorized in the process of modernization. In modern Chinese, when one wants to express the opposite relationship or one side of a pair, he can use other exact words, while *fandui* is left with the more abstract meaning of disapproval and disagreement. This change makes the meaning of each word clearer and more precise.

²The Chinese auxiliaries that indicate the perfective aspect is omitted.

From a pragmatic point of view, both *fandui* and *hantai* are words that strongly express disapproval and are generally used in more formal contexts. However, *hantai* is also used in informal occasions to express the subject's discontent. This is because, according to Li (2015), the Japanese are more polite and euphemistic than the Chinese when it comes to expressing disapproval. Therefore the use of a solid word like *hantai* in informal situations is more likely to express one's personal negative emotions.

In terms of syntax, again due to the habit of expressing politeness, the Japanese will use other euphemisms instead of the word *hantai* unless they are very firm in their attitude. Therefore they use *hantai* less frequently than the Chinese. Instead, they use compound words of *hantai* more often because these compound words are fixed expressions. In addition, the noun form of *hantai* is used more frequently, while the verb form of *fandui* is used more frequently. This phenomenon is also closely related to the inherent cognitive characteristics of the two languages.

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A Comparative Study on the Use of Adverbial Hedges in German Language Academic Writing by Chinese and German Students¹

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[Abstract] In this study, a corpus of German master's theses written by Chinese and German students was built to compare the use of adverbial hedges in academic writing based on theories related to stance and hedges. It is found that adverbial hedges used by Chinese students mainly focused on approximators, and both the frequency and diversity of hedges used were lower than those of German students. The cause of this phenomenon is that learners of a language tend to use the more common words to formulate their ideas; in addition, the influence of English and the lack of the training in academic writing, as well as the difference of academic style in different nations also impact the use of hedges in academic writing.

[Keywords] academic writing; stance; hedges; corpus

Introduction

Academic papers endeavor to make statements of facts, and thus the language of an academic text must be scientific, objective and neutral, without the author's personal feelings or attitudes (Bernhardt, 1985). In fact, authors not only state their findings in the paper, but also evaluate them and seek to gain acceptance from readers (Hyland, & Tse, 2005). To achieve this purpose, authors adopt their stance in academic papers, stating findings through different levels of certainty, which are considered as important discursive means to evaluate propositions and establish relationships with readers (Xu, 2012).

Biber et al. (1999) defined "stance" as "the expression of the speaker's standpoint and judgment toward a given proposition". Stance can be achieved through grammatical devices, lexical choices, and paralinguistic devices. The linguistic expressions that identify stance are known as stance markers, including one or more words (Xu, 2011). Hyland (2005) developed a stance framework composed of hedges, boosters, attitude markers and self-mentions. Among these, hedges are one of the most commonly used discourse structure words in academic papers of various disciplines (Hyland, 2005). There is no lack of research on hedges, but scholars still hold different opinions on their function, including conveying the author's deference, humility and respect for colleagues' views (Hyland, 1998), to be precise instead of being polite or modest (Lewin, 2005); signaling the author's lack of confidence or to assert something tentatively (Farrokhi & Emami, 2008). It can be seen that there are different perspectives among scholars about the functions of hedges. Therefore, the use of hedges has been chosen as the topic of this paper.

The concept of "hedges" was first introduced by Lakoff (1973) and defined as "words whose job is to make things fuzzier or less fuzzy". In academic writing, hedges have a rhetorical function, they anticipate possible objections and contribute to the expression of a certain degree of reservation toward a proposition, and thus information is conveyed as an opinion rather than a confirmed fact (Wu & Pan, 2010). According to Hyland (1998), hedges can be classified into modal verbs, adverbs, adjectives, lexical verbs and nouns. Among them, adverbial hedges are often used to help in constructing a more global textual posture (Silver,

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2003). In addition, in view of the fact that non-native speakers are more inclined to misuse hedges (Pérez-Paredes et al., 2011), adverbial hedges have been chosen as the subject of this study.

Literature Review

There is no lack of literature on the function of hedges in English academic writing, including comparative studies in different disciplines, and their use in articles written by native speakers and learners. Farrokhi et al. (2008) studied the characteristics of the use of hedges and boosters by native and non-native English writers in academic papers on applied linguistics and engineering. Min et al. (2019) studied the relationship between the use of hedges and stance and the writing quality of English arguments written by Korean students. Niu (2004) built a corpus of English papers written by native writers and learners, drawing out the conclusion that both the number and types of hedges used by the former were richer than those of the latter. Jiang and Tao (2007) examined the discussion part of English and Chinese medical papers, conducting qualitative and quantitative analysis of the use of hedges in the articles.

While there are numerous studies of stance and hedges in English academic writing, only a handful of relevant studies of hedges have been conducted in German. With a growing number of German learners in China, the need for standardized German academic writing is greater than before. Therefore, comparative study on hedges in German academic articles written by Chinese and German students can discover the characteristics and differences in their use, and provide suggestions for the teaching of German academic writing, which may help the Chinese learners of German to improve their academic writing ability.

This study investigates the characteristics of the use of hedges and existing problems by making a comparative analysis of German language academic papers written by German and Chinese students. Specific questions include: (1) What is the frequency of hedges in German language academic papers written by German and Chinese students? (2) What are the similarities and discrepancies between learners and native speakers in the use of hedges based on analysis from semantic and pragmatic perspectives?

Based on the findings of previous studies, we propose the hypothesis: The frequency of adverbial hedges in learner corpus is lower than that of native speakers; in terms of the use, native speakers perform better in lexical richness, and lexical items with high frequency also differ in the two corpora. In the following sections, we begin with a brief introduction to the corpus and the method we adopted in the current research, and then present the characteristics of the frequency as well as the use of the selected lexical items.

Methods and Materials

Corpus and Tools

In this study, a total of 60 German Masters theses written by German native speakers and Chinese German learners were selected to build a corpus. As different disciplines may affect the results (Chan, 2015), in order to control this variable, corpora selected in this study are all master's theses of literature. The 30 Masters theses of German native speakers (1,079,479 tokens) were obtained from the libraries of several universities in Germany. The 30 Masters theses written by Chinese students (651,198 tokens) were selected from the "Chinesische Deutschlerner Korpus-Wissenschaft" (CDLK-WISS) established by Professor Li Yuan's research group of Zhejiang University. In the following analysis, example sentences are indicated in the form of "country-article number"(such as CH-07, DEU-12, etc.) in order to trace and identify.

Selection of Lexical Items

Due to the dependence on context, it is hard to establish a complete list of hedges (Diewald, 2006) and no official word-list of German hedges can be found in existing literature. In view of this situation, based on the English hedges listed by Lakoff (1973), and the German hedges listed by Ji (2020), 21 words were chosen to be the subjects of this study as follows: *annähernd, beinahe, etwa, gewissermaßen, kaum, manchmal, meistens, mindestens, mitunter, möglicherweise, nahezu, normalerweise, oft, oftmals, üblicherweise, vergleichsweise, vielleicht, wenigstens, womöglich, zirka/circa* and *zuweilen*.

Methods

The selected lexical items were input into AntConc 4.0.7 to generate the raw frequency. Then, chi-square tests were conducted to check whether there are differences in the usage of these items in the two corpora, and they were analyzed from the semantic and pragmatic perspectives. It should be noted that, for stance markers, the context and the words' pragmatic function determined by the context plays a decisive role, rather than their semantic meaning (Zhuang, 2014). Therefore, this study has eliminated concordances that do not function as stance markers by analyzing the context when calculating the frequency of hedges.

Results

Frequency of Adverbial Hedges in the Two Corpora

After deletion of the concordances that do not function as hedges, the raw frequency and the frequency per 100,000 words of each lexical item were generated. Then the chi-square test is conducted, and the results are arranged in ascending order of P-value, as shown in Table 1.

Table 1. The Frequency Information of Adverbial Hedges.

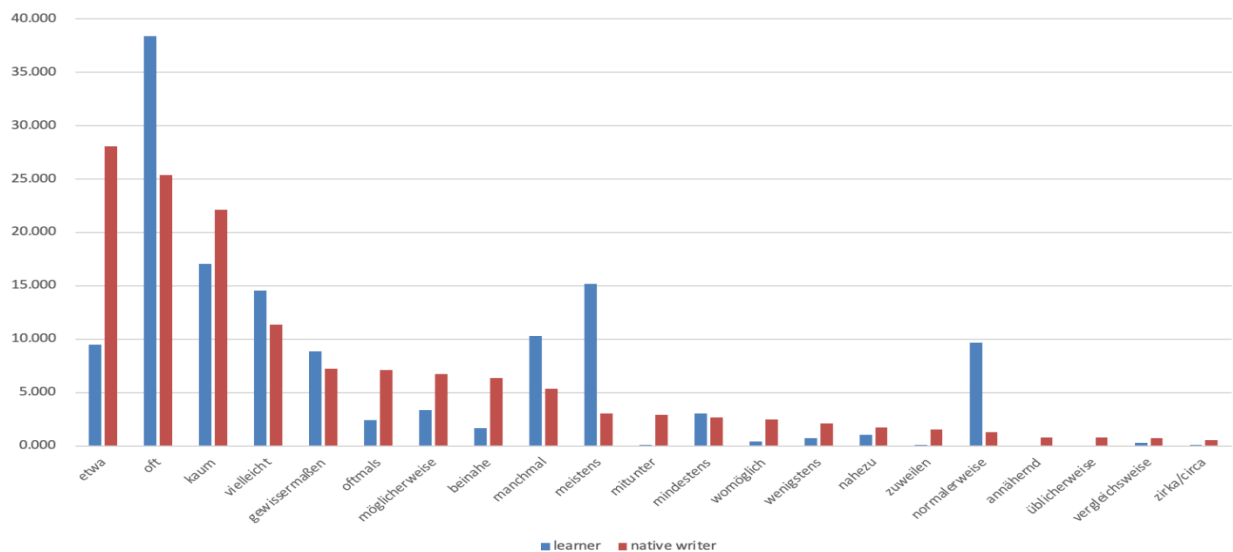
Lexical items	Learner of German		Native Speaker of German		χ^2	P-value
	<i>Raw Frequency</i>	<i>Frequency per 100,000 words</i>	<i>Raw Frequency</i>	<i>Frequency per 100,000 words</i>		
<i>meistens</i>	99	15.203	33	3.057	76.981	0.000
<i>etwa</i>	62	9.521	303	28.069	65.395	0.000
<i>normalerweise</i>	63	9.674	14	1.297	62.206	0.000
<i>oft</i>	250	38.391	274	25.383	22.279	0.000
<i>beinahe</i>	11	1.689	69	6.392	18.430	0.000
<i>oftmals</i>	16	2.457	77	7.133	15.670	0.000
<i>mitunter</i>	1	0.154	32	2.964	15.388	0.000
<i>manchmal</i>	67	10.289	58	5.373	12.918	0.000
<i>womöglich</i>	3	0.461	27	2.501	8.615	0.003
<i>möglicherweise</i>	22	3.378	73	6.763	7.869	0.005
<i>zuweilen</i>	1	0.154	17	1.575	6.581	0.010
<i>kaum</i>	111	17.046	239	22.140	4.965	0.026
<i>annähernd</i>	0	0.000	9	0.834	3.944	0.047
<i>üblicherweise</i>	0	0.000	9	0.834	3.944	0.047
<i>wenigstens</i>	5	0.768	23	2.131	3.859	0.049
<i>vielleicht</i>	95	14.588	123	11.394	3.042	0.081
<i>gewissermaßen</i>	58	8.907	78	7.226	1.255	0.263
<i>nahezu</i>	7	1.075	19	1.760	0.854	0.355
<i>zirka/circa</i>	1	0.154	6	0.556	0.783	0.376
<i>vergleichsweise</i>	2	0.307	8	0.741	0.679	0.410
<i>mindestens</i>	20	3.071	29	2.686	0.098	0.754
Total	894	137.285	1520	140.809	0.337	0.561

From the perspective of overall usage, it can be found that the normalized frequency of adverbial hedges in learner corpus is 137.285, and that of native speakers reaches 140.809. Although the value in the learner corpus is slightly lower than that of native speakers, the difference between them is not significant ($P=0.561$). From the perspective of lexical richness (word types), 19 of the lexical items listed in the study appear in the learner corpus (excluding *annährend* and *üblicherweise*), while all 21 of the words are used by native speakers. It can be roughly inferred that learners' lexical richness of lexicon is not as good as that of native speakers, as will be discussed further below.

Characteristics of the Use of Adverbial Hedges

According to statistics, the top five adverbial hedges frequently used by learners are *oft*, *kaum*, *meistens*, *vielleicht* and *manchmal*, while native speakers prefer *etwa*, *oft*, *kaum*, *vielleicht* and *gewissermaßen*. According to Table 1, a bar chart of the use of each lexical item in the two corpora can be obtained (Table 2). The similarities and differences between the use of hedges in the two corpora will be analyzed in the following section, including the analysis of the specific usage of those words with high-frequency.

Table 2. Normalized Frequency (per 100,000 words) of Each Lexical Item in the Two Corpora.



Discussion

Frequency of Adverbial Hedges

According to Table 2, the normalized frequency of adverbial hedges in learner corpus is lower than that of native speakers, but there is no significant difference between them. Moreover, the lexical richness of native speakers is better than learners. The similarity lies in *vielleicht*, *gewissermaßen*, *nahezu*, *zirka/circa*, *vergleichsweise* and *mindestens* ($P\text{-value} > 0.05$). When analyzing the discrepancy, it can be seen that the use of *zuweilen*, *kaum*, *annährend*, *üblicherweise* and *wenigstens* are statistically significant ($0.01 < P\text{-value} < 0.05$), while that of *meistens*, *etwa*, *normalerweise*, *oft*, *beinahe*, *oftmals*, *mitunter*, *manchmal*, *womöglich* and *möglicherweise* show highly statistically significant ($P\text{-value} < 0.01$). That is, among the 21 lexical items listed in the study, 15 of them showed discrepancy in frequency, indicating that there is a significant difference between native speakers and learners in the use of hedges in academic writing.

Characteristics of the Use of High Frequency Adverbial Hedges

In order to explore the similarities and differences between the use of hedges in the two corpora, we analyze the lexical items with high frequency and their specific usage from semantic and pragmatic perspectives.

Similarity

Oft, *kaum* and *vielleicht* are the most frequently used hedges in both corpora. Based on the classification and research of hedges in English by Prince et al. (1980), it can be inferred that *oft* and *kaum* belong to the category of approximators, whose function is to modify the authenticity of the proposition. He (1985) defined them as semantic hedges, which give the original proposition a range of variation from the perspective of grammatical function.

It can be seen in the two corpora that *als* is the most frequently collocated word with *oft* in the learner corpus, accounting for 6.8% of all concordances, which means a definition or generic relation, as shown in Example1 below. In addition to *als* collocation, *oft* is also used in learner corpus in a structure followed by “preposition + noun”, as shown in Example2 below, whose function is to state a common situation. In the corpus of native German speakers, the collocations of *oft* and *als* only account for 2.18%. It is worth noting that, in addition to the structure of “preposition + noun”, there are many negative sentences constructed in the collocations of *oft* and *nicht*, as Example 3, which can be inferred that *oft* in both corpora has similar function at the semantic level.

1. Der Begriff Generationsroman und Familienroman werden oft als Synonym benutzt, ... (CH-19)
2. Ritual wird oft in einem bestimmten abgegrenzten Raum durchgeführt. (CH-04)
3. Die Frauen waren sich oft nicht bewusst, über wie viel Macht sie tatsächlich verfügen... (DEU-18)

In context, *kaum* is usually used to express the author’s judgment on the stated content, not only in the expression of opinions, as shown in Example4, and also in the author’s understanding of literary text, such as Example5. Fixed collocation with word *kaum* cannot be found in the learner corpus, while in the corpus of native speakers, *kaum* and *noch* are often collocated, accounting for 7% of all concordances, which means “hardly” or “not so”, as shown in Example 6.

4. In einer neuen Umgebung ist es kaum möglich, gar keinen Einfluss zu empfangen, mehr oder wenig, aktiv oder passiv muss man schon beeinflusst werden. (CH-09)
5. Mit Peter ist die Situation kaum besser. (CH-19)
6. Diese Entwicklung, dass man kaum noch Fische aus diesen Flüssen essen kann, ... (DEU-16)

Vielleicht is a common modal adverb in German. The function of modal adverbs is to “express some degree of doubt” or to “make a judgment about the speaker’s statement as ‘true’ or ‘false’” (Quirk et al., 1985). The common feature of these adverbs is that they can be used to express the probability between “true” and “false”. In the learner corpus, *vielleicht* is most frequently collocated with *auch* and *nicht*, as shown in Example7 and 8. When expressing the concept of similarity and negation, both learners and native writers express uncertainty instead of adopting absolute expressions(Example9). After searching the concordances containing *vielleicht*, it can be found that 24.21% (in learner corpus) and 21.59% (in native writer corpus) of the sentences had the word at the beginning, which points out directly that the statements are from the author’s guess and subjective judgment, rather than a deterministic proposition.

7. Jetzt hatten sie vielleicht nicht so viel nachzudenken, weil sie sich in der Trümmer befanden. (CH-18)

8. Gäbe es vielleicht auch diese Möglichkeit, dass die Leser einer solchen Welt begegnen? (CH-24)
9. Vielleicht wird der gleich folgende Blick weitere Antworten liefern. (DEU-09)

Discrepancy

Among the adverbial hedges frequently used by learners and native speakers listed previously, *meistens* and *manchmal* are preferred by learners, while native speakers tend to use *etwa* and *gewissermaßen*. In terms of classification, *meistens* and *manchmal* can also be regarded as approximators. Similar to *oft* and *kaum*, these two words are used in academic writing to make statements that are close to be true, but not sure to be completely correct, to be more appropriate and in accordance with the reality, so as to avoid arbitrary judgement, as shown in Example 10 and 11.

10. Es wird behauptet, dass die unterdrückten Frauen nur für ihre Körper aber nicht für ihr Selbst existieren würden, da sie meistens zu Instrumenten der Lustbefriedigung gemacht werden. (CH-22)
11. Das Fremdbild vom modernen China wird dabei aus mehreren Perspektiven, die sich manchmal auch einander widersprechen, rezipiert und inszeniert. (CH-13)

The reason for this may be analogous to Pan's (2012) study on stance adverbs in English academic papers written by Chinese students and native speakers, which revealed that Chinese students generally tend to use words that indicate the degree of uncertainty and proximity (which basically correspond to approximators) to express humility. Pan's finding is close to the result of this study in terms of the use of lexical items.

In the corpus of native speakers, it can be found that *etwa* ("approximately") is mainly collocated with *wie* in the form of "*wie etwa*", shown in Example 12, which accounts for 10.9% of all concordances containing *etwa*. It can be inferred that native speakers often use examples to support their opinions, so as to enhance the credibility of their articles and to obtain approval from the readers. Though collocations with *gewissermaßen* ("to a certain extent") are not found in the corpus, it is not difficult to understand that its main function is to express the author's judgement on some propositions with reservation, as shown in Example 13, that is, the author's uncertainty about the statement –and thus hedges are used to emphasize subjectivity. According to Schroder's (1997) study, hedges are a means to implement certain textual strategies that impair the accuracy of the statement, so as to protect the author from criticism and open up a space for discourse at the same time, which enables the reader to query the author's conclusion.

12. Sie breitet nicht nur die Historie im japanischen Kontext aus, sondern zeigt womöglich sogar neue Entwicklungen auf, wie etwa die Verlagerung des Schauplatzes in die Städte. (DEU-16)
13. Die Politisierung der Kunst und ihre neue, übergeordnete Funktion haben die Welt der Kunst gewissermaßen zerstört. (DEU-01)

Implications

Excluding the words analyzed above, the frequencies of another 10 adverbial hedges in the two corpora are highly statistically significant. According to Table 1, only *normalerweise* is more often used by learners, while native speakers prefer *beinahe*, *oftmals*, *mitunter*, *womöglich*, *möglicherweise*, *zuweilen*, *annähernd*, *üblicherweise* and *wenigstens*. Furthermore, although the normalized frequency of all 21 adverbial hedges in the two corpora is relatively close, the diversity of lexical items is not as high as that of native speakers. It can be speculated that the frequent use of *normalerweise* might be influenced by the English word *normal*. Familiar words are more often selected by learners in writing in order to improve the accuracy of the

statements, which causes monotony in lexical selection. Secondly, due to the insufficient attention paid to German academic writing in teaching, learners' lexical richness lower than that of native speakers. In addition, Pan (2012) found that Chinese writers generally prefer deterministic expressions more than possibility or ambiguity. She speculated that this is related to the academic writing style in China: using too many cautious expressions will be judged as a lack of confidence in one's research, which will not be easily accepted in Chinese academic circles. It can be inferred that the academic communities in different nations have their own values and rhetorical styles, which provides a reason to explain the discrepancy in the use of adverbial hedges in German academic papers written by Chinese and German students.

Conclusion

In view of the importance of German in the international academic field, it is essential for learners to write standardized academic papers in German. As a common strategy in academic writing, hedges provide rich semantic features and flexible pragmatic functions, which can show scholars' attitudes and enhance the persuasiveness of papers. This paper conducted a comparative study on the frequency and characteristics of adverbial hedges used by Chinese and German students in their German master's theses. The result shows that adverbial hedges used by Chinese students are mainly approximators, and the frequency as well as the lexical richness are lower than that of native speakers, which also validates the hypothesis put forward in section 2. In general, learners are not only not proficient in the wording of German academic writing, but also have different writing styles from native speakers. The reasons may lie in the influence of English vocabulary and writing habits, the lack of attention paid to academic writing in teaching and some factors of academic style of different nations. It is suggested that teachers include the training of academic writing in their teaching plan to help learners better understand the function of hedges and stance markers, so as to cultivate students' ability to write standardized academic papers. In addition, native German master's students can also be considered as learners, whose degree of standardization in academic writing still need to be explored. In future studies, academic papers written by native German students can be compared with those of established German scholars in order to draw differences between learners' diction and standard writing norms, which may provide more targeted guidance for learners in German academic writing.

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Critical Discourse Analysis of Political Speeches by Chinese and German Leaders: A Corpus-based Comparative Study

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[Abstract] Texts play a pivotal role in constructing social identities, social relations, and systems of knowledge and meaning. In political speeches, speakers use texts to export and construct their national ideologies during discursive practices. Based on Fairclough's three-dimensional model (1989), this study combined quantitative and qualitative methods and conducted text analysis using two self-built corpora containing texts from 40 political speeches made by Chinese President Xi Jinping and German Chancellor Olaf Scholz between November 2021 to May 2022. As a result, the concerns and priorities of Chinese and German leaders were compared and their discourse strategies for constructing national ideologies were summarized. Further discussions also revealed the interactive relationship between texts, discursive practices, and social practices in political speeches with ideology at their core.

[Keywords] Xi Jinping; Olaf Scholz; political speeches; discourse analysis; ideology

Introduction

Political speech refers to a public communicative activity in which national leaders voice opinions, emotions, and advocacy on a specific topic on behalf of the state or the government. In the field of CDA (Critical Discourse Analysis), many studies have focused on the political speeches of national leaders. Dou Weilin (2011) conducted a comparative study of governmental discourse between China and the USA and analyzed the political speeches of Chinese and American leaders. A corpus-based study was conducted by Liu Jing (2016) to reveal the discourse strategies of Obama in his political speeches from perspectives of word analysis and modality analysis. Yue Xue (2021) built a corpus of Putin's political speeches to analyze the political cultural concepts of the Russian leader. In addition, some studies have paid attention to the political speeches of former German Chancellor Angela Merkel. Wei Jie (2018) analyzed the hidden ideology and the national image of Germany shaped by Angela Merkel in her New Year's speech. There are also precedents of diachronic studies about Chinese President Xi Jinping's political speeches. Zhang Lu (2016) analyzed the political speeches of Xi Jinping and described the characteristics of language. Meng Xiangqian (2021) revealed the relationship between language, power, and ideology by analyzing the discourse strategies employed in Xi Jinping's speeches from 2013 to 2019.

However, the international situation changes rapidly, while political discourse analysis is time-sensitive. In addition, there is still a lack of comparative analysis of the political speeches of current Chinese and German leaders. For the reasons mentioned above, this study analyzed the latest political speeches of the Chinese and German leaders with two self-built synchronic corpora in order to reveal the political tendencies of the new German Chancellor Olaf Scholz and compare them with those of the Chinese government today. The study dealt with two research questions:

1. In the same period of time, what were the main topics about which Chinese and German leaders were concerned most in their political speeches, and what were the focuses under these topics?

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2. What discourse strategies did Chinese and German leaders use respectively to construct the national ideology, and what are the differences and similarities?

Hopefully, the conclusions will provide a reference for further cooperation between China and Germany and be conducive to a better understanding of international situations.

Methodology

To answer the questions above, texts of 40 political speeches were selected and built into two corpora. Twenty texts were collected from the Xi Jinping Speech Database to build the Corpus of XJP, spanning the period from November 2021 to May 2022. In addition, the other 20 texts were collected from the Official Website of FRG to build the Corpus of OS, spanning the period from December 2021 (when Olaf Scholz took office) to May 2022.

Table 1. Two Self-built Corpora of Political Speeches of Xi Jinping and Olaf Scholz

Name	Source	Article Number	Character Number	Language	Period
Corpus of XJP	Xi Jinping Speech Database	20	33404	Chinese	2021/11-2022/5
Corpus of OS	Official Website of FRG	20	34993	German	2021/12-2022/5

After the segmentation of the Chinese corpus, two corpora were imported into AntConc separately for analyses. Question (1) is solved with the assistance of the word frequency analysis function of AntConc, and question (2) with other functions including contextual analysis, collocation analysis, and keyword analysis of Antconc.

The theoretical basis of the study is the “Three-dimensional Framework of Discourse” by Norman Fairclough (1992).

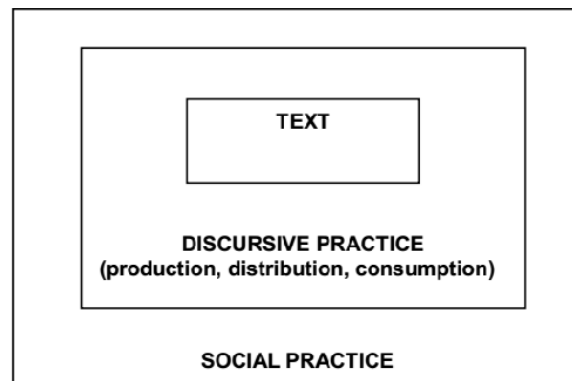


Figure 1. Three-dimensional Framework of Discourse

As illustrated in Figure 1, discourse, in Fairclough’s view, is a unity composed of “text, discursive practice and social practice”. Among them, a text lies in the innermost dimension. Production, distribution, and consumption of texts all rely on the discursive practice. A social practice shapes texts through discursive practices. Therefore, a social practice is essential for the interpretation of texts; similarly, a text is also a reflection of social practices.

Based on Fairclough’s theory of CDA, the paper first discusses how social practices (i.e. social events and topics) that Chinese and German leaders concentrated on are reflected in the texts of their political speeches through the statistical analysis of the main topics. Then, it illustrates the influences of social

practices on the content of texts through cause analysis of the focuses under each topic. Finally, it considers the discourse strategies used by the two leaders to show the interactions between discursive practices and the other two dimensions.

The above three parts of the study used different functions in Antconc, and the analysis of discourse strategies also used different indicators. Therefore, the specific indicators will be explained before the research results are presented, specifically in chapters 3.1 and 3.3.

Results and Discussion

Main Topics in the Political Speeches of Two Leaders

Considering that the overall frequency of Chinese nouns is higher than that of German nouns, the study kept the concrete nouns with frequencies larger than 20 in the Corpus of XJP and those with frequencies larger than 10 in the Corpus of OS. These frequent nouns can be categorized into seven main topics including domestic politics, international concerns, economic development, war and security, environmental protection, pandemic prevention, and information technology, which can be interpreted as common concerns of the Chinese and German leaders. The nouns themselves can be regarded as “keywords” of their respective topics. The proportions of keywords under seven topics in each of the two corpora are shown in Figure 2.

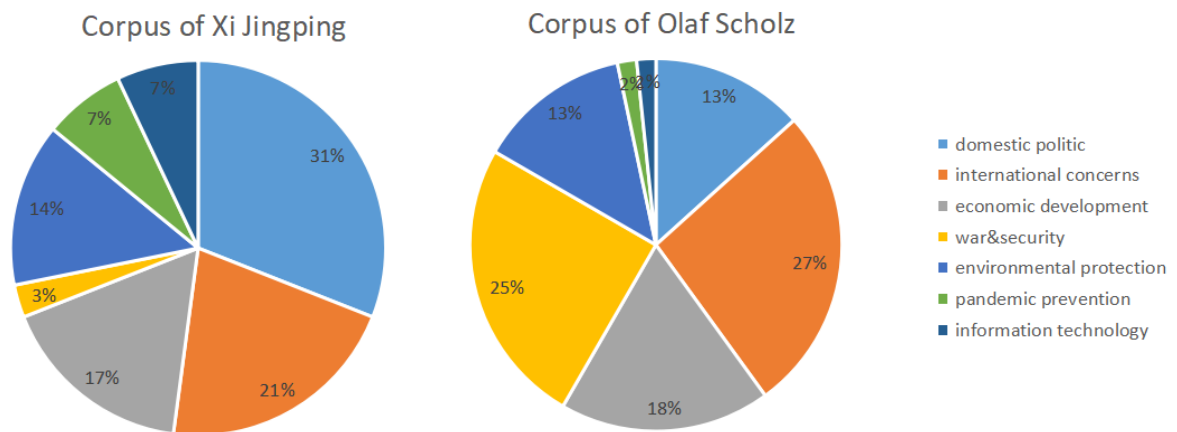


Figure 2. Proportions of keywords under the main topics in two corpora

As the charts indicate, domestic politics accounted for the largest proportion of Xi’s major concerns from the end of 2021 to mid-2022, followed by international concerns and economic development, while keywords related to war and security were mentioned the least. Scholz paid relatively more attention to international concerns than domestic politics in his speeches, while war and security also took up as high as 25%.

The Focuses under those Topics and Cause Analysis

Table 2. Word Frequencies of Keywords of Domestic Politics

Corpus of XJP						Corpus of OS					
Regime	142	System	84	NPC	44	Rule of law	32	Citizens	38	Federal	16
Human Rights	106	Politics	82	Constitution	40	Representative	32	States	35	Government	16
Society	171	Socialism	78	Policy	36	Government	24	Freedom	33	Bundestag	10
Party	110	Reform	60	CCP	34	Legislation	21	Democracy	30		
Democracy	95	Laws	44	Mechanism	32			Politics	10		

In terms of domestic politics, Xi focused on keywords like “NPC”, “socialism”, and “representative”, stressing China’s state form as a whole and the basic political position of taking the interests of the people as the fundamental interests. His repeated emphases of words like “laws”, “system”, and “constitution” build an image of China as a law-based state. Other keywords such as “party” and “CCP” point out the fundamental leading position of the Communist Party of China.

As a country that pursues a parliamentary republic, the construction of Germany’s state form can be reflected in the keywords “Bundestag” and “federal”. “Democracy” and “freedom” are also remarkable as the unified values pursued by Western countries that impact the ideological characteristics of Germany.

Table 3. Word Frequencies of Keywords of International Concerns

Corpus of XJP					Corpus of OS						
World	148	Central Asia	43	Agreements	24	World	102	Partner	22	Japan	14
Cooperation	126	International Organizations	37	Asia	22	Europe	82	Solidarity	21	China	12
Humanity	55	Community	29	UN	22	Cooperation	45	South Africa	18	Sovereignty	12
ASEAN	51	Asia Pacific	25			NATO	29	Deglobalization	16	Community	10
						Globalization	25	USA	14		

With respect to international concerns, the common keyword “cooperation” shows that both countries emphasize cooperation and consensus. To some extent, keywords also hint at the major regional and cross-regional partners which China and German have cooperated with – China with “ASEAN”, “Asia Pacific/Asia Pacific”, “UN”, and “IOs”, while Germany with “NATO”, “South Africa”, “Japan” and “USA”.

Table 4. Word Frequencies of Keywords of Economic Development

Corpus of XJP					Corpus of OS						
Economy	236	Industry	39	Finance	24	Work	26	Prosperity	20	Posts	12
Work	93	Enterprise	36	Economic Society	23	Sanctions	24	Euro	15	Poverty	10
Trade	57	Market	30	Investment	22	Economy	24	Unions	14		
Strategy	42	Capital	27	livelihood	21	Support	23	Industry	13		

In the aspect of the economy, “work” is as hared keyword in the speeches of the two leaders. In the post-pandemic era, there has been a wave of unemployment in both China and Germany. Hence solving the employment problem becomes a top priority for governments. “Industry” reflects the central importance of industry in the economies of both countries. In addition, “market” and “capital” in the Corpus of XJP emphasize the decisive role of the market in resource allocation under China’s socialist market economic system. Also, “unions” reflects the significant role played by unions in the German economy, while “sanctions” shows a foreign policy of Germany facing the international conflicts.

Table 5. Word Frequencies of Keywords of War and Security

Corpus of XJP		Corpus of OS									
Security	71	Ukraine	141	Putin	46	Sanction	24	Peace order	16	Order	14
Peace	46	War	82	Security	40	Support	23	Violence	14	Aggression	10
		Russia	75	Peace	36	aggressive war	18	Weapons	14	Attack	10

As for war and security, two corpora show significant differences. In the Corpus of XJP, there are only two keywords, “security” and “peace”, due to China’s commitment to maintain international peace and its objective stance on the Russia-Ukraine war. In contrast to China, the Russia-Ukraine war has become one of the most frequent topics of Scholz’s public speeches. Scholz expressed a strong opposition to the war in the first five months of 2022, especially embodied in a large number of statements with a “declaration” nature, making his speech more of a kind of “act” (Auer, 2013).

Table 6. Word Frequencies of Keywords of Environmental Protection, Pandemic Prevention and Information Technology

	Corpus of XJP				Corpus of OS			
Environmental Protection	Green	75	Resources	33	Transformation	28	Climate policy	12
	Ecology	75	Transformation	32	Climate	20	Climate protection	12
	Environment	65	Energy	31	Energy	15	Climate change	12
	Carbon	51	Climate	29	Hydrogen	13	Oil	10
Pandemic Prevention	Pandemic	72	Health	39	Pandemic	33		
	vaccine	46	COVID-19	30				
Information Technology	Digital	96	Innovation	65	Technology	13		
	Technology	84	Modernization	28				

In the above three topics, the two leaders showed a more consistent focus, especially on the field of climate change, since both China and Germany have played an important role in global climate governance as responsible powers. Regarding pandemic prevention, China attached peculiar importance to COVID-19 due to its strong concern for people’s life and health and its dynamic zero-COVID policy. In terms of information technology, China, as a newly industrialized country, focused notably on modernization and thus needs to mention and emphasize it more than Germany, an old, industrialized power.

In general, the tables show that from late 2021 to mid-2022, Chinese leaders concentrate on domestic politics and economic development and construct a national ideology that emphasizes vigorous measures to boost the economy internally, while promoting multilateral cooperation and participating in global governance externally. German leaders pay more attention to the impact of the international situation on Germany and construct a national ideology that advocates values of democracy and freedom internally while promoting regional cooperation and opposing the Russia-Ukraine war externally. These national values are embodied in the political speeches, which shows the interaction between text and social practice in “Three-dimensional Framework of Discourse”.

Three Discourse Strategies in the Political Speeches of Two Leaders

Identity strategy. National identity is the identification and belonging of individuals to a nation (Chen, 2007). In the political speeches of both Xi Jinping and Olaf Scholz, identity strategy was used to appeal to a sense of belonging to the homeland in their audiences, which can be manifested in two aspects.

Table 7. Keyness of Words about Nation

	Type	Freq_Tar	NormFreq_Tar	Keyness (Likelihood)	Keyness (Effect)
Corpus of XJP	China	408	12214.106	286.246	0.024
	Nation	232	6945.276	158.494	0.014
Corpus of OS	Germany	91	2600.52	151.676	0.005
	Nation	79	2257.594	130.625	0.005

On the one hand, leaders used names of their countries a lot in their speeches to implicitly strengthen the audience’s sense of pride and belonging as well as the power of their words in symbolizing national intentions. The word “nation” can also raise the audience’s collective consciousness.

Table 8. Keyness of Words “We” and “I”

	Type	Freq_Tar	NormFreq_Tar	Keyness (Likelihood)	Keyness (Effect)
Corpus of XJP	We	210	6286.672	142.623	0.012
	I	85	2544.605	53.289	0.005
Corpus of OS	We	874	24976.424	1549.700	0.049
	I	262	7487.212	454.081	0.015

On the other hand, as table 8 shows, both Chinese and German leaders used the plural personal pronoun “we” much more often than the singular “I”. In the first person plural context, the speaker and the audience are in the same position and status, and the audience is more likely to feel close to the speaker.

Collocation strategy. Word collocation is a typical way for the media to construct a certain discourse (Xu & Gao, 2020). It can also help leaders to define a word or an event in accordance with the national ideologies in their speeches. In the following part, the study used the collocation analysis function of Antconc to process typical words of collocation strategy, one word for each leader.

Firstly, taking the word “cooperation” in the Corpus of XJP as an example, the study kept items with an MI value higher than 3 (Generally speaking, in Mutual Information Analysis (MIA), MI value higher than 3 is a sign of strong collocation) and obtained the following results:

Table 9. Strong Collocates of “Cooperation” in Corpus of XJP

Collocate	Rank	Freq (Scaled)	Freq LR	Freq L	Freq R	Likelihood	MI
Common	1	480	24	2	22	81.114	3.729
Win	2	340	21	2	19	79.468	4.033
Asia Pacific	3	250	13	7	6	44.81	3.785
Mutual trust	4	60	7	5	2	35.332	4.951
Sustainable development	13	230	7	1	6	17.162	3.012

The results show that Xi Jinping often collocates “cooperation” with “common” and “win”, two words that come together in Chinese, meaning “win-win”, which expresses China’s vision and belief that cooperation leads to win-win results. In addition, “Asia Pacific” as a strong collocate indicates that the main region of partnership mentioned in the speeches of this period is Asia-Pacific. Besides, “mutual trust” underlines China’s principle of cooperation, and “sustainable development” implies the field of more collaboration.

Then, the collocations containing the word “war” in the Corpus of OS were searched and analyzed. The results are shown in Table 10.

Table 10. Strong Collocates of “War” in Corpus of OS

Collocate	Rank	Freq (Scaled)	Freq LR	Freq L	Freq R	Likelihood	MI
Putin’s	1	270	14	11	3	60.871	4.468
Russia	5	220	6	4	2	18.658	3.541
Geographical	6	40	3	0	3	15.21	5.000

It is indisputable that the word “war” in Scholz’s speeches appears most frequently in the context of the Russia-Ukraine war. It is interesting, however, that the word “Putin’s” is a stronger collocate with “war” than “Russia”, which indicates that German leaders are more likely to characterize the Russia-Ukraine war as “Putin’s War (Putin’s Krieg)”, for example:

“Putin’s war marks a turning point, also for our foreign policy”

The characterization of “Putin’s War” shows that the German government preferred that the Russia-Ukraine war was the personal will of Putin and his government rather than the will of the whole of Russia. Meanwhile, the collocation of “Russia War”, in contrast with the widely used term “Russia-Ukraine War” or “Ukraine War” in China, shows that the German government’s definition of the target of the Russia-Ukraine war was mainly Russia, i.e. Russia War, which reflects the belief of Germany that the war was initiated by Russia although it took place in Ukraine.

Commitment strategy. The commitment strategy through specific verbs is one of the discursive practices used by national leaders to state national positions, attitudes, and ideologies and to declare future actions. The study further conducted a contextual analysis of the typical verb “will” to explore the use of the commitment strategies in political speeches. Examples of the contexts in which “will” appears in the Corpus of XJP are shown as follows:

China will unswervingly promote reform and opening up to boost to the economic development of the Asia-Pacific region.

China will unswervingly promote ecological civilization.

It can be found that Xi Jinping promised China’s future actions in various fields with the word “will”, which endows the discourse with a distinct illocutionary act. His discursive practice of commitment shows China’s image as a peace-loving and responsible major country to the world (Zhou, 2019).

Scholz also expressed Germany’s willingness to take action in his speeches and shaped the image of Germany through the commitment strategy:

As a valued partner, we will tackle them together.

That’s why we will also advance global vaccine production.

With the commitment strategy, Scholz declared the German attitude towards different topics.

Three above discourse strategies were explored and concluded using functions of Antconc. Therefore, in order to construct their national ideologies, Chinese and German leaders adopted common discourse strategies, including identity strategy, collocation strategy, and commitment strategy. These strategies demonstrate that the text not only conveys literal meaning but also influences the social practice in discursive practice, which verifies Fairclough’s “Three-dimensional Framework of Discourse”.

Conclusion

This study uses three dimensions of Fairclough’s CDA as a theoretical basis to reveal the political tendencies of Chinese and German Leaders. 40 texts from political speeches were selected to analyze the

main topics and the focuses of those topics using different functions of Antconc. Reasons of those results were also discussed in this part. The study further explores and concludes three discourse strategies the two leaders used in their political speeches.

The results show that in the same period of time, Chinese and German leaders cared about seven common main topics, including domestic politics, international concerns, economic development, war and security, environmental protection, pandemic prevention, and information technology. But they have varying degrees of concern about the seven topics. Under each topic, the two leaders also have different focuses based on the domestic situation, also called social practice in Fairclough's theory. To achieve their political aims, two leaders also used common discourse strategies, including identity strategy, collocation strategy and commitment strategy.

The study further reveals that social practices that Chinese and German leaders concentrated on are reflected in the texts of their political speeches, while social practices also influence the contexts in the political speeches of the two leaders. The discourse strategies also show the interactions between discursive practices and the other two dimensions. The results prove the validity of the "Three-dimensional Framework of Discourse" and the findings of political tendencies of Chinese and German leaders. The research will provide a reference for further cooperation between two countries and be conducive to a better understanding of international situations.

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A Corpus-based Study of the “Vax”-related English Neologisms During the Covid-19 Pandemic

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[Abstract] After the outbreak of the Covid-19 pandemic, a large number of neologisms related to the pandemic emerged. The use of “vaccine” and its abbreviation “vax” and other “vax”-related new words reflect people’s attitudes toward the pandemic and vaccines. This study aims at observing the socio-cultural phenomena related to the pandemic by analyzing “vax”-related neologisms. Using the data from the Coronavirus Corpus, word formation processes of the neologisms with “vax” as a word element have been discussed. It is found that affixation is the most frequently used method, followed by compounding and blending. In addition, most neologisms are formed for encouraging people to get vaccinated through their denotation and connotation while “vaxxer”, “unvaxxed”, and “post-vax” convey a rather neutral attitude toward Covid-19 vaccines. Words that show negative attitudes like “anti-vaxxers” and “anti-vax” are the manifestation of the importance of human rights issues, especially in American society.

[Keywords] English Neologism; word formation; vaccine; “vax”; Coronavirus Corpus

Introduction

Language is an integral part of human behavior. When society changes, language changes with it. In other words, the change of language mirrors the change of our society. This is why in times of abrupt change, neologisms will increasingly emerge. The Covid-19 pandemic beginning at the end of 2019 brought significant changes to our lives. From how we worked and played to how we socialized and communicated, the Covid-19 pandemic crept into almost every aspect of our lives. This paper attempts to explore people’s attitudes toward the pandemic and vaccines by analyzing the word formation and meanings of “vax” and “vax”-related neologisms.

From the 2020 report of *Oxford English Dictionary* (henceforth *OED*), the top 20 keywords for the first three months of 2020 are presented in Table 1 below, with those related to the coronavirus crisis highlighted in bold and red. It is obvious that the public attention gradually shifted from areas such as political events – including Donald Trump’s impeachment – to the medical field, or the pandemic in particular, due to the influence of Covid-19. In March, each keyword was coronavirus-related.

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Table 1. Top 20 Keywords in the Oxford Corpus, January to March 2020 (Wild, 2020)

	January	February	March
1	bushfire	COVID-19	COVID-19
2	coronavirus	coronavirus	pandemic
3	Iranian	quarantine	distancing
4	SARS	pandemic	coronavirus
5	Iraqi	virus	self-isolate
6	sign-stealing	outbreak	lockdown
7	koala	caucus	self-isolation
8	virus	locust	sanitiser/sanitizer
9	impeachment	infect	quarantine
10	airstrike	epicentre/epicenter	ventilator
11	human-to-human	self-isolate	non-essential
12	locust	nCoV	self-quarantine
13	airliner	epidemic	virus
14	respiratory	SARS	outbreak
15	outbreak	infected	corona
16	assassination	sign-stealing	PPE
17	flu-like	acquittal	postpone
18	fire-affected	hereditary	disinfect
19	quarantine	stop-and-frisk	isolation
20	militia	evacuee	self-isolating

Semantically, pandemic keywords in Table 1 can be grouped into two categories: one group includes words of virus naming and description, such as *coronavirus*, *COVID-19*, *flu-like* and *pandemic*; the other group are those words that reflect social impacts of the virus, such as *self-isolate*, *lockdown* and *distancing* (Wild, 2020).

Since the outbreak of the Covid-19 pandemic, new words related to this pandemic have increased dramatically. In the past few years, scholars have conducted some research on English neologisms related to the pandemic. For example, Asif et al. (2021) explored the pandemic neologisms in English in terms of word formation, borrowing and lexical deviation. Haddad and Martínez (2020) conducted a corpus-based study of pandemic neologisms in English and their equivalents in Arabic. Plauc and Čilić (2021) analyzed the morphological structures of Covid-19 trending neologisms in Bosnian/Croatian/Serbian languages. However, they failed to provide in-depth analysis of neologisms of a specific field relevant to Covid-19. There is a lack of research on the word element “vax”, and most previous studies of Covid-19 neologisms focused on denotative meaning of words while neglecting their connotations that reflect a speaker’s evaluation and attitude.

During the past two years since the outbreak, vaccines had a staggering impact on reducing infectious cases worldwide and people were more concerned with the vaccination of the pandemic. Consequently, both the word “vaccine” and its abbreviated form “vax” have now enjoyed expanded use. Before the pandemic, “vax” was a relatively rare word in everyday life, but now it has been chosen as *Word of the Year 2021* by *OED*. As it reflects the evolving circumstances amid this period, the exploration of “vax” can serve as the starting point to understand the pandemic environment from the lexical level. It is hypothesized that, firstly, lots of new words based on “vax” will emerge, and these neologisms will adopt many different word formation methods, and secondly, the meanings of these new words, especially the connotative meaning, can reflect the attitudes of speakers toward Covid-19 pandemic and vaccines. Therefore, this

paper will focus on “vax”-centered changes in vocabulary and the social environment they reflect by studying the following two questions:

1. What word formation methods are used to form new words with “vax” as a word element?
2. What attitudes toward vaccines are reflected in the connotation of these neologisms?

Method

To answer these two questions, data from January 2020 to December 2021 was collected from the *Coronavirus Corpus*. As described by its constructor, the Coronavirus Corpus “is designed to be the definitive record of the social, cultural, and economic impact of the coronavirus (COVID-19) in 2020 and beyond” (Davies, 2020). It allows users to look at the impact of Covid-19 culturally, economically, and linguistically by viewing the frequency of words and phrases in one-month increments, and also the collocates for words and phrases (Davies, 2021). As a subset of the *NOW Corpus* (News on the Web) which consists of magazine and newspaper articles retrieved from Bing, this corpus is updated daily, currently (July 2022) containing more than 1500 million words and including texts from twenty English-speaking countries. It is also worth noting that texts from the United States make up the largest part of the corpus, approximately 44% of the total.

This paper is organized as follows. Apart from the Introduction and Method, in the next section, we will analyze “vax” as a word and as a word element. The word formation methods of “vax”-related neologisms will be revealed. The attitudes toward vaccination will also be presented. The Discussion provides an examination of their word-formations and the attitudes behind these words. The last part concludes this paper.

Results

“Vax” as a Word

From the *Coronavirus Corpus*, we can find a considerable increase in the frequency of the word “vaccine”, as shown in Figure 1. The word frequency of “vaccine” soars from November to December 2020, with a peak in January 2021, when the word “vaccine” has a frequency of 2540 per million, 58 times higher than that at the beginning of the pandemic. Then, the frequency flattened out from May to December 2021, but was generally above 1200 per million.

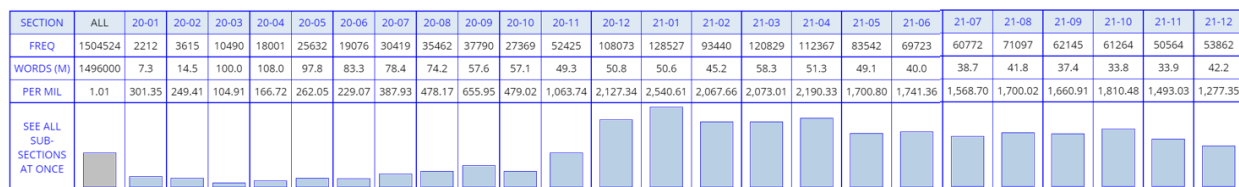


Figure 1. Usage Frequencies of the Word “Vaccine”, 2020-2021

Meanwhile, as shown in Figure 2, the use of “vax” as a clipping of “vaccine” increased remarkably during 2021 because the discussion of the vaccine became a hot topic and people preferred this shortened form due to the economy of language. There are also some variations of “vax”, such as “vaxx”, but it is used only 261 times, far less than the frequency of “vax”. However, the clipped “vax” is a colloquialism, and its total frequency is less than one percent of the frequency of the word “vaccine”.

SECTION	ALL	20-01	20-02	20-03	20-04	20-05	20-06	20-07	20-08	20-09	20-10	20-11	20-12	21-01	21-02	21-03	21-04	21-05	21-06	21-07	21-08	21-09	21-10	21-11	21-12
FREQ	5901	0	1	5	10	6	7	3	9	14	10	12	47	94	91	244	304	643	449	463	529	451	475	451	356
WORDS (M)	1496000	7.3	14.5	100.0	108.0	97.8	83.3	78.4	74.2	57.6	57.1	49.3	50.8	50.6	45.2	58.3	51.3	49.1	40.0	38.7	41.8	37.4	33.8	33.9	42.2
PER MIL	0.00	0.00	0.07	0.05	0.09	0.06	0.08	0.04	0.12	0.24	0.18	0.24	0.93	1.86	2.01	4.19	5.93	13.09	11.21	11.95	12.65	12.05	14.04	13.32	8.44
SEE ALL SUB-SECTIONS AT ONCE																									

Figure 2. Usage Frequencies of the Word “Vax”, 2020-2021

“Vax” as a Word Element

After searching “*vax*” in the *Coronavirus Corpus* and retrieving the top 100 words in terms of usage frequency, we can find that a large number of words are the names of vaccine brands and companies. New words composed of “vax” and their frequencies are displayed in Table 2 below.

Table 2. New words formed by “vax”

	Word	FREQ
1	Anti-Vaxxers	1912
2	Anti-Vax	856
3	Vax-A-Million	285
4	Unvaxxed	43
5	Vaxxie	41
6	Vaxfinder	39
7	Vaxathon	34
8	Vaxxer	30
9	Pro-Vax	26
10	Vaxplainer	25
11	Vaxmillions	24
12	Post-Vax	21
13	Go-Vaxx	19
14	Vaxlive	19

The word formations of these words are presented in Figure 3.

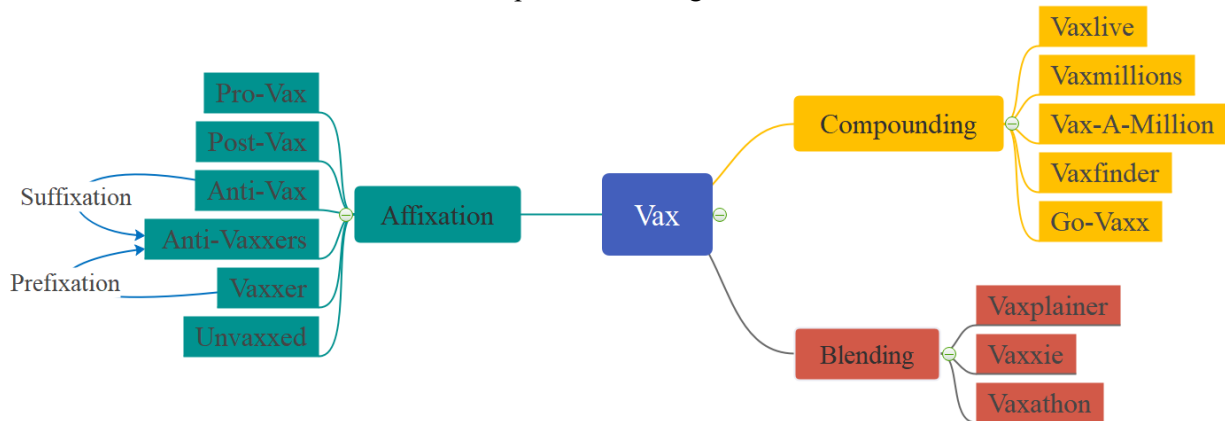


Figure 3. Word Formations of “Vax”-related Neologisms

Denotation and Connotation

To answer the second research question, it is important to explore the meaning, including the denotation and connotation, of each related neologism. The results are shown in Table 3 below:

Table 3. Denotation and Connotation of Neologisms

	Word	FREQ	Denotation	Connotation
1	Anti-Vaxxers	1912	A person who is opposed to vaccination .	Negative
2	Anti-Vax	856	Opposed to vaccination.	Negative
3	Vax-A-Million	285	A public outreach campaign that is famously giving \$1 million to five Ohioans who have been vaccinated and registered for the program, which aims at encouraging people to get vaccinated.	Positive
4	Unvaxxed	43	The action of not being vaccinated.	Neutral
5	Vaxxie	41	A photograph of oneself taking during or immediately before or after a vaccination, especially one against Covid-19, and typically shared on social media; a vaccination selfie.	Positive
6	Vaxfinder	39	To find out where to get vaccinated.	Positive
7	Vaxathon	34	First used to refer to a specific mass vaccination event in Philadelphia in January this year. Since then, it's become increasingly visible in Canadian sources referring to similar local events.	Positive
8	Vaxxer	30	A person who has been vaccinated.	Neutral
9	Pro-Vax	26	Support vaccination.	Positive
10	Vaxplainer	25	A series of explainer videos dubbed "The VAXplainer" produced by the Presidential Communications Operations Office – Office of the Global Media and Public Affairs (PCOO-OGMPA), which aims to boost the confidence of the Filipino people in Covid-19 vaccine by educating about the importance of getting vaccinated and the efficacy of the vaccines against the virus.	Positive
11	Vaxmillions	24	The Commonwealth launched the Massachusetts VaxMillions giveaway as one of many strategies to increase awareness of the availability and efficacy of the COVID-19 vaccines and to encourage residents to get vaccinated and to be safe.	Positive
12	Post-Vax	21	After vaccination.	Neutral
13	Go-Vaxx	19	A mobile bus clinic which provides first doses of COVID-19 vaccine to anyone five years of age and older, as well as second and booster doses to those who are eligible. The goal of the mobile clinic is to reach those who have not yet been vaccinated due to barriers , such as convenience and limited transportation options.	Positive
14	Vaxlive	19	A Concert to Reunite the World, it is a global broadcast special celebrating COVID-19 vaccines, and it calls on world leaders to make vaccines accessible to everyone, everywhere.	Positive

Discussion

It can be found from Figures 1 and 2 that the frequency change of "vaccine" and the clipping form "vax" from 2020 to 2021 reflect the growing concern about vaccines in people's daily lives. Besides, "vax" and "vaxx" were previously abbreviations of the noun "vaccine", but later they also became used as verbs, as shown in sentences (1) and (2):

(1) *All guests will have to be tested and **vaxed**, and there will be a COVID coordinator to make sure people follow precautions (Coronavirus Corpus, 2020).*

(2) *CDC guidelines and the president say we can drop our masks if we're **vaxxed** (Coronavirus Corpus, 2020).*

The word class change of “vax” and “vaxx” reflects the process of conversion. In this case, “vaxx” commonly appears in the passive form, i.e., the use with the addition of the inflectional affix “-ed”. According to the corpus, the frequency of “vaxed” is only 253 times, but that of “vaxxed” is 1775 times, which is 7 times more than the former. This is because “vax”, as a new verb, needs to follow the principle of inflection of past tense. Doubling the last letter is more in line with the rule of inflection. The word “vax” is involved in two kinds of word formation process: clipping and conversion, and it continues to function in the word formation process as a word element, creating new words that can reflect the current state of society.

There are 14 “vax”-centered neologisms in Table 2 and they can be divided into three groups according to their word formation methods, as shown in Figure 3. It can be found that affixation is the most frequently used method, followed by compounding and blending. There are internal connections in the six new words formed by affixation, for example, from “vaxxer” to “anti-vaxxers”, the prefix “anti-” is added, while “anti-vaxxers” is derived from “anti-vax” by adding the suffix “-er” and inflectional affix “-s”. In the process of affixation, prefixes like “anti-”, “pro-”, “post-” and “un-” and suffix “-er” are used. Five neologisms are formed by compounding: “vaxlive” (<vax + live) is ‘a broadcast celebrating Covid-19 vaccines’; “vaxmillions” (<vax + millions) and “vax-a-million” (<vax + a + million, hyphen-connected) are ‘vaccination incentive programs’, for example: Tierney highlighted other benefits to the vax-a-million, like the free publicity that came from the announcement (Coronavirus Corpus, 2020); “vaxfinder” (<vax + finder) is ‘a tool that helps people find out where to get vaccinated’; “go-vaxx” (<vax + go, hyphen-connected) means ‘a mobile vaccination clinic’, for example: I thought it would be a good idea to contact go-vaxx (Coronavirus Corpus, 2020). In addition, there are three vax-based blends: “vaxathon” (<vax + telethon) refers to a mass vaccination event, for example: The vaxathon was targeting groups who are disconnected from middle (older) New Zealanders (Coronavirus Corpus, 2020); “vaxxie” (<vax + selfie) is coined for vaccination selfie, for example: Other notable statesmen and women have posted their vaxxie on social media (Coronavirus Corpus, 2020); “vaxplainer” (<vax + explainer) is the name for videos about Covid-19 vaccines.

Table 3 also presents the connotative meaning of these “vax”-related words. Except for the words “vaxxer”, “unvaxxed” and “post-vax” which describe the vaccine itself, the other words more or less convey people’s attitudes toward the Covid-19 vaccines, which reflects the current socio-cultural context. Words like “anti-vaxxers”, “anti-vax”, and “pro-vax” directly show people’s attitude: “anti-”, meaning “oppose”, shows the negative attitude towards vaccines; “pro-”, meaning “support”, presents people’s belief in the benefits of vaccination. For people who are “pro-vax”, they regard vaccines as one of the safest and most effective health interventions for infectious diseases. But there also exist “anti-vaxxers” who believe that vaccines are unsafe and infringe on their human rights, for example:

(1) You let people who are in real danger from the virus choose to take the risk of getting an unproven vaccine. It is not about being a vax denier. It is about having some god damned common sense and understanding that one bit centrally mandated solution isn't always the right one (Coronavirus Corpus, 2020).

(2) In one all-caps tweet, Brown summed up his views as “NO LOCKDOWN NO TESTS NO TRACKS NO MASKS NO VAX.” The reason, he explained, is that he believes the coronavirus pandemic is part of a vast conspiracy -- a “plandemic,” if you will -- to control the population. He wrote, “THE GREAT RESET the plandemic planned designed and executed to make us digital slaves.” (Coronavirus Corpus, 2020)

The attitude of the rest of the coined words can only be found when placed in context. They are all related to governmental or individual campaigns that aimed at encouraging people to get vaccinated. For example, “vax-a-million”, “vaxplainer”, “go-vaxx”, “vaxathon” and “vaxmillions” were coined as a result of various government events such as telethon, TV series and convenient transportation systems to let people get vaccinated; “vaxlive” was coined when a concert in which individuals called for the Covid-19 vaccine; “vaxxie” was coined because individuals are trying to influence others to get vaccinated through uploading the vaccination selfie to social media; “vaxfinder” was coined as people were looking for places to get vaccinated through the Internet. From these neologisms, it is possible to infer the socio-cultural environment: the government attaches importance to the Covid-19 vaccine and there is an atmosphere that encourages the population to be voluntarily vaccinated; and people try to keep themselves safe from the Covid-19 pandemic through vaccines.

Conclusion

In general, this paper focuses on the word “vax” and its related neologisms to analyze the socio-cultural phenomena they reflect. Data from the Coronavirus Corpus is collected to discuss the word “vax” and denotation and connotation of “vax”-based neologisms. It is found that 14 neologisms are formed based on the word element “vax”. During this process, affixation is the most frequent used method as six of these coined words are formed by adding prefixes and suffixes; five new words are formed by compounding and only three new words are formed by blending. We also find that these neologisms reflect the importance of human rights issues, especially in the American cultural context, and also represent the growing concern of government and people for Covid-19 vaccines. Words like “vaxxer”, “unvaxxed”, and “post-vax” convey a rather neutral attitude toward Covid-19 vaccines. Meanwhile, “anti-vaxxers” and “anti-vax” directly express negative attitudes with prefixes that have affective meanings. “Pro-vax” and the remaining eight neologisms are created to encourage people to get vaccinated through their denotation and connotation.

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A Quantitative Study of Spanish Sexist Vocabulary Based on Markedness Theory¹

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[Abstract] In the Spanish linguistic community, the main disagreement on linguistic sexism is whether it exists in Spanish or not. Thus, this paper discusses the phenomenon of linguistic sexism in Spanish. Based on the formal and semantic markedness of the markedness theory, using the CORPES and the CREA corpus, 581 sexist words were selected from *Dictionary of the Spanish Language*, of which 66.27% and 34.39% were formal and semantic markers, respectively. By analyzing the research data, this paper concludes that sexism exists in Spanish, which is mainly manifested in the construction of a male-centered language system and the exclusion of women and men groups that do not conform to the mainstream. Through semantic analysis, the researchers focus on the manifestation of “hegemonic masculinity” in Spanish. Finally, it is presented current policies and measures to address linguistic sexism in Spanish, of which the feminization of occupational nouns has gained official recognition and implementation.

[Keywords] Spanish; sexism; markedness theory; vocabulary

Introduction

A constant debate between the Spanish linguists is whether Spanish is a sexist language or not (Hu, 2013). Some scholars (e.g. Susana Guerrero Salazar, 2010) hold that discrimination does not exist in the language itself, but in the way it is used, while others (e.g. Crespo Matellán, 1984) suggest that sexism against women is the reflection of sexism in traditional societies, which in turn, is a result of the interaction between language and society, and that language, on the other hand, contributes to the maintenance of this discrimination.

According to the Sapir-Whorf Hypothesis, languages influence the way people think and behave. Postmodern feminist theory, based on the power of discourse—the theory stated by Foucault, puts forward that it is discourse that constructs the gender of people’s identities. Linguistic sexism is a manifestation of the phenomenon of sexism in language. Research on linguistic sexism from various perspectives has demonstrated the diversity of its manifestations, the most obvious of which is the phenomenon of linguistic asymmetry.

In this paper, therefore, we attempt to investigate the phenomenon of sexism in Spanish from the perspective of the lexical meaning of vocabulary in the way of quantitative and qualitative by using a corpus in conjunction under the structure of markedness theory. The study hypothesizes that Spanish embodies a male-centered worldview and engages in linguistic sexism against women and men who do not conform to hegemonic masculinity.

Literature Review

Research on linguistic sexism usually contains three components: the study of the language itself, the analysis of causes, and language reform measures. According to Luo (2021) and Hu (2013), the 1960s and

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the 1980s are two turning points in the worldwide research on linguistic gender differences. After the 1960s, the scattered descriptive studies of linguistic gender discrimination shifted to systematic studies. Early in this phase “researchers used formal analysis to study sexist vocabulary from a lexical perspective and proposed measures”(Hu, 2013). The rise of the feminist movement in the late 1960s and early 1970s led researchers to focus on linguistic asymmetries at different levels, and to analyze it from the social, religious and historical perspectives. Notable linguists such as Robin Lakoff and Thorne have made remarkable contributions to linguistic sexism. Lakoff (1975) analyzed some characteristics of women’s language, such as less use of curse words, more use of questions, and more conservative and formal expressions, and argued that these characteristics show women’s submissive and uncertain character traits, which are the reflection of women’s disadvantage in language and women’s marginal position in a male-centered society. In the 21st century, the study of linguistic sexism has expanded from English to multilingualism; many researchers have categorized and demonstrated examples of sexist language in English based on word formation, syntax and semantics, while some scholars analyzed the sexism in appellatives, colloquialisms and proverbs; the analysis of the causes has also extended to the fields of philosophy, sociology and psychology.

“Research on sexism in Spanish has gone through several stages similar to English, but its process lags behind” (Hu, 2013). In the Spanish-speaking community, many studies have investigated the operation of linguistic sexism through the lexical level, which has been summarized in the following 6 aspects: 1) Names, manifested in asymmetrical meanings and forms; 2) words that express subordinate or secondary roles; 3) lack of words corresponding to the other gender; 4) words whose meanings change according to the gender; 5) the paraphrasing aspect of some words; 6) insulting words, jokes, etc.

After the 1990s, most of research on language and gender discrimination in China revealed the gender discrimination phenomenon reflected in language by combining social factors, with a focus on female gender discrimination. Most of the studies concluded that sexism does exist in language; the reasons for this are mainly economic and political inequality and cultural traditions etc. In terms of language adaptation and development, many scholars have proposed the concept of “gender-neutral words”, advocating the neutralization of language and the use of gender-neutral words. However, the current research is still based on qualitative research based on text analysis method, lacking quantitative analysis; the scope of research is mostly limited to English and Chinese, with less research on other languages; the research ideas are mostly focused on gender discrimination against women, ignoring the constraints and discrimination of hegemonic masculinity on men themselves. Therefore, this paper uses the corpus to analyze qualitatively and quantitatively the phenomenon of male and female sexism in Spanish, hoping to add to previous studies.

Theoretical Framework

The following is a description of the markedness theory and the criteria for judging sexist terms adopted in this paper.

Markedness Theory

According to Lyons (1977), markedness can be subdivided into formal, distributional and semantic ones. Formal markedness analyze and describe a set of opposing linguistic components mainly in terms of the external morphology of words. Semantic markedness is the study of a pair of opposing linguistic components from the perspective of lexical meaning, that is, the specificity and generality of semantic scope. Usually the meaning of words with markers is more specific than the meaning of words without markers. Since the object of this study is the dictionary, in which the distributional and semantic markers overlap

and the lexical examples are few and not universal, the study of distributional markedness is discarded and only two perspectives, formal and semantic, are explored.

Linguistic Sexism

Postmodern feminist theory argues that the female sexism roots in the male-centered discourse system. While calling for the establishment of a “feminine discourse”, postmodern feminists recognize the differences between men and women, which serve as the theoretical basis for part of this study of the discrimination against men and the prescription of masculinity within the dominant male society. Referring to the framework of linguistic sexism proposed by Nguyen Thi Thanh (2014), we suppose that it can be considered as linguistic sexism if one of the following criteria is met: generic, absence, derogatory or complimentary, marking.

Methodology

This paper uses markedness theory as a theoretical framework to screen sexist expressions in Dictionary of the Spanish Language and constructs its own corpus to quantitatively and qualitatively analyze the phenomenon of linguistic sexism in Spanish. Firstly, the study manually screens the words with sexist meanings according to the defined criteria. Secondly, the data are analyzed and visualized. In order to ensure the accuracy, the screened words were screened again and verified in CORPES XXI and CREA, the corpora built by the Royal Institute of Spanish Language. The following is a description of the markedness theory and the criteria for judging sexist words adopted in this paper.

Among the 93,111 words included in the 23rd edition of Dictionary of the Spanish Language (2014), we screened a total of 581 sexist words (0.62%). According to markedness theory, they were divided into formal and semantic markedness, and further subdivided into four major categories under each sort: generic, absence, derogatory or complimentary, and marking.

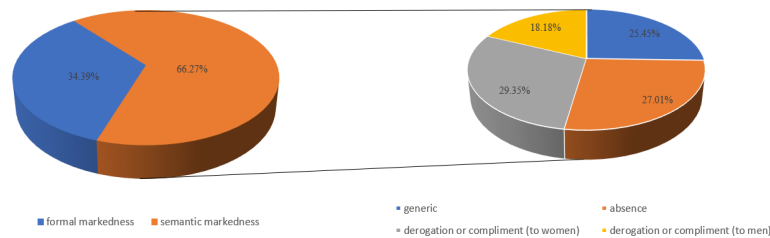


Figure 1. Proportion of Formal Markedness and Semantic Markedness & Proportion of Every Type in the Semantic Markedness

Among the studied subject words (as shown in Figure 1), there are 196 formally marked words, which are expressed as marking³ and absence. The number of semantic asymmetries was 385, of which the highest proportion (as shown in Figure 1) was derogation or compliment to a certain gender (47.53%), followed by absence (27.01%) and generic terms (25.45%).

³ Since negative markers are common in Spanish, specific data are not counted in this paper. The data is presented for the absence of the feminine or masculine form of the formal markedness.

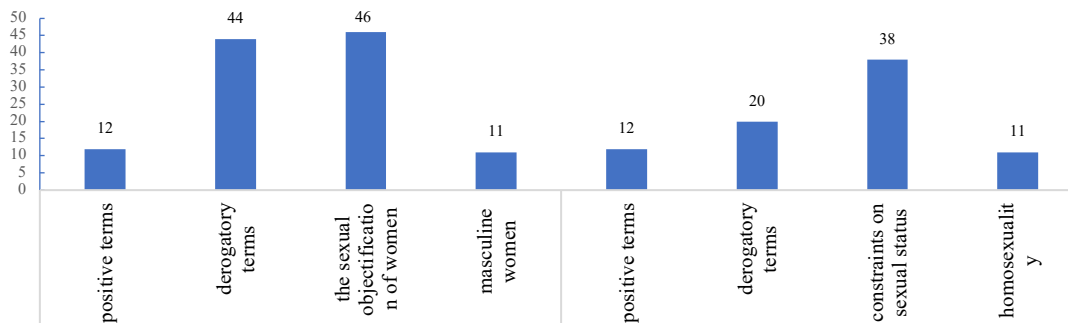


Figure 2. Proportion of Every Type of the Evaluation of women and men

The semantic markedness can be specifically divided into words for women and words for men, with 113 words for women (61.75%), and 70 words for men (38.25%). The female-specific words can be further subdivided into complementary, derogatory, and sex-related words, and the same goes for the male-specific words. In the terms for women (as shown in Figure 2), words related to sex accounted for a larger proportion (40.71%), followed by derogatory words directed at women (38.94%), and positive words directed at women were fewer in number and more singular in orientation. Similar to the lexicon for women, the lexicon for men (as shown in Figure 2) has a larger proportion of sex-related words (54.29%), followed by derogatory words for men (28.57%), and a smaller number of positive words for men but with different content compared to those for women.

Data Analysis

Discrimination to Women

The linguistic sexism to women mainly is expressed in marking, absence, generic and specific derogation or compliment.

Marking. The feminine and masculine form of nouns in Spanish usually should be consistent with their biological sex when denoting animate objects such as people. The noun or adjective denoting the masculine gender usually does not carry a marker, while the corresponding feminine word generally requires a special suffix to mark it, presenting an asymmetry in form, such as *médico-médica*, *profesor-profesora* etc. And these suffixes usually carry a subordinate meaning, even sometimes with a pejorative connotation. For example, “*médico*” (male doctor) gives the impression of being learned and skilled, but “*médica*” (female doctor) conjures up the image of a nurse who is not yet qualified.

Absence. It is usually manifested by the absence of one of the feminine or masculine forms. Among these words, the researchers found that the occupations in which only women participated were generally of the lower social status, such as nanny, weaver, while the occupations in which only men participated were either of the higher social status, specialized knowledge required, or manual labor, such as bishop, diviner, tax account etc. Certain words that refer to the specific occupation in the history, such as “*astero*”, suggest the gender division of labor with the distinctive social class and the domination of the male group. Meanwhile, abundant cases of heavy, low status labor within the group shows the existence of the class distinction and division of labor in the hierarchy.

As to the semantic markedness, absence is usually presented in three forms: occupational asymmetry, feminine form as an adjunct to its masculine form, and action asymmetry.

Unlike formal asymmetry, the absence words usually have both feminine and masculine forms, or end in *-ista*, *-e*, *-z*, *-i*. On the surface, the words can refer to both genders, however, in the definition, specific

words - “hombre” or “mujer”- are often used to limit the use of the word to the gender, thus creating semantic asymmetry. For example, the word “abad” is interpreted as “abbot” in its masculine form only, reflecting the social situation in which only men were able to hold this position and women were excluded. However, the latest edition of *Dictionary of Spanish Language* has revised it to indicate that this term can also be used in the feminine form.

In addition, there is also a clear mismatch in social status between men and women. In a group of nouns that denote social status, the masculine form is usually the spokesperson for that status, while the feminine form often carries a subordinate meaning. For example, in the words “ricohombre” and “ricahembra”, the masculine form means “a male of the great nobility in Spain”, while the feminine form means “the daughter or wife of a great or wealthy male”. The male is the subject of wealth, power, and status, and the female is only subordinate to him as a wife or daughter.

Moreover, the absence of actions of one gender is noteworthy. One is that the same verb has different meanings for different genders, for example, the word “empantalonarse” means “to put on pants” when it refers to female actions, while it is used for male actions as “to brag about masculinity”. Secondly, the verb is restricted to one gender, thus excluding the possibility of the other gender to perform the action, especially in the love relationship between men and women, such as “zanatear” and “tragar”, which can be viewed as the binding of the active-passive relationship between men and women in the love relationship by restricting the subject of performing the action.

Generic. In Spanish, this phenomenon is very common, most notably: the masculine noun “hombre” can refer to a group of both men and women, while “mujer” denotes a group containing only women. Another example is the word “individuo, a” in masculine form means “individual”, but in feminine form it has the meaning of “contemptuous woman”.

Derogation and Compliment. By analyzing the meanings of the words, we found that the majority of positive words for women were limited to physical appearance and tended to be “beautiful” and “attractive”. Especially in the definitions, the word “atractiva” shows that the standard of measurement is male, and that whether women are willingly submissive or passively receptive, the object of their pleasure and attraction is male. Of the two words (“amazona”, “recatada”) that praise feminine qualities, “recatada” refers in particular to a woman’s “decency” and “modesty”. But this is not to praise the good character of women themselves, but to portray the image of a good wife and mother in the eyes of men.

In line with the positive terms, the derogatory terms for women also focus on appearance, age, and the integrity of character. In terms of appearance and age, “vieja”, “fea”, “pesada”, “flaca” often appear in the paraphrase. The criticism of women’s character is also centered on men. As the opposite of “decent” and “modesty”, “vicious”, “violent” and “brassy” are the most criticized. The evaluation of women is influenced by the relationship between men and women, and as a subordinate to men, their loyalty and decency in the relationship becomes the only criterion to measure women.

McKinnon (1982) argued that the sexual objectification of women is the first step in the suppression of women. At the linguistic level, this is reflected in the use of insulting terms for women, such as the multiple aliases and subdivisions of prostitutes, for example, prostituta, pécora, bagasa, cortesana, etc.

In addition, there is a category of words in Spanish dedicated to masculine women (9.7% of this category), which usually have “masculine qualities”, such as “sargentona”, “ramona”, “entradora”, either holding dominant power or occupying the higher position in relationships. On the one hand, this reflects the dichotomy in the language and the gender perspective, i.e., men and women are two distinct groups, and the description of the middle ground can only be described and defined in general terms by the existing

fixed concept of gender. However, in the reality, the so-called gender traits are not a single identity that remains unchanged but are reconciled and exchanged in social practices and interactions. An exemplary study about it is Guzman's survey (1996) of masculinity in Mexico City. Thus, it is questionable to make crude definitions and generalized distinctions of gender traits for any purpose.

Linguistic Discrimination to Men

This discrimination often performs in the compliment or derogation to certain masculinity and reject those that do not conform to the mainstream. The praise for men focuses on good qualities and social status, such as "caballero" and "pichelero", while the negative terms focus on character and appearance, such as weakness, cruelty in character, and obesity in appearance. It is worth noting that these distinctions of masculinity do not reflect the oppression and gaze from the other sex, but rather the hegemony from within male society, based on the collective domination of men over women.

Sexually, the regulation of men is reflected in the particular portrayal of men who are disadvantaged and feminized in the relationships. The former is mainly represented by men who are too submissive to their wives and whose wives cheat on them, such as "gurrumino" and "predestinado". The pejorative connotations of the latter, such as "mariposa" and "muñeco", are more prominent than those of the former, and their association with "butterflies" and "dolls" has led to the frequent use of such men as objects of profanity in the discourse. Through the conceptualization of words, certain social phenomena are thus fixed as part of the construction of masculinity. By the way of praise or degradation in specific discourses, these patterns express widely recognised values in many ways, providing models for relations with women and for addressing issues of gender relations in society.

There is also a high number of words denoting homosexuality in Spanish (15.71% in this category), reflecting a concern about it. This fear roots in the patriarchal structure. To explain it, most of the studies of patriarchal structures argued that compulsory heterosexuality is built into kinship systems of male domination; or that homophobia is an inevitable consequence of patriarchal institutions.

Conclusion

Most of the scholars analyzed reasons of sexual linguistic discrimination in terms of economy, politics, culture and gender division of labor. Apart from these discussions, perhaps we can apply the perspective of existentialist philosophy to find an explanation in the history and sociology.

Descriptions of the biological characteristics of the sexes from ancient times have given legitimacy and justification to male subjectivity, yet the development of empirical science has overturned the biological superiority and inferiority of the sexes. "Humanity is not a natural species, but a historical perspective" (Beauvoir, 2011, p. 57). Within the "primitive coexistence" (Beauvoir, 2011, p. 13), the opposition of biological sexes did not justify the division of subject and object; it is only in the advance of history that one side established mastery and control over the other, and this relationship has been consolidated through the description of historical discourse. Private property emerged as a watershed in gender relations: the expansion of self-consciousness accumulated by men in the exploration sought to be confirmed by mastering objective things distinct from themselves, such as land, slaves, women, etc. The rearrangement of relations with women was hidden under the social division of labor, and women did not actually acquire the same social status as men, while appeared only as objects for the subject to confirm his subject position. Among the words denoting social status and occupation, the masculine form is always the basic form of those occupations that hold de facto political and economic power, and the feminine form often carries a subordinate or derogatory connotation. The use of these words in life further reinforces the impression of

the division of the status of the sexes and justify the marginalization of women in history and in life: when women enter the world, they either perform as appendages of men, or adopt a male point of view in line with men.

All the privileges that men accumulated have encouraged women to passionately please men, and thus adapt to a set of male-centered criteria. Women also constantly internalize and self-regulate these social norms in the process. Unlike other things that constitute objects, the male's claim to the feminine and his intention to dominate in gender relations is an externalization of the intention to confirm his own subject's existence. This can be clearly found in the words that describe women sexually and the asymmetry of gender actions. As for those specific masculine discriminatory terms, so far there still lacks measures to rectify.

In response to the aforementioned linguistic sexism, some scholars have proposed the construction of a female-centered language to avoid the invisibility of women and the invisibility of non-binary gender groups, for example, Bejarano Franco (2013) advocates inclusive vocabulary like “tod@s”. The feminist language movement has reached an effective promotion of gender equality in Spanish, such as the feminization of nouns expressing professions by the Royal Academy of Spanish Language (RAE). In the twenty-third edition, the RAE introduced a reference to both genders in the definition of “arquitecto”. With the updating of the dictionary editions, more symmetrical expressions are achieved at both the formal and semantic levels. By examining the impact of the feminist movement on Spanish language reform, Wu (2019) argues that the reform measures have had a greater effect at the lexical level and in formal contexts, manifested in the feminization of professional nouns and the avoidance of masculine generic terms in legal texts. However, at the grammatical level and in informal settings, language reform still has a long way to go.

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The Three Images of Death in Maurice Blanchot's *Death Sentence*

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[Abstract] *Death Sentence* is a short novel by Maurice Blanchot about death. The narrative appears to be segmented, with discrete fates for the various characters. However, upon closer examination, an intricate web of images closely connects the fates and events of each and every character and envelops the reality of death. This article first discusses the image of Saint-Suaire de Turin, which stands for the uncertainty of death. Next, it focuses on the image of the cast of hands, which represents the predestination of death. Finally, it analyzes the image of the night, and the impossible and infinite death in the darkness of the night.

[Keywords] *Death Sentence*; Maurice Blanchot; death

Introduction

Maurice Blanchot's novel, *Death Sentence*, comprises two parts. In the first part, the narrator, "I", recounts the last moments with a close friend, "J.". She is sentenced to death by a doctor, but she is still looking for the "sentence of her death". In the interim, "I" creates a cast of her hands for her that a palm reader uses to predict that she won't die. On the eve of the outbreak of the Second World War, "J." is worn down by the illness. Upon hearing the narrator's call, she is miraculously awakened after her pulse has already stopped. Her death at that moment is halted. But death strikes her again in the evening of the next day. At the dawn of the third day, she asks the narrator to put her to death with two doses of morphine and two doses of pantopon. Here is where the narrator stops writing for a few days. In the second part, the narrator has encountered a number of ghostly or mythic women, and his relationships with each of them are ambiguous: "C.", who wants to enter "my" room numerous times but fails; "S.", a woman from the past whom the narrator runs into in the metro; and "N.", whose hand the narrator calls for in the language she speaks, and who one day casts her hands by a card she discovered in "my" wallet.

The main theme of this novel is death. In this story, the narrator approaches the truth of death through encounters with others. What closely connects these characters are different images around death. For Blanchot (1982, p. 237), "the image of an object not only is not the meaning of that object and does not help to understand it, but tends to remove it by keeping it in the immobility of a resemblance that has nothing to resemble". Blanchot creates a realm that is alien to the real world, and the strangeness of the images gives us a chance to attempt to enter that world.

In this paper, we will examine the three principal images of death: the Saint-Suaire de Turin, the cast of hands and the night. Through these images, we will address the following questions: What do these three images represent? What connection do they have to death? What concepts of death concepts of Blanchot do these images represent?

The concept of death in Maurice Blanchot's work has been studied by several philosophers and researchers. Emmanuel Levinas (1975, p. 16), a friend of Blanchot – and unquestionably the one who knew him best and was most familiar with his ideas – writes of him: "For Blanchot, death is not the wretchedness of the ultimate human possibility, the possibility of impossibility, but the incessant reiteration of that which cannot be grasped, before which the 'I' loses its identity [...] death is not the end, it is the never-ending

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ending of ending”. For Blanchot, death is beyond the capacity of human beings. It is impossible for humans to die. What they do is merely move a little closer to the end of existence, an endless and never-ending ending. Christophe Bident (1994), author of the autobiography *Maurice Blanchot: Partenaire Invisible*, reveals Blanchot’s concept of death as follows: “Blanchot is obsessed by death, not only a sick, political death, but also a sacred death, that the Christian, bourgeois - and colonial - civilization endeavors to forget, in the heart of sacrifice, erotism or agony”. He contends that the death portrayed in Blanchot’s works is not the death of a person submerged in the crowd, but the death of each individual. It is a state of existence of people, and the meaning of living and surviving. Jacques Derrida (2003, p. 174) makes a special effort to demonstrate that *Death Sentence* is composed of “seriality without paradigm. And if there is a narrative, it is to the extent that no paradigm can stop it. Serial repetition contains paradigm ‘effects’ but reinserts them into the series”. The events and deaths of the characters in this narrative are like a repeating series, which produces a paradigm effect to include Blanchot’s conceptions of death, but these are inscribed in the events in a subtle way. As for the death for Blanchot, Jacques Derrida (2003, pp. 154-155) comments: “The Thing happens to be, as in Blanchot’s text, Death; and the decision of death concerns death, cause and end... It has an obscure relationship to decision, more precisely to some sentence, to some language that makes an act, both action and archive, by leaving a trace. The death sentence makes death a decision”. The death sentence presents the characters with an opportunity to explore the reality of their death. Thus, choosing to die has evolved into a conscious decision and a voluntary act.

This essay is intended to complement the study of Blanchot’s concept of death by looking at specific and illustrative images. Researchers have not fully investigated these images, particularly the Saint-Suaire de Turin and the cast of hands. Therefore, this article aims to deepen the grasp of Blanchot’s concept of death through the study of these images of death.

Image of the Saint-Suaire de Turin: Symbol of the Uncertainty of Death and Allegory of Writing

At the beginning of the story, the narrator “I” finds on the wall of J.’s doctor’s office a beautiful photograph of the Saint-Suaire de Turin. The Saint-Suaire de Turin is a yellowed linen sheet with a blurred image of a man on it. It bears witness to the Crucifixion of Jesus of Nazareth as it is portrayed in the Gospels, inspiring widespread piety and is regarded as a symbol by the Catholic Church. While some believers venerate it as a relic, others, like Jean Calvin (1921), have sought to disprove its veracity. He once said, “The evangelist St. John must be a liar, or all those who boast of having the Holy Shroud must be convinced of falsity”. The narrator “I” does not have the same vision as the doctor of the photograph on the office wall. The doctor recognized the superimposition of two faces: “that of Christ, but also that of Veronica” (Blanchot, 1978, p. 9). Whereas behind the face of Christ, “I” can only make out “a woman’s face – extremely beautiful, even magnificent in its strangely proud expression” (Blanchot, 1978, p. 9). The woman in question is Saint Veronica, a legendary figure and a pious woman who gave Jesus Christ her veil so that he might clean his forehead. Thus, the veil was miraculously imprinted with the image of Jesus’ face, giving rise to the “veil of Veronica,” which many people mistake for the Saint-Suaire de Turin.

In this story, the Saint-Suaire de Turin points first of all to the uncertainty of things in general, and particularly that of death. Readers cannot judge the veracity of the story of the Saint-Suaire de Turin, or even the existence of Jesus. Mysteries continue to abound regarding the authenticity of the legend of the veil of Saint Veronica. The photograph’s mystery is heightened by the divergent points of view taken by the doctor and the narrator: what is really in the picture? In actuality, the photograph in question is probably

technically exposed several times: the original image is the Saint-Suaire de Turin with the face of Jesus Christ, and the other image superimposed on it represents Saint Veronica. There are two possible ways to create this picture: either the latter is purposefully added by a second exposure, or it is inherent in the original photograph and emerges over time. What we can see in the photograph is likewise uncertain because the method by which this picture was made is unknown. The photograph itself turns into a mystery. The face of Jesus on the shroud is an indication that the subject and the object shared a moment in time and space, which is a proof that the Crucifixion of Jesus really took place. In terms of their relationship, Saint Veronica and Christ each provide physical evidence of the other's presence through concrete objects. It's similar to J. and the narrator who make a cast of hands for J., just like the veil that Veronica gave Jesus. The face of Jesus is imprinted on the veil, similar to the line of fate imprinted in the cast of hands. By doing this, the narrator preserves a part of a person's body and let him share in his destiny, as discussed below.

Moreover, it is unknown why the doctor keeps a photograph of the Saint-Suaire de Turin hanging in his office, which makes us think about his role in J.'s death. Is the doctor the symbol of Death, through the picture of the Saint-Suaire de Turin, or is he the sign of the Savior, through his identity as a doctor? At the beginning, the doctor estimated that "there was an eighty percent risk that she would die" (Blanchot, 1978, p. 9). Even though there is only a twenty percent chance of recovery, the narrator still considers the doctor "a great deal more reliable in his diagnoses than most" (Blanchot, 1978, p. 9). However, as the treatment progresses, the doctor changes his mind. He does not say so explicitly, but he implies to J. that she will die very soon. The narrator is enraged at the doctor's incompetence and refers to him as a "great vulgar fellow" (Blanchot, 1978, p. 18). The doctor's irresponsibility puts J.'s survival at risk and makes her death uncertain. By means of this photograph of the Saint-Suaire de Turin and the role of the doctor, Blanchot sets the stage for uncertainty from the beginning of the novel.

The image of the Saint-Suaire de Turin is also an allegory of writing. The shroud is made up of intertwined threads and is used to wrap up dead bodies. In this story, the characters are like horizontal parallel threads, each with their own solitary fate and thoughts. It appears that the characters share no destiny in common, particularly for the women the narrator encounters. Motifs such as the cast of hands, day and night, are like vertical threads. They lack special meaning without specific context. However, if the readers knit the motifs together with the horizontal threads, a complete shroud will be put in place. It is these motifs that link the fates and thoughts of the various characters. The narrative, like the knitting process, is uncertainty itself, because the characters do not know what will happen to them; they are all confronted with the uncertainty of events and death. Only after reading the whole work do readers weave these horizontal and vertical threads together and finally discover the wrapped truth – which is death.

Image of the Cast of Hands: Different Attitudes towards Predestined Death

The image of the cast of hands appears twice in the novel. The first time is after the doctor determines that J. wouldn't survive more than three weeks. The narrator sends a cast of her hands to a seasoned palm reader to have him read her destiny. In his reply letter, the palm reader states that "J. would almost recover from surgery and that she would not die" (Blanchot, 1978, p. 11). When she is confronted with the grave threat of impending death in the night, J. "faced it all alone, without recourse to any tricks or charms" (Blanchot, 1978, p. 11). Here, we can find conflicting attitudes between J. and the narrator. The latter consults a palm reader in hopes of receiving a reassuring response because the narrator is worried about J.'s impending death. Whereas J. struggles with a predetermined but uncertain death and refuses to accept any solace, she does not subscribe to superstition. Although palmistry claims to be able to read death, in actuality, death

cannot be read. The palm reader predicts that J. would recover and not die, but reality contradicts his predictions, which demonstrates how inscrutable death is. What a palm reading may accomplish is simply to explain the subject of the hand cast's current state. The hand cast's subject falls within the same category. J.'s health condition is causing her great distress, which is the only thing she is certain of at that moment. As for the other things, such as the exact moment of death and how it occurs, she is unable to know them. As Blanchot (1982, pp. 154-155) says, "death is precisely that which I am unable to grasp: that toward which I cannot go forth". J.'s response is to refuse to accept her predetermined death. She does not care what the future holds for her, whether it's the hope the palm reader offers or the doctor's death sentence. She decides to master her death by ending her life the following day.

The image of the hand cast appears for a second time at the end of the novel. N. finds a sculptor's card in the narrator's wallet and requests that he make a cast of her hands. After he realizes what she has requested, the narrator exclaims that: "Right away I was seized by a feeling of terror" (Blanchot, 1978, p. 75). In light of J.'s death, the narrator now understands that there is no method to predict death or prevent it. So, the narrator is afraid that death will happen to N. too. This time, instead of looking for the answer through palmistry, the narrator opts to turn his back on the palm reader's predicted answer, whether positive or negative. The narrator used to be quite courageous, but after losing the girl he loved, he decided to be passive since he now realized the inevitability of death and the fragility of the human being in the face of death. He no longer possessed the fortitude to confront predetermined death or even to defy destiny. Instead, he adopted a relatively passive attitude and let fate make the determination. The cast of the hands now strikes him as "strange, dangerous, sometimes surprising" (Blanchot, 1977, p. 120). His anger towards N. is a reflection of his passivity. The exact reason why N. makes this cast is unknown to us. However, this action links N.'s destiny to the past of the narrator, which is where his fear comes from.

The three characters' perspectives on fate differ significantly from one another. The narrator and N. are characters governed by their destiny, one demands a firm response, and the other chooses to turn his back on death because of his prior failure to read fate. On the contrary, J. does not evade death or succumb to predestined death, she seeks to create her own death and become the master of death. The characters exhibit different attitudes, some cannot bear the uncertainty of death – the answer given by the palm reader, or even the uncertainty of the death itself, while others attempt to "sentence" death– "sentence" in the sense of "fix", "determine".

Moreover, the cast of a person's hands contains the person's destiny. It preserves significant physical characteristics, especially the character's line of fate, and makes it possible to read the character's future, despite the spatial and temporal distance. The cast of hands is a trace of an event that outlives its subject, but it also loses claim to meaning after the subject's disappearance. It is a trace of its subject's experience, a proof of having witnessed, of having shared a moment in time and space (Lyons, 2018). When J. was alive, the cast of hands was a means by which the palm reader predicted her future. When J. is dead, the cast of hands becomes evidence that she actually survived. It is a witness to both life and death. In a hand cast, the lines of the hands sometimes fade and then disappear, except for a corresponding deep central groove called the "line of fate", which symbolizes destiny. The cast embodies the contradiction between the eternal and the ephemeral: the cast is an everlasting object, yet predestined death inevitably happens to its subject one day.

Image of Night: Infinite and Impossible Death

In Blanchot's theory, "day and night" are a crucial pair of concepts. Day alludes to a world illuminated by light, governed by reason and rules. Light gives rise to shadow, which embodies the contours and boundaries of everything, making everything clearly defined and distinguished. As a result, our consciousness works effectively and actively during the day. The shadow, however, is no longer effective for distinguishing between subjects and objects, the conscious and the unconscious, when we lose light and enter the world of night, it is then hidden behind the absolute darkness of the night. The darkness of the night is a symbol of a primordial and chaotic state, where the distinctions between visible and invisible, light and dark, inside and outside are blurred and vanish. During night, nothing can be recognized, nothing can be determined. In this book, the author enters the realm of night, like Orpheus in the underworld, to demonstrate to us the impossible death: "death is thought of, contrary to Heidegger, not as the possibility of impossibility, [but instead] as the impossibility of all possibility, and in this sense, death does not happen, it does not happen to happen, it is the impossible itself, a non-power of which one cannot, in any way, make oneself master" (Lévesque, 2004, p. 270). To put it another way, there is no way for humans to reach death. We can only get close to death. We never become the object of death. There is only the moment when our body stops functioning, but our mind does not apprehend death. It is like in the darkness of the night where the characters mix up subjects and objects, they don't really get to death either.

There are some unusual scenes described in the story that relate to the day and night. As an illustration, the entire narrative features the scene of "breaking into someone else's room." J. goes up to my room because she "was suddenly convinced that I was about to die or had just died. [...] Fear and the disease together changed day into night for her" (Blanchot, 1978, p. 7). In fact, at that time "I" am not ill at all and have not yet met this woman. Here we are referring to a kind of "self-annihilation" in the night. In the absolute darkness, J. senses the advent of illness and death, but she cannot distinguish between the subject of the illness and death, which later turns out to be herself rather than the narrator. She experiences a "dissipation of all identity in the strange night" (Blanchot, 1958, p. 676). The death of the individual is assimilated into the great infinite death embodied by the blurring of identity in the darkness of the night. In the second part, this scene occurs four times with minor variations: 1) the narrator enters the room of his neighbor, C., by accident; 2) the narrator voluntarily enters N.'s room without being invited; 3) N., before the narrator knew her, enters "my" room without any foreshadowing or explanation; 4) the narrator looks everywhere for N. and finally finds her in her room, she is waiting for him in the dark. Even though these scenes vary, there is a recurring clue: the encounters between the characters are somewhat random and lack a clear motif. The entry into the room can be seen as a particular way to meet; it is "to decline the demand that displaces me from myself and excludes him at the edge of me" (Blanchot, 1983, p. 74). It is in the darkness of the night that the narrator "I" is no longer "me" limited in his body, but rather is immersed in the confusion of everyone else's thoughts and activities, and in the darkness of the night without subject or object. There, without regard for hardship or a specific subject, he shares with others their illness, their infinite death.

For Blanchot, there are two deaths. On the one hand, death as an object of signifying activity, an ultimate possibility for people to search for: as the truth of destiny and life and another mode of existence at the end of life. On the other hand, there is death as an abyss always to come in which notions are lost forever: "The death which never comes to me, to which I can never say yes, with which there is no authentic relation possible, which indeed I elude when I think I master it through a resolute acceptance, for then I turn away from what makes it the essentially inauthentic and the essentially inessential" (Blanchot, 1982,

p. 161). Death is not a possibility, not the object of my activity: it is clear that, from this point of view, death cannot constitute the object of his will. Death in the night is a passive and uncontrolled death because the negativity of death gives way to an absolute negativity, a more powerful and profound force of darkness. According to Blanchot, it is an unfulfilled and impossible death, without the narrator's participation and without the fulfilment of a spiritual burial. It is only bodily annihilation. J. dies for the first time in the night because of her illness, which is a passive and uncompleted death. On hearing my call, J. wakes up, and makes the decision at dawn the following day to end her life again of her own will. Death at dawn comes from an active and conscious decision. With the aid of reason and consciousness embodied in the light of the day, J. finally has the possibility to approach her own death. It is important to emphasize that even though J. is so close to achieving his own death, it is still an impossible suicide, it is just a coincidence of her death and her activity, because "you don't want to die, you cannot make of death an object of the will. You cannot want to die" (Blanchot, 1982, p. 150). Ultimately, indeed, "Whoever wants to die does not die, he loses the will to die. He enters the nocturnal realm of fascination wherein he dies in a passion bereft of will" (Blanchot, 1982, p. 150).

Conclusion

In this text, we have considered the reality of death in *Death Sentence* by means of significant motifs: the Saint-Suaire de Turin reveals the uncertain side of death through the uncertainty embodied in the mysterious photograph hanging in J.'s doctor's office. The cast of hands shows us the contradiction between the predestined nature of death and its thwarting by man, the ephemerality of human beings and the durable object as a witness to life and death. Night is where all boundaries blur and vanish so that the characters share death and fail to reach death in an unconscious state. To conclude, *Death Sentence* is a crystallization of Blanchot's conception of death: it is an uncertain and impossible death.

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On the Subject-Object Relationship in the Poems of Wallace Stevens and Wang Wei

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[Abstract] The subject-object relationship in the poems of American poet Wallace Stevens and Chinese poet Wang Wei is one of similarities and differences. In “The Snow Man” by Stevens, the subject observes the object from the perspective of the object itself, and the poet is detached from the objective scene. However, the two poems by Wang Wei, “The Gully of Twittering Birds” and “Hibiscus Valley”, show a personal perspective in the observation of objects. All three poems focus on the theme of nothingness, closely related to different ways of observation and expression, aiming to bring peace to people’s hearts and to show either reconciliation or fusion of subjectivity and objectivity.

[Keywords] Wallace Stevens; “The Snow Man”; Wang Wei; “The Gully of Twittering Birds”; “Hibiscus Valley”

Introduction

Wallace Stevens was one of the greatest American poets of the 20th century, winning the Pulitzer Prize for Poetry in 1955. His poems were well-known for choice of words and rigorous precision. Regarded as a philosopher of aesthetics, he explored the notion of poetry as the fusion of imagination and reality. As a figure of great influence in American literature, he was praised as “a vital part of the American mythology” (Bloom, 1987, p. 61).

“The Snow Man”, was a poem included in his first collection of poems *Harmonium* (1923), which was first published in the October 1921 issue of the journal *Poetry*. There was a sign in this poem that showed Stevens’s writings were influenced by Chinese culture. In the early 20th century, when Stevens was a student at Harvard University, he started to learn about Chinese culture and art. He went to the Boston Museum many times, where there were some Chinese artworks collected and displayed, and he appreciated Chinese landscape paintings very much and read many Chinese books like *The Sacred Books of the East and The Chinese Classics* (Stevens, 1997, pp. 935-936). As a result, there was a tendency in his poems to show the influence of Chinese Buddhism, which implies an understanding of the subject-object relationship.

After it was published, the poem “The Snow Man” has always been considered as a “keystone” (Eeckhout, 2002, p. 56) among Wallace Stevens’ poems, and has aroused great interest in European and American academic circles. One influential topic is the thematic interpretations of the poem, which mainly include the stoic endurance (Vendler, 1987, p. 151), Emersonian sense of nothing (Bloom, 1987, p. 6), and Nietzschean perception of will (Leggett, 1992, pp. 187-188). The other attractive topic is the influence of Chinese culture on Stevens, in which critics regard the poem as a presence of Chan Buddhism’s meditative streak (Bevis, 1988, p. 25), a process of enlightenment (Qian, 2003, p. 93), a process of “a loss of the self qua self” (Bevis, 1988, pp. 4-12), a presentation of Chinese Chan state (Gao, 2021) and a reflection of the Chinese Taoist aesthetics (Ye, 2011). Few critics have paid attention to the subject-object relationship in Wallace Stevens’ poems.

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The theme of the subject-object relationship has been widely discussed in Chinese philosophy and culture. Wang Wei, a Chinese poet in the Tang Dynasty, was famous for his poems about nature. As a Zen Buddhist, he studied with Chón master Daoguang for ten years and his understanding of Zen was shown in his poems. Subjectivity is accompanied by objectivity in Chinese poems, and Wang Wei's work is no exception. As Chang remarked, "in the history of Chinese poetics, the ideal poetic world has often been defined as one in which objective scene and feelings are merged" (1980, p. 95). Wang Wei expressed his understanding of the subject-object relationship in many of his poems and paintings, putting forward the concept of "Selecting images in accordance with feelings" (Ning Qing Qu Xiang) (2008, p. 36). On the one hand, he underscores the subjective impacts on selecting and depicting the objective natural scenery. On the other hand, he emphasizes that the images resonate with the state of mind of the poet. And he further explained his aesthetic idea of the relationship between subjectivity and objectivity, foregrounding the importance of subjective discovering of the beauty of the world: "The human heart originates from the vital energy, and the vital energy creates things; the good heart echoes the vital energy, and the beauty of things is expressed" (Wang, 2008, p. 33).

Since both Stevens and Wang Wei's poems contain the theme of subject-object relationship, it is beneficial for us to deepen our understanding of the poems through a comparative study, illustrating their similarities and differences. The poems discussed include Stevens' "The Snow Man", and Wang Wei's "The Gully of Twittering Birds" and "Hibiscus Valley".

Presentation of Objects

The descriptions of natural scenery are important parts of the poems, which not only serve as settings but also the objects observed by the subjects. The three poems all start with the observation of an unspecified and uncertain man, to present what the scenes and the objects are like. The presentation reflects the relationship between nature and human beings. Although in general the depictions of the objects are all objective in three poems, there are still differences between Steven's and Wang Wei's poems.

All three poems share the similar feature of objective observations in the aspects of objects and observers. The images in the three poems are free from any judgment of the writer or the viewer. Wallace Stevens creates a series of typical images of winter including boughs, frost and junipers in his poems, which spread all over 5 stanzas.

"One must have a mind of winter/To regard the frost and the boughs/Of the pine-trees crusted with snow//And have been cold a long time/ To behold the junipers shagged with ice/ The spruces rough in the distant glitter// Of the January sun; and not to think/Of any misery in the sound of the wind/In the sound of a few leaves// Which is the sound of the land/Full of the same wind/That is blowing in the same bare place// For the listener, who listens in the snow/And, nothing himself, beholds/Nothing that is not there and the nothing that is" (Stevens, 1997, p. 8).

The natural scenes are displayed from the observation of "One", which is an assumption of an average person's observation rather than a specific person's observation. The observer at first views the winter and then listens to it, and with both scenes he reflects the winter as it is. In terms of verbs, "regard" and "behold" in the poem are connotative words that suggest the observer views the objects carefully for a long period of time. In addition, in front of the images there are few descriptive adjectives, which show objectivity as well.

Similar to Stevens, Wang Wei's poems also have the objective observation, which is made possible due to an implicit observer and direct reflection of the objects. For instance, in his poem "The Gully of

Twittering Birds”, the poet observes petals, hills, moon and birds quietly, “Idly I watch the cassia petals fall/ Silent the night and empty the spring hills/ The rising moon startles the mountain birds/ Which twitter fitfully in the spring gully” (Yang, p. 86). And in Wang Wei’s poem “Hibiscus Valley”, the poet looks at and perceives the beauty of hibiscus, hill, and valley leisurely, “Hibiscus high on the tree/ Fluant red in the hill/ To this secluded valley no man comes/ Yet the flowers bloom and fall year after year” (Yang, p. 86). Both poems of Wang Wei focus on the descriptions of scenery and readers have no idea who the observers are or why they come there. The descriptions like “falling cassia petals”, “the rising moon”, “the mountain birds” and “hibiscus” do not directly speak out the feelings of the observers.

The difference between Stevens and Wang Wei is that Stevens specifically highlights the idea that objects are equal to human beings in “The Snow Man”, which is somewhat against traditional Western thinking. The personalized expression “a mind of winter” is the prerequisite to understanding winter, which suggests human beings should shift their perspectives to that of nature, otherwise the subjects can never reach the objects. This idea of prioritizing objects over subjects was relatively uncommon in western culture. Ye Weilian pointed out the differences between western traditional thought and Stevens’ standpoint. In western philosophy there is a commonly accepted idea of transcendence with regard to human-nature relationship. Western poets are supposed to perceive natural things not as things themselves, but as vehicles of truth. The Greek philosopher Plato wrote “Allegory of the Cave” in *The Republic*, which had a wide influence on western thinking patterns. According to “Allegory of the Cave”, human beings are like slaves shackled in a cave, who could see nothing but the shadows projected on the wall. With such a sight, they take for granted that the world is made by shadows and could not believe the existence of the outside world. Therefore, the objective world is just the imitation of the world of ideas, and subjects take precedence over objects in the understanding of the world. However, according to Stevens, objects are ahead of subjects and what they truly are has nothing to do with what subjects have in mind (Ye, 2011). The poem entitled “The Snow Man” instead of “The Snowman”, implies the independence of “snow”, the object, from “man”, the subject. “Snow” is put before “Man”, which implies the subject may finally become part of the object. But in Wang Wei’s poems the objects show some relevance to the subject. Different from “The Snow Man” that depicts a whole picture of winter, “The Gully of Twittering Birds” draws a picture of relatively smaller things, as the observer is “I” and through his limited perspective the reflection of objects turns to be less objective.

The different ways in which the objects are observed in the poems reflect the relationship between the objective world and the self.

Subject-Object Relationship

In a poem, the subject usually refers to the observer or the author, and the object refers to the objective world. The observations of the objects are different in “The Snow Man” and the two poems by Wang Wei, their difference is somewhat like that between “scenes from which the poet remains detached” (impersonal state) and “scenes involving the poet” (personal state) put forwards by Chinese scholar Wang Guowei in *The Notes and Comments on Ci Poetry*. One origin of Wang Guowei’s theory is from Jiaoran, a poet and monk in the Tang Dynasty. He believed that the reflected image in poems is a fusion of the natural world and the poet’s inner world (Li, 2021). Wang Guowei further develops the theory through a division of “impersonal state” and “personal state”. The former indicates the poet and the objective thing are integral, while the latter refers to a state in which the poet projects his feelings to objective things and makes objective thing the medium to express his feelings (Qi, 2021).

Impersonal State in “The Snow Man”

In “The Snow Man”, the scenes and the poet are detached, and in that impersonal state the subject can avoid bias and finally see what the objective world is truly like. There are some examples of such “interpersonal state”. “One”, “regard”, and “the listener” seemingly suggest some observer in the poem. But as a singular pronoun, “One” is followed by “have been cold” rather than “has been cold”, suggesting “One” was not alone in the scene. Without any other person in the scene, what accompanied the observer can only be the objects of winter, like pine-trees and junipers. Though “One” cannot talk with the trees, he may try to understand nature by staying with them and meditating. This process is like samadhi in Buddhism. The person in the scene should put aside his personal thought first, then he would sense nature with his eyes and ears, and finally he could be a part of nature. What nature is truly like can only be observed from nature’s eyes. People naturally label winter as a cold season, which becomes its concept. However, the concepts of things are made by probability, which refer to objects in real life but are not equal to them. For example, residents in the south will disagree with those in the north who says “winter is cold”. Therefore, when the person in the scene leaves behind bias and has “a winter’s mind”, he can observe the scene from a close view to a long view. When hearing the sounds of rough winds, he will not “think of any misery in the sound of the wind”. For “the sound of a few leaves”, which may remind people of desolateness, could be regarded as “the sound of the land”, which is close to the essence of nature.

In the scenes detached from the poet, the subject turns into the object and thinks like the object. Before the process of meditation, our personal point of view and observation of nature may be biased, yet after meditation the person as a part of nature can finally realize its true meaning.

Personal State in Wang Wei’s Poems

In the two poems of Wang Wei, the scenes involve the poet’s “personal state”, implicitly shown through the observer’s perspective and the reflection of images. “The Gully of Twittering Birds” points out the state of mind “idly” instead of a detached sight of scenery at the beginning, and the word sets the tone for the poem. “Idleness” suggests the poet’s feelings of freedom and peace at that time. From such a state of mind, the depictions of the objects in spring are organized based on his personal state. In the first line, the “cassia petals” falling “idly” does not refer to the idleness of the petals themselves but the idle state of mind of the observer. If he does not feel peace when walking in the mountain, the petals would not have been a part of the reality in his observation. Then the second line roughly draws a picture of a silent night in spring, the serenity of which is more about the observer’s consciousness because the crickets’ chirping could not make a silent night. The third and fourth lines are like a lively picture, as readers can see the rising moon and hear desultory bird calls, but such images seem to contradict the silent scene in the second line. The reason that the poem contains all those seemingly contradictory elements of stillness and movement is that the reality exists only in the observer’s mind. All the descriptions of the objects come from a personal peaceful state of mind.

Similar to “The Gully of Twittering Birds”, another poem, “Hibiscus Valley” by Wang Wei, is also characterized with personal state. The word “secluded” in the third line is the core that sets the tone for the whole poem. This poem, as the former poem of Wang Wei, also has an implicit observer. The poem seems to be an objective description of scenery, but the last two lines disclose the observer’s loneliness. He lives alone in his later years as the flowers blooming and falling in fleeting years. The hibiscuses imply the observer’s consciousness. All the objects are organized to serve a secluded personal soul.

Unlike “The Snow Man”, both poems of Wang Wei pay attention to the poet’s state of mind. The standpoint of the observation of objects is the observer’s state of mind, which determines the choice of images and the organization of object depiction. “The Snow Man” depicts the natural world from the perspective of objects themselves, regardless of human bias. However, the two poems of Wang Wei depict the natural world from the personal perspective, and it is the human state of mind that speaks.

Idea of Nothing in “The Snow Man”

Nothing is an important theme in “The Snow Man”, which suggests the nothingness of subject and object, and the subject-object relationship is emphasized at the end of the poem. Nothingness is a crucial concept in Zen, which inspired Stevens. From the conversation between Emperor Wu of Liang and Bodhidharma, the founding teacher of Zen, we can see the importance of emptiness (nothingness). Emperor Wu of Liang asked Bodhidharma, “What is the first principle of the holy teaching?” The answer of Bodhidharma was, “Vast emptiness, nothing holy.” In “The Snow Man”, the subject, the object and the subject-object relationship all show a sense of nothingness.

The first aspect suggests the nothingness of the self. As mentioned above, the subject needs to observe the objects from the perspective of the object. In this process, one is supposed to eliminate himself and become part of the object. If the process of learning is likened to that of pouring water into a cup, then the best way is to prepare an empty cup, which means one should be less aware of himself and be humble to sense the world without biases.

The second aspect refers to the nothingness of objects and the objective world. The second and third “nothing” in the poem implies the existence and non-existence of the objects, and one object seems to be different from other objects, but they have the same essence. In the poem, the sounds of a few leaves, the sounds of winds, and the sounds of the land are in essence the same kind of things. And in the lines “full of the same wind/that is blowing in the same bare place”, the word “same” is repeated, which suggests every object in the scene is equal. As one object is the same as another, it is also the same as the whole place. Each side can be transferred to another. Apart from that, another sign of the objective world being empty is the scenery of this poem. The setting of the poem is in winter, and the white color in the scene is an implication of nothingness.

The third aspect is the subject-object relationship. Combing the previous two aspects, the subjects and the objects can transform into each other. In “The Snow Man”, when one has “a mind of winter”, he will no longer feel the misery in the sound of the wind because he has become a part of the objective world.

Nothingness gives the poem philosophical meanings of Zen. It has infinity and great potential; the nature of all things is the vision of the Snow Man that is aware by Zen Buddhists. The last line of “The Snow Man”, “nothing that is not there and the nothing that is” evokes the heart of Zen teaching: form is no other than emptiness, emptiness no other than form. If the wisdom of nothingness is realized, human beings can get closer to truth and understand the world better.

Nothingness in Wang Wei’s Poems

There is also the expression of nothingness in the poems of Wang Wei, but the concept of nothingness is different. It is an expression of Wang Wei’s artistic idea of “Selecting images in accordance with feelings” and aesthetic principle of “the good heart echoes the vital energy, and the beauty of things is expressed.” There are two aspects of nothingness in Wang Wei’s Poems.

The first aspect is the absence of objects’ perspective. As in the two poems, the objects are observed from the perspective of the poet, whose state of mind determines what reality is like, so the things chosen

by the poet are perfectly fused with the feelings of the poet. With this method of observation, the depiction of the objects is just a reflection of the poet's personal state, which leads to the absence of the perspective of the objects. The reality created here becomes somewhat personal and subjective.

The second aspect is the sense of peace in the atmosphere. The selected images well correlate with the state of the poet, and they serve loyally and consistently to create the sense of peace in the poem. In "The Gully of Twittering Birds", we know the spring nights could not be absolutely quiet, but for the poet it seemed to be a place independent of the real world, it is a place of himself. In this situation, no matter how busy and noisy the outside world is, one can still have peace in his mind. This trait can be relevant to the fusion of "good heart" and "vital energy (Qi)" so that beauty can be created by the poet and felt by readers. The vital energy is the core of the poet's heart, and it truly reflects what the poet really desires at the bottom of his heart. Then the beauty of poems like the sense of peace, abstract and unspecific, can be naturally expressed through the vital energy and the state of heart.

Both Stevens' and Wang Wei's poems contain the idea of nothingness, but they are expressed differently. The former shows the nothingness of the subject, the object and the subject-object relationship, and the three aspects can unify into one. The latter comes from the subjective point of view, and it underlines the fusion of subjectivity and objectivity.

Conclusion

Through a comparison between "The Snow Man" by American poet Wallace Stevens and the two poems by Chinese poet Wang Wei, we understand that both of them pay attention to the subjectivity and objectivity of the world. There are similarities and differences in terms of subject-object relationship. The major distinction is the way of observation, expression and themes of nothingness. The similarity is that both attempt to fuse subjectivity and objectivity and observe the reality in that way.

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Interpretation of “Secret” and “Tenderness” in Higashino Keigo’s *Naoko*

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[Abstract] The paper explores the secret held by the hero Heisuke and the heroine Naoko and their different choices in *Naoko*, the signature work of Higashino Keigo’s full length novel with the method of textual analysis. It makes an explanation of Heisuke’s attitude towards the accident and Kajikawa’s cause of the accident. The paper points out that *Naoko*, through the suspense plots such as “demoniacal possession”, actually describes a moving story more than a detective function. When Heisuke faces with the tragedy of losing his daughter, and when Kajikawa is suddenly informed that he is actually not the biological father of his son, as parents, they determined to sacrifice themselves and pay quietly for the person they love and they stood the test of humanity in the face of the disaster, with the belief “to choose the path that would bring happiness to the person I love”.

[Keywords] *Naoko*, Higashino Keigo, demoniacal possession, dual personality, love

Introduction

Higashino Keigo’s mystery works belong to popular literature. Recently, his writing style has gradually changed to social mystery novels, that is, from attaching importance to the “accidental” shifting to “realistic” when describing a story. He has created a series of novels which are acknowledged as representative works of social mystery novels, such as, *Journey Under the Midnight Sun*, *The Devotion of Suspect X*, *Naoko*. All of them have attracted the attention and arouse research interest of the academism.

This paper takes Higashino Keigo’s signature work *Naoko* as the research object and focuses on the “secret” that the hero and heroine have stuck to and the different choices they made for their future life through the method of textual analysis. Not only from the perspective of the victim, but also from the perspective of the perpetrator, this paper expounds the line of “tenderness” under the control of the belief “to choose the path that would bring happiness to the person I love”, to make the novel still have a sense of warmth in the shadow of the tragic disaster, focusing on revealing human nature rather than suspense.

Literature Review

Naoko was published by Bungeishunju in September 1998 and won the 52nd Mystery Writers of Japan Award the following year. This novel was also nominated for the 120th Naoki Prize and the 20th Yoshigawa Eiji Literary Prize for New Writers’. It has been adapted into film and television series many times, and Higashino Keigo has shot to fame since then. In 2006, *The Devotion of Suspect X* won the 134th Naoki Award, and Higashino Keigo joined the list of popular writers. However, the research on Higashino Keigo’s literature does not match the popularity of his works, hence there are only a few researches on *Naoko*. Generally speaking, the research on Higashino Keigo’s literature in China is relatively abundant compared to that in Japan, but most of the researches have concentrated on *Journey Under the Midnight Sun* and *The Devotion of Suspect X*, while the research on *Naoko* remains to be furthered.

Zhu (2022), in the light of reception aesthetics, analyzes the “potential reader” and “response-inviting structure” set by Higashino Keigo in *Naoko*, as well as the reader’s satisfaction of “vision of expectation” through this setting, and analyzes *Naoko* and its creation background. Hiragana (1999) focused on

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deciphering *Naoko* from the perspective of ratiocination, thinking *Naoko* set in a “fake secret” and “genuine secret”, and alleged the first half of the novel reflected the secret of the “soul moving” as the fake one, compared with the end of the novel in which Heisuke’s wife decided to live with her daughter was the genuine one. Meng (2019) adopted the artistic method of “soul moving” and demonstrated that the essence of using this particular method is to evoke people to rethink ethics and reflect the hidden ethical crisis under the real life. Makino (2019) emphasized the importance of the ethical perspective when engaging in literature analysis.

As one of the social mystery novels, *Naoko*’s impact is not as strong as *Journey under the Midnight Sun* due to its revealing the serious social problem of pedophilia. On the contrary, *Naoko* only describes what happened in an ordinary family. But because of this, it has more “sociality” and “authenticity” and has the dual characteristics of attaching importance to the atmosphere of suspense and of sustaining the description and analysis of human nature. Its “sociality” is mainly reflected in the portrayal of human nature, the two main characters, Heisuke Sugita and Naoko Sugita, and other characters like the wrecker Kajikawa all have a commonality, which means they have the belief of “to choose the path that would bring happiness to the person I love”. Their actions and decisions are made from the standpoint of caring for their loved ones, which makes the novel emit a sense of “warmth” even in the heartbreaking atmosphere. This main line of “warmth”, reflects not only the creative techniques, but also the portrayal of personality of characters. On the one hand, it expresses the memory of the deceased family members and the realization of self-healing through this line of “warmth”, and on the other hand, it shows the forgiveness of the perpetrators.

Discussion

Heisuke’s Perplexities and Choices in the Face of the “Secret”

The social mystery novels attach importance to the portrait and analysis of human nature. The unexpected accident Heisuke faces is an unusual phenomenon after his wife and daughter encountered a car accident, which his daughter survived and his wife seemingly died, but in fact, the wife’s soul survived and became infused into the daughter’s body while the wife’s body and the daughter’s soul was dead. In other words, Heisuke has to face the person whose appearance is his daughter but the soul is his wife, and must adhere to the “secret” to others. This inconceivable change forces Heisuke and Naoko to face an enormous test of humanity.

When Naoko began her daily life with the appearance of her daughter, Heisuke could only passively choose to accept this reality in silence, which is not only a natural revelation of his father’s affection for his daughter, but also a respect for his wife’s decision to go to school as their daughter. But at the same time, he began a life full of worry and embarrassment, because now his wife Naoko has become an 11-year-old elementary school student in appearance. In order to keep the secret that his wife’s soul has entered his daughter’s body, Heisuke and Naoko had to pretend as father and daughter. But in the role of the daughter’s contact with others, Naoko did not reach the physical and mental coordination, instead, she exposed flaws frequently, either to her daughter Monami’s classmates, teachers, their neighbors or Heisuke’s colleagues, acting in the identity of wife or mother. On such situations, Heisuke had to act in a “rescue” role. For example, when “daughter Monami” recovered and returned to school, she spoke like a mature woman:

As she did so, a boy stepped forward with a bouquet of flowers.

“Um, these are for your room,” he said.

Her face suddenly lit up. Her glance went from the flowers to the boy and she said, “Wait a second, you’re the little Imaoka boy, aren’t you?”

He nodded, wondering what the hell had gotten into her.

“Oh my goodness!” she shrieked. “Look at how you’ve grown! Last time I saw you, you must have been in second grade...”

“Those are some big flowers you brought there,” Heisuke quickly stepped in again, taking the bouquet in his hands. He had to do something to keep her from letting her mouth give herself away. (Higashino, 1998, p. 32)

On the other hand, although the wife Naoko did not have to hide who she really was, they often put each other in awkward positions when it came to the couple’s sexual life. When Naoko asked for a sexual life, Heisuke was unable to connect with Naoko physically, due to her appearance as an elementary school student, particularly the appearance of their daughter. Heisuke said frankly, “Regardless of whether I can stand it or not, regardless of whether I know in my heart that it’s actually you inside, it’s out of the question. I’m not some kind of pervert.” (Higashino, 1998, p. 85). Bound by the ethical ideology of the incest taboo, he could not ignore the truth that he was facing his daughter’s body, nor touch his “wife” as he used to, even if it was just kissing, the intimacy between a husband and a wife was sealed in his memory. Taking this as an opportunity, he suggested that instead of using “Naoko” and “husband” like husbands and wives at home, they should use “Monami” and “dad” as fathers and daughters to avoid embarrassment.

However, for Heisuke, he faced the challenge of “sex” because he couldn’t have a normal sexual life as a married male. At first, he was unconsciously “enamored” with Monami’s headteacher Hashimoto Taeko spiritually but did not transgress the line of ethics and morality. After two and a half years of keeping the secret, Heisuke entered a brothel in Hokkaido on a business trip, but he was too nervous to release himself, leaving him with extreme confusion and upset: “What do I do now? ...How do I live my life? I’m a father who isn’t a father, a husband who isn’t a husband...I’m a man who isn’t a man” (Higashino, 1998, p. 165).

At the end of the novel, Naoko chose to disappear completely and to spend the rest of her life as Monami. Interestingly, it was Heisuke who promoted Monami’s marriage indirectly, and his son-in-law was actually the perpetrator and his ex-wife’s son. All of the coincidence seemingly promoted by many events, but in fact, it can be said that the major storyline event and the side storyline event of the novel intertwine and overlap inevitably. Among, the major storyline centered around the skillful application of the “secret”, with Naoko’s ultimate choice to live the rest of her life as her daughter, and Heisuke’s anguishing decision to accept and understand Naoko’s choice; and the side storyline centered around Heisuke’s compassion for the perpetrator Kajikawa’s family when dealing with compensation for the accident, and the perpetrator’s love for his ex-wife’s son dumbly. Eventually, Heisuke opted for forgiveness.

Naoko’s Protectiveness and Decisions in the Face of “Secret”

Naoko consists of 46 chapters. In most of the chapters from Chapter 3 where the wife, Naoko, lost her soul in a car accident and became infused into the daughter Monami’s body, until Chapter 37, in which Monami’s body was controlled by Naoko, she had the identity of wife in her home. It was at the end of

Chapter 38 that Monami's soul first awakened, and in Chapter 45, Naoko's and Monami's soul appeared alternately. Not until the last chapter, did Naoko completely disappear and only Monami was left.

It can be assumed that Naoko has a dual personality of "wife" and "daughter" during the period that her soul appeared. The occurrence of this phenomenon is out of Naoko's love for her daughter and husband. As the firefighters described the scene of the accident when they rescued the victims: "When we got there, we found a grown woman sprawled out underneath the wreckage. It seemed that she was the only one there. But when we got a better look, we realized that there was a girl hidden beneath her. She had thrown herself on top of the girl to protect her. She had been cut all over by the glass and metal and was covered in blood, but the girl was practically untouched" (Higashino, 1998, p. 16). Thus, it can be said that it is love and maternal nature that makes Naoko subconsciously protect Monami at the moment of the car accident, which leads to rescue Monami's body and a serious event after that. Without this movement, Naoko was not able to infuse into Monami's body after the unnatural event, determined to let her live, to finish school, and to realize dream for Monami. This can be reflected in many ways in the text. For example, in Chapter 5, Naoko expressed that it makes no difference if Monami's mind can be brought back through medicine and surgery, or she will finally disappear from this world. Then, Naoko came up with the thought of "I should continue to live as Monami" soon after she was revived, with a strong desire to continue to go to school as Monami, showing her deep love for her daughter:

"Monami's already in sixth grade. I'm really going to have to study. I don't want to embarrass the poor girl by letting her grades slip."

.....

"Are you good at math and science?" Heisuke asked with a smirk.

"Not really, but I'll just have to try," she replied with long face, placing a cup of tea in front of him. "Hey, what did she want to do when she grew up?"

"Do...?" Heisuke crossed his arms again.

"I'd like to make that dream a reality for her, if possible. Whatever her goal was, I'd like to work towards it" (Higashino, 1998, p. 40).

On the other hand, Naoko's dual personality is also reflected in the space of "home". Facing her husband, she naturally returns to the identity of a wife and wants to fulfill the role of sex partner but fails to achieve it. At the first time, she was rejected by her husband, since, as a father, Heisuke could not infringe the ethical taboo of violating her daughter's body; in the second attempt, their bodies were stiff and still failed. During that time, Naoko fell into the role of "daughter" so she actually rejected her "father", and although Heisuke's sexual function recovered, deep in his heart ethical constraints still existed. "Yet his arm refused to budge. Something inside was stopping him. 'Turn back, turn back, turn back,' a voice in his head kept shouting" (Higashino, 1998, p. 229). In this way, as time went on and Naoko became more and more submerged in life as a daughter, she was "enamored" with others and determined to choose to live as her daughter. Eventually, she went into marriage with the son of perpetrator's ex-wife.

So, what is the "secret" that Naoko protected? There are only seven chapters that describe when Naoko's and Monami's soul alternately appear. Closing to the end of the novel, Monami confirmed to her father Heisuke whether her mother Naoko was completely disappeared this time, which foreshadows for the final chapter that Monami had never come back, it was just Naoko herself that pretended to disappear.

This can be inferred from the dialogue between Heisuke and the owner of Matsuno Watch Store, Matsuno Kozo:

“I mentioned the rings, right? The wedding rings.”

“Yes.”

“Well, it’s true that she came here to order the rings, but I also got something from her when she came in.”

“What ‘something’?”

“A ring. The ring that matches the one you’re wearing right now.”

Heisuke looked down at his own hand. He was wearing the ring with which he had married Naoko, a ring that had been made right here in this shop.

“Naoko’s ring?”

“Yes. She brought it here. She wanted me to use the metal from that ring to make a new wedding ring for herself. She said it would be a memento of her mother.” (Higashino, 1998, p. 279)

From the dialogue, it is revealed that the new ring for Monami’s wedding was reformed by her mother Naoko’s wedding ring. But in Chapter 8, Naoko hid the wedding ring in Monami’s favorite teddy bear to remind her that she was always Heisuke’s wife. Only Naoko and Heisuke knew the hiding place of Naoko’s wedding ring. But now, without Heisuke’s mention, Monami found the ring herself and had it fused into a new one. At this point, the second secret of *Naoko* is revealed: although Monami will never admit that she is Naoko, and to Heisuke she is just his daughter, but the fact that Naoko has not disappeared is exposed. Furthermore, melting her original wedding ring into a new wedding ring seems to be ruthless to Heisuke, but just like hiding the ring in the teddy bear in previous time, Naoko actually still wanted to put the feeling between her and Heisuke deep in her mind, showing her love to Heisuke contrarily.

It can be concluded that this ending, no matter for Heisuke or Naoko, is a kind of relief, making the novel a stream of “warmness of love” under the sadness.

Heisuke’s “Forgiveness” towards the Perpetrator and the Perpetrator’s Family

Throughout the structure of the whole text, though the story between Heisuke and the perpetrator and perpetrator’s family is a side line of story, it promoted the development of the main storyline, played a guiding role and foreshadowed that Naoko did not disappear through the wedding ring. Therefore, the “tenderness” of the *Naoko* is reflected in two aspects. One is the love and affection between Naoko, Heisuke and Monami; the other is in Heisuke’s tolerance and understanding towards the perpetrator of the accident and the perpetrator’s family.

When facing the driver’s wife, Mrs. Kajikawa, most of the victims ignored her or even blamed her. For example, one family member of the victim said directly: “We don’t need your apologies... You weren’t the one driving the bus, so why should you feel responsible? That’s what you think, isn’t it? You’re just here because apologizing is the expected, decent thing to do, but what does it mean? Apologies like that don’t make us feel any better, no matter how often you may say them. Keep them to yourself” (Higashino, 1998, p. 55).

Heisuke, on the other hand, felt sincerity in Mrs. Kajikawa's apology, so he did not see her as the culprit who killed his loved ones. Then, Heisuke met Mrs. Kajikawa by accident, whose ankle was sprained and she also carried a bulky goods. Heisuke wanted to leave quickly, but could not bear to stand by and watch, so then he started his first contact with the perpetrator's family alone. At this time, even though Heisuke would not see them as "god of plague" like the others did, but from the bottom of his heart it is difficult to empathize with them. However, after many contents, Heisuke had a further understanding of the perpetrator's family, and learned that Kajikawa was supposed have a high income but lived a poor life. That is why Mrs. Kajikawa also had to work to supplement the family. This triggered Heisuke's later willingness to get to know them, which pushes the story forward.

Heisuke then seemed to take on the role of "detective", reaching out to the perpetrator's family and investigating why Kajikawa was working so much but struggling to make ends meet. Through the investigation, Heisuke discovered that the reason is Kajikawa sent lot of money to his ex-wife every month. Later, Heisuke learned from Kajikawa's daughter, Itsumi, that Kajikawa also had a son with his ex-wife named Fumiya. He then learned from Kajikawa's ex-wife, Negishi Noriko, that their son is not Kajikawa's natural son, but that he still considered him as his. This is also the reason why Kajikawa divorced his wife. But by that time, Kajikawa had already established a strong relationship with his son, but he was unable to insist on pretending to be his father eventually. However, when he asked his ex-wife, whether Fumiya would be happier if he weren't his father, or would he be happier if he were, he received the answer "it would be better for him to be the father", Kajikawa introspected, "When I found out that Fumiya and I weren't related by blood, all I could think about was whether I would be able to make myself feel like a father towards him. It never occurred to me to choose the path that would bring happiness to the person I love" (Higashino, 1998, p. 238), explaining the motivation behind the movement of remittance. "To choose the path that would bring happiness to the person I love" also becomes the belief that supports Heisuke and Naoko when they made their choices. Naoko chose to sacrifice herself to live as Monami for her daughter, and Heisuke chose to accept Naoko's choice, both of which reflect the line of tenderness. At the same time, Heisuke gradually changed his attitude towards the perpetrator's family from "hard to empathize" to "understanding" and even "empathy" through his contact with the two families of Kajikawa (Kajikawa had had two wives).

At end, the novel reaches the unexpected ending that Monami marries Kajikawa's son Fumiya. After graduating with a master degree, Fumiya entered the company where Heisuke worked. Then Fumiya visited Heisuke's home and had a close contact with Monami, the two young people left a good impression on each other, and eventually got married. In this regard, Heisuke felt extremely complex, not evoking his hatred of the car accident's memory, but foreshadowing that he will face the situation that he had to say farewell with his beloved wife Naoko.

The novel ends with the dialogue between Heisuke and Fumiya, as well as Heisuke's reluctance to part with Naoko, which, with depth, demonstrates Heisuke's blessing to his daughter and his reluctance to part with his wife, and his disposing of his resentment and anger.

"Two punches?"

"One is for taking my daughter. The other is for...someone else."

"Someone else?"

"Never mind. Just close your eyes."

Heisuke clenched his fist, but now the tears started flowing down his cheeks before he could even lift his arm. He fell to his knees and, covering his face with his hands, began to sob himself hoarse (Higashino, 1998, p. 282).

Through the analyses above, it can be seen that Higashino Keigo maintains a sympathetic attitude towards the perpetrator in *Naoko*. Higashino Keigo was once obsessed with the works of Matsumoto Seichō, the founder of the social mystery novels. In the writing style of sympathizing with the perpetrator and trying to uncover the cause of the accident, *Naoko* reflects the influence of Matsumoto Seichō's. However, Higashino Keigo's social mystery novels also developed their own characteristics, from the perspective of showing sympathy towards perspective to denouncing the juvenile perpetrators. For example, *The Hovering Blade* published in 2004 triggered the discussion on the legal system of juvenile crimes in Japan.

Conclusion

In the memoir *Tabun Saigono Goaisatsu*, Higashino Keigo recalled that: "The basic idea for the book came about when I was working at the company. I read a book about a young child who had been in a tragic accident and had acquired the memory of someone who had died next to him. This plot inspired me a lot. What occurs to my mind firstly was if the soul of the lover enters into a little girl's body, then how do the troubles in sexual life be solved?" (Higashino, 2007, p. 62-63). This is Higashino Keigo's original idea for *Naoko*, and it is proved that this idea is embodied in the novel. Also, in this book, Higashino mentioned that he got married at the end of 1983 and divorced in 1997, a year before the publication of *Naoko*. Therefore, it can be said that the mental process of Heisuke in *Naoko* when facing such a "secret" has a reflection of author himself.

Starting from the main lines of "secret" and "warmth", this paper uses the method of text analysis to interpret the novel *Naoko* with a new perspective, covering different attitudes and choices taken by Heisuke and Naoko in the face of the "secret" and Heisuke's tolerance towards perpetrator and perpetrator's family. The delicate description in the novel narrates the keynote of sadness with underlined warmth. *Naoko*, a social mystery novel, clearly expresses the forgiveness of the perpetrator, which is in sharp contrast to the style of Higashino Keigo's later works accusing the perpetrator of the crime.

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A Study on Research Hotspots, Trends and Prospects of the Spanish Literature Studies in China from 1980 to 2020: Based on the Five Foreign Literature Core Journals in China

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[Abstract] This article takes the research on Spanish-language literature in China from 1980 to 2020 as the object and analyzes the keywords distribution and annual publication frequency of related literature by applying the Statistical Analysis Toolkit for Informetrics to summarize the relevant research hotspots and trends. With the research and dissemination of García Márquez and Jorge Luis Borges in China as the starting point, we try to determine the relationship between the study of Spanish-language literature and contemporary literature in China and provide ideas for the study of Spanish-language literature and the development of literature in China by combining the current literature frontier topics.

[Keyword] Spanish-language literature; knowledge map; time series; Gabriel García Márquez; Jorge Luis Borges

Introduction

In December 1978, the 11th Central Committee of the Communist Party of China successfully held its third Plenary Session in Peking. Meanwhile, the domestic studies of foreign literature in China officially started a new chapter in his history. During these forty years, although there are many scholars that have used visualized bibliometric analysis to summarize the hot research topics of foreign literature, there hasn't been any overall study of Spanish-language literature, even that there are about 500 million native speakers of Spanish. Consequently, using a visual literature analysis tool, we took the research on Spanish-language literature by domestic scholars from 1980 to 2020 as the object of analysis to provide inspiration for future research on Spanish-language literature in China on the basis of summarizing the relevant hotspots and trends.

Methodology

This study is based on the major project of the National Social Science Foundation of Zhejiang University *Development and application of the Chinese Foreign Literature Study Index (CFLSI) database*, applying the Statistical Analysis Toolkit for Informetrics (SATI), and aims to process the title information of the full-text journal data base using general econometric analysis, co-occurrence analysis, and other data analysis methods to explore and present visualization results scientifically, to further reveal the internal connections and characteristics of the research field. The data source for this study was derived from articles between 1980 and 2020 on authors and works from Spain and Hispanic American countries in the five current authoritative Chinese academic journals on foreign literature research: *Foreign Literature Review*, *Foreign Literature Studies*, *Foreign literatures*, *Foreign Literature*, and *Contemporary Foreign Literature*.

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Data Analysis

After the deduplication of SATI, there are 199 articles from Hispanic American countries and 75 from Spain.

Table1. The List of Articles of which Spanish Literature is the Research Object

Journal	Frequency	Percentage
Foreign Literature	32	42.67%
Foreign Literature Studies	14	18.67%
Foreign literatures	12	16.00%
Contemporary Foreign Literature	12	16.00%
Foreign Literature Review	3	4.00%

Table 2. The List of Articles of which Hispanic American Literature is the Research Object

Journal	Frequency	Percentage
Foreign Literature	102	51.26%
Contemporary Foreign Literature	33	16.58%
Foreign literatures	21	10.55%
Foreign Literature Studies	20	10.05%
Foreign Literature Review	19	9.55%

From Table 1 and Table 2, we can tell that between 1980 and 2020, both the percentage of the literature sources that take Spain and Hispanic America countries as the research object in the journal *Foreign Literature* are the highest.

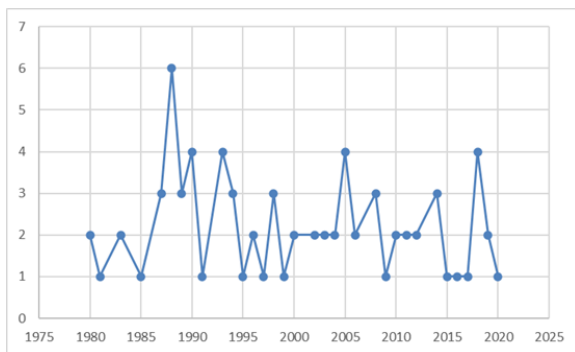


Figure 1. Line Chart of Distribution by Year of Literature that takes Spain as the Research Object between 1980 and 2020

From 1980 to the early 90s, studies on Spanish literature were mainly introductions. Except Cervantes, during this period, scholars showed a tendency towards the introduction of contemporary Spanish literary works and authors, such as García Lorca, Camilo José Cela, etc. As can be seen from Figure 1, the study of Spanish literature by domestic scholars reached its peak in 1988. The main reason for this lies in the fact that in 1987, the Chinese and Spanish governments signed the *1988 Cultural, Educational and Scientific Cooperation Plan*.

In the 90s, the study shifted from traditional subjects from the May 4th Movement, such as Cervantes, the Golden Century and the Generation of 1898 to different subjects, such as *tremendismo* (Spanish post-

war-realism) and postwar novels in Spanish literature. During the same period, the attention of our scholars to female subjects increased significantly.

Entering the new century, studies on Spanish literature in China are characterized by the following features: the number of studies is low and has received little attention. With respect to the number of papers published, four papers were published in 2018, which reached a small peak in the past two decades, while the number of papers published in the rest of the year was two, which reflects the limited attention paid to Spanish literature by mainstream core journals or the few portions they can provide. Traditional research subjects, such as *Don Quixote* and the Generation of 1898, remain studied while the study of literary reflection and narrative mode continues to increase, mainly involving visual, spatial and plot narratives in Spanish literature.

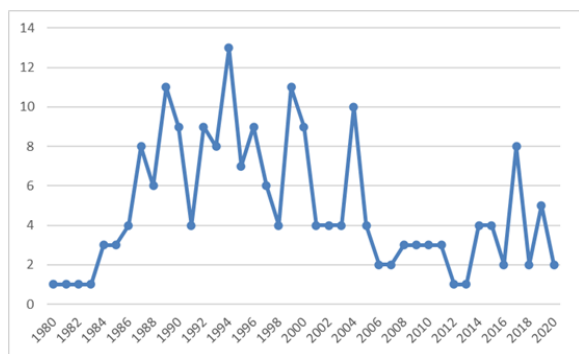


Figure 2. Line Chart of Distribution by Years of Articles that takes Hispanic American Countries as the Research Object between 1980 and 2020

The first 20 years of the study of Hispanic American literature is presented in three stages: from 1980 to 1985 was an ascendant period, with relatively homogeneous research content and object. During this period, studies on Hispanic American literature introduced Latin American literature systematically for the first time. From 1986 to 1990, there was a significant increase in the number of articles. Besides studies on magical realism, there was a tendency towards writers and genres from the late 19th and early 20th centuries, before the Latin American *boom*. In addition, studies on Hispanic American literature shifted from a general Latin America concept to specific countries, with a greater focus on writers who were nominated for Nobel Prize but didn't win it at the end, as well as writers who won the Rómulo Gallegos International Novel Prize, such as Juan Rulfo, Octavio Paz and Carlos Fuentes. From 1990 to 2000, the research presented a tendency to be more inductive and summative. The study of Latin American literature was also inclined to be progressive: firstly, introductions and brief reviews of works were published, and finally, an overall categorization and study of Latin American literature, which led to the production of a *Brief History of Latin American Literature*. In the latter two decades, there has been a rise in gender studies devoted to the exploration of feminist literature, as well as a focus on ethnic literature. In addition, by comparing the change in the number of papers before and after the establishment of international relations, it is evident that it also produced a guiding effect on scholars' research.

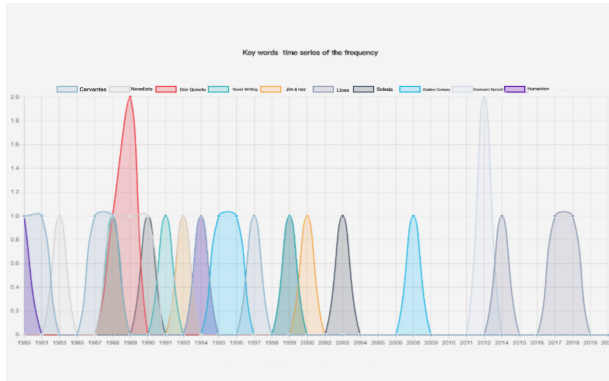


Figure 3. Time Series of the Frequency of Keywords in Spanish Literature Researches

In the list of keyword frequencies of the literature of works and writers from Spain, the top-ten high-frequency keywords and their corresponding frequencies are: Cervantes (6) Novelists (5) *Don Quixote* (3) Novel Writing (3) (Juan Ramón) Jiménez (3) (Vargas) Llosa (3)

Cervantes and his work *Don Quixote* top the list of high-frequency keywords, followed by Jiménez and Llosa. Both authors are Nobel Prize winners and are internationally renowned in the literary world, which proves that, in the past forty years, the study of Spanish literature by our scholars has remained focused on the great and the classics. The reason for this is not only the excessive esteem that domestic scholars hold for the Nobel Prize, but also the fact that our scholars' research is partially limited by the translation of Spanish literature by our publishing industry.

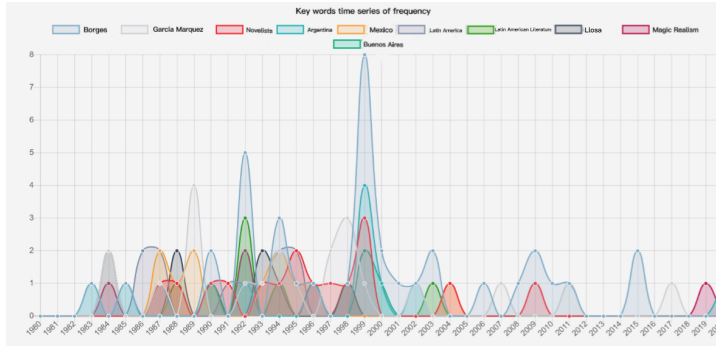


Figure 4. The time Series Chart of Keyword Frequency in Hispanic American Literature Researches

In the list of keyword frequencies of the literature of works and writers from Hispanic American countries, the top ten high-frequency keywords and their corresponding frequencies are: Borges (37) García Márquez (22) novelist (16) Argentina (13) México (11) Latin America.

Literature Review

As shown in the graphs above, Cervantes accounts for the largest proportion, which shows that the author of *Don Quixote* has been a classic and key in the study of Spanish-language literature in China; on the other hand, the study of Borges and Márquez accounts for a more prominent proportion, which agrees with the status of both Latin American and even world literature.

From Cervantes to Márquez and Borges, Spanish-language literature has evolved and innovated during its heritage, reflecting the dynamic changes in literature in a cross-cultural context. The multiplicity of characters in *Don Quixote* and the exploration of *Don Quixote* as a protagonist in American literature show us the multiplicity of characters in the old class at a moment of historical transition. If *Don Quixote* uses the image of the fallen knight to reveal the difficult situation of humanists during the Renaissance, Márquez's Macondo symbolizes the American people who are behind the times and difficult to integrate into the world trend due to their own limitations at the moment of social development. Both works, which are almost 400 years apart, express the problem of the human condition at the turning point in human history. From the Spanish Golden Century to the Latin American *boom*, the center of Spanish-language literature completed the change from Europe to America, and its intrinsic thematic similarity reflects the inheritance within Spanish literature.

Compared to Cervantes, the canonization of the literature of Márquez and Borges has had a greater impact on the development of contemporary literature in China, not only because of their own works' canonicity, but also their "reception" by the specific national context or literary production in China. Their study better reflects the spread and absorption of Hispanic American literature. Therefore, after our screening, we decided to make the first two authors from the high-frequency keywords of the literature on the works of writers from Spanish-speaking American countries: Gabriel García Márquez and Jorge Luis Borges as our study focus and tried to argue the relationship between the two and the literary phenomenon of our corresponding historical period.

The Research of Chinese Scholars on Márquez and Borges in the Last 40 Years

Borges first appeared in *World Literature* in 1961; *The Garden of Crossed Paths* was first published in *Foreign Literature and Art* in 1979. Its influence in China culminated from the mid-1980s to the early 1990s. The above information can correspond to the peaks of articles studying Borges in the database. In 1999, coinciding with the centenary of Borges' birth, scholars in China also focused their research and commemoration on him, which shifted from the introduction of the writer's works to the study of the writer's overall narrative style and spatiotemporal view.

As for Márquez, his introduction began to appear in *World Literature* in 1977; from 1977 to 1982 was the first stage of Márquez's dissemination in China. In 1982, Márquez won the Nobel Prize for Literature, which provided the opportunity for Chinese scholars to push the dissemination of Márquez in mainland China to a new historical stage. Since the mid-1980s, along with the "*One Hundred Years of Solitude* Fever", more and more attention has been put on Márquez.

In the world, the spread and acceptance of Márquez and Borges was at almost the same time. In the 1950s and 1960s, when the national movement and socialism were in full swing, Márquez received widespread popularity as a left-wing writer, while Borges was criticized as a degenerate "foreign" writer for his national nihilistic stance; at the end of the century, when the ideological conception was no longer the focus, Borges was put on the pedestal again. Since the Reform and Opening-up, the spread of the two in China also largely fits into this order. In the late 1970s, the inertia left by the revolutionary literature was one of the reasons of Márquez's entrance; in the 1980s, with the discussion of cosmopolitanism in Chinese contemporary literature, the cosmopolitan writers represented by Borges were gradually accepted by China.

The dissemination of Márquez and Borges in China has not only included the study of these two authors but has also led to the exploration of the issues of national (local) and global (cosmic) literature represented by each of them.

Márquez was a localist of his time, pessimistic about “globalization,” and the rise and fall of the town of Macondo was a reflection and portrait of Latin America and even human society. In contrast, Borges followed a “cosmopolitan” writing style from the beginning. His mirrors and objects, labyrinths and worlds, dreams and realities, serve his metaphysical needs, effectively realizing his doubts about the world, about existence, about life, and even disappearing into nihilism.

The Influence of Márquez and Borges on Chinese Literature

Since the Reform and Opening-up, China has witnessed great prosperity of Spanish-language literature, especially of translation and study of Hispanic American Literature. As the study gradually went deeper, the researchers began to pay more attention to exploring more thoroughly the relations between Latin American literature and his history and culture. In the meantime, they started to ponder the relations between national literature and world literature. The worldwide achievement of Latin American literature made writers and scholars of China see the path that leads Chinese literature to the world: if Chinese literature wants to dash out of Asia and walk up to the world, it has to choose the path of combining Chinese and western methods, but focusing on Chinese culture and history, just as their Latin American counterparts had successfully done under a similar situation.

Among all the Hispanic American writers, many have more or less connection with China. Specifically, as mentioned above, Márquez and Borges, represent not only their reflection of the existence and the presence, but also two opinions of whether the literature should be: globalization or localization. They have been the key objects of the study of Spanish-language literature in China. Chinese writers draw nourishment from continuous learning and imitation, and transfer it to the Chinese context. What’s worth noticing is that, from the perspective of generations, Borges preceded Márquez. However, due to the previous emphasis on realist narrative, Chinese literature was first influenced by Márquez’s national literature. As the urbanization of China developed, the perspective of Chinese society of appreciating literature and the opinions about literary theories gradually changed and started to focus on the whole world and to be influenced more by Borges. Among them, root-seeking literature and avant-garde literature, influenced separately by the localized literature represented by Márquez and the globalized literature represented by Borges are two most emblematic examples.

Márquez’s works that feature clear locality and aboriginality had a profound influence on Chinese root-seeking literature and led Chinese writers to start to reflect on the deep structure of the local culture and the psychological sentiment of the ethnical culture. Among them, Jia Pingwa and Mo Yan are undoubtedly the most representative examples. The former combined the creative practice of Latin American novelists with their own “Shangzhou Series” works. The latter, Mo Yan, winner of the Nobel Prize for Literature of 2012, inherited and innovated magic realism. In the citation, it was stated that “[Mo Yan] combines magic realism with folktales, history and contemporary society... He is more hilarious and more appalling than most in the wake of Rabelais and Swift – in our time, in the wake of García Márquez.”

When it comes to the influence of Latin American literature on him, Mo Yan once said that he was shocked and deeply impressed by *One Hundred Years of Solitude*, but still somewhat unconvinced, considering that his own life was much richer, and that he could have written another *One Hundred Years of Solitude*. From his acclaimed work *The Transparent Carrot* to his Nobel Prize winning work *Red Sorghum*, Mo Yan absorbed the techniques of the novelists of the *boom* of Latin American literature such as Márquez while combining them with his own experiences in hometown to describe the shocking effects

of experiencing the outside world in a particular era by staying close to historical reality and resurrecting the imagination.

Unlike Márquez, Borges has attracted the attention of the West for the cosmopolitan nature of his work. He focused on the universal problems of human society in his cosmopolitan subject matter. It can be said that he is a Latin American writer who has won the world's attention for the cosmopolitan nature of his work, as well as for his unique Latin American style. Borges was heavily influenced by symbolism and surrealism, which often led the abstractions about time, existence, eternity and so on in his works. Many Chinese writers, including Yu Hua, Ge Fei and Can Xue, have been deeply influenced by Borges in their writing and themes.

In the late 1980s, avant-garde writers caused a great deal of reaction in Chinese literary circles. Although not strictly a "vanguard writer", Yu Hua's early novels have distinct traits of vanguard, which were highly experimental and good at exposing the dark side of human nature. Yu Hua's short stories combined surrealism and magic realism to reveal the alienation of human beings; the labyrinthine color in his novels is bound up with Borges. According to him, Borge's reality based on a collection of 900,000 books, which gives him a reality about infinity, chaos, the universe, time and eternity, divinity and humanity.

Ma Yuan is one of the most important figures in avant-garde literature in China since the 1980s, bringing a revolutionary narrative to the Chinese literary scene. For Latin American literature, Ma Yuan's favorite thing to talk about, and the one that influenced him the most, was Borges. In his opinion, the greatest charm of Borges is the virtual. Borges's novels are full of examples that end in disorientation, such as *The Book of Sand*. In the vast sea of books in the library, the book itself becomes a tiny grain of sand. His novel *Fiction* begins with the sentence from a narrative clearly based on Borges' *El Otro Borges y Yo*, in which a fictional but pretend-to-be-real narrator of the novel's nebulous world shares the author's own name, and the presence of that character deconstructs the novel itself.

Discussion

The studies of both writers by Chinese scholars began with translations and introductions and later turned into deeper studies of narrative techniques, writing styles and even the whole of Latin American literature, whether national or global. The translations and studies by these scholars have undoubtedly contributed greatly to the dissemination of both writers in China, especially in the Chinese literary world, and the response of the writers' community has also provided a new direction for the study of Spanish-language literature.

From Lu Xun's *fetishism* to Ji Xianlin's *give-away doctrine*, more and more scholars have learnt that we need to gain a foothold in the world with Chinese national characteristics. Some scholars have argued that Chinese writers have not 'gone global' because they have concentrated on magical realism at the expense of exploring the deeper connotations of traditional culture. But Mo Yan once mentioned that Chinese writers had taken over 30 years of their stuff in 3 to 5 years, just like the so-called *desperate remedies* in Chinese medicine and that Márquez and Faulkner were two scorching blast furnaces, and he was the ice that would melt and evaporate if I got too close to them. Chinese scholars have introduced and disseminated theories by summarizing and generalizing, while Chinese writers have applied their practice and innovated theories that agree with the actual situation in China, and the two complement each other.

During the 20th century, the center of world literature moved from Europe to Latin America, and then to China. Today, there is an unprecedented boom in contemporary literature in China, and Chinese writers have drawn inspiration from the Latin American *boom* and have creatively written Chinese stories of their

own. The current shift from the study of relationships of influence on the study of indigenous literature has produced articles that continue to deepen the relationship between Latin American literature and contemporary Chinese literature, which puts the study of Spanish-language literature in China to a test.

Since the Reform and Opening-up of China, Márquez and Borges, have played an important role in contemporary Chinese literature, and this influence will continue. Since the beginning of the new century, a number of poems pursue ‘magic’ or are branded as ‘magic’, such as Shen Jian’s *Magic Realist Poetry* and He Liu’s *Two Poems of Magic Realism*. A number of theaters and films have gone magical, such as the magical drama *Looking for the Birds* by Shenzhen University, and the films *Mythology* and *Painted Skin*.

In this regard, we believe that in the future, the study of Spanish literature in China should still be based on classics. In addition, on the basis of classic writers and their works, more attention should be paid to the focus of foreign studies on the classics of Spanish-speaking literature, so as to make up for the shortcomings and push out new ideas.

Conclusion

Searching into a plethora of data, we find that the study and dissemination of Márquez and Borges in China has always been a hot spot and a focus of Spanish literature research. Using this as an entry point, we arrive at a mutually reinforcing yet interdependent relationship between the study of Spanish-language literature and contemporary Chinese literature. With the translation and study of Spanish literature in China, the Latin American *boom* has undoubtedly provided new vitality to contemporary Chinese literature. This magical narrative has freed Chinese literature from the shackles of traditional rationalism, while the great success of Latin American literature has led Chinese writers and scholars to realize that the discovery of traditional culture can help cope with the cultural crisis brought about by globalization. The authors of Chinese literature have been able to create a new Chinese literature by combining the essence of hundreds of thoughts with the impact of foreign influences. Chinese researchers of Spanish should base further studies on the classics, while looking for new directions to better promote Chinese literature.

Today, we are standing at the historical intersection of the “two centuries”. Chinese researchers and writers of Spanish literature in the new era will be more open and tolerant in promoting exchanges and mutual appreciation between Hispanic American literature and Chinese literature and play a greater role in bringing Chinese literature to the world.

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True Self in Virginia Woolf's *To the Lighthouse*

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[Abstract] The study of self has been continued for hundreds of years by countless philosophers, psychologists, and literary critics. Many research perspectives of Virginia Woolf's literary works, such as feminism and life and death in thematic studies, the stream of consciousness in writing technique studies, are all closely related to the study of true self. *To the Lighthouse* shows a strong connection between Woolf's changing forms of "stocking(s)" and "socks" and different characters' selves at different moments in realizing their true selves. Through scrutiny of this connection, it is convincing to conclude that Virginia Woolf's understanding of true self conveyed in the novel can be divided into three stages: being self-aware, self-reliant, and self-realized, which are the spiritual guidance, endogenous motivation, and the final result of achieving true self respectively.

[Keywords] Virginia Woolf; *To the Lighthouse*; true self; stocking(s); socks.

Introduction

Virginia Woolf's legacy, reputation, and popularity seem to expand daily. Her works are widely anthologized and excerpted, while her persona and image permeate contemporary culture. In *The Western Canon*, Harold Bloom praised Woolf as the supposed founder of feminist literary criticism and an apocalyptic aesthete with contemplative feminism (1994, pp. 433, 435, 440). In the preface of *The Cambridge Introduction to Virginia Woolf*, Jane Goldman even started with, "Reading Virginia Woolf will change your life, may even save it" (p. vii). Whether modernism, feminism, or changing your life, they all have much to do with one's understanding of true self. Chronologically and thematically, *To the Lighthouse* (1927) stands at the center of Virginia Woolf's works. It has attracted more critical commentary than her other novels, earning the praise even of those typically hostile to her art. In 1930, F. R. Leavis placed *To the Lighthouse* as an expression of the finest consciousness of its time (qtd. in Hussey, 2005, p. xxxv). As Mrs. Ramsay asked, "What have I done with my life?" (p. 60),¹ Virginia Woolf's consciousness of her time conveyed through *To the Lighthouse* is to realize one's true self.

Many studies in *To the Lighthouse* deal with the true self. A glance at the MLA International Bibliography for the past few years reveals a dizzying profusion of scholarship, addressing the novel's treatment of race and aesthetics, class and gender, empire and nationalism, time and space, myth, and mysticism (Berman, 2016, p. 95). Whether class, gender, or time, they all have much to do with true self. Additionally, many of Woolf's works focus on consciousness and perception (Berman, 2016, pp. 27-39). Ye Gongchao also states that this novel is characterized by a turbulent flow of consciousness (qtd. in Chen Zishan, 1998, pp. 127-129). In this novel, Woolf's understanding of true self is gradually unfolded through the flowing consciousness of characters. Studies from smaller perspectives are related to true self as well. Woolf elicits random actions like measuring a stocking, which saves Woolf's mourners from drowning in grief (Berman, 2016, p. 96) and allows her to focus on exploring true self.

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¹All novel citations from Virginia Woolf's *To the Lighthouse* (Hertfordshire: Wordsworth Editions Ltd, 1994) have page numbers only.

However, the strong connection between the use of “stocking(s)” and “socks” and the characters’ true selves is always neglected. The adjectives, verbs, and phrases used to describe “stocking(s)” and “socks” change with the character’s growing true self. “Stocking(s)” and “socks” serve as the physical reflection of character’s different stages of self-shaping. Woolf once declared that character is “the spirit we live by, life itself” (*The Essays of Virginia Woolf*, 1988, p. 436), which supports our study of Woolf’s idea of true self through analyzing characters’ changing “stocking(s)” and “socks”. This paper will study Woolf’s idea of true self in *To the Lighthouse* mainly from three stages -- self-aware, self-reliant, and self-realized.

What Is True Self?

Although the existence of the self remains debated, numerous philosophers, including traditional thinkers such as Descartes, Leibniz, and Kant, as well as contemporary thinkers such as MacIntyre, Taylor, and Zahavi, contend that a core self exists. True self reflects the consistency of individual behavior with one’s values, desires, and states of being, which at present is mainly divided into trait authenticity and state authenticity, referring to a steady and continuous trait tendency of individuals (Fleeson, 2001, pp. 1011-1027) and the authentic experience of individuals in a certain situation (Sedikides et al., 2017, pp. 521-525) accordingly.

Within psychology, William James first distinguishes between “I” and “Me” and claims that the complexity of mankind is conflicted about a unitary true self. From the perspective of functionalism, Mead states that self-reflection is born when “I” begins to think about “Me”, which is followed by the judgment of whether the self is true or not (1934, pp. 192-200). True self has many different names, including the real self used by Turner (1976, pp. 989-1016); the ideal self as called by Chodorkoff (1954, pp. 266-268); or the deep self used by Sripada (2010, pp. 159-176). Many theorists have also defined “authenticity” as behaving congruently with one’s true self. Psychoanalytically, Horney argues that the real self is the most alive, distinct, personal center of oneself (1950, p. 21). Winnicott contrasts it with the false self and states that only the true self can be independent of external stimuli (1965, pp. 140-152). In humanistic study, Rogers suggests that true self is constituted of essential inner aspects of one’s real identity (1961, p. 170). Maslow argues that understanding one’s true self allows one to be aware of inner impulses (1968, pp. 1-8). Although the concept of true self seems fuzzy, researchers and theorists generally seem to mean a person’s “actual physiological states, emotions, and beliefs” (Wood et al., 2008, p. 386).

The negation of true self in this paper is superficial self, which lies under one’s false front. Some aspects of the self, including Mrs. Ramsay’s behavior as the “Angel in the House”, are insignificant to one’s identity. According to the empirical support in the field of psychology, people are greatly influenced by external environments, including the patriarchal norms in *To the Lighthouse*. Thus, true self in this paper is constituted of significant inner aspects of one’s authentic identity. As Rogers pointed out, although this identity sometimes fails to be perfect and is always overestimated in the individual’s life, it allows a sense of fulfillment and reality (1961, pp. 175-176). True self is underlying and probably invisible but reflective of whom an individual thinks he or she really is, showing the consistency of individual behavior with one’s inner states and comprises moral features, emotions, and desires, as well as hidden mental states (Bench et al., 2015, pp. 169-185). Additionally, true self consists of awareness, unbiased processing, action, and relational orientation (Kernis, 2006, pp. 283-357). True self people regard their own true selves as good but also consider the true selves of others to be essentially good (Bench et al., 2015, pp. 169-185), like Mrs. Ramsay’s interpretation of Mr. Tansley’s true self in *To the Lighthouse*. Indeed, the “stocking(s)” and

“socks” serve as the physical reflection of the character’s true self, showing those characteristics mentioned above. Thus, this paper will focus on these two images to further study Woolf’s idea of true self.

Self-Awareness: The Short Stockings and the Hole

“Stocking(s)” and “socks” symbolize the present self, and the changing forms represent one’s developing true self. The increasing awareness of the unsatisfactory stocking(s) reveals one’s developing self-awareness.

Mrs. Ramsay knitted the “reddish-brown” stockings throughout the novel, indicating Mrs. Ramsay’s tough journey to realize her true self. Under the influence of patriarchal norms, her fading superficial self and developing true self are always intertwined.

Here is the birth of self-awareness. “‘But it may be fine--I expect it will be fine,’ said Mrs. Ramsay, making some little twist of the reddish-brown stocking she was knitting, impatiently” (p. 4). By making some twists of the stocking, the physical reflection of her present self, she had realized her wrong state of being and tried to correct it. But as she was just “making some little twist”, nothing of her present self was changed. Only after realizing one is an independent individual, will one examine her state of being. Therefore, when Mrs. Ramsay realized that “She must see if the stocking did not need to be an inch or two longer in the leg” (p. 19), her self-examination was born. On the one hand, she was still preoccupied with the traditional idea that William and Lily should marry, and thus this self-awareness failed to be mature. On the other hand, the awareness of self-reshaping develops. Mrs. Ramsay’s way of knitting the stocking changed from “making some little twist” to “She took the heather-mixture stocking, with its crisscross of steel needles at the mouth of it and measured it against James’s leg” (p. 19). The “steel needles” serve as her tool of self-reshaping. However, “James fidgeted purposely” as Mrs. Ramsay “held the stocking against James’s leg” (p. 19), showing James’s Oedipus Complex. His jealousy towards the keeper’s son indicates his possessiveness toward Mrs. Ramsay (Leaska, 1970, pp. 80-81). This illustrates women’s plight created by subordinating family duty. By realizing that James’s naughtiness made it impossible for her to measure the length, Mrs. Ramsay discovered that family duty hindered her from reshaping her true self.

After measuring the stocking, Mrs. Ramsay realized, “The stocking was too short by half an inch at least...It’s too short...ever so much too short” (p. 21). Mrs. Ramsay had a clear perception of her present self, which was far from her true self. With developing self-awareness, Mrs. Ramsay perceived the plasticity and palpability of self: “when she “[knitted] her reddish-brown hairy stocking” (p. 22). Then, her self-awareness reached its climax -- “She was trying to get these tiresome stockings finished to send to Sorley’s little boy tomorrow, said Mrs. Ramsay” (p. 23). “These tiresome stockings” shows her strong dissatisfaction with her husband. Females’ instinct to express dissatisfaction was long repressed because they were forced to be “Angels in the House”. However, Mrs. Ramsay grew weary of it, announcing the awakening of her long-repressed true self.

Then let us move to Minta: “Dear, dear, Mrs. Ramsay said to herself, how did they produce this incongruous daughter? This tomboy Minta, with a hole in her stocking?” (p. 41). The hole serves as a vivid detail for presenting Minta’s tomboy characteristics. She was such a careless girl who failed to notice the stockings she was wearing failed to be decent. The hole is shown through the eyes of Mrs. Ramsay, the spokeswoman of the Victorian age, indicating that Mrs. Ramsay, who used to lose her identity, started to be self-aware: Mrs. Ramsay’s life used to be dominated by her superficial self, believing that family was all. She was eager to see Minta get married. But Minta now had no passion for marriage and even failed to behave like a fair lady. This failed to meet those patriarchal norms that Mrs. Ramsay had been indoctrinated

with. Therefore, in her perception, Minta's present self was like a good pair of stockings with a hole, which was improper to wear. The hole represents females' rebellion against the subordinative image and the traditional marriage. Mrs. Ramsay noticed the imperfect hole in the stocking, signifying the birth of individuality. However, the influence of ingrained tradition was hard to get rid of. Thus, even if she had been aware of it, she showed resistance to this "hole" in this unmaturing state of self-awareness.

The hole also signifies Minta's growing self-awareness. "She wore very short skirts and black knickerbockers. She would jump straight into a stream and flounder across [...] She didn't seem to mind what she said or did" (p. 54). Minta remained true to her individuality. She kept her tomboy features as a kind of silent rebellion, and her later marriage to Paul broke the traditional marriage pattern. The second "hole" appears through Lily's consciousness: "[...] there was Minta in front of them with a hole in her stocking. How that little round hole of pink heel seemed to flaunt itself before them!" (p. 128) Lily noticed this rebellion and praised it. She became aware of the suppressed true self, encouraged women to break the shackles.

Characters become self-aware as individuals or of their own being and actions and thoughts while noticing unsatisfactory features of their stockings.

Self-Reliance: Taking Up the Stockings Again

When the characters started to give the stockings intrinsic value and began to appreciate them, they entered the stage of being self-reliant. The turning point lies in Mrs. Ramsay's meditation: "[...] seemed to raise herself with an effort, and at once to pour erect into the air a rain of energy, a column of spray, looking at the same time animated and alive as if all her energies were being fused into force [...] taking up her stocking again [...]" (p. 27). The action of taking up her stockings again is the symbol of picking up her true self, signifying Mrs. Ramsay's rebirth to live as an independent individual, making her animated and alive and providing her with the energy to exercise her will. Moreover, Mrs. Ramsay began to appreciate her beauty. She "looked up over her knitting" and "She praised herself in praising the light" (p. 46). She saw her true self and its beauty through the stocking, became self-confident and began to appreciate her own beauty and recognize her own value.

Once a person has independence, he or she will no longer muddle through his life and have a moderate sense of fullness and happiness all his life. This is what happened to Mrs. Ramsay: "She stopped knitting; she held the long reddish-brown stocking dangling in her hands a moment. She saw the light again [...] she had known happiness, exquisite happiness, intense happiness [...] It is enough! It is enough" (p. 47). Woolf used "long" to directly show Mrs. Ramsay's growing self-reliance. With the knitted part getting longer, she became her own spiritual support and gained a sense of fulfillment. Thus, when she was once again pulled back by Victorian norms, she consciously resisted it. She "twitched the stockings out" (p. 85) to liberate her suppressed self and get rid of the fair lady image who was supposed to take care of everyone's emotions in every way.

When she "[stuck] her needles into the stockings" (p. 85), she was reshaping herself again. This is the climax of self-reliance, for she took concrete actions to change the stockings and her present self. Moreover, when Mr. Ramsay said she could not finish knitting the stockings, Mrs. Ramsay said, "'No,' flattening the stocking out upon her knee, 'I shan't finish it. And what then?'" (p. 89), which is a direct reaction to her husband's disappointing words. She reached the turning point from self-reliance to self-realization at this moment. Mrs. Ramsay's reaction to her husband's prediction of the next day's weather at the beginning of the section was unexpressed anger (Leaska, 1970, pp. 75-76). But now she directly expressed her

impatience and liberated her suppressed true self. The patriarchal gender norms and male-centered marriage greatly impeded women's reception of their true selves. Women could hardly be themselves in such a subordinating relationship. The prototype of Mrs. Ramsay, Julia, "lived chiefly for her husband; everyone needed her, but he needed her most" (Bell, 1972, p. 38). But at this stage, Mrs. Ramsay developed the will to fight against these traditions using her eloquence. The entirely saintly relationship was dying.

For Charles Tansley, his true self became distorted in isolation. When Mrs. Ramsay said, "Waves mountains high", Mr. Tansley said "'Damp, not wet through.' [...] pinching his sleeve, feeling his socks" (p. 6). Mr. Tansley was disliked by others, who despised him and his point of view. As a result, his present self, in the eyes of Mrs. Ramsay, was like lying in an isolated dark corner of the world permeated by dampness. But Mr. Tansley was contradictory, for he became self-aware and self-reliant in isolation as he tried to change it instead of losing his identity. He liked to cut in "[when] they talked about something interesting [...]" (p. 6) and would blow his own horn to get approval. He was not utterly defeated by external denial, and the physical reflection of his present self was not saturated. Therefore, the "socks" are "damp" but not "wet through".

While identifying the value of "stocking(s)" and "socks", characters begin to have confidence in exercising their own powers or judgment and becoming self-reliant.

Self-Realization: Holding the Stockings to Face Mr. Ramsay

In the third stage, Mrs. Ramsay became more obsessed with stockings, signifying that her true self was going to be fully realized. As is mentioned at the beginning, the color of the stocking(s), "reddish-brown", indicates that Mrs. Ramsay's superficial self and her true self are inextricably entwined, signaling the difficult road she must take to become who she truly is. "Getting up, she stood at the window with the reddish-brown stocking in her hands, partly to turn away from him, partly because she remembered how beautiful it often is -- the sea at night" (p. 89). Mrs. Ramsay felt herself subordinate to her husband. Yet in this closing scene, the contradictory part of her was shown repeatedly for the last and most memorable time (Leaska, 1970, p. 76). With the physical reflection of her present self in hand, she turned away from Mr. Ramsay, the embodiment of subordinating marriage, who was always calling for her care and her comfort.

At the end of the first chapter, the "stocking" appeared again -- "Then, knowing that he was watching her, instead of saying anything, she turned, holding her stocking, and looked at him [...]" (p. 89). Instead of hiding her instincts silently and conforming to patriarchal norms, she summoned the courage to hold her present self to face the patriarchal traditions head on. This significant change was more powerful than words: "She had not said it, but he knew it. And she looked at him smiling. For she had triumphed again" (p. 89). Even though Woolf did not point it out, Mrs. Ramsay triumphed again in realizing her true self when the traditional patriarchy had already distorted the image of women, killed women's self-awareness, and imposed the deceptive self-image of the "Angel of the House" on women. As Woolf declares in *Professions for Women*, a woman's realization of her true self is bound to be full of obstacles and unknowns. And all these questions, according to the "Angel of the House", cannot be dealt with freely and openly by women. If they want to realize their value, they must charm, conciliate, and suppress their instincts and abilities (*Collected Essay, 1966, p. 285*). Most women failed to hold their stockings and looked at their husbands. They turned a blind eye to the root cause of women's failure of self-realization. In other words, they obeyed the doctrines of "the Angel of the House" and told lies to themselves. However, it was in such a disappointing environment that Mrs. Ramsay became aware of her identity, refused to hide her true self,

and faced these questions directly. She made progress from being self-aware to becoming self-reliant and finally realizing her true self.

Moreover, the appearance of “stocking(s)” is often accompanied by “light” or “lighthouse” -- “She stopped knitting; she held the long reddish-brown stocking dangling in her hands for a moment. She saw the light again” (p. 85). “Lighthouse” symbolizes Mrs. Ramsay’s true self that she was pursuing and becoming; “Stocking(s)” in her hands serves as the physical embodiment of her present state of being. In the process of knitting stockings, the frequent appearance of lights suggests the advancement of Mrs. Ramsay’s self-realization process.

In the first chapter, Mrs. Ramsay’s true self was gradually awakening and growing, which is like the stocking that Mrs. Ramsay was knitting. The unfixed wool symbolizes her flowing self-recognition. Her flying consciousness is inter woven with her knitting. The former is the process of her spiritual journey towards her true self, and the latter is a physical reflection of her present self. Mrs. Ramsay’s obsession with finishing her “stocking” shows her strong desire to get rid of her superficial self. Mrs. Ramsay held the stockings directly facing the patriarchal norms when they were nearly finished, fulfilling the possibilities of her personality.

Conclusion

Woolf’s true self in *To the Lighthouse* contains three stages: from being self-aware to self-reliant and finally self-realized. Self-awareness is spiritual guidance, valuing one’s conscious knowledge of his own feelings and desires, and focusing on “who I am” instead of “whom other people tell me I should be”. Thereby, one can find the direction of living. Self-reliance is the spiritual support, with which one starts to appreciate one’s intrinsic value and has the confidence to exercise his powers or judgment. Thereby, one has the endogenous motivation to overcome difficulties. Self-realization is directed at the fulfillment of one’s overall possibilities, truly realizing one’s individuality and allowing a sense of reality. What she shows us is not restricted by physical gender or profession, but rather enlightens people to consider how rotten social traditions prevent individuals from discovering their true selves. She set up the literary group and became the symbol of London’s literary world during the World Wars. She was never an “Angel of the House” but lectured on feminism and defended writers who wrote about lesbians. She fulfilled the possibilities in her life and fully realized her true self. As she conveyed in her novel, her whole life shows us her understanding of true self -- from being self-aware to self-reliant and finally self-realized.

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Language Crisis in Hugo von Hofmannsthal's Works

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[Abstract] Language crisis recurs in Hofmannsthal's works. In his eyes, language as a sign carries concepts and judgments, and has the defects of abstraction, indirectness, rigidity, and fuzziness. It not only fails to truly convey the meanings and feelings people want to express, but also hinders people's perception of the world and to some extent even leads to a crisis of consciousness and identity. In order to eliminate the language crisis, Hofmannsthal tries to find a solution in his writing. Based on his work, this study analyses the mechanisms of his language crisis and discusses how Hofmannsthal eventually found a way out by turning from visual perception and image to a "pure gesture".

[Keywords] Hugo von Hofmannsthal; language crisis; visual perception; image; pure gesture

Introduction

At the end of the 19th century, because of the artistic pursuits and expressive characteristics of Viennese Modernism, such as aestheticism and real perception, it attracted the attention of the German-speaking literary community. As a representative figure in this group, Hugo von Hofmannsthal (1874-1929) shared the same goal in his works. However, the existence of language created a huge obstacle to him. A world of nothingness that was reached by language made Hofmannsthal anxious. He was desperate to find a way out of this crisis.

In the field of philosophy, the reflection on the language crisis has existed already for decades. Back in Nietzsche's time, when he was seeking the root of metaphysics, he found that language played an indispensable role in it. The language problem has since evolved into a philosophical problem. In this background, it was hard for Hofmannsthal to avoid the influence of western philosophical thoughts, especially that of Nietzsche, who had a profound impact on the whole of Viennese Modernism. Hence, from a historical perspective, it was inevitable that Hofmannsthal would unfold a critique of language in his works.

Early studies focused on his work *The Letter of Lord Chandos*, arguing that Chandos's language crisis is Hofmannsthal's language crisis. However, critics soon pointed out that Hofmannsthal's language crisis was in fact a paradox. "Hofmannsthal, who does not have Chandos' problem of disorientation, is able to compose the letter that he imagines Chandos would have written had he been able to write" (Daviau, 1971). Further research recognized that the aim of such language criticism was not to renounce the language, but rather to declare the urgent need of a new language (Liu, 2019). However, there lies a gap in the available studies on the solutions to the language crisis, in which systematic and holistic discussion combining the genesis of the language crisis within his own works absent is. This study attempts to fill this research gap by arguing that because language as a sign carries concepts and judgments, and has defects of abstraction, indirectness, rigidity, and fuzziness, Hofmannsthal tries to widen the ideographic boundaries of language through visual perception and image when exploring new forms of language, and ultimately chooses the a priori pure gesture as the most relevant solution.

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Mechanisms of Language Crisis

Language crisis consists of two aspects: one is the obstacle that language poses to the direct perception of the world; the other is the ideographic distortion and hindrance caused by language when people express themselves. It is often mentioned alongside the crisis of consciousness and identity, precisely because in these two aspects, the former leads to people's inability to truly know themselves and others, while the latter makes people unable to truly express themselves and pass on their thoughts, even if they correctly understand themselves and others. These two parts are intertwined, forming a closed loop that plunges people into doubt about self-awareness and self-identity. It can therefore be argued that the language crisis directly leads to the crisis of consciousness and identity. Hofmannsthal was good at describing the dilemma which is caused by language crisis and the mechanisms inherent to it in his works. This mainly includes the following five aspects.

Language and Signs

Men are the dominant sign-using animals. Human civilization is dependent upon signs and systems of signs, and the human mind is inseparable from the functioning of signs (Morris, 1938, p. 1). Language is also a system of sign, which is even the most superior sign system compared to other sign systems that exist in the real world (Yakin, & Totu, 2014). However, any word itself is simply a meaningless character or sound. It is only after being given meaning can it achieve a combination of sound and character and truly become the language which can be used for communication. Therefore, whether this sign has the arbitrariness of traditional Saussure linguistics or the iconicity of the later cognitive linguistics, the language as a sign in the definition process is inevitably mixed with people's subjective idea.

With the widespread dissemination of language, language becomes a thoroughly solid sign and a part of what needs to be perceived. On the one hand, people need to perceive the language itself to understand the meaning of each word; on the other hand, they need to perceive the world indirectly through the language in written and spoken forms. The latter reflects the barrier of language to human perception, while the former requires re-recognition of the subjectively defined signs, which inevitably leads to certain distortions in the process. This makes language even more distant from real perception. For example, in Hofmannsthal's work *Death and the Fool*, what the protagonist Claudio senses in the language is not affection, love, or friendship, but an empty sign that cannot be truly perceived. This sign caused him to "never draw the true drink of life from any lovely lips" and also never to "tremble with real pain" (Hofmannsthal, 1911, p. 12). It is evident that it was not after *The Letter of Lord Chandos* that Hofmannsthal showed the existence of language crisis in his works. In his early pursuit of the aesthetics of death, the hollowness and rigidity of language as a sign were already revealed.

Language and Concepts

When referring to the language crisis, previous studies also equate it with the concept crisis. In fact, it is generally believed that concept is a kind of expression of self-consciousness formed by abstracting and summarizing the common essence of the things that we perceive in the process of perception. Expression requires a medium, and that is language. The correspondence formed by concepts between objects and perceptions is extremely well-matched to the one formed by linguistic signs between the signifier and the signified. In other words, language is the best medium of concepts and language must express concepts, while concepts exist in the form of a correspondence between language and existence, and then are expressed through language. As a result, language is naturally abstract and rigid.

However, everything is in a constant process of change. How can rigid concepts reflect the real perception of the world and give authentic expression to it? In *The Letter of Lord Chandos*, Hofmannsthal directly discussed the impact of concept on language crisis: “I have lost completely the ability to think or to speak of anything coherently. At first, I grew by degrees incapable of discussing a loftier or more general subject in terms of which everyone, fluently and without hesitation, is wont to avail himself. I experienced an inexplicable distaste for so much as uttering the words spirit, soul, or body” (Hofmannsthal, 2008, p. 73). Spirit, soul, and body express exactly concepts. The rigidity of words leads to the rigidity of concepts and that is one of the reasons why language as a conceptual carrier cannot truly perceive the world and express meanings.

Language and Judgment

Language is a tool for thinking, and judgment is a thought form of thinking that expresses the affirmation or negation of an object, so there necessarily exists a correlation between language and judgment. In fact, when people use language to describe a certain thing, it implies a particular judgment – what they express is true. This particularity is largely derived from the relationship between language and concepts: concepts must have the judgment that two things are equivalent, and language must represent concepts. Judgments extend the area of concepts by looking at not only true and equal situations, but also untrue or unequal situations and help people to form their own perceptions of the world through the results. However, judgments are always based on a momentary situation. Once completed, the result is solidified. When people recognize the world through the original judgment results later, they undoubtedly erase the movement of the world and ignore the truth that everything is in flux.

This is also depicted in *The Letter of Lord Chandos*: “It filled me with an inexplicable anger, which I could conceal only with effort, to hear such things as: This affair has turned out well or ill for this or that person; Sheriff N. is a bad, Parson T. a good man; Farmer M. is to be pitied, his sons are wasters; another is to be envied because his daughters are thrifty; one family is rising in the world, another is on the downward path” (Hofmannsthal, 2008, p. 73). It is easy to see that the language that infuriates Chandos has a clear judgmental undertone. Such judgments are, on the one hand, transmitted only through language without relying on facts, cutting off the world of language from reality; on the other hand, they all become unchangeable at the moment they are rendered. But in fact they are capable of change. Chandos also writes later: “All this seemed as indemonstrable, as mendacious and hollow as could be. My mind compelled me to view all things occurring in such conversations from an uncanny closeness...I no longer succeeded in comprehending them with the simplifying eye of habit” (Hofmannsthal, 2008, p. 74). The “closeness” and “habit” here emphasize the time scale that people need to grasp when perceiving the world through judgment. Once the time limit is exceeded, the judgment result is likely to be incorrect.

Language and Fuzziness

The most obvious aspect of the fuzziness of language is the fuzziness of the expression content. The language that carries the implication of judgement belongs to traditional binary logic, which is either true or false. However, these judgements are sometimes flawed. The definition of words such as deep and shallow is fuzzy, so one cannot make a valid judgement about it. Realizing the defects of binary logic, Zade proposed the use of classes to solve this problem and further coined the concept of fuzzy sets. A fuzzy set is a class of objects with a continuum of grades of membership. Such a set is characterized by a membership function which assigns to each object a grade of membership ranging between zero and one. The notions of inclusion, union, intersection, complement, relation, convexity, etc., are extended to such sets, and

various properties of these notions in the context of fuzzy sets are established (Zadeh, 1965, p. 338). It effectively fills the gap that exists in language expressions beyond concepts and judgements. But at the same time, it illustrates that the fuzziness of language cannot be dissolved. The fuzziness of language inevitably leads to the language crisis because it is a field of subjectivity.

In different language systems, there are some words that can blur people's perception of the world, with time and color words being the most notable ones. Hofmannsthal was adept at using a fuzzy vocabulary of time and color in his writing. Even in *The Tale of Night Six Hundred and Seventy-two*, the fuzziness of time indirectly leads to the final death of the main character: "When he arrived, however, it was late afternoon and no one was at home, neither the envoy nor any of the young people in his entourage...he made up his mind to return the next day at a better time. Since his own house was closed – he had left no servant behind in the city - he needed to find lodging for the night like a stranger" (Hofmannsthal, 2008, pp. 46-47). Fuzzy words, such as late afternoon, a better time, and night, make the concept of time in the later text broader and thus the protagonist's perception of the world also becomes fuzzy. He is not in a hurry to find a place to live and can wander at will - because the fuzzy word "night" makes him fail to perceive how late the time is that he must complete his search for a living place, so he gradually wanders towards death.

Moreover, the fuzziness of language is equally reflected in people's fuzzy understanding of language. For example, the verb "walk" is not easy to explain quickly and precisely in any language system. But if it is not limited to verbal explanations, most people's first reaction will be to wiggle their limbs and make the movement of walking. Hofmannsthal similarly mentioned this in *The Letter of Lord Chandos*: "one day, while reprimanding my four-year-old daughter, Katherina Pompilia, for a childish lie of which she had been guilty and demonstrating to her the necessity of always being truthful, the ideas streaming into my mind suddenly took on such iridescent coloring, so flowed over into one another, that I reeled off the sentence as best I could, as if suddenly overcome by illness" (Hofmannsthal, 2008, p. 73). It is because the word honesty is also fuzzily understood that Chandos is unable to explicate it, which further exacerbates Chandos' language crisis.

Language and Communication

As Nietzsche wrote in *Gegenbewegung Die Kunst*: "The aesthetic state is the high point of communicability and transmissibility between living beings, – it is the origin of language" (Nietzsche, 1999, p. 296). Language is the most important tool of human communication. Hofmannsthal was influenced by Nietzsche and agreed with this language instrumentalism. Once he wrote: "Oh God, why have you placed language between these two people? Words should exist in the realm of love, but not in anything else" (Hofmannsthal, 1979, p. 72). There are two meanings to this sentence. On the one hand, Hofmannsthal believed that the production of language has a clear purpose, and recognized the instrumental role played by language, namely conveying feelings and thoughts; on the other hand, "only in the realm of love" reflected his criticism of language as a communication tool, because he did not believe that language can truly express everything. This contradiction is particularly evident in his writing. He must use language to express his ideas, while he feared that his ideas would be misinterpreted through the language medium. Nevertheless, he did not give up on language. In fact, he clearly knew that, as a writer, he could not live without language. Consequently, in the later period of his writing, he began to explore other forms of language, trying to find a more suitable presence for real perception and authentic expression, in order to dissolve this contradiction.

However, in the “human-language-human” mode of communication, the speakers encode what they want to say through language and the receivers decode the content with their own understanding of language. During communication, people can cover something up by lying. Nietzsche likewise pointed this out: “This legislation of language likewise establishes the first laws of truth. For the contrast between truth and lie arises here for the first time. The liar is a person who uses the valid designations, the words, in order to make something which is unreal appear to be real. He says, for example, ‘I am rich’ when the proper designation for his condition would be ‘poor.’ He misuses fixed conventions by means of arbitrary substitutions or even reversals of names” (Nietzsche, 1979, p. 80). This further increases the extent of the distortion of reality. As what is written in the *Letters of the Returned*: “Their left hand doesn’t know what their right hand is doing, their brain thoughts don’t match their mind thoughts, their official thoughts don’t match their scientific thoughts, their outsides don’t match their insides, their business doesn’t match their temperament, their publicity doesn’t match their private life. That is why I tell you that I cannot find them anywhere, not in their faces, not in their gestures, not in the speeches of their mouths” (Hofmannsthal, 1979, pp. 552-553). The subjectivity of language in the pragmatic dimension of communication is much higher than the semantic dimension mentioned earlier, and this significantly reduces the possibility of language trying to be authentically expressive.

Solutions of Language Crisis

Hofmannsthal tried to find the solution mainly in two ways. The first is to enrich the ideational content of language through visual perception and image; the second is to broaden the language boundaries through pluralist forms represented by the “pure gesture”.

Visual Perception

Since language prevents people from truly perceiving the world, Hofmannsthal simply refrained from using dialogs in his work and instead used visuals directly to perceive. It is indeed a way of resistance to the language crisis, but it is not effective in eliminating it. After all, perceptual impressions always occur in continuous space-time, and the subject must be limited by the external world. So visual perception is necessarily flawed. In addition, visual perception is only in the realm of perception and language is still indispensable for expression. But it is undeniable that visual perception plays a positive role in the construction of the viewer’s self-image and in the dissolution of both identity and consciousness crises. This also helps the readers to better understand the content of the text.

Image

In order to help the reader fully perceive his idea, Hofmannsthal made an attempt at the image. On the one hand, he enhances the expressive power of the text by borrowing from other art forms of expression. For example, by borrowing from painting, he used a large number of decorative words to describe scenes. On the other hand, he tries to achieve an expressive effect through the literary representation of fictional scenes, such as dreams and illusions. Taking the third part of *Moments in Greece, The Statues*, as an example, Hofmannsthal does not document the traveler’s experience but overlays his prior perceptions on realistic scenes through illusion: “The statues that stood there, became for an instant filled with a light utterly different from that which was really there: the eyes of the statues were all at once turned towards me and an unspeakable smile occurred in their faces. At the same time I knew: I am not seeing this for the first time—in some other world I have stood before these, have had some kind of communion with them, and ever since then everything in me has been waiting for just this shock” (Hofmannsthal, 2008, pp. 97-98). In

the struggle between the reality and the illusion, the traveler eliminates the effects of time through reminiscence, reaching a kind of unity between history and the present: “it ends with the crossing of a threshold, with a landing – with this standing here, I amidst these statues” (Hofmannsthal, 2008, p. 98). The subjectivity that Hofmannsthal wants to express is also revealed through image.

It can be argued that Hofmannsthal’s exploration of image has, to a certain extent, helped the reader to perceive the emotions and content he wanted to express more clearly and authentically. However, image does not essentially solve the language crisis. It even places higher demands on the author’s skills of language because of his pursuit of image effects. Readers also need to have a literary basis so that they can see through the illusion and understand the hidden meaning.

Pure Gesture

In his attempts to integrate writing with other art forms, Hofmannsthal found that body language was more conducive to realistic perception and expression than natural language. An idea of “pure gesture” came up. This is not simply solidifying physical gestures into signs and then replacing the lexical signs with physical signs. It is a gesture free from the constraints of rational thought, the rules of civilization, and the burdens of history (Liu, 2017). It arises from the natural outpouring of emotions that gather within. Anyone who sees such an emotionally triggered gesture can directly perceive the emotions it conveys. Hence, the pure gesture has an *a priori* character. This simplifies the “human-language-human” mode of perception and communication into a “human-human” mode. Through pure gesture, two separate people can communicate directly with each other, avoiding the limitations imposed by signs and achieving a true perception and lossless communication with a sense of apocalypse.

However, it is also extremely difficult to achieve this effect because pure gesture needs to not only overcome the duality between body and mind, but also carry a universal meaning that transcends the individual. Based on the gestures of religious rituals, Hofmannsthal regarded that the pure gesture he wanted meant the unity of body and mind, and he pursued this in his later various art forms’ creations, especially in the mime and opera libretti. Even so, pure gesture still essentially exists only in a hypothetical state of perfection. Once performed in reality, it is extremely easy to fall into the trap of acting. The apocalypse, which refers to the end of *The Letter of Lord Chandos* and is taken as the final solution to the language crisis, is ultimately only an unpredictable and fortuitous state. Hofmannsthal can only enhance the possibility of the apocalypse by enriching the expressions but cannot guarantee the inevitability of its occurrence.

Conclusion

Although Hofmannsthal frequently described the language crisis in his works, arguing that language as a sign carries concepts and judgments, and has defects of abstraction, indirectness, rigidity, and fuzziness, he himself did not give up on language as a medium. On the contrary, he was aware that a writer cannot abandon language. As a result, he continued to explore ways out of it in his creation. Through the attempts at visual perception and image, he ultimately focused on pure gesture as a fundamental solution to language crisis. However, he was also aware that this ideal state of “apocalypse” was difficult to achieve. All he could do was to find a new form of language which makes it more accessible to this state.

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On Parody in *Lolita*

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[Abstract] Although now considered a classic of contemporary literature, for a long time after its publication in 1955, *Lolita* by Vladimir Nabokov was a highly-controversial novel and was met with harsh criticism. If interpreted in a way in which we leave out its moral aspects, however, *Lolita* offers profound insights into literature because it has received high praise for its aesthetic value. By analyzing Nabokov's parody of writers such as James Joyce and Poe and Dostoevsky's Doppelgänger novels, this essay attempts a detailed study of parody in *Lolita*, revealing Nabokov's superb writing skills and extraordinary aesthetic sense.

[Keywords] parody; *Lolita*, Nabokov; Ulysses; Poe; Doppelgänger novels.

Introduction

Vladimir Nabokov, a great Russian and American novelist, short-story writer, poet, translator, and lepidopterist (collector of butterflies), was born into a wealthy St. Petersburg family in 1899. Although he published nine Russian novels while he was in Berlin and in Paris between 1922 to 1940, none of them were commercially or critically successful. Nabokov lived in a state of poverty, supporting himself by giving lessons in English and tennis, translating, appearing as an extra in films, and by composing Russian cross-word puzzles, before finally his masterpiece *Lolita* was published in 1955 – a major turning point in his life.

Although *Lolita* earned him great fame and fortune, it also made Nabokov one of the most polarizing novelists who have written in English. For decades critics have been treating *Lolita* as a morally bad novel, placing it in a framework where decency has been a top priority. They have never stopped thinking about the social impacts of literature and its emotional functions. Just as the American essayist Marilynne Robinson wrote in the *New York Times Book Review*, “we like to imagine literature as the still, small voice of human conscience,” *Lolita*, as a novel that goes far beyond the bounds of decency, is thus bound to be overwhelmed by a volley of strong criticism from readers, critics and even the press. Jerry Talmer claimed in *The Village Voice* that *Lolita* is just “three hundred pages of sex in the head” and that is “too many, and too much” (1958). Likewise, Orville Prescott, editor of the *New York Times*, wrote in *Books of the Times* that “*Lolita* is dull, dull, dull in a pretentious, florid and archly fatuous fashion” (1958). Critics even pointed out that its “scandal-tinted history and its subject ... inevitably conjure up expectations of pornography” (Rolo, 1958). What might make their criticism shallow, however, is the fact that many critics may have been conditioned into interpreting *Lolita* only from moral perspectives, perspectives that will lead to a conclusion that *Lolita* is “undeniably no more than bad news in the world of books” (Prescott, 1958).

As Alfred Appel, Jr. wrote in his *Lolita: The Springboard of Parody*, Nabokov is never “a vapid contriver, his most labyrinthine and involuted artifice [is] of the greatest significance” (1967, p. 208). True, a single trope in his own story *The Assistant Producer* can well describe Nabokov's fiction world: “The dovetailing of one phantom into another produced upon a sensitive person the impression of living in a Hall of Mirrors, or rather a prison of mirrors, and not even knowing which was the glass and which was yourself”

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(1958, p. 83). His “mirror theory,” – which sets everywhere in fiction crooked reflectors, including parodies, language games, translations, and works within works, creating complex, multi-layered artistic effects – may serve to place *Lolita* in its rightful context. Indeed, Nabokov is a genius; by drawing in his writing, one after another, a steady flow of inspiration from literary sources, foreign languages, and even obsolete words, he devises artful tricks, among which parody is regarded as the most significant. In fact, parody might be the keyword in interpreting *Lolita*, and thus provides a path further into all of Nabokov. Therefore, this essay aims to put *Lolita* within a broader view by expounding Nabokov’s artful parody of writers and genre.

What is Parody and How it Developed

According to *Merriam Webster Collegiate Dictionary* (2009), parody is “a literary or musical work in which the style of an author or work is closely imitated for comic effect or in ridicule.” In *The Norton Anthology of English Literature*, parody is likewise defined as “a work that uses the conventions of a particular genre with the aim of comically mocking a topos, a genre, or a particular exponent of a genre” (2018, p. A90). In short, parody is an imitation with a twist.

Over thousands of years, parody as a literary art has evolved in western literature. It traces its history back to ancient Greece, when parody primarily referred to imitating epics or dramatic works in homage to the original. Two Greek dramatists, Sophocles and Euripides, for example, in seeking to produce top plays submitted a tragic trilogy each that parodied characters depicted in previous serious tragedies. During the Renaissance period, however, parody began to take on subversive and critical rhetorical forms. Miguel de Cervantes Saavedra (1547-1616) in his *Don Quixote* generally based his story on the popular Knight-and-Princess theme that appeared in most Spanish picaresque romances of his time. Unlike such old-fashioned novels, however, Cervantes deliberately added fantasticality and absurdity both to the characters and to the plot: while the knight was supposed to be dashing and brave, now he becomes a mad landlord, the elegant princess, however, appears as a vulgar country woman; as far as the plot was concerned, the knight no longer returns home with his beloved beauty after defeating the devil, but fights the windmill and kills the sheep. With the portrayal of real life and the use of everyday speech in a literary context *Don Quixote* soon achieved great success, and subversion, or innovation, became the ultimate goal of parody in this period. Indeed, in challenging a form of literature that had been favored for more than a century Cervantes did point out that his main purpose was to “undermine vain and empty chivalric romances” (Close, 2008).

James Joyce’s *Ulysses* has been considered the epitome of a subversive parody in modernist literature. True, episodes in *Ulysses* basically correspond to incidents in Homer’s ancient Greek epic, the *Odyssey*, and in its overall framework with each chapter adopting titles as the names of characters and events in the *Odyssey*. The protagonist of *Ulysses*, Mr. Bloom, for example, is the Latin name of the hero in the ancient Greek epic. Moreover, in regard to plot development, Stephen in *Ulysses* hurries back to Dublin when he learns his mother has fallen critically ill. After she dies, he moves out of his house being fed up with his father’s alcoholism, and finally, unable to tolerate Mulligan, moves out of the tower again. These plots are strikingly similar to those in the *Odyssey*, where Odysseus leaves hometown for ten years to fight Troy, while his son Tlemex decides to leave home in search of him under the guidance of Athena, the goddess of wisdom. Although *Ulysses* borrows and imitates *Odyssey* in terms of its frame setting and plot, its implication is anti-hero as well as mock-epic. Specifically, Odysseus was portrayed by Homer as the most complete man in all aspects – cowardly and brave, cautious and reckless, weak and strong, father and son. Joyce, therefore, turned his hero, an Irish Jew, Leopold Bloom, into a modern Odysseus. The difference is,

however, that Bloom is no more than a coward or a person of low birth, with his mind and experiences in stark contrast to the noble hero in the *Odyssey*. Indeed, the parallels between the past Homeric archetypes and the modern-day characters and events have created a host of interpretive complexities. Therefore, the main purpose of parody in the twentieth century is to interpret the spiritual wasteland of modern society in depth and to seek an orderly world.

Parody in postmodernist times gradually shifted its focus from literary archetypes to language itself, as well as to the traditional values inherent in language. For example, although Nabokov has successfully called attention to these parodic elements in his works, he has always denied their relevance to satire. Indeed, any careful reader can understand why he said “I have neither the intent nor the temperament of a moral or social satirist” in an interview with Alvin Toffler (1964, p. 37). He opposes anyone who artificially links literature with society, ideology or morality. He does not favor literary interpretations that deviate too far from the text either. To Nabokov, in other words, what matters most in literature is the inherent beauty of language as well as the pleasure it brings, and parody, as once pointed out in his *The Real Life of Sebastian Knight*, is “a kind of springboard for leaping into the highest region of serious emotion,” (2008, p. 91) and thus, is the best way to produce higher aesthetic experience. Besides, it is also an effective means of getting rid of traditional clichés, as it affords an opportunity where different literary styles are organically blended in a single work.

Parody of Writers

Nabokov’s parody of Joyce and Poe is an aspect to which researchers may have not paid much attention before. In *Ulysses*, Joyce worked in many foreign words from French, German, Italian, and even from Nordic languages. The work is also mixed with ancient texts written in Greek, Latin, Hebrew, and even Sanskrit. So far as its language use is concerned, Joyce creatively removed the spaces between the past tense forms of the three words *smiled*, *yawned* and *nodded*, producing a new word *smiledyawnednodded* in emphasis of the simultaneity of these three actions. Additionally, the use of Old English words, such as *old foggot* (17th-century idiom meaning “old woman”) or *funky* (word used in the nineteenth century meaning “scared”), further adds to his work a sense of age and strangeness.

Nabokov’s *Lolita* is quite similar to *Ulysses* in this regard. More specifically, French and Italian words can be found in italics everywhere in *Lolita*. Even the English used is somewhat choppy, fragmented, and sometimes unintelligible. In Chapter 27, Part One, for example, there is a long sentence written in English, Italian, French, German, and Latin: “Seva ascendes, pulsata, brulans, kitzelans, dementissima. Elevator clatterans, pausa, clatterans, populus in corridoro. Hanc nisi mors mihi adimet nemo! Juncea puellula, jo pensavo fondissime, nobserva nihil quidquam; ... she returned to the treasure box” (Nabokov, 2011, p. 136). The mixture of different languages, especially when set between the familiar current English above and below, resembles a pebble solidly embedded in a smooth surface, reinforcing the fragmented and strange qualities of the work.

Meanwhile, *Lolita* has a highly imaginative prose style and therefore often goes far beyond readers’ expectations in a distorted way. In fact, certain episodes in *Lolita* may remind readers of the stream-of-consciousness qualities that characterize almost all of *Ulysses*. In Chapter 2, Part One, when thinking back to the cause of his mother’s death Humbert uses only two words – *picnic* and *lightning* (Nabokov, 2011, p. 8), but when describing his childhood memory he generously lavishes his narrative and even likens it to a sinking sun. This disproportionate, imbalanced treatment of detail enhances the absurdity of the work. In addition, this paragraph ends with two phrases – *a furry warmth* and *golden midges* (Nabokov, 2011, p. 8).

These two mumble-like phrases are separated by a semicolon from the previous sentence and are almost entirely irrelevant to the preceding text. The accurate expression of Humbert's interior monologue, therefore, is a perfect parody of the stream-of-consciousness style in *Ulysses*.

In terms of its plot, Humbert's unusual relationship with his childhood playmate, Annabel Leigh, is a parody of Edgar Allan Poe's poem *Annabel Lee*. Poe showed in his poem that Annabel Lee and he were both children and that "a wind [that] blew out of a cloud by night" chilled and killed Annabel Lee, (1984, p.102) a terrible accident that coincides with Leigh's death of typhus in *Lolita* (Nabokov, 2011, p. 12) Furthermore, while in *Annabel Lee* the two children "loved with a love that was more than love" that "the angels ... went envying her and me," (Poe, 1984, p. 102), while in *Lolita*, accordingly, Nabokov described Annabel Leigh as "what the seraphs, the misinformed, simple, noble-winged seraphs, envied." Additionally, what might also count as another strong evidence of Nabokov's parodying Poe's poem relates to the fact that the setting of *Annabel Lee*, "a kingdom by the sea," playfully becomes "a principedom by the sea" on the French Riviera in *Lolita*.

Parody of Doppelgänger Novels

Recent studies have shown that in terms of genre *Lolita* is a parody of *Crime and Punishment*. Studies claim that these two novels are both thrillers and are characterized by a trail of hints and foreshadowing. During Raskolnikov's first visit to Ivanovna, a strange thought was pecking in his mind like a chick in the egg, which suggested that he would someday kill the old woman. In *Lolita*, likewise, Humbert has been trying to scheme a murder. During his lake trip with his wife Haze, Humbert had almost made up his mind to bury her deep in the lake water, for he knew the only thing he needed to do was to "drop back, take a deep breath, then grab her by the ankle and rapidly dive with [his] captive corpse" (Nabokov, 2011, p. 97). In addition, *Crime and Punishment* is the kind of work where accidents are arranged everywhere: Raskolnikov's crime and his escape from the crime scene, the unexpected return of Ivanovna's sister, the nervous interrogations between Raskolnikov and the police. Similarly, in *Lolita* few readers would not be surprised when they found that, although Humbert had been plotting his crime in his study, Haze would be killed in a car accident just a few moments after their row, which works as a powerful twist in *Lolita*'s flowing plot.

Still, a careful reading suggests that Nabokov's *Lolita* is also a great work that parodies another literary genre: Doppelgänger ("double-goer" in German) novels, which are also not uncommon in Dostoevsky's writings. For instance, Golyadkin, a poor civil servant in *The Double* (1846), has been very ambivalent about his life. On the one hand, he thinks he will never hesitate once given an opportunity (although probably risky) to amass a great fortune and improve his status in the community; on the other hand, however, he has a weak disposition and lacks courage, so breaking from his daily routine is absolutely impossible. Since he gets stuck in his dilemma his thoughts gradually get so conflicted that he finally falls ill and becomes schizophrenic: he transforms himself into another person in his head, that is, the little Goliath, a cunning and despicable character. To make matters worse, empty fantasy cannot be truly helpful in reshaping his thoughts or in achieving anything he wants to do but dares not do. His spiritual schism, as a result, gets to continue in another way: He is so timid that he cannot work up his courage to face the image he creates in his mind. He panics all day long and finally goes mad.

Unlike *The Double*, in *Lolita* the ghost and its reality are not within the same physical body. On the contrary, they are in Humbert Humbert and Clare Quilty, respectively. True, Quilty is "a projection of Humbert's guilt and a parody of the psychological Double" (Nabokov, 1967, p. 229). There is abundant evidence for this in the text. Prior to his first appearance in Chapter Thirty-Five, Part Two, Quilty has been

involved or alluded to countless times. He may not be mentioned by name, but direct and indirect clues are designedly scattered in the pages. Since Humbert was brought up on the French Riviera, one will believe that he would pronounce his name with a French accent: *ombre*, a word close to *Humbert* both in its spelling and pronunciation. And the fact that *ombre* suggests “shadow” in meaning further supports the parody hypothesis. Additionally, Humbert once refers to Quilty as his own “shadow” in his confession. Specifically, he writes that Lolita should “not pity C. Q.” and that “one had to choose between him and H. H.,” (Nabokov, 2011, p. 325) indicating that Humbert is just an artistic personality of Clare Quilty.

Conclusion

Nabokov, as mentioned above, is neither a moral nor a social satirist. Indeed, he said in an interview that “whether or not critics think that in *Lolita* I am ridiculing human folly leaves me supremely indifferent”. From *Lolita*’s multilayered parody it can also be seen that Nabokov did not want to expose or criticize anything or anyone like a realist; he did not intend to ridicule anyone at all. On the contrary, to him literature is always to bring forth new ideas, to rid himself of clichés, and to reveal the inner beauty of language. It would be fairer if Nabokov could be treated as a supreme master within his terrain of unreal fantasy, rather than a wise man or a sound observer of human society. His works of literature, specifically *Lolita*, are so daring that their self-parody, ingenious language games, and sheer literariness, as Robert Alter pointed out, “do not draw us away from the real world outside literature but, on the contrary, are a beautifully designed vehicle for engaging that world” (2021). Therefore, *Lolita* will come out as a refreshing aesthetic adventure if we appreciate and interpret it from the unique angle introduced above in this essay.

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Conflicts of Female Self-identity and Patriarchal Male Gaze in *The Eternal Feminine*

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[Abstract] Rosario Castellanos is widely considered to be one of the most important female writers of Mexico in the twentieth century. In her last work, *The Eternal Feminine*, she chose a first-class beauty salon to be the main scene and described the living conditions of women in a historical period. This satirical three-act drama shows that the male gaze in a patriarchal society has significant and pervasive effects on women that they might not even be aware of. The author meticulously conveys her opinions on feminism and femininity, showing the inner conflicts of female self-identity and the images imposed by patriarchal institutions. This study seeks to combine the Spanish text and the male gaze theory to discuss women's subjectivity dilemma and their pressure to please the male gaze.

[Keywords] Rosario Castellanos; *The Eternal Feminine*; feminism; male gaze

Introduction

Rosario Castellanos (1925-1974), a poet, essayist, novelist and diplomat, is widely considered to be an important Mexican literary figure of the 20th century. She has written extensively on cultural oppression and gender dualities with works like *Balún-Canán* (1957), *A Woman that Knows Latin* (1973), etc. Her work is characterized by a unique aesthetic style and commitments to give voice to the most vulnerable social groups such as the aboriginal minorities and women.

She was also a playwright, but her theatre still struggles for recognition (Marting, 2020). This is mainly because she wrote only a limited number of plays, far fewer than her poetry or prose. It took two years for *The Eternal Feminine*, her last work, to premiere after it was written. As a result, it did not draw much attention. Besides, this farce is considered to be a “fractured narrative” (Nigro, 2020), in which the author employed a unique ironical idiolect and multiple dramatic techniques. All these have made the work more difficult to understand.

“The eternal feminine leads us on,” Goethe says at the end of *Faust*. The concept of “the eternal feminine” is always related to domestic roles and the responsibility to serve as the guardian of morality. The virtues of women are considered to be inherently private, while those of men are public. When studying works of Pablo Montoya, Tobar (2017) describes femininity as “a soundless complaint” of women. However, in *The Eternal Feminine*, Castellanos gave another explication of the so-called femininity through exploring otherness, in order to urge women to invent themselves and to search for their own voice. In the first act, Lupita, the protagonist, has a dream in which she is trapped in domestic tasks and an unhappy marriage, debunking myths about womanhood and motherhood. In the following act, several important female figures of Mexican history meet each other in a wax museum and tell Lupita another version of their lives: la Malinche, Sor Juana, Rosario de la Peña, Josefá Ortiz, the Empress Carlota and la Adelita. Through these “testimonies”, the writer deconstructs gender archetypes. In the third act, she placed Lupita in the 20th century to talk about unequal rights (sexual, economic and socio-political) between men and women.

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Castellanos depicts five examples of women in order to argue that those who do not follow the archetypes of a selfless wife or a loving mother have other choices: to become lovers, prostitutes, or “frustrated professionals”. The play ends with this expression: “My problem?”, alluding the awakening of feminine self-awareness.

Most of the articles about *The Eternal Feminine* focus on the analysis of dramatic techniques or gender stereotypes from a literary perspective. Few have centered on the symbolic functions of theatrical accouterments. Sieber (1999) has put forward that stereotypical make-up and costumes constitute a binary process of othering women, but he has not detailed how each female role’s appearance is influenced by patriarchal society.

Male Gaze

Male gaze is a sub-concept of gaze and is mostly applied in the visual arts, but also in sociology and literature. In feminist theory, male gaze or patriarchal gaze is often defined as the act of depicting women from a masculine heterosexual view, representing women as the object be gazed at and to provide visual pleasure instead of a human being (Eaton, 2008). The practice of male gaze involves desire and sexual inequity and reflects the male-dominant power dynamics in Western society. Otherness, to-be-looked-at-ness, identity and discipline are the principal problems the male gaze theory deals with. According to George Ritzer (2004), male gaze is a social construct derived from patriarchy and culturally established gender roles. One of the implications of patriarchy is the control of feminine corporeality.

In Ways of Seeing, John Berger puts forward that when men look at women and women watch themselves being looked at, such nonreciprocal practice not only determines the relations between male and female, but also the relation of women to themselves. “Men act and women appear.” While being gazed at, women are treated as sexual objects rather than sexual equals, which has significant detrimental influence on their self-esteem (Calogero, 2004) and self-realization (Guizzo & Cadinu, 2017).

Male gaze influences both the mental and the material world, as Michel Foucault (1977) has clearly stated that “power relations can materially penetrate the body in depth”. While objectifying women, male-centered institutions have the right to unilaterally decide what is natural and normal in every aspect of the society. They also impose the definition of the ideal female body and promote a normative dressing canon (Ponterotto, 2016). In accordance with specific socio-material contexts, the interaction between appearance and sociality is an embodied practice that relates the externalized performance of gender (Hesselbein, 2019). Women assimilate things into a way of being that defines them (Choen, 2010). The internalization of the male-dominant standard helps in turn to maintain patriarchal institutions (Þóroddsdóttir, 2020).

This paper combines the literary analysis of the Spanish text and the male gaze theory, and seeks to (1) analyze the symbolic meanings of females’ clothing in the book, and (2) reveal how they are influenced and controlled by male gaze in the way they appear, then (3) considers whether women could have another role except “angels in the house” or “fatal women”, and finally, (4) discusses how women can empower themselves or, as the author puts it, “invent themselves”, in order to leave the subjectivity dilemma and obtain agency.

Analysis – The Gazed

In fact, all the female characters in the farce are more or less influenced by the pressure of male gaze, whether they want to satisfy it or to avoid it. Clothes are not a superficial manifestation of an individual, but rather are essential aspects of a self-conscious image (Gökarıksel & Secor, 2014). When female

characters dress accordingly in each scene, male characters, such as Juan and Adam, only wear flesh-colored tights that denote their nudity, because they are the surveyors of male gaze rather than the surveyed. From the use of theatrical costume and accessory, we are able to tell the power of control and surveillance of male gaze.

In masculinist tradition, most of the time women are treated either as “angels in the house” who devote themselves wholly to the family or “lethal women” who lure men to degenerate by using feminine wiles (Doane, 1991). These are two main gender stereotypes that Castellanos has tried to deconstruct. In “Honeymoon”, Lupita wears a veil and a conventional wedding dress with blood on it. The red stain, of which she feels “proud”, stands for a long-standing tradition of virginity or chastity test, echoing a deep-rooted gendered discourse (Burge, & Virgin, 2016). Veiling does not mean blocking the male gaze, but embodies a discourse of control (Copjec, 2006) to limit female’s visibility and approachability. When she tries to unveil herself, Juan, the bridegroom, calls her “shameless” and stops her with an imperative order, ignoring her autonomy and forcing her to submit to his utmost authority. Her tears show her powerlessness in face of male-dominant ideologies which have begun to consume her identity.

According to Lacan’s philosophical theory, “desire full stop is always the desire of the Other”, If a woman is always asking the Other, i.e., a man, what he desires, with her own needs on the back burner, she would generally begin to objectify herself and internalize the standards of male gaze. Such mechanisms function to maintain patriarchal power (Þóroddsdóttir, 2020). When Lupita gets pregnant, her mother removes her makeup and forces her to wear a loose housecoat. The long, lightweight robe for informal wear around the house has nothing to do with beauty or visual pleasure, but it restricts her actions and exacerbates her anxiety to please the male gaze. “What keeps the husband except a woman who is always well-groomed, slender and lucid?” (Castellanos, 1975, p. 48). After she internalizes the male gaze and loses the agency completely, she begins to gaze and objectify at her own daughter as her mother did to her. She refuses Lupita II the chance to receive college education, and the latter could only lament helplessly, “I am a person...” The gazed becomes the accomplice of the gazer, supervising the others and perpetuating the gender archetype of “angel in the house”, a wife and mother who is selflessly devoted to her children and submissive to her husband.

Aging is associated with depressing changes in appearance and increased dependence on others (Hofmeier, Runfola, Sala, Gagne, Brownley & Bulik, 2017). Years after the wedding, when the sexual tension no longer exists between Lupita and Juan, he turns to his secretary, a “lethal woman” of sexual allure, for excitement and pleasure. Lupita does not find out about the affair until a bikini of the wrong size is mistakenly sent to her home. The revealing, low-coverage, feminine suit reflects women’s role in society: to be an ornament – and this derives and consolidates female objectification within masculine frameworks. It symbolizes what Susan Bordo describes as “docile bodies” that obey external regulation and discipline. After committing murder, Lupita realizes that, “[i]t is useless for me to boast of being beautiful, because we all know very well that beauty is something ephemeral and unimportant.” (Castellanos, 1975, p. 54) It can be seen that Lupita’s primary inner conflict is that she does not know herself and has tried to define her identity (wife, mother, daughter) within the male gaze.

Women that Know Latin

In the late nineteenth century, a distinct feminist ideal emerged: the New Woman, which is used in literature and theatre to describe educated, independent career women who participate more actively in life and the

workforce. However, this new gender role came at the expense of ethnicity and class – as the standards of a New Woman could only be attained by women who belonged to the upper classes (Rich, 2009).

Castellanos has given a different answer to such females' characterization by treating them as “women that know Latin”, who feel free to exercise their intellectual and sexual autonomy in personal and social spheres. Her fight against a tremendously macho and post-revolutionary society is characterized by a call for independent thinking. In *A Woman that Knows Latin* (1973), she has argued that “...education works to turn her into a morally acceptable entity, that is, a socially useful one...she is taught to obey the commandments of an ethic that has no more justification or foundation than that of serving the interests, purposes and ends of others.” The title comes from a Spanish proverb, “A woman who knows Latin can neither find a husband nor a happy ending”. Here the Latin refers to the access to knowledge of the world and of oneself, the possession of hegemonic discourses and the possibility of making achievements, which have all been exclusive to men. Within patriarchal frameworks, women are deprived of the spontaneity to act and the initiative to decide, because they have learned to obey rather than to think independently.

According to Castellanos, men's weapons against women are threefold. She deconstructs the three discourses about femininity that impede women from recognizing themselves as they are: the aesthetical trap, the ethical trap and the intellectual trap (Hierro, 1981; Marting, 2019). She chose seven intelligent female figures from different classes to deconstruct the patriarchal expectations for women.

In this study the analysis mainly revolves around Eve, Rosario de la Peña and Sor Juana. Eve gives Lupita a non-stereotypical version of her image, one that contrasts sharply from the biblical story of Men's Rib. Her decision to eat the apple and put on clothes made of leaves is re-written as a positive opportunity to gain freedom. In the humorous dialogue with the serpent, it is clearly stated that she chooses to wear clothes out of her subjective will rather than out of shame. “Some exalt me, others curse me...I've never been fitter than I am today” (Castellanos, 1973, p. 74). She gains self-knowledge and agency, thus being able to freely make choices as an intelligent subject. In the next scene appears Rosario de la Peña, muse of the poet Manuel Acuña who writes the love poem “Nocturno a Rosario”. She also wears a veil in the clandestine encounter with the poet, but unlike Lupita, de la Peña puts it off despite his disapproval and blame. Under the veil, she is treated as the symbol of the “beloved, impossible ideal” and the illusionary fantasies “in which you would always be loved and I would always be satisfied” (Castellanos, 1973, p. 96). Her own decision stresses her courage to resist the external male gaze and capacity for independent thinking and reasoning.

In the transitional scene appears Sor Juana, the nun that put her own stamp on Spanish literature as the first published feminist of the New World and as one of the most outstanding poets of the colonial period. In the farse she cuts her hair and changes out of the court dress into a man's outfit. Castellanos admires her pursuit of the authentic self (Castellanos, *La mujer y su imagen*, 1995, p. 20). Her deviant actions represent the fight of a woman who seeks to escape the intellectual trap and find spiritual fulfillment. To paraphrase words of Virginia Woolf, she succeeded in “creating a room of her own”. In Ponterotto's discussion, one way to empower women and overcome the power of the male gaze is to move away from the strict binary gender standards. Sor Juana criticizes the authority of male tradition to put “male-dominant” standards into her understanding and unilaterally determines her personal values. Hair, the external manifestation of her feminine beauty, is treated as the evidence of her vanity. “Juana Inés, I declare you guilty of vanity, laziness and ignorance. And I decree that such an empty head should not be covered with ornaments or trifles” (Castellanos, 1973, p. 101). Then Juana dresses as a man to meet her lover, Celia, which also implies that

when females cannot create their language to get rid of the male-dominated power structure, they have to use the same phallogocentric language to deconstruct the patriarchal male gaze system.

The representation of the eternal femininity is constructed through gender-biased ideologies at the service of patriarchal institutions. In Castellanos' work, histories of women are re-imagined and changed from fitting into popular discourses of femininity to examples of acting independently and resisting the male gaze. Their stories reverse Berger's saying, "men act and women appear" and open the way to further fights for knowledge, independence and agency.

Discussion

As Foucault argued in *Discipline and Punish* (1977): "There is no need for arms, physical violence, material constraints. Just a gaze...each individual thus exercising this surveillance over, and against, himself." Castellanos shows us a general mode of operation patriarchal male gaze: women are first required to meet certain beauty or moral standards, then they unconsciously imitate and perpetuate gender archetypes so that their social values can be recognized and accepted. The long-standing complicity between the executioner and the victim makes it difficult to distinguish their difference.

"Women are often limited to unpaid labor in the house and lose the opportunities to obtain economic independence...Even the emotional and moral responsibilities have been rationalized as obligations, transforming them into 'prisoners of love'" (Wu X., 2022)", and female end up being the object of discourse manipulation. Castellanos uses the frameworks of Sor Juana's famous poem, "Primer Sueño", to indicate at the end of the farce that Lupita finally finds out the essence of "femininity": the freedom to decide the way they appear and, more importantly, the freedom to think.

Since around 2012, the fourth-wave feminism has begun. The movement is characterized by a focus on gender norms, the objectification of women and empowerment (Rivers, 2017). It seeks greater gender equality and tries to incorporate the perspectives of all people, which is in line with Rosario Castellanos' attitude towards feminine liberation. In the new socio-political and cultural milieu, her work provides us with a pragmatic point of view to re-think about the pressure on women to socially conform. Several feminists have suggested different ways to overcome the power of male gaze, such as using "oppositional gaze" (Bell Hooks, 1992) or defending the female gaze. Recent feminism analyses put emphasis on changing societal stereotypes, eliminating prejudices and constructing female discourse. The objective is not simply to change the narrative of objectification, but rather to express how females think and feel, so that people of different genders could resonate with each other and interact in a communicative and intersubjective way.

Conclusion

Rosario Castellanos, one of the most important Mexican female writers and playwrights of the 20th century, vividly describes the living conditions of women as they face male gaze by showing us the dreams of Lupita in a beauty salon in Mexico. Several important female figures of Mexican history meet each other in a wax museum and tell Lupita another version of their lives, such as Eve, la Malinche, Sor Juana, Rosario de la Peña, Josefa Ortiz, the Empress Carlota and la Adelita. While being gazed, women are required to be obedient and visual-appealing, but when they try to meet the gendered standards, they are gradually deprived of voice as well as the opportunity to independently realize the process of self-identification. Her work evokes satirical messages on femininity and shows important practical and educational significance in face of the fourth-wave feminism movement. Only when women find their essential authentic self can

they begin to change the stereotypes, speak for themselves, and finally pursue more equal rights in a broader social context.

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Temporality in *Mrs. Dalloway* from an Existentialist Perspective

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[Abstract] Based on the philosophical ideas of Kierkegaard and Heidegger, the connections and similarities between Existentialist Philosophy and Virginia Woolf's thoughts of time and life in her novel *Mrs. Dalloway* are examined carefully. The main opinions are as follows: Firstly, Kierkegaard's "moment" is manifested as two symbols in Woolf's novel, namely, a symbol as the smallest unit of measurement in time, and a symbol of a "touch of reality and eternity"; and the eternal and the function of diversion of Kierkegaard's "moment" is achieved through the stream-of-consciousness in Woolf's novel, while Kierkegaard's interpretation of "moment" as the concept of love corresponds to the concept of "love" in *Mrs. Dalloway*. Secondly, there is a similarity between *Mrs. Dalloway*'s and Septimus's thoughts of "life and death" and Heidegger's "Being-Towards-Death" argument, which shows Woolf's sophisticated thinking about life and temporality in a philosophical degree.

[Keywords] Virginia Woolf; *Mrs. Dalloway*; Existentialism; Temporality; Kierkegaard; Heidegger; *Being and Time*

Introduction

In the introduction to his work *The Quarrel Between Philosophy and Poetry* (1993), Stanley Rosen once mentioned "he had been convinced that as an adolescent of the truth of T. S. Eliot's observation that philosophy and poetry are two different languages about the same world..." (Rosen, 1993), though his mentor Leo Strauss stood out against this idea. However, Rosen was still trying to find a solution, or a new relationship between poetry and philosophy, where he hypothesized that "if there is a whole... a unity to human experience, it is accessible only via poetry" (1993). Inspired by Rosen's works, this paper focuses on the relationship between English literature and philosophy in the 20th century. What is more, beyond poetry, the authors are trying to demonstrate that other forms of literature, like prose, can also carry philosophical thinking by taking Virginia Woolf's works as the case to deliver this view.

Literary studies of Virginia Woolf's (1882-1941) works began in the 1920s. In Western academia, Woolf studies have mainly focused on modernist, feminist, and postmodernist fields (Goldman, 2008), and there are a few books which interpret *Mrs. Dalloway* from such perspective. For example, French critic Jean Guiguet provided a philosophical reading of Woolf which included Jean-Paul Sartre's existentialism in his monograph *Virginia Woolf and Her Works* (1962) and proposed that Bergson's distinction between time and duration is essential in interpreting *Mrs Dalloway* (1924). Based on "general aesthetic principles", Guiguet commented that "she (Woolf) belongs to none of these (some main philosophical schools) philosophical schools" (Guiguet, 1962, p. 460). Ann Banfield made a more detailed study about the relationship between Woolf and coetaneous British philosophical field. She carefully analysed the complex relationship between Woolf and philosophy and stated that "Woolf had a knowledge of philosophy" in her work *The Phantom Table* (2007). Based on analysing the closing relationship between Woolf and the "the Cambridge Apostles", which was a philosophical community counting Moore, Russell, and some other

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male Bloomsbury members, Banfield exposes a closer physical relationship between Woolf's novel and philosophy.

Despite Guiguet and Banfield's extraordinary contributions, many other researchers have also done some excellent analysis of the relationship between philosophy and Woolf's texts. For instance, Jaakko Hintikka proposed a rediscovery of the philosophical issues in the literature of the Bloomsbury School, represented by Woolf. He stated that Woolf's literary work could be seen as one fictionalized epistemology. He emphasised that 'philosophical ideas are not the subject matter of her (Woolf) novels, but they are part and parcel of their texture' (Hintikka, 1979). Shiv Kumar (1963) offered a valuable reading from the perspective of Bergson theory. Then Wakefield (2013) provided a more detailed analysis of the existentialist elements of Woolf's novel and the question of whether the temporality is "Heideggerian" or "Bergsonian" in Woolf's works, and he stated that "my understanding of the depiction of time by Modernist writers (such as Woolf) is not so much Bergsonian but much Heideggerian" (Wakefield, 2013); And Štular (2021) studied the temporality view through a comparison among the works of Heidegger, Woolf and Eliot. Woolf studies in China have mostly focused on its themes and forms (Gao, 2011), among which Shen Fuying (2005) explored the four temporal sequences in the novel. Generally speaking, articles about temporality analysis concerning *Mrs. Dalloway* are few.

This paper intends to discuss temporality implications in Woolf's novel *Mrs. Dalloway*. Based on the philosophical ideas of Kierkegaard and Heidegger, this paper shall explore the connotations and similarities between Virginia Woolf's thoughts of time and life in *Mrs. Dalloway* and those inexistentialist theories of Kierkegaard and Heidegger. As one profound philosopher who profoundly impacted continental philosophy, Kierkegaard rarely appears in analytical essays on the relevance of Woolf to philosophy and temporality. Then, as a significant coeval phenomenologist, Heidegger expresses a view of temporality, which shows many similarities with Woolf's, which is potentially buried inside her text. Although few researchers have analysed Heidegger's philosophical elements in Woolf's novel, a systematic and thorough parallel analysis is still lacking. Considering these current deficiencies, this research of the above two philosophers in Woolf's work will be an excellent addition to this field.

Kierkegaard's Philosophy of the "Moment" in Fiction

As the most significant philosophical outcome, Kierkegaard's "moment" ("Øieblik") is manifested as two symbols in the novel. The first symbol is the smallest unit of measurement in time, the other is a symbol of a "touch between reality and eternity", a "moment and glimpse of the will's severance of eternity" (Deng, 2015, p. 25).

In Kierkegaard's work *The Concept of Anxiety* (2013), he described the "moment" as "a foothold in the infinite succession of time" (p. 85). In addition, it is rather like a "process (a passing by)", which is "neither present, nor past, nor future". In such a process, the possibility of touching eternity occurs. In *Mrs. Dalloway*, the first symbol of the "moment" is subtly integrated into the strikes of Big Ben, which marks the forward movement of physical time in *Mrs. Dalloway*. For example, the first strike of Big Ben appears in the opening scene: "There! Out it boomed. First a warning, musical; then the hour, irrevocable." (Woolf, 2000, p. 95); then, when the old lovers, Peter and Dalloway meet each other, Big Ben strikes again: "The sound of Big Ben striking the half-hour struck out between them with extraordinary vigour, as if a young man, strong, indifferent, inconsiderate, were swinging dumb-bells this way and that." (Woolf, 2000, p. 163); later, when Septimus jumps out of the window, "The clock was striking – one, two, three..." (Woolf, 2000, p. 321); and finally, when Mrs. Dalloway's party is almost over, "The clock was striking. The leaden circles

dissolved in the air.” (Woolf, 2000, p. 376). Of course, these sounds are not merely instant moments literally, which is closer to Kierkegaard’s definition of the “moment”. Those moments do not belong to any traditional time divisions, as they are “happening in a process” which is a continuous movement of time. Therefore, in the novel, all these pieces are linked together, forming Dalloway’s “eternal day”.

If the first symbol of Kierkegaard’s “moment” appears as the signal of the physical time movement, it is more proper to say the second one indicates the characters’ stream-of-consciousness. It is believed that Kierkegaard could be regarded as the first philosopher who deeply and systematically studied the concept of the “moment” in terms of philosophy (Deng, 2015, p. 22). When Kierkegaard studied Ancient Greek philosophy, he found that there was no space for “conversion” in the Socratic or Aristotelian space-time system, as all their theories discussed about abstract verity or inevitability. Therefore, he argued that “If Greek life in any way denotes any qualification of time, it is pastime (Kierkegaard, 2013, p.89)”. In *The Concept of Anxiety*, Kierkegaard describes the “moment” as follows: “the moment is not properly an atom of time but an atom of eternity. It is the atom of eternity. It is the first reflection of eternity in time, its first attempt, as it were, at stopping time” (Kierkegaard, 1980, p. 88). In Kierkegaard’s “moment”, “time and eternity touch each other... time constantly intersects eternity and eternity constantly pervades time” (Kierkegaard, 1980, p. 89). It is the existence of the “moment” that gives meaning to the division between time and eternity. In *Mrs. Dalloway*, every character’s stream-of-consciousness are touches of the “eternal”. Whenever characters begin to think, to hesitate or to immerse themselves in their memories, the physical time stops. At that moment, they enter a “realm of eternity”, where “the past”, “the present” and “the future” integrate into one. In the main characters’ stream of consciousness, the realm can be Mrs. Dalloway’s fear of death which will come in “the future”; it also can be Septimus’ memories of his dead comrades and friends, Evans, in “the past”. Although the events that the characters contemplate in their consciousness occur at different times and with different subjects, each time the character in *Mrs. Dalloway* enters her (or his) own will, she (or he) reaches the “realm of eternal” which exists in everyday life.

In Kierkegaard’s works, the “moment” referred to is not only a touch between eternity and time, but also a chance for individuals to “choose” their own life. Therefore, it can be seen as a “conversion” from eternity to human’s free will. The Original Sin, which Kierkegaard took as an example, was the “conversion” that turned Adam from immortality into a mortal, based on Adam’s own choice. “...had Adam not sinned, he would in the same moment have passed over into eternity” (1980, p.93). Adam was removed from Eden owing to his sin, which means Adam lost his power of eternity and immortality and gained death as a punishment. Only after this punishment, however, could Adam gain the concept of time. Like Adam in Kierkegaard’s work, Septimus is hesitating at the “moment” before he jumps out of the window: “But he would wait till the very last moment. He did not want to die. Life was good. The sun hot” (Woolf, 2000, p. 270). It is at this “moment” that Septimus has his freewill: he can either give up his suicide and be taken for recovery by his psychiatrist or, as he does in the novel, end his life by his own will and embrace the end of time.

Kierkegaard’s research about the freewill in the “moment” contributes a great deal to the development of existentialist philosophy; that is why Kierkegaard is called “the founder of existentialism”. It is his study of the “moment” that left a space for the individual “Being” between the seemingly irrefutable concept of time and eternity in Western philosophy. As in *Mrs. Dalloway*, the moment when Septimus walks up to the window ledge gives him a choice between his past of the First World War and the hopeless recovery future. It is at this “moment” that Septimus truly reaches the touch of eternity, completing his “conversion” and embodying his individual “Being”.

In addition to the relationship between the “moment” and eternity, Kierkegaard also used “moment” to analyze the concept of “love”, which is another important concept both in his life and career. In his discussion of marriage, Kierkegaard introduced the “first love”. “The greater the likelihood something can be repeated, the less significant the first becomes, the less likelihood the more significant; while on the other hand, the more significant whatever proclaims itself for the first time, the less likely it can be repeated.” (Kierkegaard, 1992, p. 742), the “first” represents love in a whole. In *Mrs. Dalloway*, Peter’s love for Clarissa (Mrs. Dalloway) can be seen as his “first love”. For Peter, love for Clarissa is a “moment” in his life. This “moment” is the strongest, the purest and the most real one. However, unfortunately, Peter misses this. Even worse, having missed his first love, Peter hopes to find it in his future, which is manifested as the marriage with the Indian woman, Daisy. Meanwhile, Peter’s love for Daisy is embodied by several moments when they are observed by others: “... second by second it seemed to him that the wife of the Major in the Indian Army (his Daisy) and her two small children became more and more lovely as Clarissa looked at them” (Woolf, 2000, p. 160). Peter’s love movements are “moments of passion”, which are the temporary love of the body. By the time Peter was alone and immersed in his self-awareness, “for hours and days he never thought of Daisy” (Woolf, 2000, p. 212). The love that Peter recalls between him and Clarissa should therefore have been something to hope for, but he missed it in the past. As Kierkegaard mentions in *The Unhappiest One*: “... what he hopes for lies behind him, and what he remembers lies before him. His life is not backwards but back-to-front in two directions” (1992, p. 398). As a result of this missing of the initial “moment”, in terms of love, Peter becomes “the unhappiest one”.

In *Either/Or*, Kierkegaard used a large space to explore love and marriage, and Woolf also used many pieces to describe the love between the protagonists of the story in *Mrs. Dalloway*. Both of them are consistent in this theme, and both have profound thinking about individual existence and exploration of time, which shows the far-reaching influence of Kierkegaard’s existentialism.

Kierkegaard emphasized that philosophers should explore problems in reality, and he believed that the most important thing is to grasp the existence of the individual and the self. His study on the “moment” leaves a great impact on later existentialist philosophers, such as Heidegger, who shall be mentioned in the next part. Kierkegaard’s “moment” concept is a good introduction to the temporality in *Mrs. Dalloway*. Apart from the above, there is much more to be discovered between these two.

Heidegger’s View of Time in the Novel

Inspired by Kierkegaard, Heidegger developed his temporal theory about Kierkegaard’s “moment” from an existential perspective. In *The Basic Problem of Phenomenology* (1988), Heidegger commented on Kierkegaard’s concept that “the phenomenon of the instant cannot be understood from now (present), as Kierkegaard tries to do” (p. 288). Heidegger affirmed Kierkegaard’s in its real contents, but Kierkegaard “does not succeed in expounding the specific temporality of the instant” (1988, p. 288), for he still bounded “moment” with common sense. Heidegger developed his philosophical temporal thought from a different perspective. The temporal part of Heidegger’s philosophical thought is mainly discussed in his major work *Being and Time*. This paper shall focus on the second part of *Being and Time*: “Being-toward-Death” and examines the commonality between Being-toward-Death and life-death awareness in *Mrs. Dalloway*.

In *Being and Time* (1996), “Being-toward-Death” is a concept about the everyday life of each individual, where “care” is the main method for a “Being” to exist. This is because, in daily life, a man is always caring about his survival, or, in other words, constantly struggling to make a living for himself or his family. The reason is there is something “always still outstanding in Dasein which has not yet become

‘real’ as a potentiality-of-its-being” (Heidegger, 1996, p. 219). From this perspective, the purpose of a human to “care” is to make up for one’s lack. However, “if Dasein ‘exists’ in such a way that there is absolutely nothing more outstanding for it, it has also already thus become no-longer-being-there” (Heidegger, 1996, p. 220). The existence of man comes to an end.

This existential state of “care” explained by Heidegger corresponds to the state of daily life of Clarissa in *Mrs. Dalloway*. Clarissa was a carefree, independent girl in her youth, full of vigor and vitality for life and love. But life cannot always exist in such an ideal and beautiful way. Clarissa, for practical reasons, later married Mr. Richard Dalloway, who has a higher social status, and her old lover Peter Walsh broke up with her and fled to India. After Clarissa entered the upper class, she became Mrs. Dalloway, and always had to arrange maids and hold evening parties. She is “fallen” into the everyday routines, chained by her social class and cannot express her true self.

According to the plot, Mrs. Dalloway’s “inauthentic state” ends at the beginning part of the novel. She is aware of this “fallen” state of her life, of the loss of her original vibrant self-existence, and she begins to realize that all her actions are sending her toward death. In Woolf’s writing, Dalloway develops a series of reflections that shows similar views to “Being-toward-Death”: “After that, how unbelievable death was! — that it must end; and no one in the whole world would know how she had loved it all; how, every instant...” (Woolf, 2000, p. 278). It is obvious that Woolf is using Dalloway’s mouth to speak of her own understanding of life and death.

If Mrs. Dalloway learns “Being-toward-Death” through her own reflections on the half of her life, Septimus puts this philosophical question into practice, through his own life experiences and suicide. In *Being and Time*, Heidegger proposed a witness that evokes the true being of man: “conscience”. Called by it, people will re-examine their actions and will decide to stick to them or change and they will take responsibility for their decisions. Faced with the aftermath of the First World War, Septimus’ conscience is awakened. He believes that people should not suffer, that people should not die in the war, and that people should treat each other with peace and love. In such thinking, Septimus witnesses the true existence of life. At this time, he is closer to the true meaning of Dasein than to Mrs. Dalloway. However, the true nature of existence to which he is exposed is not understood by others who are still “fallen” in everyday life. As a result, his wife, Rezia, is puzzled and saddened by Septimus’ behaviors, and Dr. Holmes, his psychiatrist, only wants to pull him back into the state of “inauthenticity”. When Holmes comes upstairs to take Septimus away for treatment, Septimus chooses to fight for his freewill at the cost of his life, although he does not want to die or separate with his wife.

In his temporal analysis of “Being-toward-Death”, Heidegger also deals with the possibility of experiencing the death of others. As man’s existence loses itself after death, how do we know about death? Heidegger argues that we can grasp ourselves through the death of others. In the process of living in the world, in addition to interacting with objects, human individuals also associate with others. It is in the process of coexistence that individuals can reach the death of others, which would stimulate one’s own thinking about existence.

The understanding of death itself through the death of others is one of the key plots in *Mrs. Dalloway*. The news of Septimus’s suicide, which Mrs. Dalloway learns about during her banquet, touches Mrs. Dalloway greatly: “A thing there was that mattered; a thing, wreathed about with chatter, defaced, obscured in her own life, let drop every day in corruption, lies, chatter. This he had preserved. Death was defiance” (Woolf, 2000, p. 374). Through Septimus’s death, Mrs. Dalloway comes to understand the existence of death itself, and she then, like Septimus, reaches the “authentic” state of life.

Mrs. Dalloway's understanding of life through the death of Septimus is the climax of the novel. Woolf not only links the two protagonists through this episode, but also reveals Woolf's own deep thinking about life through Mrs. Dalloway's consciousness, which perfectly coincides with Heidegger's existential philosophy. In other words, Woolf enriches Heidegger's deep philosophical framework through a more vivid literary language, completing an interactive fusion of literature and philosophy.

Conclusion

Although a literary work, *Mrs. Dalloway* has a profound philosophical content. Although there is no clear connection between Woolf's life and existentialist philosophy, Woolf's reflections of life and time itself in *Mrs. Dalloway* shared some of their key notions. The "moment", as one of the most important philosophical achievements of Kierkegaard, is originally expressed in Kierkegaard's philosophic a land even mystical language, yet in *Mrs. Dalloway*, a novel that resembles an Impressionist painting, a glimpse of Kierkegaard's deep philosophical thinking can be caught. Similarly, while Heidegger unravels the nature of human existence step by step through abstract, philosophical discourse, we also perceive the deep, resolute spirit of "Being-toward-Death" in Woolf's lines. In the early 20th century, the main forms and results of thinking are not only reflected in the discipline of philosophy, but also depicted in literature as well.

Studying the relationship between philosophy and literature is crucial to the future development of both disciplines. Although the quarrel between philosophy and poetry has existed since ancient Greece, Literature still played a significant role in public teaching and education. However, as it has been developing step by step in the modern era, faced with the impact of movies, video games and the Internet, the traditional written form of literature seems to have lost its appeal among the masses; the literature appears to be losing its teaching significance and facing a crisis on the content level. Meanwhile, philosophy also gets into difficulty when it needs to explain some critical notions through analytical language. After that, considering all the philosophical interpretations of Woolf and her work and its potentiality, one cannot help but think of the possibility that literary language can also be a carrier for philosophy. Perhaps, at some point in the future, when philosophy reaches its ultimate thought that the logical language can no longer carry, literary discourse may become the leading repository of this thought. And this paper is to explore the possibilities of such attempts, to fill in some gaps and try to make a small contribution to the joint progress of the two disciplines of literature and philosophy.

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On the Theme of Fraud in Melville's *The Confidence-Man: His Masquerade*

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[Abstract] Concerning the novel's April Fool's Day setting and its obtrusive depiction of fraudulent tricks in examining Melville's *The Confidence-Man: His Masquerade*, critics largely fall into the trap of identifying the exact swindlers and victims among the characters between the wind-up storylines. Yet in the context of intentional ambiguity, such an attempt can neither be confirmed nor falsified from the text alone. Thus, this essay scrutinizes the trap by discussing the concept of "time" used in the novel and thus, tries to offer a new approach to the study of *The Confidence-Man*, that is, to explore the theme of the fraud by encompassing the analysis of the audience into the fraud scenes in the novel. Also, by comparing the structure of the fiction with Melville's other works, the essay demonstrates that such a fraudulent technique is both universal and feasible for Melville.

[Keywords] Herman Melville; *The Confidence-Man: His Masquerade*; fraud

Introduction

Melville's novel *The Confidence-Man: His Masquerade* is a novel of extreme strangeness. In contrast to his other novels, which are comparatively endowed with a clearer story line, *The Confidence-Man* is almost like a collection of Socratic dialogues interspersed with scattered allegorical narratives. Yet, such a description may still fall into the trap of undue simplification as it is in most interpretations of Melville's other works, since it fails to decipher the novel at all. For instance, the first chapter of the story does not seem to contain any allegorical narrative, nor any philosophical arguments. It is just a plain account of the boarding of a "L'Étranger" to Fidèle; moreover, in this chapter, Melville's writing style is even surprisingly similar to that of his realist contemporaries: he not only carefully depicts the stranger's dressing details, his demeanour and the style of his stride, but also the reaction of the people on shore as a large ship is about to set sail and, honestly, without adding any metaphors on the surface, he explains to the reader that the stranger is both deaf and mute.

At the end of the first chapter, however, it all ends abruptly. Melville suddenly opens up another story line, one that revolves around Guinea, a crippled African American beggar. The mute man, interpreted by many scholars as "Satan, or Christ" (Bellini, 2017) has since disappeared from the book and never gains any chance to appear a second time. The only opportunity for the reader to recall him once more is when Melville mentions the "barber shop" in the last chapter of the story, because in the first chapter the barber had served as a backdrop to the mute, when the two were in stark contrast on the Christian dimension of good and evil. This is not only reflected in the signs the pair put up in front of themselves; the mute emphasised "faith" and "charity" while the barber unabashedly noted "NO TRUST" as his own motto, but is also directly explained in the narrative of the first chapter: "To some observers, the singularity, if not lunacy, of the stranger was heightened by his muteness, and, perhaps also, by the contrast to his proceedings afforded in the actions--quite in the wonted and sensible order of things -- of the barber of the boat" (Melville, 2003, Ch. 1) to inform the readers the pair of contrast. However, At the end of the story, when the barber reappears, his labels of "evil" and "non-trust" are blurred once again. In Chapter 43, he "talks like an oracle"

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(Melville, 2003, Ch. 43), who seems to have assimilated into the environment of the philosophical debates on board and begins to actively explore the definition of “goodness” and uses his own work as an example to claim that “the mere handling of the outside of men’s heads leads him to distrust the inside of their hearts” (Melville, 2003, Ch. 43). From the clear dichotomy of good and evil to the rational exploration of “goodness” brings out the core theme of ambiguity of the novel.

Here, readers can easily become aware that even though all the texts are ruled under a Christian context, there is a certain incompatibility between the “goodness” preached by Christianity, as implied by the “goodness” of the barber’s eloquence, and the time in which they exist. However, the “NO TRUST” written in capital letters on the barber’s sign in the first chapter inevitably remains as a dark cloud over these seemingly clear philosophical arguments. If goodness is not to be believed, then arguments based on goodness seem equally unbelievable. In this way, readers are forced to follow Melville into the trap of nihilism, but in the process of moving towards it, Melville explicitly points out to the readers the abyss right in front of them. The readers are unable to move in or out by being trapped in place. Therefore, the readers and the trap together contribute to the novel’s most intuitive layer of deception.

Discussion

Due to the above-mentioned contradictory genres appearing simultaneously in one novel, most scholars tend to choose to stand for a firm position on the theme of the text when they conduct studies on *The Confidence-Man* so as to justify their further discussions. They either choose to support the idea that the novel is a metaphor for the fraudulent behaviour of a group of opportunists during the age of American seafaring and when the securities industry was just coming into its prominence in the economic life of the people (Castronovo, 2019); or they argue that the passenger ship is a microcosm of American society at the time, dramatizing the instinct for deception in human nature (Rogin, 1985); or they simply agree that there is no depiction of fraud in the novel, and that the interpretation of all the debates and events on board depends on the reader’s values themselves (Seybold, 2016). However, the authors believe that choosing a single position on the thematic issues of the text is an immature reading of Melville’s novel, especially when Melville has already used numerous ironic phrases, multiple layers of metaphors and obscure stream-of-consciousness and metafictional techniques to suggest to his readers that the novel is inherently deceptive, and that choosing to dwell on either position would lead inevitably into the deceptive trap of ambiguity. The purpose of this essay, therefore, is to provide a basis for all interpretations of *The Confidence-Man* based on the reader’s general intuition about the existence of deception in the novel itself, i.e., first to explain what makes this deception exist and how it achieves its purpose; then to analyse the definition of “fraud” in the novel, and finally to give an explanation and interpretation of this deception technique.

To begin with, even though Melville touches upon the theme of ambiguity in almost every one of his stories, the ambiguity in *Confidence-Man* is peculiar in that there are no clear-cut opposing sides described and argued in this novel. That is to say, the confusion the readers feel does not come from the multiple distinct ways of thinking or the conflicting values of characters, as what they once experienced in *Billy Budd* and *Typee*, but from the confusion itself, that is, from the philosophical and eloquent dialogues without any justifiable beginnings or endings between the characters, and from an unaccountable sense of being offended.

This confusion is best exemplified by the title of this novel. “Confidence Man” can be interpreted as both “confidence in people”, “man of confidence” and the opposite “trickster”. This set of rival concepts is

also at the heart of the novel: each of the characters professes some seeming faith in, for instance, that one should believe in God, in love, in charity, and in humanity; but they all behave with an intent on obtaining money through these means. At the same time, their attitudes to the faiths they profess change dramatically before and after their deceptions. For example, the herbalist who peddles the Omni-Balsamic Reinvigorator delivers the idea of trust, that any illness can be cured if one has confidence in him, his medicine, and indeed in trust itself. However, after successfully selling his herb, he then teaches his patients that they should carefully check the security markings on his bottles lest they be deceived, suggesting that whether his medicine was genuine or not, there was still counterfeiting and deception in the world and that the counterfeited medicine will not have the same effect as his. Thus, the world he has built, where “faith is salvation”, collapses. Other characters appearing in the book play equally deceptive roles, concerning John Truman, who falsified the stock offered by his Black Rapids Coal Company, to create and benefit from the volatility of the stock price; the Agent of the Philosophical Intelligence Office, who persuaded others to engage in the slave trade, and Thomas Fry, who fakes his own experiences to beg for money. Ironically, all of these frauds take place on a ship named the *Fidèle*, a ship of faith that has witnessed the destruction of human beliefs.

However, the problem with the above oversimplified reading is that first of all, if everyone is either a fraud or a fraud who fails to get to perform the deception, then who, of all the characters in the novel, can be their victims? A giant boat sailing down the Mississippi naturally separates the boat from the land, providing a closed viewpoint, a world in miniature. In such a perspective, to portray a trickster, one must portray a victim of the trick to correspond with it as evidence of his identity. Yet factually, a very small proportion of the chapters do speak of deception. Neither the herb doctor perpetrating on the miser nor Ringman benefiting from spreading information about the stock of the Black Rapids Coal Company to all the passengers on the ship is described at great length in this novel, while great emphasis is placed on the dialogues between the tricksters. Secondly, assuming that the swindles do exist, then why are the scammers using such sophisticated philosophical theories to con their way into a dollar or two? Their gains are insignificant compared to the time they spend debating if their goal, as Rogin suggests, is “These characters are at that stage prey to a single obsession, always the same, that is a compulsion to get richer and richer” (Rogin, 1983).

Further speaking, if the characters in the book were so united in their purpose, it would be possible to characterise the novel simply as a trenchant critique against the economic scams springing up in the consumerist boom of the time in America. But how can a collection of stories reminiscent of *The Canterbury Tales*, in which the characters tell stories that are at least superficially unrelated to their own in separate chapters, reveal a single main theme and emotion? From the point of view of the narration of the novel, such interpretation is no different from cheating on a dollar with tens of thousands of words of philosophical argumentation; both are inefficient and absurd. Logically, then, this novel is not about the journey of a group of tricksters. But conversely, to argue that none of the characters are liars would directly contradict the title of the novel. Furthermore, the title inevitably leads the readers into a trap of doubt and self-doubt from the moment they start reading the novel. The timing of April Fool’s Day makes the reader even more alert, forcing them into spending abundant energy looking for the object of that April Fool’s joke to ensure that they are not the pathetic buffoon being mocked. Consequently, every character seems to be up to no good, every sentence seems to have a meaning behind it, every point of view seems to have a hidden meaning, and every plot point seems to be satire. Naturally, the readers are separated from the text and thus deprived of the ability to find identification with and psychological support from a particular point

of view of one of the characters in the novel, giving rise to a sense of inescapable distrust. The readers seem to be given more and more truthful information than the characters in the stories such as the herb doctor and the barber, and their perspective appears to be more open and factual as if they were part of the con game; but as the plot progresses, readers are left with nothing but confusion. As it is described by Seybold, “It is tempting to believe that by solving the riddle of the novel’s title – “decoding” it, as Foster says – one might be saved an intellectual disgrace. To fail to identify or to incorrectly identify the confidence-man is to risk “misreading” the novel, exposing oneself as the promised fool, and falling victim to the con” (Seybold, 2016).

This untrustworthy dilemma is very similar to that of *Billy Budd*, except that in *Billy Budd* Melville depicts the failure of trust simpler and more straightforward. The subtitle of *Billy Budd*, “An inside narrative,” bluntly tells the reader that what they are about to read will be a unique inside story from the official one, or rather, a re-telling of the events closer to the truth. Yet Chapter 29 of *Billy Budd* is accompanied by the Naval Chronicle’s report on Billy’s murder, a report that is so different from the story itself that readers will instantly begin to reflect on which character’s perspective they are convinced as the “truth” is coming from. This leads to further reflection on whether the story they have seen in the previous 28 chapters, the so-called “inside story”, is the truth. Thus, in *Billy Budd*, Melville provides a more simplistic model to show how storytellers can first provide their readers with extra information followed by complete deprivation, which also plays as the key to the success of the fraud theme in *Confidence-Man*.

With such a dilemma, the authors think what is in fact worth discussing is not who is a trickster and who is not, but the question of the boundaries of fraud, that is, the definition of fraud. The twelfth chapter of the novel, entitled "STORY OF THE UNFORTUNATE MAN, FROM WHICH MAY BE GATHERED WHETHER OR NO HE HAS BEEN JUSTLY SO ENTITLED", is preceded by Ringman’s telling his story to Roberts and receiving a charity from him, which could easily be interpreted as monetising his miserable past, or even as corroborating evidence that Ringman’s identity as a fraud. But this evidence is arguably incomplete, for the giving of money to pathetic beggars has never been an act of fraud. Another example of the monetisation of value in Melville’s work is *Cock-A-Doodle-Do*, but to demonstrate the conflict of values between that narrator and Merrymusk, and thus the conflict between Merrymusk and the notion that money equals everything brought about by over-capitalisation, and thus to criticise the value of measuring everything in terms of monetary value, Merrymusk’s refusal to sell his rooster is a necessary condition; otherwise, none of the above conflicts would exist. In the act of charity between Roberts and Ringman, however, both parties are voluntary.

The authors, therefore, believe that if fraud exists in Ringman as a character and story, it must not take place between Ringman and Roberts, but more between the narrator and the reader. The fraud ensues as soon as readers begin to doubt the concept of “trust” while reading the fiction, since whether “trust” really exists remains an unsolved question. The measure of trust depends on the value judgement of a faith held by a person, but the faith in itself can hardly be measured in terms of value judgements. More radically, the concept of faith is inherently unjust: when someone announces a certain faith, if he or she wants it to be trustful, it is likely that the faith will have to be based on some earlier provision, whether from religion or common sense. But religion and common sense, if they are to be trustful, must in turn be dependent on other provisions. Recurring upwards, the notion of truth can only be derived from a nebulous common understanding of truth regardless of diverse cultural backgrounds and eras. But the boundary of this common understanding, if it exists at all, are so vague as to be difficult to justify. Additionally, the trick of time common in the fiction even worsens the crisis of trust. To exemplify, what Ringman says to Roberts

before Chapter 12 is not recorded; all that the readers know is Roberts' reaction. Yet in reading Chapter 12, readers are naturally led to believe that the story of the unfortunate man is Ringman's past. Admittedly, this trust may come from the fact that the story itself is logically self-consistent, but somehow it is more likely because it comes after Ringman's appearance, and it is the timing that makes the story more believable. This time-manipulated fraud is not only present in Ringman's story; furthermore, it appears in the narrative structure of this novel. This novel, which seems to be loosely strung together with stories and characters, has a distinctive metafictional character in the exposition interspersed between stories and tales. In Chapter 14, the novelist explains: "It must call for no small sagacity in a reader unerringly to discriminate in a novel between the inconsistencies of conception and those of life as elsewhere. [...] When inconsistency arises, it is not necessarily a failure of fidelity to reality, but rather a conflict between an author's fiction and a reader's imagination."

In the subsequent chapter with a metafictional character, the narrator adds an explanation that the purpose of novels and stories is to "look not only for mere entertainment, but, at bottom, even for more reality, than real life itself can show". These two statements appear to be in conflict, the point of conflict being the incoherence between strangeness and reality, yet theoretically the conflict does not exist. The perception of the world from the dimension in which one stands is always limited, and within this limited perception it is possible to have a one-sided and coherent perception of other people or events, for the nature of time is to move, and when one part of the whole appears, another does not appear instantly. When one hands a beggar a dollar, he cannot kick over the beggar and snatch the money away at the same time. But once we add time to the dimension of awareness, when the superposition of two parts becomes possible, then perhaps we may achieve "more reality"; when everything happens at the same time, we can see a man's life in a moment, see him both throwing rubbish around and shouting for environmental protection. This more reality is doubtlessly more realistic and incoherent than the reality we can now perceive. It is then unrealistic to seek a single understanding of the characters and to draw security from such a world view. In closing, the emergence and use of metafiction, whether by Melville or a century later by John Barth, was not a leap in technique but, I would argue, a leap in attitude, from a reliance on narrative responses to real life to a complete disillusionment with the fourth wall, where a sense of being swindled develops from.

Critics might argue that it is the incoherence, or else, misunderstanding in *Confidence-Man* that establishes the fraud experienced by all readers. For instance, the name of "Truman" involves at least three different interpretations: a name, the pun of "True man" and the contrast between him as a shady businessman who shorted his company's stock shares for profit and his name "True man" (Marsoin, 2020). This is also representative of the allegorical technique, which is common in the fiction, in which a single scene allows the reader to relate the positive and negative aspects of an object, its past and present and its sides of both good and evil.

From a macro perspective, however, confusion should come from doubt, and the failure of understanding never results from incomprehension caused by inconsistency. On the contrary, it is the inability to understand that leads one precisely to faith, as in the case of worshipping the unpredictability of God. Abraham's sacrifice of his own son Isaac was incomprehensible in itself: his act was against human nature, and the purpose of his act is equally beyond logical analysis. Yet as it is claimed by Bojesen, the greatness of the act lies exactly in the failure of comprehension: "The great mystery of what Abraham is about to do, and is prepared to do, is that Abraham's sacrifice, his resolve to commit infanticide, must always be beyond comprehension" (Bojesen, 2019)

Conclusion

Castronovo states in his critique that the emergence of historicism (or rather, presentism) has dissipated the allegorical reading of Melville's novels and the perceived prophetic nature of the economic scams he depicts, which therefore enables a longitudinal perspective of Melville analysis. But at least *The Confidence-Man* does not, we believe, purport to connect "past" and "present" as singular points in time; but rather it connects the two as time periods. When the gap between the "past" and the "future" is bridged, the information discrepancy caused by the time difference no longer exists. The readers are forced to look at human beings from a higher dimensional perspective, and if they should limit themselves to the pursuit of consistency, they are likely to be confronted with the fear of inconsistency and the sense of deception when confronted with flattened characters and events, which is also the source of the negative connotation of the novel's title "Confidence".

Therefore, the theme of fraud is indeed present throughout the novel; yet due to the unease created by the title, it is Melville's way of fooling the readers by inducing them to commit to an arbitrary determination of the existence of a confrontation between the deceitful and the deceived in the novel through individual episodes and characters. Thus, in confirming the presence of the fraudulent theme in the novel, I argue that the readers are an integral part of Melville's fraudulent chain, i.e., the novel's fraud is only established when the readers realise that they are being led into the pit of doubt and nihilism. The uneconomical nature of the novel's central plot, "an eloquent philosophical argument for only one dollar", supports this assertion, as the insistence on plot and character analysis to discern fraud is a perfect example of such high investment and low return. Additionally, the abstractness of time also plays a part in the theme of fraud by indicating the fundamental definition of deception, which also distracts the readers from the accurate parties of the swindle. Thus, concerning the commonly distracted focus of scholars, it is convincing that Melville's fraud in *The Confidence-Man* works just as it should have been.

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The Tyranny of Technology and the Ethical Dilemma in Nathaniel Hawthorne's *The Birthmark*

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[Abstract] This essay discusses the ethical dilemma Aylmer faced, the causes of Georgiana's tragedy and the neglect of humanism and the consequences of extreme admiration for science from the perspective of ethical literacy criticism. As a scientist and a husband, Aylmer was obsessed with the pursuit of so-called perfection, sacrificing his wife's life for his own selfish desires and becoming a slave to science. In the context of the time, the different status and discourse of the two protagonists in the marriage also lead them to make their own ethical choices, which is not only a tragedy of the marriage and the time, but also a metaphor for science and nature: mankind is on the path of technological development with the delusion of conquering nature and becoming a being beyond the Creator. Thus, *The Birthmark* has a strong modernity, which is profoundly enlightening when the world now has been through complex technological development and humanistic moral crisis.

[Keywords] Nathaniel Hawthorne; *The Birthmark*; science and nature; ethical identity; ethical election

Introduction

First published in 1843, *The Birthmark* is a short story written by the nineteenth-century American writer Nathaniel Hawthorne. The simple plot outlines two main characters with distinctive personalities, thus expressing the opposition between science and nature and embodying a rich connotation, which is one of the most important works for understanding the core ideas of Romanticism.

Thus, *The Birthmark* has been interpreted from various perspectives in the field of Hawthorne studies. The first is the duality of science, Yu (2010) reveals the allegorical expatiation of *The Birthmark*, that is, only by making people truly understand the consequences of excessive obsession with technology at the expense of the natural environment is the true cure for salvation. Rucker (1987), on the other hand, analyzes the opposition between science and art in it: Hawthorne reveals the consequences of science in extreme cases, while humans are limited creators. The religious and scientific views are also proved to be a perspective of analyzing Hawthorne's biographical details. In this way, Liu (2013) believes that *The Birthmark* shows both of the author's doctrinal concepts of Puritanism and humanistic ideals, which help him interpret the opposing human attitudes by digging into the ideological implications of the plot, exposing the contradictory nature to the readers. Balestrini (2012) explains Georgiana's death in terms of the Christian doctrine's definition of the rainbow, just as much as the narrator's reference to the rainbow as a stain belies traditional Christian and artistic perceptions of this optical phenomenon which cannot be grasped by human hands. Zanger (1983), Stouck and Giltrow (1997) have analyzed the linguistic patterns of *The Birthmark* that highlight the Romanticism. In contrast, Chinese literary studies are more oriented towards the ethical orientations and values. When it comes to the morality, Zhu (2009) tends to discuss it from the perspective of environmental ethics, reflecting Hawthorne's concern about the tension between man and nature. And Zhang (2016) believes that Hawthorne's solution to this tension is love, which is the

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best way to restore humanity and free human beings from the shackles of reason. Only in this way can technology truly benefit mankind.

Despite the various theories and perspectives, we can notice a certain lack of interpretation of the ethical identity and ethical choices of specific characters, i.e. why is Aylmer so obsessed with the pursuit of so-called perfection and Georgiana willingly giving her life for it? Therefore, from the perspective of ethical literary criticism, these questions will be answered by analyzing the causes of the tragedy and the author's ethical orientation in *The Birthmark*.

The Complexity of Ethical Identity and the Dilemma for Aylmer

As a theory of literary criticism, ethical literary criticism focuses on the analysis of characters' ethical identities. In many literary texts, ethical lines, ethical knots, ethical taboos, etc. are linked to ethical identities. As Professor Nie observes, "The purpose of ethical literary criticism is not simply to make value judgments about literature from an ethical standpoint, but to discover the objective ethical value of literature through ethical interpretation and to find the truth about the facts of life depicted in literary works" (Nie, 2010, p. 21). As human society has been filled with a variety of identity relations, identity roles that symbolize moral and caste differences are indispensable for human activities. Thus, everything that people do in society is influenced by their identity and ethical environment, which together constitute ethical identity.

The dilemma for Aylmer is rooted from the complexity of his ethical identity. Hawthorne tends to depict Aylmer as the embodiment of science and technology. His obsession for science was "*too unreservedly to scientific studies ever to be weaned from them by any second passion*" that he defines himself as a scientist (Hawthorne, n.d, p. 1). In the course of his experiments, the entire value of his life was tied to scientific experimentation. "*His love for his young wife might prove the stronger of the two; but it could only be by intertwining itself with his love of science, and uniting the strength of the latter to his own*"(p. 1). In other words, all the love and passion in Aylmer's life were devoted to scientific experiments, and science was to him as God was to the religious. For the sake of scientific experiments, he worked hard in an isolated laboratory throughout his youth, giving up the pleasures of the world. Like an ascetic, he works without fear of failure.

Meanwhile, whether it is the design of his Georgiana's birthmark in the plot, or as a major character in the novel, Aylmer has to face with his relationship with his wife as a husband. However, their marital relationship is always shrouded in the haze of science. Though Aylmer marries Georgiana for her beauty, the downside is that "*in the centre of Georgiana's left cheek there was a singular mark, deeply interwoven, as it were, with the texture and substance of her face*" (p. 6). In the opinion of Aylmer, nature had made his wife almost perfect, but this little blemish on his wife's face shocked him, and he considered it to be "*the visible mark of earthly regret*"(p. 5). Thus, he tried to remove the birthmark, a symbol of his wife's sin, sorrow, decay, and death.

For Aylmer, once the operation is a success, he will finally achieve the goal of becoming a Creator-like being. Thus, he was at an ultimate dilemma between his ethical identity as a scientist and that of a husband, but he finally chose the former: in order to satisfy his own selfish pursuit of perfection, he is willing to risk his wife's life. This shows that he values the external beauty of women more than the inner beauty. What behind the extreme pursuit for perfection is his personal satisfaction and such betray of his wife's obedience and love is a desecration. Thus, Aylmer's heart and morals are extremely flawed compared to the minor imperfections of his wife's appearance which then leads to more horrifying consequences.

In the end, Aylmer finally sacrificed his wife and chose to become a self-opinionated scientist. It is in certain facets of the character of the scientist that perhaps the most telling evidence of the main theme of *The Birthmark* for Hawthorne deliberately depict Aylmer as an elite and an ascetic for science to prove that he deprecated the tendency to deify scientists. In this story, Aylmer “*had recorded every experiment of his scientific career, its original aim, the methods adopted for its development, and its final success or failure, with the circumstances to which either event was attributable*” (p. 37), and we can also learn that “*Much as he had accomplished, she could not but observe that his most splendid successes were almost invariably failures, if compared with the ideal at which he aimed*”(p. 34). On his journey of devoting himself to science, Aylmer gradually wore out his humanity and morality, and eventually materialized himself into the slave of science. He might succeed in eliminating the birthmark, but the fact that his wife died also meant that the falseness of his notion.

To sum up, Aylmer in *The Birthmark* is a scientist who loved scientific experiments and devoted himself to scientific research like an ascetic, frantically carrying out scientific experiments that wanted to change the laws of nature. For him, engaging in scientific research is a career that can satisfy his lifelong ideal. Despite this, the results of his scientific experiments almost always ended in failure compared to his intended goals. Those researches did not contribute to the human progress or bring convenience to society. On the contrary, he always brings suffocating and frightening disaster to the one who really cares about him. This also makes him an unqualified husband. The purpose of his scientific experiments was only to satisfy his vanity and sense of accomplishment to conquer and change. Such a human being, either as a scientist or a husband, is blind, vain, dark and alienated.

Here “The way Hawthorne sets up the plot conforms to the moral principle that literature should benefit for good but not evil when it comes to the ethical and didactic function” (Yang, 2009, p. 98). Aylmer’s complex ethical identities allude to the negative consequences of technological development from which readers could attain the writer’s distinguished features of romantic style, that is, depicting it as an adversary culture. The dilemma between the identity of scientist and husband is the embodiment of this confrontation on the aspect of character. Through such tension that exists in Romanticism, Hawthorne intends to share the value that the development of science should have been for the benefit of mankind, not for the arrogance to change nature. Science is not merely a tool to satisfy the selfish desires of anyone, but to make more benefits for mankind. The unscrupulous act of using science to satisfy one’s own spiritual or material needs will lead to evil and cause tragedy to the innocent.

Aylmer’s Choice as the Cause of Georgiana’s Tragedy

Literature cannot be solely read and interpreted in accordance with the current ethical environment and context; otherwise, it would cause an ethical paradox in the literary judgment. That is, literature in conformity with morals of a particular historical period is not necessarily in conformity with today’s morals. Sometimes there might be possible that those literary works that were denied in history are the very ones that are affirmed today, or vice versa. “Therefore, ethical literary criticism aims to examine literature from the viewpoint of historical development, interpreting the literature of different periods from an ethical perspective, so as to overcome the radical gap of literary interpretation in different ethical conditions and contexts” (Nie, 2014, p. 191). Thus, their marriage and the era they lived together shape Aylmer’s ethical choice as the cause of Georgiana’s tragedy.

It can be found that in *The Birthmark*, Georgiana’s outward features are the focus of the writing, but throughout the story is the depiction of her husband’s wisdom, which to some extent reflects the gender

role characteristics of the American middle class at that time: the husband is the decision-maker of the family and the wife has to be unconditionally submissive. In their marriage, Aylmer's alone decision becomes the only voice of this couple. Most of the time, Georgiana's conversations are a glorification of her husband and a simple repetition of his words. Terribly, Georgiana is deprived of her independent voice and will. "In achieving her goals, Aylmer does not consider Georgiana's interests. Georgiana, however, thinks of Almer as a god and offers her life as a sacrifice to her husband" (Chen, 2004, p. 79). Aylmer never forced Georgiana to undergo his experiments, but Georgiana herself who consciously internalizes her husband's will as the only value for her own survival. Therefore, even though she recognizes that the experiment is doomed to failure, she meekly accepts her husband's conscious judgment and decides to fulfill his ideas: "*Aylmer, I shall quaff whatever draught you bring me; but it will be on the same principle that would induce me to take a dose of poison if offered by your hand*" (Hawthorne, n.d., p. 40). Death is not a big deal but fail to become a perfect wife for her husband is what really matters to her. It is for this reason that the mechanisms behind this story, which reveal the sad truth of a patriarchal society, are all the more horrifying.

The specific context of the era shaped the difference in the status of men and women, so they are also in an unequal state in marriage, which further determines the different choices made by the two in this marriage: Georgiana sacrifices herself to fulfill her husband's experiment, while Aylmer pursues the so-called perfection. And if we dismiss those superficialities and instead consider the social relationship he weaves through this story, it is clear that Aylmer's marriage reveals how females at that time being deprived and manipulated by male chauvinism. As the male protagonist, Aylmer's behavior confirms the social structure during his era and emphasize his powerful figure. Perhaps, for Georgiana, when facing the inequality of marriage, male pressure over female and the fact that women had to farced to alienate themselves from their bodies, death is the only way to escape her husband's control. Thus, "Georgiana's tragic death, on the one hand, illustrates the strength of male power's determination to stifle female rebellion and the depth of female self-objectification, but on the other hand, it also reveals the possibility of female rebellion and subversion against male domination" (Chen, 2004, p. 79). In a modern context, love and marriage should base on tolerance so one should not only accept the ideal side of each other, but also those flaws. However, male chauvinism disciplines both Aylmer and Georgina, shaping their ethical views in marriage. The former made the choice of operating the experiment, while the latter submitted to the unequal power of genders. Even though Aylmer's choice is the direct cause of Georgina's death, it is also a tragedy of the marriage and the times.

Thus, Georgina has been given the divinity as a martyr due to the foreseeable and inevitable feature of her death. After drinking Aylmer's so-called perfect potion, she feels the imminence of her life, and she speaks her heart out to "*My Poor Aylmer,*" she repeated, with a more than human tenderness, "*you have aimed loftily; you have done nobly.....Aylmer, dearest Aylmer, I am dying!*" (Hawthorne, n.d., p. 52). A pursuit that simply does not conform to the laws of nature, no matter how radical the seeker is and how much he desires it, the field he pursues is off-limits and doomed to failure. "From these notes, it is easy to see that Hawthorne abhors going beyond moderation and favors imperfection" (Kang & Xie, 2015, p. 38). Therefore, he does not condone Aylmer's mistake of using alchemy to do scientific experiments on Georgiana, and Georgiana's tragic is Hawthorne's punishment to Aylmer.

Reflections of Science and Modernity from Romanticism

As the Enlightenment deepened in the 19th century, reason, as the representative of science, replaced heaven and became the goal people were chasing. “The image of Aylmer as a scientist was a reflection of scientist at that time, who went against the laws of nature in order to prove his ability to do so” (Zanger, 1983, p. 368). And the ultimate failure of Aylmer’s experiment proves Hawthorne’s opposition to the Enlightenment idea.

Thus, in this context, Aylmer, who is in a whirlwind, cannot escape from the double dilemmas deliberately set for him: when it comes to the subjectivity, both scientist and husband are his labels which are hard to balance. And the limitations of objectivity have shaped a repressive, unequal marriage in which he makes decisions governed by condescending egoism and male chauvinism. This dilemma, therefore, is not only a metaphor for the world in the 19th century, but also a reflection of modernity and a classic allegory of Hawthorne style. “In the materialized modern city, people are like machines pursuing only material wealth, and spiritual life is increasingly deprived, so that chaos and disorder in personal life, mental breakdown, suicide, bad behavior, crime, corruption, depravity and chaos are common” (Wang, 2012, p. 132). Just as human beings cannot jump out of the rolling current of the development of our own era, neoteric citizens are now in an inevitable dilemma like Aylmer.

When Aylmer, as the embodiment of technology, is rejected by Hawthorne in *The Birthmark*, such reflective thoughts on modernity and critique of technology leads the reader to ask: Is Romanticism conservative and counter-revolutionary in nature? In fact, as a supporter of Rousseau, the Romanticism represented by Hawthorne form a humanistic style disenchantment, deconstructing the world with a pantheistic naturalism. In the confrontation between nature and science, Hawthorne wanted to appeal to human subjectivity by using individuality, originality, and other aesthetic qualities characteristic of Romanticism as expressions. At the beginning of human history, technology, as an extension of imagination and creativity, achieved a leap in productivity and crowned human beings as the chosen one yet the crisis for us now is becoming slaves to technology. Therefore, Hawthorne criticizes bourgeois industrial civilization and instrumental rationality, attempting to confront the calculated, cold reality with an emotional, sensual, and allegorical world. This is the duality of Romanticism: on the one hand, it encourages human civilization and progress; on the other hand, it would stand up to the new tyranny once technology has become the new myth, which is also reflected in the dilemma Aylmer faces: the elite scientist who is also the tyrant of marriage, the technology that symbolizes progress can also be turned into a deadly weapon. People are losing themselves in the torrent of time.

Dialectical reflections on science and modernity have been the consistent themes of Romanticism. Therefore, by creating the conflict of the birthmark, Hawthorne expresses his doubt and rebellion against extreme rationalism, as well as his reflection on the impact of science and technology on human beings. If human beings blindly pursue the breakthrough of technology while ignoring humanity and morality, neither would they change or conquer nature but only bring disaster to ourselves.

Conclusion

The complexity of Aylmer’s identity leaves him lost in an ethical dilemma, and the specific historical background wrap him up in a final choice that ultimately leads directly to Georgiana’s death and the crumbling of his marriage. As an illuminating modern fable, *The Birthmark* presents no perfect fairy tale. Hawthorne reveals the fact that technology is not a permanent solution to all the social issues, and that we will always oscillate between rational reality and sensual aesthetics. It is true that the progress of science

has freed mankind from blindness and ignorance and has given mankind an unprecedented confidence that man can rely on his own wisdom and power to understand the unknown world.

To this day, people are still confronted with various dilemmas of modernity. That is, the tension persists. There is still a big tug-of-war between science and nature and we are undergoing reawakening of Romantic revivalism—as scientific enquiry fails to fully construct a complete picture of nature. Every time when science and technology has become an authority or prevailing paradigm, that is how romanticism should function as a counterculture. That is also the modernity and instructiveness that *The Birthmark* had left to its readers.

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On the Discursive Game in Friedrich Dürrenmatt's *Die Panne*

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[Abstract] Dürrenmatt conceived in his novel *Die Panne* a trial game, in which conviction is based on discourse rather than evidence. The discourse in the game induced the innocent defendant into the belief of his guilt and pride in his crime, resulting eventually in the suicide of the accused after the game. This paper focuses on the contingency underlying the game, as well as the orders and rules characterizing the game, and adopts Foucault's power discourse theory to analyze the mechanism of power which produces discourse and employs it for conviction, reflecting the conception of power and justice in Dürrenmatt's works.

[Keywords] Dürrenmatt; *Die Panne*; contingency; play theory; discourse

Introduction

Honored as “the greatest German-language dramatist since Brecht” (Jens, 1990), the Swiss writer Friedrich Dürrenmatt (1921-1990) was known for his plays and detective novels, including *The Visit*, *The Physicists*, *The Meteorite*, and *The Judge and His Hangman*. Influenced by his pastor father, Dürrenmatt frequently composed on the basis of religious texts or discussed religious concepts such as sin, forgiveness and responsibility in his works, as in *An Angel Comes to Babylon*. The most distinctive artistic feature of Dürrenmatt's work is the ‘grotesque’, as exaggerated character behavior and plot design which provokes the reader into pondering concepts such as religion and justice.

In *die Panne*, the protagonist Traps, a sales manager of a textile company, accidentally suffers a car breakdown. All rooms in nearby hotels were occupied, and he was offered accommodation in a cottage where the host held a gathering with his former colleagues, all of whom were law practitioners. In their trial game a group of old men each adopted their former profession, respectively as judge, prosecutor and lawyer, while Traps played the role of the defendant. Eventually, the old men convicted Traps of murdering his superior based on his narration of merely an accidental heart attack. In the midst of the old men's verbal onslaught, Traps became gradually persuaded by the made-up crime, even taking pride in the false depiction that he committed a masterful murder with noble motives and sophisticated design, hanging himself at the end of the game (Dürrenmatt, 1956). The trial game condemned the innocent Traps to death in the name of justice, and the defendant voluntarily accepted the charge and committed suicide. The comedy of the absurd game contrasting with the tragedy of the protagonist's fate fully expressed the grotesque.

Existing research on *Die Panne* focuses on the following aspects: the theme of justice which typifies Dürrenmatt's work (Chen, 2022), the role of contingency in the plot (Daviau, 1972), and the role of the game from the perspective of cultural studies, such as existential possibilities and attempts at subversion (Zhang, 2020). Building on the prior research, this paper adopts Foucault's power discourse theory to further explore the mechanism of power in *Die Panne*, including how the discourse game creates, distributes and consolidates power.

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A Story Arising from Contingency

The original title of the novel is *Die Panne-eine noch mögliche Geschichte*, in English *The Breakdown – A Still Possible Story*. The published English editions adopt either of following titles: “*A Dangerous Game*”, suggesting the trial game that ultimately claimed Traps; or simply the protagonist’s name “*Traps*”, which is spelled exactly the same way as the plural form of the word ‘trap’, referring to the protagonist falling into the snare of the trial game.

In the first section of the work, Dürrenmatt illustrates the subtitle “A story that may happen” from the perspective of the author, holding the view that it is necessary to relate literature with daily life while avoiding constraining it in trivial incidents. Rather than referring to a fictional story that never happened in real life, “A story that may happen” implicates a wide range of possibilities for incidents that might or would probably happen. To quote Dürrenmatt’s own words: “Reality appears in what seems absurd but is actually possible. Whoever confronted with what seems absurd but is actually possible, is in reality” (Dürrenmatt, 1966). The disaster Traps encountered symbolizes the situation of all mankind, “with hard luck haphazardly acquiring a universal validity” (Dürrenmatt, 1956, p. 8).

The disaster that befell Traps stemmed from an automobile breakdown. Unlike a mistake or a crime, a breakdown functions as metaphor for the malfunction of a deliberately designed device or system. The breakdown of Traps’ automobile provided conditions for the story, the breakdown of rules and values in the trial game formed the framework, while the breakdown of Traps’ life served as the conclusion. Irrespective of precise plots and preparations, all outcomes are always subject to contingencies, in the form of a conflict between the rational and the irrational, as discrepancies between ideas and reality (Daviau, 1972). In the absence of clear planning and anticipation, the role of contingencies would be ambiguous. However, when explicit expectations and planning are present, all factors involved and the timing are designed in advance. The contingency may have an overall positive impact on the subject in the result at this time, but will inevitably cause deviation from the original expectation, and the destruction of the original plan. The more sophisticated the plan is, the more developed the reason evolves, the less blank space and room reserved for accidents remains, the more devastating the impact of contingencies becomes. “Contingencies in a dramatic plot are manifested in: when, where and who meets whom by chance.” “The more the characters’ actions go according to plan, the more significant the effect of contingencies will be when they fall upon them” (Dürrenmatt, 1966, p. 13). When everything is unknowable and uncontrollable because of contingency, the meaning of the world is lost and nothingness prevails, “We are no longer threatened by God, by justice or by fate” (Dürrenmatt, 1956, p. 8). The contingency is ubiquitous and cannot be eliminated, and one cannot eliminate the sense of meaninglessness by denying the existence of contingency. However, a series of separate contingent events can be reorganized through a certain narration and interpretation, thus forming a new entity, so that each event becomes indispensable, life as a whole is given meaning, and contingency becomes necessity.

Play as Source of Order and Method against Contingency

Contingencies render reality trivial and chaotic, driving one to seek refuge in rules and order from the sense of meaninglessness and the threat of turmoil. In contrast to the ubiquitous contingencies, rules and order are constructed in specific space and time, i.e., in a game. Huizinga defines play in cultural terms as follows: “Play is a voluntary activity or occupation executed within certain fixed limits of time and place, according to rules freely accepted but absolutely binding, having its aim in itself and accompanied by a feeling of tension, joy and the consciousness that it is ‘different’ from ‘ordinary life’” (Huizinga, 1938). Play excludes

reality and creates its own order: “Play creates order, it is order. Into an imperfect world and into the confusion of life it brings a temporary, limited perfection” (Huizinga, 1938). As a cultural term Play includes game, competition, drama and other forms of activities. Games can serve as a means of acquiring a skill, a preparation for a profession, an escape from life, and so on. The players seek in the trial game more of a sense of meaning and an order rather than merely a way of passing time. It was through the game that the old men subverted the existing order of time, space and power and replaced those with more favourable ones. The past was revived, the cottage turned into a sacred courtroom and the retired old men regained their power as legal practitioners. Through the game, Traps escaped the mundane and menial work as a sales director and was allowed to participate in a range of procedures involving a high degree of concentration and intellectual activity, which satisfied his strong need for self-esteem. As such, even though at a disadvantage of expertise and power, a deep-seated desire for a play remained in Traps, keeping him a willing participant.

In real life, the law defines the offence and its corresponding punishment while the court convicts the offender, both of which aim to reduce crime, respectively, prior to or after an occurrence. In the story, though, the role of the court is not to maintain order, but to satisfy the playful needs of the old men. The pleasure of the old men was given primacy, while the justice that the court was supposed to seek was absent. The relationship of trial as means, and justice as goal was reversed.

The system of power is thus designed, yet a system with only those in charge but no one ruled over would be void of influence, just as a court would not be able to sit without a defendant. Hence, the old men looked forward to, and even welcomed, the arrival of a guest that could be hiding a crime. Congenial as the association between Traps and the hosts might appear to be, the nature of this camaraderie being neither host-guest relationship nor the equality the modern juridical system seeks, but the need to play. The relationship is not one of reciprocal subjects in court, but rather one of amicability between playmates, or even the love of a toy by a player. The core value of the guest is to provide a crime that can be convicted, and the friendship between the host and the guest is based on the expectation of guilt, all the words of praise given to Traps invariably revolving around his role as a defendant: “...come to appreciate the defendant, to love him, to feel the warmth of his sympathy”. “And, once that has come into being, crime has no weight, verdict no sting. Let me, then, express my appreciation for the murder which has been committed” (Dürrenmatt, 1956, p. 70).

Likewise alienated is the wife of the superior. In reality, Traps approached her out of lust and with a secret desire to counter his superior. Mrs. Gyax, though lacking in subjectivity, was at least an attractive lover. In the prosecutor’s narrative, Traps approaches Mrs. Gyax purely for the purpose of murdering his superior, and thus, she became ‘the delectable murder weapon’ (Dürrenmatt, 1956, p. 95.). Moreover, the prosecutor praised the murder as ‘extraordinary’. The murder was appreciated as a work of art, contrary to the professional ethics of the prosecutor, and shows a disregard for life and law. The trial game deviates from a real one in aspects including the law practitioner-defendant relationship, the goal of the rules, and follows a derailed but coherent order.

Reversed Relationship of Power and Game

Created initially as by-products of the game to ensure its proper functioning, power and order ultimately override the game, which undermines the purity of the game mingling it with power discourse. But rather than directly exert their power as host, the old men adopted a subtler strategy to impose influence on the defendant through discourse. Foucault interpreted the relationship between power, knowledge and

discourse as follows: Power produces knowledge and discourse, and structures itself through knowledge and discourse (Foucault, 1969). In the trial game, the legal practitioners secure their power through knowledge: “They already have the judge, the prosecutor, and the defense attorney.” Moreover, these were posts that required knowledge of the subject and of the rules of the game. Although the legal practitioners later admitted that the trial game did not follow the standardised process as a real court, and that convictions were based solely on the confessions of the defendant and the speculations of the prosecutor, the fact that this trial has become a role-playing game in the guise of the court did not undermine knowledge’s status as a source of power.

In every society the production of discourse is at once controlled, selected, organized, and redistributed according to a certain number of procedures, whose role is “to avert its powers and its dangers, to cope with chance events, to evade its ponderous, awesome materiality” (Foucault, 1971). In reality, power produces discourse to diminish crime and thus ensure the stability of society, in contrast to the game where severe crime is a necessity of the game, and thus the players utilize their power to produce discourse and crime.

The production of discourse began with the narrative of Traps. The accused defendant requests information, while the experience of being ignored by his parents in childhood led to a strong desire for attention and exposure. Though he saw the differences between the trial game and a formal court, Traps failed to notice that the formal inconsistencies were suggesting deviation in its essence. This misreading of the nature of the trial game led him to underestimate the importance of discourse and power in the game and revealed incidents without alertness: his suddenly improved financial situation, the conflict with his superior, affair with the superior’s wife, the superior’s death, all this confession did not directly constitute a discourse, rather was the material for the discourse. As the accused, Traps did not possess power to produce discourse. Instead, his fragmented narrative was reorganised and re-coded by the old men, forming new patterns of behaviour and motives for a murder.

It was not until the talk between the lawyer and Traps under the guise of a walk that the latter partly realized the nature of the game: that the old men restored their health through this game, suggesting a return to power; that the existence of the executioner and the death penalty in private law represented direct danger. “The game threatens to flip over into reality. All of a sudden you ask yourself whether you may not be a criminal after all” (Dürrenmatt, 1956, p. 56.). The repeated inquiry of the prosecutor stressing that one always has something to confess; even the talk outside the room revolved around the trial game. All these signs suggest the game which had been confined to the room as entertainment for the evening, transcended the spatial limit, that boundaries between game and life became blurred, and that the power and order designed originally only for the game now began to permeate and pervade real life.

The old men each had their own strategies for producing discourse. The lawyer claimed that the best strategy was an immediate confession, thus manipulating the direction of the trial and framing the scope of punishment. A further strategy was to be discreet, i.e., to suppress discourse and to provide only limited and specific information to avoid those statements that could be deliberately misinterpreted by the prosecutor as evidence supporting a conviction. The lawyer frequently reminded Traps to be careful with his words, “Watch out, this is a trap”(Dürrenmatt, 1956, p. 58). The hints were always vague and exaggerated and therefore never caught Traps’ notice. Having countered the prosecutor in previous games, the lawyer was obviously acquainted with the prosecutor’s tactics and could have explained how the trap worked, for instance that the sudden improvement in the financial well-being and the death of his superior could have been deliberately linked by the prosecutor and interpreted as a murder plot. In fact, the lawyer was not playing the role of protecting the accused and securing a not-guilty verdict. What the lawyer

pursued was on the contrary a felony charge, which could then be mitigated by his expertise, thereby highlighting his significance and strengthening his position in the trial system.

By contrast, the prosecutor adopted a strategy of encouragement. On the ground of the trivial narration of Traps, the prosecutor developed the case, forming a profile of the deceased superior Gygax, and granting meaning to an entirely unrelated heart attack. Despite the noticeable discrepancies from the facts, the prosecutor's version of events was acknowledged by Traps as an idealized reality. Never treated with such heightened attention and appreciation before, the act to interpret his choices made in blindness or through superficial motives as a deliberate design was flattering to Traps and served him well in his narcissism complex and quest for recognition.

Discipline and Punishment as end Session for the Trial Game

In an ideal courtroom, the outcome of the trial remains unaffected by power and unaffected by pre-existing power structures. Whereas the outcome of the trial in this text tends to be a product of discourse, thereby consolidating the authority of the old men who had integrated Traps into their circle. The social and manipulated essence of the trial indicates its nature as a game and distinguishes it from the real courtroom. The clever coordination of the lawyer and the prosecutor created a push and pull that offered Traps a choice between sublime guilt and mundane, tedious innocence. Desperate to gain the approval of this socially privileged circle, and to approach the image of superior intellect that the old people had constructed for him, Traps took the initiative to claim the accident as a murder and plead for the death penalty. As the host of the gathering and the core figure of power, the judge bestowed Traps the required conviction in the name of friendship and justice. Recognized as a master in the game, Traps was admitted into the legal circle. Here the power was expansive, it sought possible crimes in order to render verdicts against the accused, and all the audience identified with the power through punishment and discipline. The subtlety of power was embodied in that the criminal was absorbed into the system rather than repelled, thus strengthening the power itself and diminishing hatred of criminals.

Yet the adaptations of the novel differ in the ending: In the prose published in 1956 as well as the radio play adapted shortly afterwards, Traps was found hanged the morning after the game, and the host lamented that he has "ruined the most wonderful evening we've ever had" (Dürrenmatt, 1956, p. 115). In the 1979 stage adaptation, Traps fell asleep after conviction and drove back to his normal life the next morning. A further distinction was the author's illustration in the first section of the prose version, which was removed from all subsequent adaptations. The discrepancies are regarded as necessary acts of trans codification to suit genres, (Haffter, 1985), while the setting of multiple endings responded to the title as well- it is natural for "a possible story" to have various possible endings. The two endings symbolize possible choices for Traps: to perceive all as a game and return to daily life, or to pursue spiritual awakening and ascension through confession and death.

What distinguished the two endings is not the difference in Traps' mastery of the game, but his understanding of the game's nature. As the judge suggested Traps be admitted as part of the community, his focus fell on Traps' acknowledgement of the crime-virtue discourse rather than crime itself. The admission provided the chance of rising from a participant in a game who provides entertainment to a player who enjoys it. The players master the principle to place oneself in the position of judging, but never being judged by establishing the order and producing discourse to consolidate this position; other participant in the game passively receive influence from the discourse. In the script, Traps managed to leap from the accused in the game to the guest outside the game, thus truly becoming a member of the host's community,

enjoying the delicacies, the excitement of the game, and being able to tell fantasy and reality, manipulating power and justice. Traps in the novel and radio play version, on the other hand, accepted the discourse of crime as virtue in the trial game, but never perceived the whole system of power that produces the discourse, and became obsessed with the constructed illusion leading to his death.

The tragedy of Traps' death lies in his purity, integrity and naivety in dying with a firm belief in the legitimacy of the trial game; The irony is that the old men who established the order perceive the trial merely as a game from which they derive pleasure. Whereas Traps, who entered the game by chance was convinced that he has been educated by the game, perfected as a person and come to know his true self. This mismatch between playful attitude and faith reflects the universal condition in the face of power and belief, that concepts such as justice can be a myth made up only in favour of a particular interest group.

Conclusion

In *die Panne*, Dürrenmatt contrasted the daily life of contingencies with a trial game of rules and order and portrayed two types of people: the old men who establish order, manipulate power and produce discourses, but have no faith in their own creations, and Traps, who is steadfast in his belief in the rules and discourse. The odd nature of the trial game was revealed through the absurd crime-virtue discourse and Traps' tragic ending. Power in real society often possess feasible logic and myths of legitimacy. By conception of the trial game, Dürrenmatt aims to dismantle the sanctity of power and provoke an inspection of the sources and legitimacy of power in social reality.

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A Study on the Translation of Interjections in Eileen Chang's *BanSheng Yuan*

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[Abstract] Though interjections share similar definitions in both English and Chinese, they differ widely in usage. The translation of interjections is not a small challenge for translators and thus deserves attention and research. This study explores the translation of interjections in Karen S. Kingsbury's translation of *Ban Sheng Yuan* (*Half a Lifelong Romance* by Eileen Chang). After analysis, this study summarizes Kingsbury's five methods for translating interjections: punctuation adjustment, meaning specification, transition replacement, concrete characterization, and occasional omission. Those translation methods reflect Kingsbury's views on finding the "sweet spot" in the handling of nuanced differences, or rather the subtle balance, between fidelity and flexibility of translation, so as to maximize the reproduction of the emotion and meaning of the original text with only necessary changes.

[Keywords] interjections; *Ban Sheng Yuan*, Eileen Chang; *Half a Lifelong Romance* translated by Karen S. Kingsbury; views on translation

Introduction

In modern Chinese, interjections are words that express various responses, emotions and voices in discursive practices. Most of them are pictophonetic words with no fixed meaning. Interjections are often used independently and can act as an independent response. An interjection can form a single complete sentence or be used as a separate component in a sentence but have no grammatical relations with other components (Chi, 2009, p. 62).

Interjections play an essential role in discourse, and they need the discursual context to realize their functions. The interaction system in modern Chinese puts forward that a word's part of speech is related to syntax, and a sentence is related to discourse (Chen, & Li, 2021). Although interjections do not act as syntactic components, interjections can better realize the function of sentences in discourse. At the same time, because the function of interjections is closely connected with discourse, in the modern Chinese system of part of speech, though interjections can be classified into system of part of speech according to basic form and meaning, their specific functions are realized only in specific discourse.

In English, the definition of interjection is pure emotive words that have no referential content (Quirk et al., 1972), which is similar to that in modern Chinese. However, there are specific differences in interjections between Chinese and English language systems. According to Liu Quanfu's preliminary statistics, English and Chinese interjections have the following two major differences (1996, p. 73). First, the number of English and Chinese interjections varies. There are only about 60 commonly used interjections in Chinese, all with rich interpretations, while there are more than 120 widely used interjections in English. Therefore, Chinese interjections are often randomly used, abstract and vague, and English interjections are more precise. Second, English interjections are used far more frequently than Chinese interjections in the same genre because emotional expression is often more restrained and implicit in Chinese. Due these the differences, the translation of interjections between those two languages is well worth probing into. Generally speaking, the translation of interjections requires the translator to have a strong bilingual competence, solid language skills, and precise capture of the subtle feelings expressed in the text to accurately understand and reproduce the feelings incisively and vividly in an appropriate form.

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Ban Sheng Yuan, formerly known as *Shi Ba Chun (Eighteen Springs)*, is Eileen Chang's first complete full-length novel. *Half a Lifelong Romance*, translated by Karen S. Kingsbury, successfully introduces *Ban Sheng Yuan* to foreign markets and is recognized and loved by foreign readers. Kingsbury is a well-known translator of modern and contemporary Chinese literature and an expert on Eileen Chang in the American Sinology academia. She has translated many of Eileen Chang's works into English, significantly enhancing Eileen Chang's visibility and the popularity of her works in the English world. At the same time, Eileen Chang's works have also made Kingsbury famous (Zhu, 2017). Kingsbury's translation of *Ban Sheng Yuan (Half a Lifelong Romance)*, was launched by Penguin Press in 2014 and collected in Penguin Modern Classics, making this Chinese classic enter the world literary world and become one of the shining stars in world classic literature.

In *Ban Sheng Yuan*, Eileen Chang does not spare words about dialogue. In the dialogue between different characters, various interjections play a somewhat important role in shaping the character and promoting the story's development, and they add some colloquial and emotional colors to the dialogue as well. The flexible use of interjections makes Eileen Chang's characters in the novel more vivid, scenes more lifelike, emotions more accurate, and stories more authentic. Grasping the essence of the interjection can help capture the feeling inherent in the dialogue and better understand the complex and delicate characters and the twists and turns of the story plot. In Kingsbury's English translation, for the same interjection, Kingsbury often chooses different ways to translate according to its different textual environment.

Based on this, this article proposes and tries to answer the following research questions:

1. Why do translators translate the same interjection in different ways? Is there any rule to follow?
2. What's Kingsbury's translation view from the perspective of interjection translation?

Methodology

This article sorts out all sentences containing interjections in *Ban Sheng Yuan* (source text) and their English equivalence in *Half a Lifelong Romance* (target text) for statistical classification and analysis. The interjections are counted according to the source text. If there are interjections in the target text while the corresponding source text has no interjections, they will not be counted. In Chinese, interjections are often pictophonetic characters with the word “口 (meaning ‘mouth’ in Chinese)” as radicals. Therefore, although words such as “怎么?” is also an independent component of expressing emotions, it is not included in the statistical category of interjections.

The collected samples of interjections are then classified and counted from three perspectives. First of all, the punctuation after the interjection is further classified because the punctuation after the interjection not only shows the sentence breaking but also reflects the emotion of the interjection. Secondly, the speaker's identity also dramatically impacts the meaning and feeling of the interjection, which is further classified. Third, the functions of interjections are classified based on Liu Danqing's definition of interjection functions. Liu pointed out in the article “The Nature of Interjections: Pro-sentences” that according to the nature of interjections, the sentences they replace are divided into statements (including direct prompts, responses, etc.), questions, imperatives, exclamations, addresses, etc. (2011).

General Data Analysis

There are 209 interjections in the source text. In the ST sample of interjections, there are 23 kinds of interjections, including 18 kinds of single-word interjections (“喂”, “噯”, “噢”, “唔”, “哦”, “喏”, “唉”,

‘哟’，‘呦’，‘喝’，‘哼’，‘噢’，‘咳’，‘呃’，‘啊’，‘嗯’，‘哪’，‘嗨’），and five kinds of combined interjections (‘喂呀’，‘喂哟’，‘呵呀’，‘呵哟’，‘噢噢’). In the TT samples, 31 of 209 interjections are omitted in the translation process, and the rest 178 are translated, among which there are 138 different ways of translation, as is shown in Table 1.

Table 1. Different Ways of Translation

ST	TT	ST	TT	ST	TT	ST	TT				
喂	Hey there,	喂	Oh dear—	喂	Ah!	喂	Aha!				
	Listen,		Oh,		Ah,		/				
	Hello there,		Oh?		Ah—		Hah!				
	Hey,		Oh!		Oh,		Right then—				
	Hello?		Oh—		Oh.		Well,				
	Oh,		/		Oh—		Ah,				
	Oi!		Hey,		Oh?		啊，				
	喂!		Blimey!		Oh!		啊!				
	喂?		Yes.		/		啊?				
			Oh, my goodness!		Right,		嗯。				
喂	/	喂	What?	喂	Goodness!	喂	Hello?				
	Yes.		Quick!		Yes,		Oh dear,				
	Oh,		How on earth		Well,		Oh dear,				
	Indeed.		What?		What!		Oh!				
	Eh—		You know him,		What?		Oh—				
	喂		So I did.		喂		Hey!	喂	So	喂	What?
			Yes,				Here,		Oh...		Goodness me!
			Yes.				Here—		Oh.		Uh-oh,
			Good,				/		/		/
			Uh-huh.				Oh?		Ah—		Goodness!
喂!	Oi!	喂	What?	喂	Oh?	喂	What's this?				
	Yes!		Oh,		Oh?		Oh, no!				
	Hah!		Oh!		What?		Careful!				
喂	Err...	喂	oh?	喂	Really,	喂	Oh!				
	Yes.		Oh,		Really?		Oh,				
	Yes,		Oh—		Oh!		Ugh!				
	Uh-huh...		My!		But,		Goodness,				
	He gave a startled grunt.		Goodness!		/		Goodness me!				
喂?	Huh?	喂	Oh!	喂	Oh dear,	喂	Goodness!				
	What is it?		Goodness, goodness—		Well,		Oh, my!				
	What?		Hmm.		/		But,				
	Yes?		So, you see—		Really?		/				
	What's the matter?		OK then,		well,		Oh my goodness!				
	Uh...				/		Oh goodness—				
喂	My, oh my!	喂	Oi!	喂	/	喂	Oh...uh-huh...				
	Wow!		Oh?								

Kingsbury does not use Pinyin in the translation of interjections. Instead, she intends to find a suitable English counterpart for Chinese interjections. In the 178 translated samples, the English translations are significantly different from the original ones. Among them, 86 cases change in punctuation, accounting for

a total of 48.3%; a total of 90 cases are transformed from meaningless interjections to notional words, with a total of 50.6%, and among them, 16 cases of interjections are translated as other parts of speech (such as conjunctions, adverbs) or are formed into a new sentence.

At the same time, the translation of interjections is also affected by the speaker's identity in the source text. For example, in the 11 cases translated into "goodness", there are eight samples from female speakers (Manzhen, Tsuizhi, Mrs. Gu, Mrs. Shen), including five female elder speakers (Mrs. Gu, Mrs. Shen). The four cases translated as "Oh dear" were all samples from female speakers. Among the five cases translated as "Hey", there were four samples from male speakers (Shuhui, Shijun, Yipeng) and only one from a female speaker (Manzhen).

The nature of interjections has a direct impact on translation. For example, in the sample of 50 cases of interjections labelled as "questions", excluding 4 cases of omissions in translation, 33 cases are translated as interrogative words, interrogative sentences or the form of "interjections + question marks", accounting for 71.7% in the 46 translated cases. In the sample of 8 cases of interjections labelled as "imperatives", except for one case of omission in translation, 6 cases are translated as interjections with imperative mood (such as "Oi!" "Hey there,") or imperative sentences (such as "listen,"). The nature of interjections has a strong correlation with their translations. However, apart from the two categories of "questions" and "imperatives", the sample interjections labelled as "addresses", "exclamations", and "statements" do not present shared features and are relatively free according to the translator's preferences in specific contexts.

Discussion with Specific Examples

According to the statistical results, this article summarizes five of Kingsbury's methods on interjection translation: punctuation adjustment, meaning specification, transition replacement, concrete characterization, and occasional omission.

Punctuation Adjustment

In Chinese, commas are often used, especially in everyday dialogues, in order to break sentences wherever there is a pause. However, there are strict restrictions on English commas. In English sentences, except for independent clauses, two units are juxtaposed without commas. (Fan, 2021, p. 226) therefore, in translation, Kingsbury pays particular attention to the differences in the habitual usage of Chinese and English punctuation marks and makes corresponding adjustments. The following example is what Hongtsai replied to Manzhen when she said that she would go out in Chapter 7:

(1) 鸿才道：“噢，你还要上别处去？”

“*Oh? You're going somewhere?*”

The interjection “噢” here is not only a response to the above conversation, but also shows Hongtsai's doubt about Manzhen's whereabouts, so it is translated into “Oh” along with a question mark to show the doubt. The comma in the source text is replaced by a question mark to bring clarity to the meaning of the interjection. After the punctuation adjustment, the intention of questioning becomes stronger and clearer, and the repeated use of commas is avoided, which is in line with the habitual usage of English punctuation and thus makes it more acceptable.

Meaning Specification

In Chinese, interjections are pictophonetic words which have no fixed meaning. Their meanings usually have great randomness and ambiguity, and the identification of their functions relies on specific intonation or context. (Liu, Q., 1996, p. 69) To enhance the acceptability of the translation and prevent English readers

from misunderstanding Chinese interjections, Kingsbury gives specified meaning to ambiguous Chinese interjections and makes the meaning of interjections explicit. The following is what Jiemin reminded Manzhen about Hongtsai in Chapter 2:

(2) 杰民在旁边补充了一句: “喏, 就是那个笑起来像猫, 不笑像老鼠的那个人。”

“You know him,” Jiemin piped up. “He’s the one who looks like a rat—and then, when he smiles, looks like a cat.”

The interjection “喏” here is indicative of Hongtsai, so by specifying the meaning of the interjection into “you know him”, Kingsbury makes it easier for the readers to understand Jiemin’s intention of pointing out to Manzhen the intended description of Hongtsai.

Transition Replacement

Chinese emphasizes parataxis, while English, hypotaxis. Therefore, the logic in specific context is generally implicit in Chinese, while in English, it is explicit. The manifestation of transitions is a common feature in Chinese English translation. In Kingsbury’s translation, interjections are replaced by transitional words to create links between talks, thus enhancing the explicit logic. The following depicts Ah Bao trying to stop Manzhen from calling her mother in Chapter 11:

(3) 阿宝轻声笑道: “喂哟, 您这时候打电话回去, 太太不吓一跳吗?”

“But,” said Ah Bao, laughing a bit, “if you call at this hour, won’t that scare her half to death?”

After visiting Manlu, Manzhen wanted to call her mother late at night, but Ah Bao stopped her in order not to disturb her mother in the dead of the night. The exhortation beginning with the interjection “喂哟” has a transition in meaning with the previous text by expressing a different opinion, where Manzhen insisted upon calling. Therefore, Kingsbury translates the interjection into a transitional word “but” to link Ah Bao’s words with Manzhen’s previous talk, making the dialogue more logical and conform to the reading habits of English readers, though the tone of Ah Bao is a bit softened.

Concrete Characterization

Kingsbury fine-tunes the translation of interjections based on the characters’ sex, age and personality, and some interjections have strong correspondence with relevant characters. In similar contexts, Kingsbury is more inclined to translate the interjections of female speakers, especially elderly female speakers, into words related to “goodness”. It vividly depicts the tone of older women who are nagging, worried and prone to emotional fluctuations. The following depicts Manzhen making a suggestion to change the light bulb for Shijun to read in Chapter 8:

(4) 他站在电灯底下翻阅着, 曼桢道: “喂呀, 这灯泡不够亮, 得要换个大的。”

“Goodness!” Manzhen cried. “This light isn’t bright enough. We’ll have to change the bulb.”

Changing the light bulb is a petty thing, but it was important for Manzhen in this case because she worried that the light was too dim for her lover Shijun to read. The exaggerated use of “goodness” in the translation can better highlight women’s sentimental and sensitive characteristics. Moreover, in Kingsbury’s translation, “Oh dear” is an exclamation exclusively for female speakers, consistent with female characters’ sentimental and sighing propensities. “Hey” is an exclamation exclusively for male speakers, more consistent with young male speakers’ natural and unrestrained personalities. Interjections

corresponding to the characters can enhance the characterization effect in dialogue and try to retain the liveliness of the original text.

Omission & Compensation

The following is Manzhen pointing out to her mother where they used to live in Chapter 5:

(5) 曼桢便指点着说道：“妈，你来看，喏，那就是我们从前住的地方，就是那教堂的尖顶背后。”

“Ma,” said Manzhen, pointing towards the window, “come and see—there’s the place where we used to live, behind that church steeple. Do you see it?”

Manzhen motioned her mother to look out of the window. The interjection “喏” had an indicative meaning. However, this meaning was already reflected in the term “come and see”, so the interjection was omitted in the translation. This is a way of omitting interjections because the previous or subsequent texts can express the meaning of interjections effectively.

Although the omissions are reasonable, they will more or less reduce the information transmitted by the translation, therefore, Kingsbury makes some compensations for the omissions by adding some other interjections in several places where there are no interjections in the source text.

The following is Shijun comforting Tsuizhi in Chapter 13:

(6) “你不要这样想。不管你怎么样，反正我对你总是……翠芝，真的，你放心。你不要这样。你不要哭。……喂，翠芝。”

“Come what may, I’ll always be...Oh, please don’t worry, Tsuizhi. Don’t do that. Please stop crying... Oh, Tsuizhi.”

Tsuizhi and Shijun didn’t love each other but they became husband and wife, nonetheless. Tsuizhi cried out to Shijun about her helplessness and sadness, and Shijun tried to comfort her. Although there is only one interjection “喂,” in the source text, in the translation, Kingsbury compensates with an additional “Oh,” to recreate Shijun’s being at a loss, intending to highlight Shijun’s considerate helplessness.

Kingsbury’s Views on Translation

Kingsbury once commented on Eileen Chang’s works, praising her unique style and way of weighing words are subtle and profound, which also present incredible difficulties in translation. Eileen Chang used a wide variety of interjections, including many uncommon interjections such as “暖” and “咳”. Her ingenious use of interjections is an essential means to depict the character and promote the development of the plot. For such a large and diverse but delicate and ingenious exclamation, Kingsbury’s translation well reflects her views on translation of paying attention to nuances.

Kingsbury believes that translation between languages is not a mechanical transformation like changing melody from one tone to another, but an interpretation, which transforms artistic materials from one medium into another according to a personal subjective judgement. Through Kingsbury’s methods on interjection translation, it is visible that she integrates her thoughts and opinions into the translation on each interjection. Kingsbury’s view on translation is that translators are like pianists. The music score for pianists is incomprehensible to the public. The pianist needs to convert these written marks into an auditory feast that the public can appreciate and understand. Therefore, the audience’s understanding is primarily affected by the pianist’s knowledge of the score, especially those passages that are particularly vague, ambiguous or difficult to understand (Qin, 2011, p. 124). The meaning of interjections in Chinese is vague and uncertain. The same word contains many layers of emotions, and combining different punctuation symbols

leads to more interpretation possibilities. Under her understanding of the interjection and context, Kingsbury grasps the subtle differences and handled the same interjection differently in different places. Still, at the same time, Kingsbury tries to reserve or reproduce the interjections in translation and rarely omits any of them so that English readers could have their understanding and self-perception on the interjections.

Although translators are like pianists, whose duty is to play the music that the public can understand according to the score, in Kingsbury's view, translators should not let readers forget the source text when appreciating the translation and should always remind readers that this is a literary work from different languages and cultures. When asked whether, in the process of translation, she is more inclined to try to make readers forget that this is not the original text or to remind readers that this book comes from a different language, Kingsbury's answer is to try to put every nuance and feeling she found in the original into the translation. Kingsbury claims to be a bit of a "syntactic slave". Even if she will make changes according to her subjective understanding of translation, she tries to copy the wording of the original work in translation. In Kingsbury's view, Eileen Chang's story is far from the daily life of English readers, and readers will eventually realize that this is a translation of foreign literary works.

Conclusion

Kingsbury's translation of interjections in *Ban Sheng Yuan* is faithful to the original story and consistent with the specific context and characters. Still, it does not fail to be flexible, and there is ample space for Kingsbury's free adjustments. Whether it is the translation of the original text or the translator's creative adjustments, it serves to better fit the English reader's reading habits and better conveys the characters' emotions and the intentions of those dialogues in English. Kingsbury's translation concept is to find a balance. Regarding the translation of interjections, her translation is not confined to the original text but to find an alternative very close to the emotion and meaning expressed in the original text. In the handling of subtle differences between the two languages, Kingsbury seems to have found the "sweet spot" in striking the balance between strict loyalty and relative freedom. Undoubtedly, her translation effectively reproduces the euphemistic and tortuous love and melancholy inherent in Eileen Chang's work.

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On Chinese and English Views of Love: A Study Based on a Comparable Corpus of Ballads

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[Abstract] According to linguistic relativity, languages exert influences on perceptions. To compare the Chinese and English nations' views of love, this paper first examined the differences between languages of love ballads. Though general linguistic differences between C & E had been widely discussed, contrasts in the specific genre of ballad had barely been touched. A corpus analysis was thus needed to explore and compare the linguistic features between Chinese and English ballads. Through the corpus analysis from a linguistic perspective, the differences in the measurement indicators of the Chinese and English love ballads were obtained: macroscopically, Chinese ballads prefer verbs (VEVLs) more than English ones do. Then, through the analysis of specific expressions used in love ballads and their translations, it was found: microscopically, Chinese ballads prefer "behavioral" expressions while English ones prefer "material" ones. Since the expressions are influenced by perceptions, this paper put forward the conclusion that in terms of the view of love, the Chinese one is "behavioral" while the English one is "material". On this basis, this article confirmed that the view can be the source of differences in linguistic features and preferences in literary expressions, and argued that it can serve as a new perspective in future translation studies.

[Keywords] love ballad; corpus analysis; part-of-speech; expression; perception

Introduction

Chinese and English (hereinafter referred to as C & E) are currently among the most spoken languages worldwide, and the two languages are different in many aspects. In terms of language typology, the significant difference is that they are analytic and synthetic languages respectively (Lian, 1993, p. 1). Lian also pointed out nine other major concrete differences in linguistic traits between C & E, i.e., Chinese is diffusive, paratactic, simplex, personal, active, dynamic, concrete, direct, and reiterative while English is compact, hypotactic, complex, impersonal, passive, stative, abstract, indirect, and substitutive (1993, p. 1). In terms of part-of-speech, Liu maintained that Chinese tends to emphasize verbs while English highlights nouns (1991), which he later labeled as "dynamic" and "static", oppositely (2006, p. 45).

The Sapir-Whorf hypothesis stated that languages have influences on speakers' perceptions of reality (i.e., linguistic relativity, Whorf, 1956, p. 18). Thus, the differences between C & E can reflect the different mindsets of the Chinese and English. Some scholars have attempted to match those differences between Chinese and English nations' perceptions with those of languages, and they have come up with theories such as "Chinese people's *wùxìng* (悟性, comprehension by intuition) thinking is in line with the parataxis of the Chinese language whereas the hypotaxis of English agrees with the English nation's rational thinking" (Cheng, 2005). As such, research on the differences at the linguistic level would reveal those contrasts in cultural concepts behind them. The research objective of this paper is to investigate the Chinese and English nations' views of love based on linguistic and literary characteristics of C & E texts.

To this end, we chose ballads as the literary genre for our research. In contrast with the aristocratic literature which mainly "beautifies or criticizes the king's governance" (Yuan, 2014, p. 24) and is far from

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the lower classes' everyday lives, ballads originated as a result of the fact that, "Since folks harbor resentment, they sing it out: the hungry men sing about food, and the laboring people sing about their drudgery", as was stated by He Xiu (129-182 AD), the East Han (25-220 AD) dynasty philologist (n.d.). Likewise, American folklorist Francis J. Child (1825-1896), according to Lewis (1969), regarded the ballad as "the expression of our common nature, of the mind and heart of the people". To put it simply, ballads are a natural form of emotional expression. Therefore, love ballads are used as the research object of this paper to better reveal the traditional views of love.

Our research was carried out in a trilogy structure of linguistics features-literary expressions-views, on the premise that views cause differences in expressions, and various expressions show different linguistic features. We first examined the linguistic features through a corpus analysis before presenting a hypothesis on C & E texts' preferences in literary expressions based on those features. After the verification of the hypothesis through a text-based analysis, the C & E nations' views of love were proposed.

Comparison of Part-of-speech Measurements Based on a Comparable Ballad Corpus

Introduction

Although general linguistic differences between C & E put forward by previous scholars have been summarized above, the differences in the ballad language (especially in terms of linguistic measurement indicators) may not fully conform to the "general differences". This is due to the fact that ballad is a particular literary genre. In texts of the same language, different genres will lead to contrasts in measurement indicators. Meanwhile, those contrasts can also be used reversely in the classification and identification of genres. For example, Liu (2018, p. 127-160) distinguished "modern Chinese poetry" from "prose" by analyzing their measurement indicators. The cluster analysis of Liu and Fang (2017) showed that facing the same source text, different translators emphasized different types of emotional expression. Contrasts in their translations' stylistic features and part-of-speech preferences were thus caused. For example, Feng Tang wanted to experiment with a translation method that "highlights the poetic element", and his work turned out to be stylistically closer to "detective stories" based on quantitative data while another translator Zheng Zhenduo's version was closer to "romance novels". The difference is also reflected in their translations' preference in part-of-speech. Therefore, since the ballad is a special literary genre with unique expressions, differences between the C & E ballad languages may not fully match the general contrasts between C & E. In this chapter, to examine the linguistic difference between Chinese and English love ballads, we chose nouns and verbs to analyze in light of the fact that they are "static" and "dynamic" parts-of-speech respectively. Considering the historical variation of the Chinese nation's views, to explore the more traditional ones, the Chinese ballads used in this paper are all works of the archaic era (before 220AD), under Yuan's classification (2014, p. 11).

Corpus Composition and Research Methods

This chapter constructed the Chinese corpus using *Shījīng* (诗经), which is "the first collection of poetry in the history of Chinese literature" (Cheng, & Jiang, 1991, p. 1). It sits on "the throne of Confucian classics" (Cheng, & Jiang, 1991, p. 1), and is both a typical and an important collection of Chinese ballads. The source of the English corpus is *The English and Scottish Popular Ballads* (hereinafter referred to as *Child Ballads*) compiled by Francis J. Child. This anthology has a total collection of 305 English and Scottish ballads (Wikisource, n.d.), and is known as the "definitive English (ballad) collection" (Encyclopædia Britannica, n.d.).

The *Shījīng* texts were excerpted from *Shījīng Zhuxī* (诗经注析) (Cheng, & Jiang, 1991, p. 60-117) while the *Child Ballads* ones are from *The English and Scottish Popular Ballads* (Wikisource, n.d.).

In order to macroscopically analyze the difference between Chinese and English ballads in terms of part-of-speech preference, this chapter selected some representatives from the two anthologies to build a comparable corpus. Under the definition of Cheng (2010), 48 ballads in *Shījīng*'s *Fēng* (风) chapter, including *Shījīng-Fēng-Wèifēng-Méng* (诗经·风·卫风·氓), are love ballads. The *Bèi* (邶) area (now in Anyang City, Henan Province) was located in the center of the civilization at that time, and “better preserved the culture of the Yīn-Shāng dynasty (c. 1600-1046 BC)” (Chen, 2008), its view of love is thus more traditional. Meanwhile, the number of love ballads in the *Bèifēng* (邶风, literally “the ballads of the *Bèi* area”) section is relatively appropriate for constructing a corpus, so all 7 love ballads in *Bèifēng*, namely *Jìngnǚ* (静女), *Rìyuè* (日月), *Zhōngfēng* (终风), *Xióngzhì* (雄雉), *Páoyǒukǔyè* (匏有苦叶), *Gǔfēng* (谷风) and *Jiǎnxī* (简兮) were cluster-sampled. The *Child Ballads* corpus used 8 typical love ballads selected by Lewis (1969), namely No. 17, 39, 61, 65, 67, 99, and 112 (In *Child Ballads*, each ballad contains different lyrics of one tune. If there is a tune corresponding to multiple lyric texts, this chapter selected the first text of each tune, i.e., Text A, for analyses). Lewis (1969) claimed that this group contains both ballads that include and don't include “courtly love elements” (i.e., courtly or popular), which demonstrates the characteristics of English love ballads comprehensively.

After word segmentation and part-of-speech tagging of the corpus, numbers and proportions of nouns and verbs were calculated, and Pearson's chi-square test was performed on the two groups of data to verify whether they have a significant difference in statistics. Linking verbs were excluded from our analysis considering: 1) the frequent omission of Chinese linking verbs (Lee, 2016) and the opposite case in English, and the fact that this difference is attributed to the inherent difference of languages, rather than the difference based on the genre; 2) unlike notional verbs and modal verbs, etc., linking verbs can hardly suggest behaviors or actions, which will be the focus of the next chapter.

For the Chinese corpus, the word segmentation and part-of-speech tagging were exercised via the *CorpusWordParser* software obtained from the “Corpus Online” website constructed by the Chinese Ministry of Education's Institute of Applied Linguistics (<http://corpus.zhonghuayuwen.org/index.aspx>) while the *CLAWS* part-of-speech tagging tool (with its C5 coding set) by Lancaster University (Garside, 1987) was used for the English corpus. The chi-square test was performed by using the statistical software *SPSS* (version 25.0).

Results

After the segmentation, part-of-speech tagging, and calculating, the *Shījīng* corpus was found to have a total of 552 words, including 130 “verbs except for linking verbs” (hereinafter referred to as VEVs), accounting for 23.6%, and 116 nouns, accounting for 21.0%; the *Child Ballads* corpus has 6101 words, including 1130 VEVs, accounting for 18.5%, and 2429 nouns, accounting for 39.8%. In the chi-square test, the α value was set at 0.05, meaning the confidence interval was 95%. The P-value (related to significance) resulted to be 0.000, which is smaller than 0.05, indicating that the difference in preference in nouns and VEVs between Chinese and English ballads in this comparable corpus is statistically significant.

Table 1. Result of the Chi-Square Test

	Word count	Nouns	Verbs (VEVs)	χ^2	P
Chinese corpus	552	116	130	46.23	<0.001
English corpus	6101	2429	1130		

Discussion and the Hypothesis on Preference in Expressions

We found that the proportion of nouns in the English love ballads corpus is 2.15 times higher than that of VEVLs, while in the case of Chinese ballads, the proportion of VEVLs is oppositely 1.12 times higher than that of nouns. Thus, the relative presence of VEVLs is higher in Chinese love ballads than in English ones. This statistically significant difference proves that Chinese love ballads use VEVLs more intensively than English ones, whereas the latter emphasizes nouns more.

Since different expressions show different linguistic features, this quantitative contrast between Chinese and English love ballads reflects the discrepancy in their preferred ways of expression. We, therefore, propose the hypothesis that Chinese love ballads prefer the “behavioral” type of love expression, which stresses thoughts, emotions, and actions, thus requiring VEVLs. In contrast, the English ones put emphasis on the “material” type,

View of Love: An Analysis of Expressions

In this chapter, we will analyze the second level of this linguistics features-literary expressions-views trilogy-structured research. We will conduct the discussion by studying the difference between specific ballads’ preferences in expression before linking them with different nations’ views. The hypothesis of Chinese “behavioral” and English “material” views of love will then be put forward. We could thus conclude the views (of love) via linguistic and literary analyses.

An Analysis of the Thematic Differences in Translations of Shàngxié

上邪，我欲与君相知，长命无绝衰。山无陵，江水为竭，冬雷震震，夏雨雪，
天地合，乃敢与君绝。(Guo, 1979, p. 231)

*Oh Heaven high!/ I will love him forever till I die,/ Till mountains crumble,/ Rivers run
dry,/ In winter thunder rumble,/ In summer snow fall far and nigh,/ And the earth mingle
with the sky,/ Not till then will my love die. (Xu, 2011, p. 66)*

Above is *Shàngxié*(上邪) from the poem set *Gǔchuīnǎogēshíbāqǔ* (鼓吹饶歌十八曲) of the Han dynasty (202BC-220AD), also known as “*Shangyé*”. It is a renowned piece traditionally considered a love ballad in China. It expresses a lady’s oath to her lover, “using five impossible things (only if they happen would her love wane) to show the loyalty of her love” (Zhao, 2004). However, there are other interpretations. Notably, the British sinologist Arthur Waley (1889-1966) understood the theme as “friendship” in his *A Hundred and Seventy Chinese Poems*. He placed it, together with one friendship-themed ballad, under the rubric “*Oaths of Friendship*”, adding the note, “In ...Yüeh, when someone made friend with another person, they...read this oath” (Waley, 1918, p. 37). Six translations’ interpretations are concluded below.

Table 2. Interpretations of *Shàngxié*’s Theme in its Six Sample Translations

	Arthur Waley	Yang Xianyi et al.	Xu Yuanchong	Anne Birrel	Wang Rongpei	Zhuo Zhenying
Theme	Friendship	Love	Love	Loyalty	Love	Love

As can be seen from above, among the six listed translators (except for Waley and Birrel, all other four translators are Chinese, though one of Yang’s co-translator is a Chinese-born Briton), only the two foreign translators did not label it as a “love ballad”, while all the Chinese translators unanimously did so. Though in China, *Shàngxié* is considered to be a love ballad, they did not share with Chinese translators this

viewpoint. Since *Shàngxié* is characterized by behavioral expressions, the direct reason is that their default way of love expression is material.

A Comparison of Ballads' Preferences in Expressions and Views of Love

In *Shàngxié*, behavioral expressions are significant, which can be seen from the VEVLs the original Chinese text carries. Except for the first line, which is an exclamation, all the other lines contain VEVLs. Among them, lines 2, 3, and 8 describe love, while lines 4, 5, 6, and 7 present five impossible changes in nature, showing that nothing could put an end to the lady's love. Through the lines describing love, line 2 has two VEVLs (欲 “want” and 知 “know”), the first is a thought while the other is an action. Line 3 has two VEVLs (绝 “end” and 衰 “decay”), which are used next to each other to emphasize the impossibility of the waning of love. Line 8 has two VEVLs as well (敢 “dare” and 绝 “end”), which are both behaviors. It can be found that in the love-describing part of *Shàngxié*, behavioral expressions are prominently used. Similar to *Shàngxié*, many pieces in *Shījīng*, together with other archaic Chinese ballads, focus on the description of behaviors by depicting one's thoughts to, or desires for his or her lover, through sincere emotional outpourings and (possibly imaginary) actions. VEVLs (together with adjectives, adverbs, etc.) are more suitable for behavioral expressions since they can represent thoughts, emotions, and actions. Therefore, their intensive use verifies the preference for behavioral expressions in Chinese love ballads.

The English love ballads, however, pay more attention to the role of objects and their metaphorical functions to represent love. Taking *Scarborough Fair* as an example, in Frank Kidson's version (1891, p. 42-44), “Savoury sage, rosemary, and thyme”, recurring as the second, sixth and tenth line, contains a significant expression in this ballad. “Herbs were mentioned...because...(they were believed to) ... influence emotions” (McGill University, 2017). Hence, they can be regarded as the material symbols of love. What's more, these lines contain no VEVL, carrying no behavior. Similarly, in another English love ballad, *Greensleeves*, “Greensleeves” was used as a metaphor for the lover. The most famous and important lines of that ballad's first part (in modern English orthography) are “Greensleeves was all my joy” (lines 1, 9, and 17, Early Music Muse, 2015), “Greensleeves was my delight” (lines 2 and 10, Early Music Muse, 2015), and “Greensleeves was my heart of gold” (lines 3 and 11, Early Music Muse, 2015). These three sentences contain no VEVL and express love by resorting to objects. In *Scarborough Fair* and *Greensleeves*, objects were conspicuously used to stand for love and lover, which can be considered as concretization. This emphasis on material love expressions is different from the preference for behavioral expressions in Chinese love ballads.

Importantly, another ballad of *Gǔchūnánogēshībāqǔ*, *Yǒusuǒsī* (有所思), rarely though, highlights material expressions. For example, the object “jade” was used figuratively to represent a woman's love. In the same book (*A Hundred and Seventy Chinese Poems*), Waley translated *Shàngxié*, which focuses on behavioral expressions, into a friendship ballad; but *Yǒusuǒsī*, with the material expressions, into a love ballad. This difference reflects that the translator has generated different views and understandings based on different preferences in expression, proving the correspondence of expressions and views in translators' or writers' cognition.

Therefore, the Chinese love ballads' “behavioral” expressions are consistent with the Chinese “behavioral” view of love, while the English love ballads' “material” expressions match the English “material” view of love. The behavioral view of love is the one that emphasizes thoughts and actions, e.g., “longing for the lover” has been an everlasting theme of Chinese ballads. In contrast, the material view of

love focuses on concrete items (as a gift or a symbol of either love or lover), and this could be attributed to a commerce-based culture that shapes the view, like the English's.

Views and Translation

In translation, the view of love is also reflected in different translators' choices of words. As is shown in the table below, conforming to different nations' views of love:

1. Chinese translators used VEVLs more frequently than the English translator (Waley), Compared to linking verbs, VEVLs are more "behavioral". Among the four examples listed, Waley only used VEVLs in two cases (50%), while Xu's and Wang's translations used them in all four (100%).
2. In cases where VEVLs were both used, Chinese translators preferred rhetorical devices, using VEVLs with better "performance capability", and describing the actions more vividly. Meanwhile, Waley preferred to use the literal counterparts of those Chinese VEVLs in English. In the example of "love", "die" used by Xu describes the diminishment of love more desperately than "break or decay" used by Waley, and the latter is the near literal translation of "绝衰" in the source text.

Table 3. Three Translations of Four Items' Actions or Changes (VEVLs italicized)

	Mountain	River	Thunder	Love
Waley (1918, p. 37)	are all flat	are all dry	<i>thunders</i>	<i>break or decay</i>
Xu (2011, p. 66)	<i>crumble</i>	<i>run dry</i>	<i>rumble</i>	<i>die</i>
Wang (1997, p. 128)	not <i>rise</i> high	<i>run dry</i>	<i>rumble</i> by	<i>shower...with</i>

Thus, different views (of love) would influence the translation techniques being used or preferred, and the former's influence on the latter could be further considered as a new perspective in translation studies. Good translation works should notice those differences, and choose to obey or violate them upon purposes, which conforms to the "creative equivalence" theory of translatology proposed by Guo (2014).

Conclusion

This paper first summarized the differences between C & E languages proposed by scholars at the overall level before citing the work of Liu and Fang (2017) to illustrate that the general differences between C & E languages may not apply to all genres. Therefore, in-depth analyses are needed for each of them. The Sapir-Whorf hypothesis was cited to demonstrate the linkage between language and perception. Based on this, to study the views of love of the Chinese and English people, Chinese and English ballads were first selected for corpus analysis as ballads are a natural form of emotional expression. This paper chose typical texts from the classic anthologies of Chinese and English ballads, namely *Shijing* and *Child Ballads*, before macroscopically conducting the frequency analysis of each corpus' part-of-speech types. After the segmentation, part-of-speech tagging, retrieval, calculating, and chi-square test of the data, this paper discovered that in terms of linguistics, there is a significant statistical difference between Chinese and English love ballads: in contrast to English ballads, Chinese ones prefer VEVLs than nouns.

Subsequently, this paper postulated that at the level of literary expressions, Chinese love ballads prefer "behavioral" expressions which emphasize describing thoughts, emotions, and actions. In contrast, English love ballads prefer "material" ones, which use nominal representatives intensively. The former requires VEVLs while the latter needs nouns, which conforms to the difference in part-of-speech preferences found earlier. This hypothesis was verified through the analysis of expressions in specific texts and can also be confirmed by Arthur Waley's translator behavior.

Therefore, the Chinese “behavioral” and the English “material” views of love were put forward, the former emphasizes thoughts and actions while the latter underlines substances and concrete items. This reveals the linkage between linguistic features, literary expressions, and the view: the essential reason for linguistic and literary differences between Chinese love ballads and English ones is the contrasts in the authors’ views of love, i.e., archaic Chinese love ballads prefer “behavioral” expressions and emphasize VEVLs, showing the traditional Chinese “behavioral” view of love. Meanwhile, English ones prefer “material” expressions and stress nouns, showing the English “material” view of love. In translatology, regarding the views of translators as one root of differences in translations can serve as a new perspective of translation studies including criticism and appreciation.

However, the “behavioral” view of love expressed by Chinese ballads in the archaic era has also undergone significant changes with history. For example, the elements of utensils in the poetry of the late Tang and Five dynasties (907-960AD) increased significantly. The view of love became especially different in the Ming (1368-1644 AD) and Qing (1636-1912 AD) dynasties, with the development of feudalism. Therefore, further diachronic analyses can be carried out to examine love ballads, so as to delve into the historical variation of the view of love reflected behind them.

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Research on Chinese Undergraduate Translation Teaching Based on Core Foreign Language Journals (2006-2021)

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[Abstract] Since the establishment of the translation major in 2006, a large amount of translation teaching research has emerged. By adopting qualitative and quantitative methods, this paper conducts a study on 254 papers related to undergraduate translation teaching, which were published in eight domestic core foreign language journals within a 16-year period (2006-2021). It seeks to identify and track the timeline, research topics, research methods and so forth, and analyze and discuss the developments in translation teaching with regard to its theories, modes, emphases, and technologies over the 16-year period. A development model of translation teaching is built, the current problems are summarized, and some suggestions are offered.

[Keywords] translation major; translation teaching; core foreign language journals; translation teaching research

Introduction

Translation teaching is an important way to cultivate translation talents and an important part of the discipline construction of translation studies (Mu, 2004). Since the Ministry of Education approved the establishment of the translation major in 2006, this new major has been recognized by many scholars. With the development of the translation major and translation teaching practice, in the past decade, scholars such as Xiao Weiqing and Qian Jiajun (2021), Wang Xiaohong and Xu Lan (2015), Liu Hongwei and Mu Lei (2013) have all made many theoretical analyses and summaries of different aspects of translation teaching research.

However, we noted that such research focused on detailed aspects only and lacked analyses of the overall framework of translation teaching. Due to the inter-disciplinary nature of the translation major, it is necessary to review relevant papers and build an overall framework. To this end, we carried out research into eight domestic core foreign language journals (see Table 1) from 2006 to 2021 and selected 254 papers related to undergraduate translation teaching as the research object. Based on the research classification framework of Liu Hongwei and Mu Lei (2013), Zhong Weihe and Wang Binhua (2010), and Xu Hui and Ji Chengjun (2004), combined with the characteristics of translation teaching research, we identified two key points in this research: the research topics and the research methods. The research topics include the teaching concept, major construction, and teaching materials, etc.; while the research methods can be divided into general research methods (including qualitative or quantitative, speculative or empirical) and specific research methods (including experiential summary, speculation, case study, etc.). Afterwards, adopting both qualitative and quantitative methods, we described the current domestic research situation, summarized the problems, made introspections, and finally offered some suggestions.

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Table 1. List of Core Foreign Language Journals Selected in this Paper

Chinese Name	English Name
《上海翻译》	Shanghai Journal of Translators
《外国语》	Journal of Foreign Languages
《外语教学》	Foreign Language Education
《外语教学与研究》	Foreign Language Teaching and Research
《外语学刊》	Foreign Language Research
《外语与外语教学》	Foreign Languages and Their Teaching
《中国翻译》	Chinese Translators Journal
《中国外语》	Foreign Languages in China

Results and Analysis

General Analysis

There were 204 “qualitative” research papers, accounting for 80.3% of the total, and 50 “quantitative” papers, accounting for 19.7%. There were 165 “speculative” papers, accounting for 65.0% of the total, and 89 “empirical” papers, accounting for 35.0%. Thus, qualitative and speculative research was most closely linked to undergraduate translation teaching. As a relatively young major, the undergraduate translation major lacks a solid theoretical foundation, so further discussion is needed at the qualitative and speculative level. Moreover, this is also related to China’s tradition of “always attaching importance to speculative research” (Liu Hongwei, 2013). At the same time, a considerable number of qualitative papers were supported by empirical research, which indicated that the rigor and theoretical basis of the relevant research was constantly improving.

The application of specific research methods was ranked as follows: experiential summary (74 papers, 29.1%), speculation (48 papers, 18.9%), and descriptive study (28 papers, 11.0%), etc. (see Figure 1). Therefore, experiential summary and speculation were the main methods applied to undergraduate translation teaching research, and the sum proportion of these two methods was close to 50%. Although descriptive study, suggestion and case study did play a part, they were not widely applied and only occupied a small proportion due to their lack of applicability.

According to the characteristics of the relevant research, we identified seven broad research topics to facilitate the analysis, which were ranked as follows: teaching method (85 papers, 33.5%), teaching concept (45 papers, 17.7%), major construction (43 papers, 17.3%), etc. (see Figure 2). This showed that relevant research has continued to flourish after the establishment of the translation major, covering a wide range of fields, but that the development of various topics is unbalanced. In the field of teaching method and concept, relevant research has flourished, and research methods have emerged as well. However, relatively little attention has been paid to the teaching materials and teacher training.

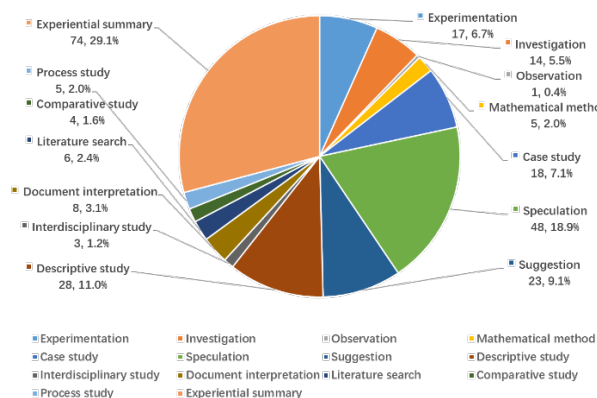


Figure 1. Applications of Specific Research Methods

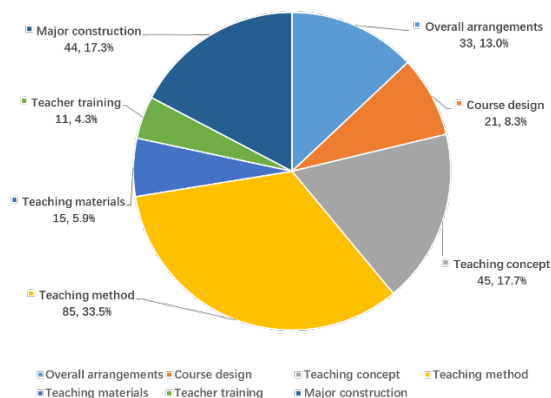


Figure 2. Distributions of the Research Topics

Timeline Analysis

Since the establishment of the translation major in 2006, the relevant paper publication timeline can be roughly divided into three stages (see Figure 3).

First, the tortuous development stage (2006-2011): in this stage, the translation major had only recently been established and was thirsty for contributions on many aspects. However, due to its vague orientation and the varying interpretations of the relevant instructive documents, there were many disagreements and misunderstandings about this major, so the amount of relevant research fluctuated greatly.

Second, the steady development stage (2012-2017): in this stage, most of the problems related to arrangements and instructions were solved, the theoretical basis was enriched and the future direction gradually became clearer. Many development questions were explored in depth, which triggered heated discussions, so the amount of relevant research increased and stabilized.

Third, the vigorous development stage (2018-2021): in the first half of this stage, with the development of the undergraduate translation major, most of the previous debates and divides were settled, and the research focus began to shift to MTI and related fields, so the amount of relevant research decreased. In the second half, due to the impact of the COVID-19 pandemic, the majority of the domestic translation teaching activities were transferred to online platforms, so the amount of research on translation teaching via online platforms increased significantly. In addition, the government paid more attention to the undergraduate translation major in this stage, which further promoted the development of relevant research.

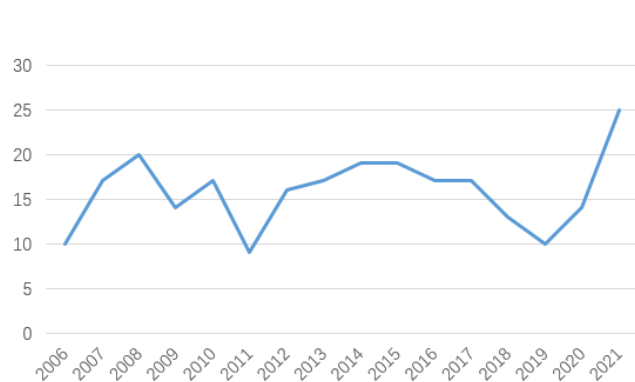


Figure 3. Timeline of Relevant Researches

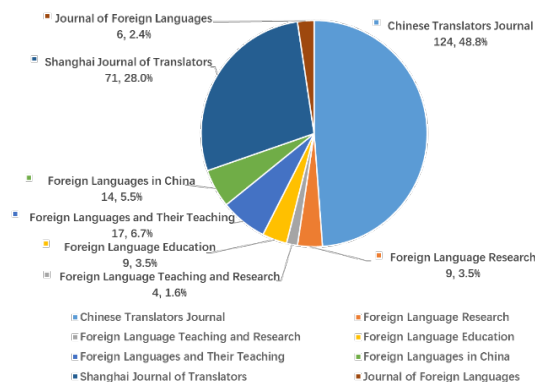


Figure 4. Publications in Different Journals

In the past few years, the relevant research has mainly been qualitative research, and has tended to use speculative research as a means of demonstration, while quantitative and empirical research have been attributed little research. Qualitative and speculative research dominated the first and third stages, with the highest proportion of about 90%, while quantitative and empirical research were more concentrated in the second stage, with the highest proportion of more than 40%. It appears that, since the establishment of the translation major, quantitative and empirical research have developed to a certain extent, but qualitative and speculative research remain dominant.

In the 16-year period, experiential summary and speculation were the most popular research methods. The use of experiential summary was stable at more than 25% throughout, while the use of speculation was more than 20% through the timeline. Although the proportions for case study, experimentation, investigation and document interpretation were relatively low, those traditional research methods were used intermittently in the 16-year period. Other methods, like process study, comparative study and interdisciplinary study, were not widely applied to the relevant research until the second stage. Overall, as time passed, the relevant research methods showed a diversified development trend under the tradition of emphasizing experience and theory, which was also a result of the development of the translation major.

Analysis of the Different Research Topics

According to the different research topics, the application of the research methods varied and adopted varying emphases. In general, qualitative and speculative research remained dominant, while quantitative and empirical research were also paid special attention to under specific topics. In the research on teacher training, teaching concept and overall arrangements, qualitative research dominated, accounting for more than 90%, among which all of the research on teacher training was qualitative, while quantitative research accounted for the largest proportion of the research on teaching methods, accounting for 36.5% of the total. It showed that scholars had begun to notice the importance of quantitative research on practical topics. Regarding speculative and empirical research, most of the papers on teacher training and overall arrangements were dominated by speculative research, while the focus of the empirical research was reflected in practical topics, such as teaching method and course design.

Although the research methods applied to the different topics have their own focus, all of the topics were mainly researched by experiential summary and speculation, and the proportion of experiential summary was more than 25% for the majority of the topics. Speculation was mainly used in the research on teaching concept (18 papers, 40.0%); experimentation was mostly used for teaching method (14 papers, 16.5%); and document interpretation was the favored approach only for overall arrangements (6 papers, 18.2%). In general, the research methods for teaching method and concept showed a diversified trend, but those for major construction, teacher training and other topics were still relatively traditional.

Analysis of the Different Journals and Authors

The journals that published the most relevant research papers were as follows: Chinese Translators Journal (124 papers, 48.8%), Shanghai Journal of Translators (71 papers, 28.0%), and Foreign Languages and Their Teaching (17 papers, 6.7%), etc. (see Figure 4). These journals mentioned above played an important role in the research and popularization of translation teaching. However, besides journals like Chinese Translators Journal and Shanghai Journal of Translators that intentionally regarded “translation teaching” as a separate section, the majority of the other journals simply categorized those relevant papers into “foreign language teaching” or even “English teaching” sections, indicating that both the independence of

translation teaching and the difference between the translation major and English major were insufficiently clarified. The construction of the translation major and teaching still has a long way to go.

Scholars who published the most among the 254 papers were: Zhong Weihe (10 papers), Liu Heping (8 papers), and Mu Lei (7 papers), etc. The scholars' institutions were: Guangdong University of Foreign Studies (29 papers), Beijing Foreign Studies University (24 papers), and Shanghai International Studies University (18 papers), etc. (see Table 2). The scholars and institutions that have published more relevant papers were mainly concentrated in foreign language universities and comprehensive universities. It is clear that the translation discipline was relatively more emphasized in these institutions, and that the level of the scholars there was also higher.

Table 2. List of Scholars and Institutions with the Highest Number of Publications

Scholars	Publication	Institutions	Publications
Zhong Weihe	10	Guangdong University of Foreign Studies	29
Liu Heping	8	Beijing Foreign Studies University	24
Mu Lei	7	Shanghai International Studies University	18
Wu Qing	6	Beijing Language and Culture University	10
Xiao Weiqing	5	Fudan University	7
Wang Honglin	4	Xi'an International Studies University	7
Wang Kefei	4	Beihang University	6

Analysis of the High Frequency Keywords and Most Frequently Cited Papers

Some high frequency keywords in the 254 papers are shown in Table 3. The higher the frequency of the keywords is, the more important they are in the relevant research.

Table 3. List of High Frequency Keywords

Keywords	Frequency
Translation teaching	51
Interpretation teaching	18
Translation ability	11
Translation	10
Translation major	10
Curriculum	8
GDUFS mode	6

According to the table, it is clear that “translation teaching” is the most important keyword in this field. Its frequency was 51 times, which is much higher than the second highest frequency of “interpretation teaching” (18 times). In addition, the third to fifth most frequent keywords were “translation ability” (11 times), “translation” (10 times) and “translation major” (10 times), indicating that most relevant research still prefer not dividing the translation discipline into translation and interpretation.

Based on the search results provided by CNKI, we manually counted the number of citations of 254 selected papers on April 10th, 2022 and listed the most frequently cited papers for analysis (see Table 4).

Table 4. List of the Most Frequently Cited Papers

Cite	Author	Source	Time
511	Miao Jv	Foreign Languages and Their Teaching	2007
354	Zhong Weihe	Chinese Translators Journal	2010
299	Li Ruilin	Chinese Translators Journal	2011
288	Zhong Weihe & Mu Lei	Foreign Languages in China	2008
251	Liu Heping	Chinese Translators Journal	2011
219	Liu Heping	Chinese Translators Journal	2009
205	Zhong Weihe	Chinese Translators Journal	2011
172	Zhong Weihe	Chinese Translators Journal	2014
169	Yang Zijian	Shanghai Journal of Translators	2006
163	Mu Lei	Chinese Translators Journal	2008

As shown in the table, seven of the ten most frequently cited papers come from Chinese Translators Journal, indicating the core status of this journal in core foreign language journals and relevant research. On the list of authors, “Zhong Weihe” appears five times, while “Mu Lei” and “Liu Heping” appear twice each, which shows the depth and authority of these three authors’ research in the relevant field.

At the same time, it is clear that academia has always paid high attention to highly authoritative journals and authors, so it is natural that papers from other journals and authors have been relatively ignored, which is not conducive to the realization of the good model of “letting a hundred flowers blossom and a hundred schools of thought contend”.

Discussion

Based on the above research data and analysis, we have summarized several current situations and development trends within the undergraduate translation teaching research during the 16-year period:

1. ***The overall published number shows a steady growth trend.*** Since the establishment of the translation major in 2006, its teaching has been increasingly discussed by academia. Especially after the second stage, the annual average number of publications finally stabilized at about 17-20.
2. ***The theoretical research has been relatively comprehensive and deep.*** Over the 16-year period, the relevant research has been dominated by qualitative and speculative research, and traditional research methods like “experiential summary” and “speculation” have been uniquely favored by academia. A relatively completed, in-depth and stable theoretical system has been formed.
3. ***The research methods have become more rigorous and diversified.*** On the basis of the traditional theoretical and experiential methods, academia has attached greater importance to the scientificity, rigor and flexibility of the research methods. In addition, with the development of information technology and the large-scale application of online teaching platforms, the original research methods have been constantly simplified and optimized, thus promoting the exchange and integration of translation with other disciplines.
4. ***The research content has kept pace with the era and reflected its characteristics.*** Since 2020, with the government attention and COVID-19 pandemic resulting in a vast pivot toward online teaching, the number of researches that take “Chinese ideological education”, “Internet era”, or “Online teaching” as their background have dramatically risen, showing that scholars have combined the real situation with the current research to discuss how the translation major is adapting to the information era.

Conclusion and Suggestions

Despite all those achievements, it should be noted that there remain deficiencies and limitations due to the relatively short development period:

1. ***The research still needs to be closer to empirical practice.*** As a new major, the undergraduate translation major still objectively lacks sufficient empirical examples. The current research focuses on speculative theories rather than empirical practices, especially as the research on certain practical topics (e.g. teacher training) still focused solely on the theoretical aspect.
2. ***The research methods are traditional, and the inter-disciplinarity needs to be improved.*** Nearly half of all relevant research mainly applied experiential summary and speculation, which are traditional, impractical methods without systematic theories or empirical characteristics. As a discipline with strong connections with many fields, translation offers powerful inter-disciplinarity, which, however, has been greatly undermined due to the lack of inter-disciplinary research.
3. ***The research topics need to be more closely aligned to the basis of teaching.*** The data analysis showed that the focus of relevant research was shifting to major construction, and that teaching concept, teaching method, and other related topics also received attention. However, for the undergraduate period, the emphasis on translation teaching materials and teachers is far from adequate, so it remains necessary to focus on the fields that are directly related to teaching, including teachers and teaching materials.
4. ***The scale and number of scholars in relevant fields should be further enlarged.*** The translation major and translation discipline have received more attention in foreign language universities and some comprehensive universities. However, the enthusiasm to conduct relevant research is rather low in some science and engineering universities that also have translation majors.
5. ***The teaching independence of the translation major needs to be enhanced.*** Only Chinese Translators Journal and Shanghai Journal of Translators have awarded translation teaching as a separate section among the eight selected journals, while teaching in the translation major is easily confused with English teaching in the other journals. Although there are similarities between the two, there are differences in terms of professionalism. Therefore, “translation” still needs to improve its independence in the undergraduate period.

Overall, as a new independent major, the translation major and its teaching still needs more attention from academia. Domestic scholars should make more attempts to apply examples and empirical methods to develop research topics, extend the inter-disciplinarity, and therefore inject energy and vitality into the development of translation teaching research in the future.

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English Translation of the Anaphor “Qi” in Legislation: Cases of the PRC Civil Code and the Company Law

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[Abstract] Anaphora in legal texts is divided into three main categories: NP anaphora, pronominal anaphora, and zero anaphora, all widely adopted in both Chinese and English legislative texts. The Chinese character “qi”, one of the most common causes of pronominal anaphora, serves as the key research object of this paper. Guided by previous research, this paper probes into translations of “qi” based on the corpus of the PRC Civil Code and the Company Law as well as their official translations from the National People’s Congress database and puts forward improvement proposals for the official Chinese-English translations according to accuracy and consistency principles. With such findings, this paper contributes to the Chinese-English translation of legislative texts.

[Keywords] anaphora; legislative text; translation

Introduction

With the promotion of law-based governance in China, law and regulation are playing an ever more important role in our country, and the increase in foreign communications has placed new demands on our legal system, serving as an essential bridge for exchanges between major global legal systems – common law and civil law. Given that problems frequently occur in anaphora translation in legal texts, it is important to seek appropriate solutions to improve the translations. The Anaphora in the legislative language is classified into three main categories: noun anaphora, zero-form anaphora, and pronominal anaphora. These three types collectively shape the anaphora featured in Chinese legislative texts whilst prevalent practices of its translation sometimes lead to communication errors. Comparative analysis is conducted, aiming to provide proposals for general anaphora translation practices before examining specific issues. Motivated by previous research and translation theories, this paper endeavors to conduct research into a common pattern in the legislative text -- English translation of the anaphor “qi” and intends to clarify the distinctions between anaphora in the two languages, therefore analyzing their different uses in legislative translations. The paper will analyze translation principles of legislative texts in detail, seek applicable strategies and offer proposals for improvement.

Literature Review

Early investigations date back to the 1980s when Brenda Danet (1989) summarized syntactic and discourse characteristics. A dramatic advance was brought by Professor Li Kexing (2018), who analyzed null-subject Chinese slogans from the perspective of “textual functions” and pointed out their differences in information communication and speech acts. Chen Ken and Long Xiang (2021) put forward their research, targeting legal sentences in Chinese-English literature translation concerning four types of inanimate subject patterns and 25 conscious verbs discussed with numerous examples from a translation corpus. Yue Zhongsheng (2020) focused on the “Lexical Sources and Characteristics of Legal English” issue, stating that legal

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English has a high degree of formality, obvious lexical features, and strong professionalism. Given the negative impact of the fuzzy phenomenon, Zhao Yongping (2020) investigated, from the perspective of legislative technical norms and normative measures, means to avoid fuzziness, and Zhang Falian (2020) made a cognitive study of legal translation principles in Chinese legislative texts. Relevant research also extended into adjacent fields, namely Li Chuang's latest analysis on null-subject sentences (2021), which examined patent literature and technical documents, enabling more enterprises to strengthen their capacity for technological innovation. Qu Wensheng (2022) stated that foreign translations of Chinese legislative texts should be subject to a system of rules of equivalence, identity, and equal authenticity. The above-mentioned studies primarily focused on techniques and principles for C-E translation and subject-less sentences whilst few had a comprehensive perspective on legislative text translation, let alone the null-subject sentences. Crucial as those proposals are, other than lexical and syntactic perspectives, further studies are still required based on pragmatic research of legal translation.

Anaphora in Legal Texts

Yue Zhongsheng (2020) defines Anaphora as a use of a word that refers to the one applied earlier in a sentence, which is a widely practiced linguistic device in legal texts. Noun anaphora is a word repeated several times in an article to ensure the unity and rigor of the legislative text; the zero-form anaphora, on the contrary, does not use any lexical form as a reflexive. Readers can surely understand the meaning of law content based on the context, thus legal language is succinct but rich in detail; the pronominal anaphora is an even more complicated usage than the other two. In Chinese law, the application of pronoun anaphora avoids lengthy expressions to ensure a more concise and coherent context.

- 任何国家机关、社会团体和个人不得强制公民信仰宗教 (A) 或者不信仰宗教 (B)，不得歧视信仰宗教 (A) 的公民和不信仰宗教 (B) 的公民。
*No state organ...may compel citizens to **believe in, or not believe in, any religion**; nor may they discriminate against citizens who **believe in, or do not believe in any religion**.*

The example above is a representative case of noun anaphora in the legislative text. The provision intends to emphasize that people aren't discriminated against whatever their religious beliefs are, and hence "in or do not" must be listed twice to ensure the accuracy of legislative language.

- 公司可以修改公司章程， 改变经营范围，但是 应当办理变更登记。
***The company** may change its business scope by modifying its bylaws, but it shall go through the formalities for modifying the registration.*

The null-subject sentences featured patterns in Chinese, but they are not familiar to foreigners, and thus it is wise for translators to transfer the structure of null-subject sentences to further illustrate their meanings to foreigners. English conforms to the strict and compact syntactic form with frequent use of cohesive ties whilst Chinese maintains internal meaning with implicit coherence; thus Chinese legal text omitted the subject but the official translation added the subject "it" in the English version.

- 不满八周岁的未成年人为...由其法定代理人代理实施民事法律行为。
*A minor under the age of eight is a person without capacity for civil conduct, who shall be represented in performing civil juridical acts by **his or her** statutory agent.*

The example above is a case of pronominal anaphora -- a common and beneficial cohesive device in Chinese-English legislative translation. Its employment in Chinese is for a concise anaphora of the previous content to avoid ambiguities. According to the official translation, each personal reference has a specific

pronoun because of the accuracy of legislative language. Among all the personal pronouns, demonstratives, and reflexives, “qi” occupies the largest proportion of such cohesive devices. The later part of this paper will focus on the translation of “qi” based on the corpus.

Analysis of Anaphora “Qi”

This paper conducted multiple studies on several high-frequency pronouns, such as “*ben*”, “*ge*”, and “*qi ta*” in Chinese, and focused on the most commonly appearing “qi” (其) as the key object. Based on an analysis of various stylistic language materials, this study targets two basic Chinese law texts: the *Civil Code and the Company Law*.

Syntactic Component Analysis of “qi”

In ancient Chinese, qi could be used as a pronoun, adverb, conjunction, auxiliary, and intonation, but nowadays some of these uses are no longer common. In legislative language, there are three main uses of “qi”: (1) a definite article modifying a finite noun; (2) a personal pronoun; and (3) a partitive, forming a verb-object structure as well as a subject-predicate structure, that is, “subject + predicate + partitive + predicate”. In this paper, the author has used the keyword searching method to analyze every sentence containing “qi” in the corpus, with the results shown in [Table 1](#) below. It should be noted that this investigation probes into the distribution of syntactic components of “qi” but excludes “qi ta” which is a word that means ‘other’ and consists of two characters including the word *qi*.

Table 1. The Statistics of Sentences Containing “Qi”

Corpora	Attribute	Subject	Object	Partitive	Total
Civil Code	171	49	20	16	256
Company Law	51	16	4	1	72
Distribution	67.7%	19.8%	7.3%	5.2%	328

Omission

Omission means leaving out the translation of “qi” either deliberately or accidentally. In this paper, the principle of omission usually takes place when “qi” serves as an attribute, as shown in the following examples.

- 外国公司撤销其在中国境内...不得将**其**分支机构的财产移至中国境外（《公司法》第一百九十七条）
*Where a foreign company relinquishes any of its branches...Before the debts are cleared off, it may not transfer any of the **properties of the branch out of China**. (Article 197 of the Company Law)*
- 业主对**其**建筑物专有部分享有占有、使用、收益和处分的权利。（《公司法》第二百七十二条）
*The owners have the right to possess...portions **of a building**. (Article 272 of the Company Law)*

In the Chinese legislative texts, pronominal anaphora “qi” is employed to replace “外国公司的” and “业主的”, whilst in the English translation such pronoun is not maintained, nor is it translated as “its”. Though “qi” is preserved or converted in English in most cases while omission seems to be more concise in the contents mentioned as “qi” could also be omitted in the previous Chinese texts.

Preservation

Preservation refers to maintaining and keeping the original form instead of converting it to a pronoun. This translation principle is applied especially when the first half of the sentence includes more than one personal

reference while the second half is a null-subject sentence. It can easily result in ambiguity if another pronoun is applied as an object.

- 财产代管人应当妥善保管失踪人的财产，维护其财产权益。（《民法典》第二十条）
*The property custodian shall appropriately manage the absentee's property, and protect the property rights and interests of **the absentee**. (Article 20 of the Civil Code)*
-利害关系人隐瞒真实情况，致使他人被宣告死亡而取得其财产的，除应当返还财产外，还应当对由此造成的损失承担赔偿责任。（《民法典》第五十三条）
*Where an interested party conceals facts, causing another person to be declared dead, and thus obtains any property of **the person**, the interested party shall, in addition to returning the property, assume compensatory liability for any loss so caused. (Article 53 of the Civil Code)*

The two examples above demonstrate transferring “qi” into noun anaphora in translation practice. In most occasions, the application of preservation enables easier linkage to the aforementioned antecedent in the preceding context and avoids ambiguities.

Use of Pronouns

English translation uses pronouns as anaphora to refer to “qi” such that the pronouns aim to convey the meaning most accurately. By the application of pronominal form in the following context, the information is maintained and the clauses are naturally linked together. Should the “qi” be preserved or omitted, it would cause unnecessary repetition and lead to ambiguities in the subordination of “act and law” in the examples below.

- 抵押人的行为足以使抵押财产价值减少的，抵押权人有权请求抵押人停止其行为。（《民法典》第四百零八条）
*Article 408 Where **the mortgagor's act** is sufficient to decrease the value of the mortgaged property, the mortgagee has the right to request the mortgagor to cease **such an act**. (Article 408 of the Civil Code)*
- 法律、行政法规规定分支机构应当登记的，依照其规定（《民法典》第七十四条）
*A legal person may form branch offices... **such a law**... shall apply. (Article 74 of the Civil Code)*

Conversion

Chinese often implies passive voices by using active ones in legislative texts. Compared to Chinese, English tends to use impersonal subjects more frequently, one of whose features is passive structure. Hence use of the passive voice in translation can add to the integrity of the whole passage. For the sake of precisely adhering to the requirements of legal English, it is highly feasible to render “qi” in Chinese legislative documents into passive sentences.

- 有限责任公司成立后，发现作为设立公司出资的非货币财产的实际价额显著低于公司章程所定价额的，应当由交付该出资的股东补足其差额（《公司法》第二百七十二条）
*...**difference shall be made up by the shareholder who offered them**(Article 272 of the Company Law)*
- 国家机关对其直接支配的不动产和动产，享有占有、使用以及依照法律和国务院的有关规定处分的权利。（《公司法》第二百五十五条）
*State organs **are entitled to** possess and use the immovables... (Article 255 of the Civil Code)*

As indicated above, the originally active voice clauses are translated into passive ones. Example 1 adopts the original object as the nominal subject of the English version. Due to English's strict order of the subject-predicate pattern, Example 2 converted the order of sub-clauses to put the predicate first.

Principles and Improvements of Current Translations

Professor Zhang Falian (2021) put forward three secondary principles of the “law of equivalence” for further and detailed discussion, namely text-type equivalence, semantic equivalence, and formal equivalence, together with four strategies of translation, i.e., professionalism for professionalism (the term for the term), non-professionalism for non-professionalism, accuracy for accuracy, and ambiguity for ambiguity. Moreover, the said principles also apply to the foreign translation of Chinese legal discourse. A legal text is different from an ordinary one. This is especially true of legislative legal texts: those that create, modify or terminate the rights and obligations of individuals or institutions. Given the principles proposed by Professor Qu, the author adopts the following two principles as guiding norms: accuracy and consistency.

Accuracy

Accuracy is the top priority in the translation of legal texts. Faithfulness to legal content and legal style is the prerequisite for precision. British translation theorists discussed three principles of translation, holding that: “the translation should give a complete transcript of the ideas of the original work”. The property of legal language is attributed to the importance and solemnity of legal texts; any inaccuracy has the possibility of causing serious legal consequences.

- 第五十二条 被宣告死亡的人在宣告死亡期间，其子女被他人依法收养的，在死亡宣告被撤销后，不得以未经本人同意为由主张收养行为无效。

*Article 52 Where **a child of a person** declared dead is legally adopted **by another person** during the period of his or her declared death, **the person** shall not claim nullity of the adoption.*

The article above is an inaccurate and confusing translation example from the civil code. In the first subordinate clause, there exist three “person’s: the deceased, the adopted child, and the party adopting the child. However, in the main clause, the translation used “person” for the third time as an anaphor, which leads to inaccuracy: who is the third “person”? To improve this translation, the author suggests that it use a more specific personal reference instead of the general “person”. In this context, the word “the adopter” could be a favorable choice.

Consistency

Consistency is of significant importance in the translation of laws and regulations. When it comes to literature and news reports, translators make efforts to avoid repetition which seems boring to the target readers. They appreciate the translation with different expressions to convey the same meaning in non-legal texts. However, the translation of legal texts is quite the opposite. The word or expression with the same meaning must be translated identically, even though such translation lacks interest, or seems uninteresting to readers. In addition to the varying competence of translators, situations like “more than one version” sometimes occur for the same legal instrument in practice. This paper compared the same Chinese terminologies or nouns and their translations within the same legal texts and discovered many of them are not aligned. The author selected three major inconsistency situations from the corpus: term inconsistency, form inconsistency, and personal references inconsistency.

Term Inconsistency

- 第二十六条法律、行政法规以及国务院决定对...最低限额另有规定的，从其规定。

*Article 26 Where any law or administrative regulation or any decision of the State Council provides otherwise for the paid-in registered capital or the minimum amount of ... **such provisions shall prevail.***

- 第二十七条.....法律、行政法规对评估作价有规定的，从其规定。

*Article 27 If any law... **such law or administrative regulation shall be followed.***

Even though synonyms could enhance the quality of translation in non-legal texts, this will never happen in the process of legal translation, where repetition is justified. In the *Company Law*, “从其规定” is a fixed term, commonly translated into “such...shall prevail”. Hence, the word “prevail” should not be replaced by any synonyms such as follow. In article 27, the use of both “prevail” and “follow” for the same term leads to inconsistency and does not conform with the legislative translation principles. The official translation shall unify the translation with the avoidance of inconsistency.

Form Inconsistency

- 第二百九十八条按份共有人对共有的不动产或者动产按照其份额享有所有权。
Article 298 Co-owners in divided co-ownership have the ownership of a co-owned immovable...
- 第三百零五条按份共有人可以转让其享有的共有的不动产或者动产份额。
Article 305 A co-owner in divided co-ownership may transfer its share of the co-owned immovable...

Form consistency is crucial and challenging for large-scale work, especially in “collaborative translation”. Translators and collators are required to focus on the form of every subject and object to pursue consistency. In the aforementioned examples, articles 298 and 305 are both related to the immovable and movable shares of the “co-owner”. The former uses the plural form whereas the latter is singular. Hence, one of them should change its form to be consistent with the other. Since “share” is a countable noun, and both articles are emphasizing shares for each individual, the author suggests that the two articles use the singular form.

Personal References Inconsistency

- 第十七条因不满十六周岁不予刑事处罚的，责令其父母或者监护人加以管教；
Article 17 Where a person is not given a criminal punishment because he or she has not attained the age of 16, his or her parents or any other guardian shall be ordered to discipline him or her;
- 第二十六条对于第三款规定以外的主犯，应当按照其所参与的或者组织、指挥的全部犯罪处罚。
Article 26 A principal offender ... bear criminal responsibility he participated in, organized, or directed.

Personal pronouns are an essential part of legal language. They are overwhelmingly used in English legal texts, but at the very least, the “gender” of “person” within one legislative text must be the same. However, personal reference inconsistencies increase with a high frequency in almost every legislative translation. Both the above-mentioned articles from the corpus are ones that anaphor “qi” acts as personal references for “a person not attained the age of 16” and “a principal offender” respectively. The problem is, personal references such as “qi” serve as their translations are not consistent. The first is referred to as “his or her” whilst the second is as “he”, without her. The translation of article 26 in the *Criminal Law* should be amended to “his or her”.

Conclusion

This paper has probed into a comparative study of the Chinese-English translation of the anaphor “qi” based on the corpus of official translations of PRC legislation. We analyzed the categories of anaphor and selected “qi” as the major point. This paper sums up translation strategies of the pronominal “qi” and puts forward some improvement proposals based on the findings. It can be noticed that translators of legislation should maintain prudence and rigor while pursuing the streamlined legal language, and multiple people should review legal translations several times to continuously improve the precision of the language, and ensure it can achieve the dual purposes of accuracy and consistency. Further study shall be based on a more systematic corpus and newly issued regulations. Additional insights can also be provided into the

deficiencies in other forms of anaphora besides the pronominal anaphora “qi” in legislative translation so that wider application can be reached.

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A Comparative Study of the Translations of *Doctor Zhivago* Based on Parallel Corpus

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[Abstract] This is a corpus-based study on the differences among the three Chinese translations of *Doctor Zhivago* by Li Gang, Bai Chunren, and Huang Yande in terms of the lexical and syntactic characteristics of the translations, the way they dealt with the four-character structures and the usage of translation techniques including addition and omission. The study has found that Bai's version features the highest standardized type/token ratio and lexical density, indicating its richness in vocabulary and information; while the average sentence length of Li's version is the largest, indicating a relatively complex sentence structure. In addition, Li's version has the largest number of four-character structures and the largest proportion of idioms in the four-character structures. When replicating the semantic information of the source text, the three translators applied different translation techniques, including addition and omission.

[Keywords] *Doctor Zhivago*; translation comparison; corpus; four-character structures

Introduction

Doctor Zhivago, one of Pasternak's most widely known works, depicts the experiences of a group of Russian intellectuals represented by Zhivago in the first half of the 20th century amid the wars. Since its publication, *Doctor Zhivago* has gained much attention and provoked heated discussions, and has been translated into several Chinese versions in China. A survey of major domestic book sales platforms revealed that Li Gang's version, Bai Chunren's version, and Huang Yande's version of *Doctor Zhivago* were among the top in terms of sales and ratings. A comparative reading of the above three translations reveals that they are slightly different in terms of linguistic features and translation techniques.

This study uses various corpus research tools, such as Tmxmall, Corpus Word Parser, Wordsmith, and EmEditor, to complete the corpus processing and build a parallel corpus of excerpted chapters from the Chinese translations of Li Gang, Bai Chunren, and Huang Yande, and to compare the differences among the three translation versions. Firstly, this paper makes a quantitative analysis of the three translations from the perspective of their linguistic features. The study of lexical characteristics focuses on the standardized type/token ratio and lexical density, and the study of syntactic characteristics is centered on the average sentence length. Secondly, we use quantitative methods to analyze the Chinese unique linguistic unit "four-character structure", comparing its frequency in the three translations, especially the number and proportion of idioms to conclude the inclination of the three translations towards the domestication and foreignization strategies to some extent. The third chapter focuses on the amplification and omission of semantic information to make a qualitative analysis of the similarities and differences in the translation techniques the three translators applied.

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Comparison of the Linguistic Features of the Three Translations of *Doctor Zhivago*

The linguistic features of the translations can be divided into lexical characteristics and syntactic characteristics. The lexical characteristics of the text refer to features including type/token ratio, lexical density, word frequency features and high frequency words. This study focuses on the following two aspects: type/token ratio and lexical density. The syntactic characteristics of the text mainly include the number of sentences, average sentence length, segment length and sentence type (Ge, 2020). This study compares the syntactic characteristics of the three translations by analyzing the number of sentences and the average sentence length.

Comparison of the Lexical Characteristics of the Three Translations

The standardized type/token ratio. The type/token ratio (TTR) can reflect the lexical diversity of a text. The token refers to the total number of words in the text, and the type refers to the number of word forms in the text. Therefore, the type/token ratio can reflect the lexical variation of the text to a certain extent. (Yang, 2002). However, with the increase of corpus capacity, the total number of words, that is, the number of the tokens, will continue to increase, in the meantime, due to the repetition of function words or lexical types, the number of types will not increase as much as that of tokens, leading to the decrease of type/token ratio. Therefore, in order to reduce the bias, this study calculates the TTR value of the text per 1000 words, and then calculates the average value of the obtained number to acquire the standardized type/token ratio (STTR). The results are as follows.

Table 1. STTR Statistics of Three Translations of *Doctor Zhivago*

	Bai's version	Li's version	Huang's version
Tokens	17972	17076	17130
Types	4486	4036	4076
TTR	24.96%	23.64%	23.79%
STTR	54.16%	51.01%	51.64%

As can be seen from the data in the table, Bai's version features the maximum value of token, type and STTR, while Li's version features the minimum value of token, type and STTR. Among them, the STTR value of Li's version is the smallest, indicating a relatively low lexical diversity and a relatively large proportion of functional words and repetitive words, which makes the translation concise and easy to understand; while the STTR value of Bai's version is the largest, indicating that Bai's version has a higher vocabulary richness and the translation is more difficult to read.

Lexical density. Lexical density refers to the ratio of the number of words carrying information to the total number of words, and the words carrying information are usually notional words (Wang, 2020). In this study, we search the corpus whose part of speech is tagged by Corpus Word Parser according to the ten categories of notional words in Modern Chinese written by Huang Borong (Huang, & Liao, 2017), and counted the number of each type of notional words in the three translations, and finally divided the total number of notional words in each translation by the total number of words and then multiplied by 100% to obtain the lexical density. The data are as follows.

Table 2. Lexical Density in Three Translations of *Doctor Zhivago*

	Bai's version	Li's version	Huang's version
Noun	4119	3708	3653
Verb	4718	4391	4233
Adjective	1307	1162	1317
Numbers	316	316	305
Quantifier	166	151	166
Adverb	1916	2029	1800
Pronoun	2406	2441	2678
Interjection	30	19	26
Mimetic word	9	7	5
Distinguish word	0	0	0
Total number of notional words	14987	14224	14183
Total number of words	17972	17076	17130
Lexical density	83.4%	83.3%	82.8%

It can be seen that the lexical density of the three translations does not differ much, but Bai's version has a slightly higher lexical density than the other two versions, which means that Bai's version has a higher proportion of notional words and contains more information; while Huang's version has a slightly lower lexical density, which means that Huang's version is easier to read and understand.

Comparison of the Syntactic Characteristics of the Three Translations

The average sentence length is the number of tokens divided by the number of period markers (including periods, question marks, exclamation marks, etc.), which can reflect the complexity of sentences to some extent (Hu Kaibao, 2011). The longer the average sentence length is, the greater the average number of words in a sentence in the text is, and the more complex the sentence structure is. The data are as follows.

Table 3. The Average Sentence Length in Three Translations of *Doctor Zhivago*

	Bai's version	Li's version	Huang's version
Tokens	17972	17076	17130
The number of sentences	1373	1168	1183
The average sentence length	13.09	14.62	14.48

As can be seen in the chart, the average sentence length of Li's version is about 15 words, which is slightly longer than that of Bai's version and Huang's version; while Bai's version has the largest number of sentences, nearly 200 sentences more than the other two translations. Consequently, it has the shortest average sentence length of around 13 words. However, the average sentence length of the three translations are close to each other, so there is not much difference in the reading experience of readers.

Four-Character Structures of the Three Translations of *Doctor Zhivago*

The "four-character structure" is a common and unique linguistic unit in Chinese which consists of four syllables, including idioms and non-idioms (He, 2021). The four-character structures are succinct and condensed, thus can convey the meaning in a concise manner while remaining faithful to the author's original content, avoiding lengthy expressions. In addition, as a unique linguistic form of Chinese, the four-character structure is in line with aesthetic taste of Chinese readers, and is more easily accepted by Chinese readers as they are close to the Chinese expressions. By comparing the frequency of four-character

structures in different translations, we can conclude the inclination of the three translators towards the domestication and foreignization strategies to some extent. In this study, based on the Chinese corpus of the three translations of *Doctor Zhivago*, the number of four-character structures obtained after manual proofreading is shown in table.

Table 4. The Number of Four-Character Structures after Proofreading

Translations	Li's version	Bai's version	Huang's version
The Number	184	160	95

It can be seen that the four-character structures are used most frequently in Li's version, which indicates that Li's translation considers more about the acceptability of the target reader, and its expression is more refined. The following are two examples:

ST: Мы покатали бы совсем комфортом. Такой случай больше не представится.

Li's version: 我们可以舒舒服服地走,这种机会可以说是千载难逢。

Bai's version: 咱们一路上可以坐得很舒适。这种机会再不会有了。

Huang's version: 我们会有一趟相当舒服的旅行。像这样的机会,再不会有第二次。

The original text “больше не представится” is translated as “再不会有了” in Bai's version and “再不会有第二次” in Huang's version, while Li's version has succinctly conveyed the meaning of the original text by directly using the idiom “千载难逢”.

ST: Должен остановить вас. Прошу не вмешиваться в вещи, вас не касающиеся. У вас не спрашивают сочувствия. Вы забываетесь.

Li's version: 我要请您住嘴,请别多管闲事,没人征求您的意见。您忘乎所以了。

Bai's version: 我不能打断您。请您不要干预同您无关的事吧。没有人要求您的同情。您有点忘乎所以了。

Huang's version: 我不得不打断你。请别管和你不相干的事。我们不曾求你同情。你太放肆了。

To translate the phrase “Прошу не вмешиваться в вещи, вас не касающиеся” in the original text, Bai's and Huang's versions still choose to retain the form of the source text, translating it as “请您不要干预同您无关的事吧” (13 words) and “请别管和你不相干的事” (10 words) respectively. While Li's version uses a four-character phrase, using only six words, “请别多管闲事” which concisely expresses the same meaning.

The four-character structure, a word or phrase consisting of four syllables includes simple words, compounds words, idioms, fixed phrases and free phrases. This study analyzes and compares the use of four-character structures in the three versions in terms of idioms. Idioms, as a unique category of Chinese vocabulary, can succinctly express certain meanings, mostly in four characters. Idioms are a major category of the four-character structures. According to the statistics, there are 92 idioms in Li's version, accounting for 50% of the total number of four-character structures, 70 idioms in Bai's version, accounting for 43% and 29 idioms in Huang's version, accounting for 31%. It can be seen from the data that both the number and its proportion of idioms used in Li's version are the largest. Here is an example from the source text.

ST: Жизнь в нем была бы для тебя действительно немислима. Вид опустелых комнат, укоры, сравнения.

Li's version: 住在那里你的确受不了,人去楼空,你难免左思右想,自怨自艾。

Bai's version: 在那里生活,对你来说的确不可思议。房里凄凉的样子,内心的自责,触景生情.....

Huang's version: 你面对那些可能受不了——看见杳无人迹的房间,你会自责,你会与过去做比较。

In this scene Lara is discussing with Zhivago about returning to Varykino for refuge, and she says she will not live in Zhivago's old house. To translate this sentence, Li's version uses three idioms in a row, and the language style is refined and fluent, especially the exquisite usage of “人去楼空”. The idiom “自怨自艾” is also largely consistent with the meaning of the original text. Obviously, Li's version is more in line with the Chinese readers' reading habit, while Bai's and Huang's version are more faithful to the original text.

Analysis of the Translation Techniques of the Three Translations of *Doctor Zhivago* - Taking the Amplification and Omission of Semantic Information as Examples

The existing corpus-based translation studies are still mainly limited to the lexical and syntactic levels, while relatively little attention is given to the semantic, pragmatic and discourse levels as well as the context. Mainly because the current corpus technology is not able to automatically extract the semantic data (Hou, & Lian, 2017). This shows that the traditional approach of text analysis still has its advantages. Therefore, this study analyzes the amplification and omission of semantic information of the three translations by means of text analysis in order to compensate for the limitations of corpus-based translation studies.

Addition

Addition is one of the ways of amplification which the translator applies to facilitate readers' understanding of the text. The expanded content usually does not need to be added as a separate footnote; the translator will integrate it into the translation properly according to his or her own understanding of the source text. It is difficult to detect this amplification by reading only the Chinese translation without a careful comparison with the source text. For example, in the fourth subsection of Chapter 14, Zhivago and Lara return to their old house in Varykino, ready to light the fire in the cold winter.

ST: И первым делом за топку. Топить, топить и топить.

Li's version: 首先把炉子点起来,火烧得大大的。

Bai's version: 生火,生火,还是生火!

Huang's version: 第一件事是把火炉生起,然后,不断地通火加柴。

The word “топить” is repeated three times in the original text. And the three translators apply different approaches to render this repetition. Bai's version is more in line with the original text - “生火,生火,还是生火!” but adds “还是” before the last verb to emphasize the action. Li Gang translates it as “火烧的大大的”, while Huang Yande translates it as “通火加柴”, which is more characteristic of the Chinese language. All these are the translators' additions by adding their understanding of the original text.

The translators also make the original text more logical by expanding the semantics on the basis of the original sentence meaning.

ST: Некогда раздумывать.

Li's version: 不能犹豫不决,要赶快拿主意。

Bai's version: 没工夫再琢磨。

Huang's version: 我们没有时间想东想西。

In the original text, Lara said these words to Zhivago when they had just returned to Varykino and needed to make a quick decision to settle down as it was getting late. The original meaning of the sentence is “there was no time to think carefully”. Li’s version adds “make up mind quickly” after “no time to hesitate”, which completes the meaning of “hesitate and think” in the original sentence.

Omission

As a translation technique, “omission” refers to the deletion of parts of the text at the translator’s discretion without changing the meaning of the original text. Appropriate omission can make the translation more concise and clear. Usually the pronouns, conjunctions and repeated expressions can be omitted.

ST: Я раздавлен страданием, которое отнимает у меня способность думать и рассуждать.

Li’s version: 我难过得无法思考问题了。

The verbs “думать и рассуждать” are two verbs of similar meanings, which have been omitted and integrated in Li’s version as “思考”. The phrase “отнимает у меня способность” is directly translated as “无法”.

Now compare it with the other two versions:

Bai’s version: 我被痛苦压倒了, 失去了思考和判断的能力。

Huang’s version: 我已难过到不能思想或做正当推理。

These two translations do not omit the two verbs, and both translate the source text word by word, faithful to the form of the original text. Overall, Li’s version is more fluent and natural as it simplifies the original text in a proper way.

In addition, depending on the semantics of the context, translators choose to omit repetitive expressions, such as time, place, and other background information. For example, in the original text, when Zhivago returned to his residence in Varykino, he observed the environment, the rooms and the furniture. The translators’ treatment of this description varies.

ST: Из домашнего имущества Юрий Андреевич ничего не обнаружил.

Li’s version: 他没看到屋里还有什么财物。

Bai’s version: 家里的财物, 日瓦戈丝毫也没找见。

Huang’s version: 他看不见个人所有的物件。

It is clear that the location of Zhivago has been explained in the preceding text of this sentence. First, “Ворвались в дом торопливо” implies that they rushed into the room, and then “Внутри” reflects that the three are already in the room. Therefore, when dealing with the phrase “Из домашнего”, Huang’s version chooses to omit this part, while Bai’s and Li’s version are closer to the original text, using “at home” and “in the house” respectively to point out the location in the original text. This shows that it is feasible to omit repetitive information when the relevant information is already mentioned in the preceding text. Such a translation technique refines the sentences without altering the semantic meaning and avoid repetition in expression.

Conclusion

With the help of the corpus of three Chinese translations of *Doctor Zhivago*, this study explores the similarities and differences among the three translations in three aspects: lexical and syntactic characteristics, four-character structures, and the amplification and omission of semantic information. In

terms of lexical and syntactic characteristics, Bai's version has the highest standardized type/token ratio and lexical density, indicating that it has a smaller proportion of function words and repetitive words, and is richer in textual information content; while the average sentence lengths of the three translations are relatively similar, and the average sentence length of Bai's version is relatively short, indicating that its sentences are more concise. In terms of four-character structures, Li's version has the largest number of four-character structures and the largest proportion of idioms, which can convey the meaning of the original text in a concise manner. In terms of the amplification and omission of semantic information, translators use translation techniques such as addition and omission to add and subtract the meaning of the source text properly, making the text more fluent and clear.

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A Sociological Approach to the Translation of *The Stranger* in China since 2000

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[Abstract] *The Stranger* by Albert Camus has been one of the most translated French novels in China since 2000. This paper examines *The Stranger*'s translation in China since the turn of the century through the lens of sociology of translation, discussing the impact of various factors, including field, capital, and habitus, on the production, dissemination, and reception of the relevant versions. It also investigates the underlying reasons for the success of the translation and highlights the importance and pitfalls of retranslating foreign literary classics.

[Keywords] *The Stranger*; Camus; sociology of translation; 21st Century; China

Introduction

The Stranger, Albert Camus's acclaimed masterpiece, was published on June 15, 1942, by the French publishing house Éditions Gallimard. According to the French newspaper *Les Echos*, it has been translated into more than sixty languages since its publication and is the third most widely read French novel in the world. In December 1961, 1,500 copies of *The Stranger*, translated by Meng An, were printed by the Writers Publishing House in China. Being the first Chinese translation of *The Stranger*, the copies were only distributed internally for selected readers and were never widely circulated. In 1985, the Foreign Literature Press published Albert Camus's *Collection of Short Stories*, translated by Guo Hong'an. It included a retranslation of *The Stranger* which was then brought to the public's attention. After 2000, *The Stranger*'s translation in China reached its pinnacle with an unprecedentedly large group of translators and publishers, involving almost twenty translators, forty publishers from various genres, and a wide range of versions and publication forms. Globally, this unique phenomenon of retranslating *The Stranger* in China in the new century is thought-provoking.

Literature Review

So far, there are few studies on the translation of *The Stranger*. El-Haj et al. (2014) and Scherr (2012) have conducted research on the book's translation. The former compares the results of human and machine translations of Arabic and English with the original French, whereas the latter focuses on the English translation's gains and losses. Such studies are typically confined to the micro level of translation practice and lack in-depth discussions about the sociology of translation or the interplay of translation with multiple social factors.

Existing studies in China on the topic are scattered and insufficient. The majority of relevant research, such as Zhao (2021) and Sun S. C. (2016), compares different versions of translation. A few scholars have systematically dealt with the integrated situation of translation and reception of this book: Sun R. (2016) reviewed *The Stranger* in China's translation history but didn't mention the driving forces behind the translation or readers' response. Li (2008) outlined the status of translations in terms of their scope, quantity, and edition type in detail. Despite highlighting the boom in translation since 2000, he only studied the

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translations up to 2005, which is insufficient because the boom did not become particularly noticeable until later in 2010 when the work entered the public domain of copyright. Liu (2016) provided a summary of the Chinese translations of Camus' works without further analysis.

On the whole, researchers mostly focus their study on comparison of the translated texts and seldom adopt a sociological perspective and examine the variegated social factors and their roles in the translation practice.

Theoretical Background

“Translation” has multiple meanings; in a narrow sense, it refers to simple language conversion, whereas in a broader sense, it's an intercultural communication that begins with symbolic conversion. According to the latter definition, the production of translated versions is the process of language conversion, starting point, and means for cross-cultural communication. Dissemination of versions is the act of communicating and exchanging ideas among various cultures, and its reception in the target language space offers the potential for meaning regeneration. In light of those insights, this paper conducts a thorough and multifaceted analysis of the factors influencing the production, dissemination, and reception of the versions of translation activities.

For a thorough understanding of translation practice, the sociology of translation introduces sociological theories into the field of translation studies. Mainly coming from Bourdieu's theory of practice, the three central concepts, “field”, “capital”, and “habitus” are used as theoretical tools in this paper. According to Bourdieu (1987, 1994, p. 131), a “field” is an area of structured, socially patterned activity or “practice”, “capital” determines the position of actors in the field, and “habitus” is a property of actors that comprises a “structured and structuring structure”.

Translation does not take place in a vacuum; rather, it occurs in political, cultural, economic, and other specific fields, where various human and non-human actors carry out their operations according to the logic of capital as well as out of the habitus acquired through socialization experience. Translation activity advances in the interplay of these three concepts.

Production of Different Chinese Versions of *The Stranger* Since 2000

Fields of Translation Activities in China in the New Century

“The ideologies (especially political ideologies) and poetics (especially literary values) of different periods determine the choice and the norms of literary translation of the time, and thus the characteristics of literary translation and its value significance” (Cha, & Xie, 2007, p. 1440). Ideology is closely tied to political factors and constitutes the “meta-field” of translation activity. Often, ideologically appropriate material is necessary for translation activities to be successful. The cultural context, especially in a particular historical era, determines the absolute control of the political power factor over the discourse. *The Stranger* was once criticized for its “existentialism” and was deemed reactionary in the 1960s and 1970s. During that time, the translation was done solely for the sake of criticism instead of communicative or aesthetic purposes, which not only constrained the dissemination of the translated version but also blocked the reception of the work.

Since 2000, the cultural policies in China have become more liberal. Translation, as an essential tool for cross-cultural exchange between China and the rest of the world, is no longer subject to severe and rigid restrictions. As the intrinsic value of the work gets more widely acknowledged, the dominance of the field of power over cultural activities has been reduced while the autonomy and independence of the cultural

field have significantly increased. This transformation is the fundamental cause of the flourish of translation of *The Stranger* in the new century.

Capital Conversion Logic that Promotes Retranslation

“There is power and competition within the field, and the logic of competition is determined by the logic of capital, which is not only the object of competition in the field of activity but also how it competes” (Lin, & Li, 2007). Capital can be divided into four categories: economic, cultural, social, and symbolic capital. It has the potential of regenerating itself in the same or an expanded form. In terms of selecting original works for translation, according to the principles of the sociology of translation, it’s necessary to consider both the source language literature field and the target one, and priority should be given to works that have already received some degree of recognition and are of interest in the target field. *The Stranger* checks all the boxes on being an excellent piece for translation. Having been a worldwide bestseller for over 70 years, it is a world-renowned literary classic and its author, Camus, is one of the youngest winners of the Nobel Prize for Literature. Moreover, the profoundly absurd ideas of *The Stranger* make it particularly inspiring in the context of the new century, where its cultural connotations are enriched, and its cultural capital increased.

In the context of the market economy, all sectors of society tend to be commercialized, making popular culture an ever-increasing part of the cultural field. As a participator in the market, literature is not only a spiritual or cultural creation but also a consumer product to satisfy the public audience. Ever after Guo Hong’an’s influential translation of *The Stranger* was released, the primary purpose of retranslation was no longer to “introduce” but to “popularize” the work by attracting more readers and attention. Most of the new versions come from well-capitalized publishing houses. With abundant economic and social capital, they are able to call on translators, reviewers, and other quality actors to facilitate production and promotional activities; their established reputation among readers and other symbolic capital also more or less guarantees a good market response. In addition, under the Universal Copyright Convention, translated versions of Camus’ works published after 2010 in China are exempt from copyright costs, which significantly increases the profitability of translation. According to surveys, over ninety percent of new translations in the new century have been produced in or after 2010. The reduced costs have increased the expected return on the translation of *The Stranger* and its potential to achieve efficient conversion of economic capital, which is another reason why *The Stranger* is frequently favored in the selection of translation projects.

Diversity of Translator’s Identities

In the new century, translations of *The Stranger* in China are mainly initiated and promoted by publishers with the goal to maximize economic benefits. Consequently, publishers tend to focus on recruiting the right translators to produce versions that align with readers’ tastes. Before 2000, translators of *The Stranger* (e.g., Guo Hong’an) mostly came from French majors and could be categorized as scholarly translators. Since the new century, however, the proportion of scholarly translators has been greatly reduced, while more professional translators were involved. This new generation of translators is more concerned with readers and market response, so they place more emphasis on the vernacularization of grammar and cultural expressions. They are generally younger, more familiar with modern language expression, and thus closer to contemporary readers. Most of them don’t come from French majors but are experts in other fields, such as Qin Sanshu, Zhang Yiqiao, etc. The various backgrounds of translators largely promoted the diversity of versions. For example, Zhang Yiqiao, a master in drama, shows a certain characteristic of “dramatization”

in his translation processing. In his translations, logical conjunctions and other elements that belong to the translator's additions contributed to a high degree of fluency and vividness just like a script. The diversity of the translators' backgrounds is a unique phenomenon in the new century: with socio-economic advancement and increased availability of educational resources, the cultural capital is more evenly distributed than before. The richness of experiences and diversity of cultural backgrounds have broken down the barriers of specialization for translators. Personal habitus is reflected in the translated text, as are new cultural representations.

Dissemination and Reception of the Translations of *The Stranger* Since 2000

Tong Qingbing points out "literary communication is the process by which literary producers give literary information a material carrier with the help of certain physical media and modes of dissemination, to transmit literary information or literary works to literary receivers. Literary dissemination is the bridge between the literary creator and the literary receiver" (Tong, 2004, p. 308). The two cannot be viewed in isolation, as "dissemination" is oriented towards the purpose of "reception" and provides necessary channels for "reception". The translation of *The Stranger* in the new century is aimed at a mass audience, with the primary goal being to achieve the widest possible dissemination and reception by the public. Analysis of the current state of dissemination and reception as well as the factors influencing it can be used as a measure of the effectiveness of translation. The means of dissemination are generally divided into two categories: realistic paper circulation, and digital dissemination based on online media where the main actors are publishers and digital platforms.

Paper-based and Digital Dissemination of The Stranger

Despite the impact of technological development, the physical publishing model led by traditional publishing houses remains mainstream. One of the characteristics of paper publication of *The Stranger* since the new century is the wide range of publishers, mainly literary book publishers. According to statistics, the versions with high sales and repeated printings often come from publishing groups with solid foundations and core competitiveness, such as Yilin Publishing House and Shanghai Translation Publishing House. This phenomenon reflects the importance of capital in the dissemination: the large amount of economic, social, and symbolic capital owned by such publishers ensures more resources in the dissemination, and their established readership base ensures a certain degree of market appeal.

Unlike the versions produced before 2000, ones in the new century were published as part of a series of books (more than 70%). Titles of those series usually include keywords like "World Classics" and "Camus". Considering the translation styles of different translators, the publishers would choose the appropriate titles to gear towards the target market. For example, Liu Mingjiu is a specialist in French literature with a more literary translation style, and so in 2019 Shanghai Translation Publishing House included his version in the series "Works of Albert Camus", aiming to attract French literature fans.

The effect of the para text can bring translations closer to readers and inspire them to learn about the author and the stories behind the work, which contributes greatly to the widespread dissemination and reception of the versions. In addition to the translated text itself and the traditional preface and post-translation notes, new components of para text such as illustrations and introductions have appeared in the many versions of *The Stranger* in the new century. These para texts help lower the reading threshold and expand the potential readership.

Since the new century, the development of digital technology has constantly replaced the paradigm of literary dissemination, and the digitization of book publishing has opened a new era of reading. Publishers

authorize corresponding IT companies to produce and distribute books on digital platforms, which greatly expanded the distribution channels and led to a phenomenon unique to the new century. In the Kindle Store, there are 17 different versions of *The Stranger*, with the translation of Liu Mingjiu published in 2013 being the most popular and ranked first in the sales charts of folklore collections. On the WeChat reading platform, there are 32 versions available for electronic reading. Among them, Liu Mingjiu's (2016) and Jin Yi's (2019) versions are the most read; the former has been read by 270,000 people, and the latter, despite being published more recently, already has 49,000 readers. Meanwhile, the audiobooks of *The Stranger* are available on audio-sharing platforms such as Ximalaya and Dragonfly FM. This new form of "reading" adapts to the shift in contemporary readers' habits and needs and further broadens the dissemination channels of versions. On the Ximalaya platform, the most popular audiobook of *The Stranger* is based on Guo Hong'an's version. With more than two million times played so far, it further indicates the remarkable contribution of digital resources to dissemination in contemporary times.

In addition, as emerging forms of dissemination, e-reading and audio-sharing platforms currently aim to increase the number of users, as traffic realization is their major way to gain profits. As a result, digital resources of the translation versions are often available without charge to attract more users. The convenience and price advantage of digital resources compared to paper books are the main factors contributing to their wide dissemination and high demands from readers.

Efforts of Publishers and Digital Platforms in Promoting the Dissemination

Behind the frequent retranslation and republication of *The Stranger* is a strong market demand raised by publicity and cultural marketing for economic benefits. First, the publishers have made greater efforts to promote the book than before. In addition to enhancing the packaging, such as creating eye-catching book covers, they also include bookmarks, postcards, and other peripherals with the book. Many have invited experts to hold lectures and seminars on topics related to *The Stranger*. For example, Li Er, Mao Dun Literature Prize winner, was once invited to discuss the modern significance of Camus' writing.

Second, in terms of digital platforms, self-media and book e-commerce platforms are the main force driving the dissemination and reception of versions. Self-media has opened a private domain with independent space and stronger discourse power in the online world. Searching on self-media platforms such as WeChat and Weibo with the keyword *The Stranger*, one can get numerous posts around personal interpretations and recommendations. Users divide the knowledge domain represented by authoritative interpretations into fragmented forms and influence their audiences; once the audience recognizes and agrees with the content, the private domain, as well as its influence, is further expanded. The e-commerce platform, directly linked to the market, is used to promote and advertise according to the audience's demand. In the case of Dangdang.com, China's largest book supplier online, the sales page of *The Stranger* was analyzed for the most prominent headline element in the text; the result shows that the most useful yet common practice was to place a seductive advertising slogan at the beginning (e.g., There's nothing wrong with being alone, I'm a Stranger!). Such advertising slogans are contemporary and easy to understand, helping to reduce the obscurity of classic works in the post-modern society where consumer culture is prevalent.

In a fast-paced society like today, the readership of literary classics is gradually declining, and the scarcity of people's attention has become a major pain point for promoting books. "China Urban Stress Survey" released in 2010 discovered that 90% of the 69,000 participants reported feeling lonely. The advertising slogans of "*The Stranger*" take this social situation into account and emphasize that the

“Stranger” in the book are the companions of those feeling lonely, meeting readers’ psychological needs by bringing them a sense of security. This marketing approach is undoubtedly successful. Although it may only create a short-lasting resonance between the readers and the work, thus to a certain extent dissipating the cultural connotation of the work, it provides the possibility for the work to be widely disseminated and interpreted in a contemporary way.

Readers’ Reception and Evaluation of the Versions

From the previous analysis, the translation of *The Stranger* in the new century is capital-oriented and dedicated to satisfying the needs of readers, so the reception by readers is worthy of attention. As the main audience of cultural consumption, mass readers provide an informative evaluation of the book. Their sentiment regarding a piece of work can be directly obtained from the review sections of book-selling websites or reading websites or derived from sales volumes and the content of book reviews.

From the perspective of sales, combining data from three websites, Jingdong, Tmall, and Dangdang, it can be concluded that the two most popular versions among readers are the one by Liu Mingjiu from Shanghai Translation and Literature Press (2013) and the one by Jin Yi published by Jiangsu Phoenix Literature and Art Press (2019). Readers’ comments on Liu’s version discuss the connotation and the quality of the translated text and even mention their trust for Shanghai Translation Publishing House. Readers’ comments on Jin’s version are mostly about the book cover, illustrations, and other attractive para texts. The two best sellers represent two major reasons behind the wide reception of *The Stranger* in China, each targeted at a specific group of readers. The former attracts a readership that values the connotation of the text itself and seeks to appreciate the classics; the latter, in contrast, tends to attract those that enjoy the consumption of snack culture by focusing on storytelling and entertaining readers.

From the perspective of evaluation content, on the Douban Reading, a search of short reviews of the four most popular versions (Guo Hong’an: 2021, Liu Mingjiu: 2010, Jin Yi: 2019, and Qin Sanshu: 2020, respectively), indicates two different angles for interpreting the connotation of *The Stranger*. One is to focus on the feeling of self and resonate with Meursault’s thoughts in the process of reading; the other is to recognize the ideological significance and artistic value of the work, thinking about the external state of existence of the individual under the guidance of the work. Many readers are also interested in the differences in language and translation style between different versions; Guo’s and Liu’s versions are more literary but consequently harder to understand. Therefore, these versions are not repetitions but distinguishable works that can satisfy readers’ different needs, which is precisely the value of the translation of *The Stranger* in the new century. Besides, the most widely received versions in academic circles come from Guo Hong’an and Liu Mingjiu, two experts in French literature, who are the most meticulous about the quality of translation. It’s worth noting that most of the new versions were produced in response to the needs of popular culture, and very few could meet the expectations of elite culture in terms of literary quality.

At the same time, some versions published since 2000 simply vanished from the market. Their short life cycle can be commonly attributed to their mediocre quality, lack of sufficient capital, and ineffective marketing efforts by their publishers. Such retranslations are a waste of time and resources; their lack of quality leads to the failure of economic capital transformation and disrupts the development of the book market. The translation of *The Stranger* needs to be updated as time goes by, but that doesn’t make it suitable for fast production. Serious thoughts and considerations need to be put into the translation work to produce a long-lasting version.

Conclusion

Since 2000, the economy has been growing at a rapid pace. Ideas have been liberated, a marketization and digitization trend has become dominant, and our culture has become more inclusive, all of which have drastically changed the context for translation activities. The new generation of translators for *The Stranger* is more sensitive to reader needs and more vernacular in translation styles, emphasizing readability and recognizing the need for retranslation as the language is constantly being updated. Various versions open up more possibilities for readers to interpret and receive *The Stranger*'s connotations in their own ways. Readers appreciate the new versions, owing to their more refined and modernized fluency, as much as the older ones translated by experts in French literature. Thus, the need for retranslation is evident both intellectually and aesthetically.

In general, the retranslation of literary masterpieces in the new century is capital-oriented. In the new century, the cultural, social, symbolic, and economic capital possessed by different actors has a bigger impact on the production, dissemination, and reception of *The Stranger*. In capital-oriented retranslation, publishers with strong capital and established reputation can more easily gather resources and converse capital, achieving eventually the best-selling of the version. In contrast, driven by economic benefits, there are also "speculative" retractions, which not only cause a negative impact on the classic literature but also fail to impress readers due to their mediocre quality, wasting financial and human resources and disrupting the translation market. To eliminate such undesirable effects in the field, translation practitioners should follow the ethics of translation, and external authoritative mechanisms should be established to supervise retranslation activities.

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How Has the Image of Chinese Smartphones Changed in Russian Media? – Taking the Ten-year (from 2011 to 2021) Related Reports in Rossiiskaya Gazeta and Izvestia as Examples

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[Abstract] While Chinese-made products are globally recognized for their good quality and low price, they have long been labeled as “cheap, low-end and inferior” in media reports. In recent years, however, China has been exporting a large number of high value-added products such as smartphones, which are gradually expanding the market and shaping a new image of Chinese manufacturing. In this paper, the research combines qualitative analysis with quantitative analysis to study the changes in the media image of Chinese smartphones from 2011 to 2021 in terms of the number of reports and attitudes of two mainstream Russian newspapers, Rossiiskaya Gazeta and Izvestia. The research has concluded four periods during which the media image of Chinese smartphones showed different characteristics respectively and analyzed the reasons behind the changes of these images.

[Keywords] media image; Chinese smartphones; Rossiiskaya Gazeta; Izvestia

Introduction

Smartphones, as a pivotal sector of China’s domestic electronic information industry, represent both “manufacturing” and “smart manufacturing” and play a key role in China’s realization of its vision to build a strong manufacturing nation. In addition, problems unveiled in this sector can provide valuable experiences for other Chinese-made products to improve their media images. This research focuses on the reports on Chinese smartphones in Rossiiskaya Gazeta and Izvestia (2011-2021). Rossiiskaya Gazeta (Российская Газета) is the official newspaper of the Russian government. Founded in 1990, it publishes a full range of Russian laws and regulations, announcements from state bodies, news, current affairs, opinions and commentary from Russia and around the world. Therefore, it can reflect the views of Russian official media on Chinese smartphones to a large extent. Izvestia (Известия) is now one of the mainstream newspapers in Russia and it can reflect the reports and views of Russian media on Chinese smartphones. The research analyzes how the characteristics of the image of Chinese smartphones changed in Russian medias throughout the given period and how it reflected the attitudes of Russian consumers and their demands for Chinese smartphones.

Literature Review

The image of Chinese smartphones in Russian media is a significant influential factor of the image of other products made in China and even of China itself. Moreover, the media image of Chinese smartphones in a certain country reflects the value judgement of the country’s stakeholders on Chinese smartphone enterprises and their products.

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A total number of 58 essays were found under the keyword “image of Chinese smartphones”, among which six are related to communication studies and five trade and economy. Nevertheless, most of them focused on Chinese smartphones’ media image in western countries (including *the Change of the Image “Made in China”: The Economist’s Report on the Smartphone Industry over a Decade* by Lv Zhenzhen and *On the New Media Image of Chinese Smartphones—Taking the Wall Street Journal’s Report on Chinese Smartphones as an Example* by Yi Ruotong), whereas research on the smartphone’s image in Russia are relatively scarce.

Methodology

This study combines qualitative analysis with quantitative analysis. A total of 1385 relevant reports were obtained through the search of the official websites. The data was analyzed by a word frequency statistics tool for Russian specified lexemes, a natural language processing model based on convolutional neural network. It then conducted sentiment analysis of Russian texts, where the natural language processing model was trained using 20,000 twitter Russian comments. The correct rate reached more than 60%.

Date Analysis

The contents of selected reports was closely related to Chinese smartphones, and the coverage of selected brands’ other products, such as Bluetooth headsets and stories related solely to the brand, such as the US sanctions against Huawei were excluded. Among all reports in *Rossiyskaya Gazeta* and *Izvestia*, 1385 related reports were screened through manual text reading, including 390 reports in *Izvestia* and 995 reports in *Rossiiskaya Gazeta*.

The frequency of reports was calculated according to the time of reporting. Based on the number of reports and the upward or downward trajectory of the number, the whole period is divided into four time spans: the period of formation (2011-2015), the period of expansion (2016-2017), the period of maturity(2018-2019) and the period of opportunity (2020-2021).

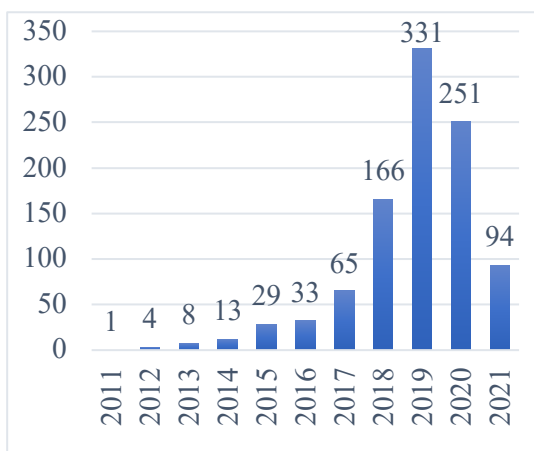


Table 1. Statistics on the Number of Chinese Smartphones Reported in Rossiiskaya Gazeta, 2011-2021 (up to October)

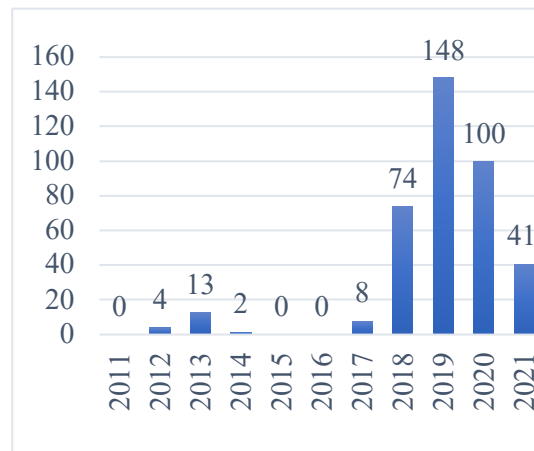


Table 2. Statistics on the Number of Chinese Smartphones Reported in Izvestia , 2011-2021 (up to October)

The tables show that during the period of 2011-2019, the number of reports on Chinese smartphones in *Izvestia* and *Rossiiskaya Gazeta* showed a rapid upward trend.

During the period of formation (2011-2015), most Chinese smartphone brands have not officially entered the Russian market. However, Huawei has focused on developing the Russian market in the 1990s, and other smartphone brands can also be sold to Russian market through Russian dealers or Alibaba Express. Therefore, there are also a few reports about Chinese smartphones during the period of formation (2011-2015).

During the period of expansion (2016-2017) and the period of maturity (2018-2019), the number of reports increased significantly. The sharp increase in the number of reports also corresponds to the brand expansion of Chinese smartphone in the Russian market. From 2016 to 2017, with Xiaomi, OPPO and vivo successively entering the Russian market, the number of reports increased rapidly, mainly because of the advertisements Chinese brands put on the media and the consumer's own needs.

The decrease in the number of reports in the period of opportunity (2020-2021) is closely related to the Covid-19 outbreak, the continuous decline of the global smartphone market, the US sanctions on Chinese smartphone brands and the global shortage of mobile phone chips.

Among nearly 1400 reports, the main types are news, advertising news and news reviews. Among them, news accounts for the majority, and most of the news' contents are reprints of evaluation results of other authoritative websites.

Nearly 200 of the above reprinted reports are from AnTuTu. The evaluation results are mainly monthly, quarterly or annual ranking lists. Some reports are based on the evaluation results. For example, *The Most Powerful Smartphone in the World Comes to Russia, the Price Is Known* published in *Rossiiskaya Gazeta* on November 8, 2018, reprinting AnTuTu's evaluation of Huawei mate20 pro. Most of the news is about the launch of new products and exhibitions, such as *Huawei Introduced a Smartphone with a Super Camera. It's Surprisingly Cheap* published in *Rossiiskaya Gazeta* on March 26, 2019, reporting that Huawei launched two new flagship smartphones P30 and P30 pro at the Paris conference.

Advertising news publicizes advertisements in the form of news. Advertising news began to appear in large numbers during the expansion period (2016-2017). For example, *The First Photo of "Competitor" iPhone 8 Appeared on the Internet* published in *Rossiiskaya Gazeta* on October 3, 2017, describing the appearance design and configuration performance of Huawei mate10 pro, which has not yet been released, and compares it with iPhone 8, suggesting that it will surpass iPhone 8 in some configurations.

News comments are mainly commentators' comments. In *Rossiiskaya Gazeta*, the news comments on Chinese smartphones are basically written by regular newspaper special commentators, such as Anton Blagoveshchensky, Vladimir Bolotin, etc. They mainly write comments on new product release or news reports of Chinese smartphones.

By manually analyzing the keywords, high-frequency words and main contents of the reports, the research team has acquired the attitudes reflected in reports.

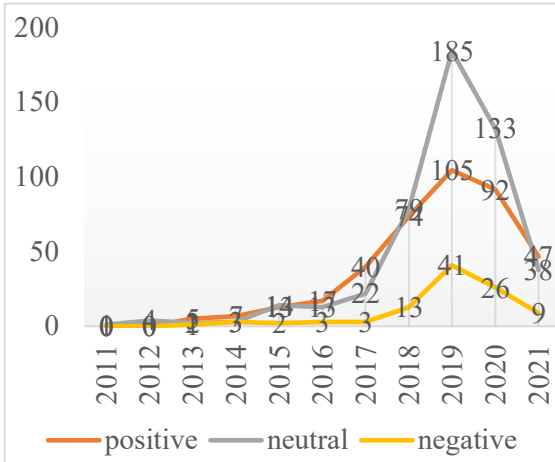


Table 3. Statistics on the Number of Reports Classified by Emotional Tendencies in Rossiiskaya Gazeta, 2011-2021 (up to October)

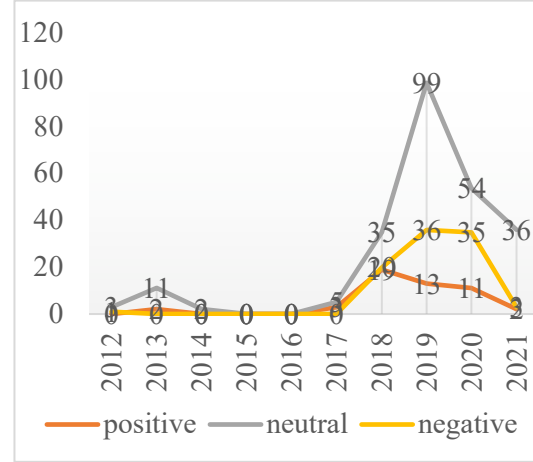


Table 4. Statistics on the Number of Reports Classified by Emotional Tendencies in Izvestia, 2011-2021 (up to October)

Most reports in *Rossiiskaya Gazeta* and *Izvestia* are neutral, accounting for more than half.

After the period of expansion (2016-2017), the number of negative reports in *Izvestia* and *Rossiiskaya Gazeta* increased significantly, with 2019 seeing the largest number of negative reports. This is directly linked to the increase of the overall number of reports and the US sanctions. In addition to the inter-annual variability, the negative reports on China's smartphones also show diversified characteristics, such as the high price and potential safety hazard.

The negative reports in *Izvestia* are mainly about Huawei, and there are also negative reports about Xiaomi, ZTE and other brands. Such negative reports are mainly due to the impact of US sanctions on Chinese smartphone brands. For example, *Chinese Immigrants: The Withdrawal of Factories from China Will Prevent Economic Growth* published on May 20, 2020.

Most of the negative reports in *Rossiiskaya Gazeta* are about Xiaomi, while the number of negative reports on other brands are relatively smaller. In addition, the contents of the negative reports are more extensive. Xiaomi was also affected by the US sanctions. In addition to the above negative reports, the report *Video: Xiaomi Smartphone Caught Fire in the Hands of the Owner* published on July 28, 2016 focuses on the potential safety hazard of charging self-ignition of Xiaomi mobile phones. In addition, there are also negative reports on the false promotion of Chinese smartphones. Besides, Xiaomi, the Chinese smartphone brand known for its high-cost performance, also received negative comments on cost performance in 2019. In addition, Xiaomi Mi A3, OPPO's realme 6 Pro and Honor 10x Lite were also criticized for their prohibitive high price.

Discussion

After analyzing and comparing the data, the research found that the number and preference of media coverage are highly correlated with the development of Chinese smartphones and the international political and economic situation, thus the research has divided the period 2011-2021 into four phases and analyzed the change of the media image of Chinese smartphones in the Russian mainstream media according to the characteristics of four different phases.

2011-2013 was the initial period of independent development of Chinese smartphones, and the domestic and international markets were mainly occupied by four mobile phone manufacturers, namely “Zhong Hua Ku Lian” (ZTE, Huawei, Coolpad and Lenovo), which accumulated a large share of the Low-end mobile phone market. The number of reports on Chinese smartphones in the Russian newspapers from 2011-2015 showed a year-on-year upward trend, the most reported brand being Huawei. Negative reports accounted for an average of 10% of the total number of reports. During this period, the media image of Chinese smartphones in Russia was skewed towards low-end phones that were not innovative and had security risks.

2016-2017 was an important stage in the transformation and development of Chinese smartphones. In 2016, China's domestic mobile phone production saw a decline for the first time. In addition, the scale of domestic mobile phone market demand gradually shrank, and major domestic mobile phone manufacturers began to shift their focus to self-researching core technologies and exploring overseas markets. 2016-2017 saw a significant rise in coverage of Chinese smartphones in *Rossiiskaya Gazeta* and *Izvestia*, compared to that of the previous five years, and a much higher proportion of positive coverage (around 50%) was recorded. During this period, the media image of Chinese smartphones in Russia was skewed towards high performance, effective cost, high sales of low and mid-range devices.

While the technology of Chinese smartphone is constantly innovated and its oversea market expanding during 2018 to 2019, international relations started to play their parts. The Trump administration launched trade sanctions against China, setting off a new round of trade war between the US and China which has led to difficulties in the supply of raw materials and operating systems for Chinese smartphones. During 2018 to 2019, the number of reports on Chinese smart phones rose considerably and reached a ten-year-high of 449 on 2019, with the number of negative reports also reaching a maximum of 77 (16%). The coverage of Chinese smartphones in both newspapers during this period was still mainly positive, featuring high performance and strong innovative ability.

The Covid-19 outbreak and the downward trend of the global economy have brought the world's mobile phone development to a standstill. There was a significant decline in the coverage of Chinese smartphones, with the number of negative reports decreasing. Overall, positive coverage still dominates. Negative images of Chinese smartphones during 2020-2021 included insufficient supply, US sanctions, rising prices, fast depreciation of phones, etc. The overall image of Chinese smartphones at this time is skewed towards good quality and low prices.

As for the influencing factors, in a study published in 1982, Dimmic and Coit identified nine interacting levels of influence on the media production process: national policies, international organizations, the media industry, the market for media, media ownership structures, media organizations, informal contacts between media workers, the intrinsic or cognitive level of individuals and the expertise of media workers (Dimmic, J. & Coit, P, 1982, p.3-32).

Based on the findings of previous studies, foreign scholars Shoemaker and Reese have proposed a “hierarchy of influence model” to reflect the factors that influence media image. This model consists of five main factors: the individual level, the conventional level, the organizational level, the external organizational level and the social system level (Shoemaker, & Reese, 1991).

Table 5. Specific Elements of the Impact Class Model

Individual level	This refers mainly to the relationship between personal traits, work patterns and organized individuals and their interaction.
Media routine level	refers to recurring patterns of work of the communicator, such as writing style, interview routes, etc.
Levels of media organization	e.g. characteristics of the organization, socialization of the newsroom.
External organizational level	This includes audiences, markets, advertisers, governments, interest groups, public relations and other media.
Social system level	e.g., culture, ideology.

Based on the above research theories, this paper analyses the factors influencing the media image of Chinese smartphones in *Rossiiskaya Gazeta* and *Izvestia* mainly at the external organizational level and at the individual level. At the external organizational level, the main factors that influence the image of the media are government, advertisers and audiences. These three factors have a direct and close interest in the image of the media.

In terms of government, the coverage of Chinese smartphones in both newspapers is generally positive, in contrast to newspapers in other Western countries, partly because of the friendly relations between Russia and China over the past 20 years. Under the guidance of the Russian government, *Rossiiskaya Gazeta* has always been committed to strengthen Russian-Chinese relations through continuous reporting, and to this end it is dedicated to objectively reporting Chinese domestic and foreign policy and events.

In terms of advertisers, all major Chinese smartphone companies attach great importance to the Russian market, with Huawei first opening the Russian market in 1997, taking orders from the Russian Ministry of Communications. The brand vivo entered the Russian market with its title sponsorship of the World Cup in Russia in 2018. It then greatly rose to prominence in the Russian-speaking region, placing ads on major social websites and news media, etc. To a certain extent, the PR investment of Chinese smartphone brands in the Russian community has contributed to the Russian media's attention on Chinese smartphones and appreciation of Chinese smartphones.

In terms of audience, the media identifies its own audience by dividing them into specific target groups so as to satisfy their needs to access information and find identity. In the case of newspapers which are aimed primarily at the Russian-speaking population, the media tend to give massive coverage to cost effective Chinese mobile phones given the average income and consumption levels in Russia. The most frequent adjective in the headlines of the last 10 years was дешёвый (cheap). Both newspapers are to some extent influenced by their target audiences in their choice of values and value preferences while striving to meet their needs, and the choice of words and topics needs to take into account the readers' experience.

On an individual level, the reporters themselves are an important factor in the image of Chinese smartphones. The professionalism, scope of knowledge, values and social experiences of the reporter all have an impact on the image presented in the news report. In the reports published in *Rossiyskaya Gazeta* and *Izvestia*, Chinese smartphones are repeatedly compared to iPhone, which were often described in a positive tone, such as high-end and innovative, while pejorative descriptions such as cheap and copycat often appear when it comes to Chinese smartphones. This stark contrast shows that the two Russian newspapers hold stereotyped ideas on Chinese smartphones to a certain extent.

Conclusion

By analyzing the data texts, it is not difficult to draw the following important insights. Firstly, media image plays an important role in national image building. Media coverage affects the perception of Chinese-made products and Chinese smartphone brands in other countries. Long-term negative coverage can leave a lasting impression and change people's perceptions of a product, thus creating a stereotype of it. Therefore, it is necessary to reflect on the content of negative reports since even if the quality of the products is excellent, these reports also need to strengthen their promotional efforts in the media to create a quality brand image.

Secondly, the international situation has had a huge impact on the global smartphone market. Chinese smartphone brands have been hit hard in terms of R&D and production due to the sanctions where both comprehensive national power and independent R&D capabilities play an important role. As an effort to promote the image of Chinese-made products, both China's comprehensive national power and scientific and creative capabilities need to be improved.

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International Talent Cultivation in Germany under the Concept of Education for Sustainable Development – Take German Foundations for Example

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[Abstract] In the context of globalization, humanity is being confronted with unprecedented challenges and the demand for international talent is growing. The concept of Education for Sustainable Development (ESD) emphasizes the professional matching of education and occupation, as well as the future-oriented ability. The government and non-governmental organizations (NGOs) place a premium on international talent cultivation guided by the concept of ESD. This paper will take German Foundations (Mercator Foundation and Konrad Adenauer Foundation) for example and analyze the model of international talent cultivation with ESD as its entry point. Eventually, we hope to inspire international talent cultivation in China.

[Keywords] international talent cultivation; German foundations; education for sustainable development

Introduction

Sustainable development is one of the major global concerns. The World Commission on Environment and Development defined sustainable development in 1987 in *Our Common Future* as the ability to meet the requirements and improve the quality of life of the present without jeopardizing the basic interests of future generations (WCED, 1987). The world is witnessing a new round of all-security competition, while environmental, climate and resource issues are posing challenges. As a result, sustainable development has become a widely accepted idea and strategy.

Sustainable development is an ever-changing concept. And ESD is a major driving force in the transition of sustainable development. In the Global Action Plan on Education for Sustainable Development released in 2014, United Nations Educational, Scientific and Cultural Organization (UNESCO) proposed that ESD should focus on innovation as a supporting force so that sustainable development and education are interdependent and intertwined. Transforming our World--The 2030 Agenda for Sustainable Development, adopted by the United Nations Sustainable Development Summit in 2015, outlines 17 goals for sustainable development to protect the rights and interests of developed and developing countries worldwide. Education goals include on inclusive and fair quality education and opportunity for lifelong learning for all (UNGA, 2015).

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Figure 1. Seventeen Goals for Sustainable Development (Source: Extracted from https://www.sohu.com/a/343741628_694740)

The draft *International Implementation Scheme for the Decade of Education for Sustainable Development* defined ESD in great depth (2005-2014). ESD must take into account environmental, social and economic considerations and be based on a number of ideals and principles that embody sustainability. ESD is essentially an education in values, with respect for others, both present and future generations, for differences and diversity, for the environment, and for the resources of the planet we inhabit at its core. Finally, education builds capacity for future-oriented thinking (UNESCO, 2003). In recent years, many countries around the world have been promoting education for sustainable development, incorporating the concept of sustainable development into theory and practice. The 40th session of the UNESCO General Conference in 2019 adopted a new global framework for ESD called “Education for Sustainable Development: Towards the Sustainable Development Goals”. The new framework aims to expand action on the United Nations Decade of Education for Sustainable Development (2005-2014) and the Global Action Plan on Education for Sustainable Development (GAP, 2015-2019). Currently, nearly 40 percent of UNESCO member states have integrated ESD into their formal curricula; another one-fifth of member states consider the development of specific school programs to be their most important contribution to ESD. Although somewhat uneven across countries and regions, themes or forms, all have achieved results and continue to advance into the future.

The German Concept of Education for Sustainable Development and International Talent Cultivation

Globalization has not only accelerated the development of ESD implementation, but it has also increased the urgent demand for internationalized talent. International talent is a key component of a country’s soft power as well as a driving factor in its security competition. Countries strive to shape global capabilities through higher education reforms in institutions, academic conferences, investment in NGO projects, and the deployment of individuals to international organizations.

The German National Commission for UNESCO established the German National Committee for Education Sustainable Development in response to the International Implementation Plan for the United

Nations Decade of Education for Sustainable Development (2005-2014) and as a focal point for the ESD. The Center encourages cooperation between all stakeholders and the promotion of ESD. In 2015, the German National Commission for UNESCO published the Action Strategy for Education for Sustainable Development 2015+, which clearly sets out specific tasks for sustainable development in different types of education and gradually forms the German ESD system with a clear structure (DUK, 2015). In 2016, the German Education and Culture Service and the German Ministry for Economic Cooperation and Development jointly published the Curriculum Framework for Education for Sustainable Development, making the systematization continue to deepen and complete (KMK & BMZ, 2016). In 2017, the German federal government released the Education Sustainable Development Report, comparing the implemented ESD measures from 2013-2017 taken by the federal, state, and local governments (BGH, 2017). German ESD has undergone a progressive development process of propaganda and promotion, structuring and systematization under the guidance of these documents and reports.

Germany is actively responding to global trends in international talent cultivation, with ESD as its entry point. To begin, in order to keep up with the global boom, Germany has aggressively advocated the implementation of EU projects for the internationalization of education and has participated in educational projects such as the Bologna Process and the Praxis Network. Second, the German government prioritizes talent mobility and excellence in higher education. In 2006, The German federal government established the “Excellence Initiative” to foster an inclusive academic environment for young scientists and to improve Germany’s overall research capacity (DFG, 2017). Moreover, the German Academic Exchange Service established the “International Quality Network” in 2007 to encourage young people from other countries to study in Germany and to strengthen collaboration with other countries in order to increase the internationalization and attractiveness of German universities (Fang, 2001). Additionally, the German government proposed a spiral model for training and training personnel for international organizations in 2007, which has yielded efficient results (Lu, & Jia, 2021). In the context of globalization, Germany emphasizes realism and foresight, optimizes educational resource allocation, capitalizes on the worldwide market, and creates highly qualified individuals who are competitive on a global scale.

In international talent cultivation, there is a strong collaboration between the government and NGOs such as foundations, with ESD serving as an entry point. In the case of international talent cultivation projects, German foundations can independently launch ESD-focused measures. This makes up for the lack of government policies and allows for greater diversification.

Research Questions and Research Design

How does Germany use foundations as a way to promote international talent cultivation under the concept of ESD? The specific questions are as follows.

1. How does the German Foundation use ESD as its entry point for international talent cultivation in Germany?
2. What are the approaches adopted by the German Foundations based on ESD? What are the commonalities and characteristics of these approaches? What are the results?
3. What are the shortcomings of the German foundation’s training model in China? What are the implications for China?

This paper adopts a qualitative research method to analyze the ESD strategy of international talent cultivation in Germany from the perspective of foundations through literature collection and case study analysis, and then achieve the research objectives.

Literature research method. This paper collects literature on international talent cultivation in Germany to gain a preliminary understanding of the cultivation strategy and basic structure.

Case analysis method. Taking German foundations as an example, we explore the strategy of international talent cultivation in Germany and take some examples to illustrate the role and contribution of foundations in this regard.

Case Study

The concept of “foundation” in Germany is not exclusive to the law and includes various organizations such as associations and companies as well as unregistered organizations. German foundations have a long history of development, are diverse, have solid financial support, and have considerable influence in Germany and abroad. In education, German foundations provide financial support or are themselves educational think tanks. In contrast to the direct government-directed education drive, German foundations are more diverse in number and therefore more autonomous, allowing for targeted program initiatives and diversification, ensuring to some extent the independence and transparency of their research, complementing government initiatives, and adding social dynamism to German education for sustainable development. Thus, foundations play a pivotal role in the implementation of education based on sustainable development and are an important entry point for international human resource development in the field of education. While China is mainly focused on government measures, the experience of German foundations is instructive for the development of the power of Chinese civil society organizations.

Mercator Foundation

Many project partners and sub-institutions receive project implementation funding from the Mercator Foundation. The Mercator Foundation brings together a unique blend of scientific and practical project expertise, with the organizational goal of encouraging socially diverse integration and international exchange in education, research and technology, and culture. And it has a program of activities in Germany and abroad. The Mercator Foundation has promoted global exchange and education in recent years through a range of initiatives, including the Salon and the Carlo Schmid program. Students are trained with suitable competences based on ESD needs, linking education and employment, and eventually satisfying the objectives of international educational exchange and the cultivation of international human resources.

The Mercator Salon is a series of events organized by the Mercator Foundation in Beijing that provides a platform for expression and exchange on topical issues of Chinese and European culture and society. The fifth Mercator Salon was held at the Ullens Center for Contemporary Art in Beijing. The theme was “Science and Power - The Power of Science”, where Chinese and German guests and moderators discussed in depth the definition of science, the relationship between science and politics, and other issues. The sixth salon, titled “Public Intellectuals’ Doing and Not Doing”, discussed the definition and mission of public intellectuals, their influence on policies and people, and their relationship with the media and the Internet (*Carlo Schmid. German Popular Study*, 2020). Therefore, the Mercator Salon promotes the exchange and discussion of social hot pots and global governance between Chinese and German talents, and the clash of ideas between the two sides promotes the improvement of thinking and communication skills of national talents and mobilizes the power of youth groups to share social responsibility.

The Carlo Schmid program focuses on indicators, monitoring and evaluation mechanisms, granting scholarships to selected applicants, providing internship opportunities in international organizations, and

developing their overall capabilities in the process, in order to enhance their competitiveness and lay the foundation for future work in the international field.

Representatives from different international organizations formed the selection committee. The interview questions focused on job specifications and career opportunities and yielded results regarding their career, motivation to apply, career plans and interview impressions. The selection committee looked for a match between the interviewees' previous practical experience and the internship position in the Carlo Schmidt program. Teamwork skills, soft skills, intercultural competence, diplomatic skills, and communication skills, which are required for ESD, are also examined by the selection committee.

Participants showed varying degrees of improvement in their abilities in all areas. In addition, some applicants with outstanding competence were able to find a permanent job in the international field. The Mercator Foundation's programs are based on the requirements of ESD, providing participants with various resources to improve their competencies, promoting a professional match between education and employment, and providing excellent talents to international organizations.

Konrad Adenauer Foundation

The Konrad Adenauer Foundation was founded with the main tasks of domestic political education, scholarship support, promotion of academic research and international cooperation. One of the most important tasks of the Konrad Adenauer Foundation is to provide scholarships or research grants for talented young people from Germany, especially from Central and Eastern Europe, and from developing countries, where the support of foreign students has become an increasingly important task of the Konrad Adenauer Foundation. This allows students who complete their studies to return to their home countries and become political leaders or hold responsible positions in the fields of economics, administration, teaching and research. Both increase Germany's foreign influence and promote international exchange (*Carlo Schmid. German Popular Study, 2020*). This initiative also enables young students to take on social responsibility and develop the skills and qualities of future global leaders, in line with the call of the United Nations.

The annual SIFT-KAS WTO Forum is a high-level international academic forum organized by Shanghai University of International Business and Economics and the Adenauer Foundation, which has been held since 2001. The forum is attended by delegates from home and abroad, who present their views and insights at this international symposium and discuss and exchange with experts and scholars from all over the world to achieve common progress. At the same time, the Adenauer Foundation provides Adenauer scholarships to students at the Shanghai University of International Business and Economics to support them in their studies and in international exchanges.

In addition, the Adenauer Foundation has a special department for international exchange and cooperation. Its purpose and principles are to strengthen communication between countries and to promote international understanding of different cultures through the exchange of information and people. It can be seen that the forum and the departments set up by the foundation are usually based on the requirements of ESD, meeting the needs of international educational exchange, adapting to the information society and building a network of educational systems.

Others

In addition to the above-mentioned salons, internship programs, and forums for cooperation with universities, German foundations focus on internationalization of vocational education, such as the Hans

Seidel Foundation, which provides opportunities for young people of good character to receive an education, especially higher education, and the foundation's work in the field of education focuses on the training of educators, and they inject educational reform. The foundation's work in the field of education focuses on the training of educators, who bring vitality to educational reform, promote equality of opportunity and internationalize vocational education. Some foundations fund summer camp programs, such as the German Times Foundation, which invests in summer school programs to develop the language skills, communication skills, observation skills, and practical skills of young foreign university students through summer exchange programs (Lu, & Jia, 2021).

Summary

Germany is promoting international talent cultivation through foundations under the concept of ESD, and the results are remarkable. The young students who participate in the program use a large number of social resources to enhance their capabilities, not only to gain employment and complete the transition between education and career, but also to become more competitive international talents and assume social responsibility.

Features of the German Foundation's International Talent Cultivation from the Perspective of ESD

Diverse Forms of Targeting

As can be seen from the above, the types of support provided by German foundations for international talent cultivation vary according to the focus of their work in the context of sustainable development. Specifically, by investing in projects, offering internships in international organizations, organizing international forums and salons, summer schools and other channels, we provide a full range of services in terms of material conditions, job opportunities and broadening of horizons, ultimately achieving the goal of successfully training national and international talents, both to serve the major international organizations in Europe and to bring a German influence to political institutions in developing countries.

Long-term Stability

The support provided by German foundations for international talent cultivation in the direction of ESD is characterized by long-term stability. The Carloschmidt project, for example, offers scholarships for participants to complete a six-month internship in an international organization without any worries. The Konrad Adenauer Foundation makes long-term information interaction possible in the form of salons. The complexity and timeliness of international talent cultivation and the requirement for long-term constructs in ESD dictate that it requires a long-term stable model of international talent cultivation.

All-round Talent Development

The Carloschmidt study shows that, although students with a background in political science, finance and law are preferred, in addition to the necessary expertise, teamwork, soft skills, intercultural competence, diplomatic skills and communication skills are given priority (Teng & Qu, 2013). In fact, in addition to these competencies, the values of integrity, respect for diversity and attention to detail are also among the soft skills required for international talent in a sustainable development perspective (Xia, 2010).

As can be seen from the above, international talent cultivation in Germany embodies three key points of the ESD: the matching of careers and education, the use of technical media and the focus on the

development of soft skills. For example, Germany’s holistic approach to international talent cultivation meets the requirements of the ESD for a professional match between education and occupation, promoting a chain effect from education to occupation.

Implications for International Talent Cultivation in China

China matches a smaller number of talents and the supply of high-quality talents is insufficient. Taking the UN as an example, from 2019 to date, China has undertaken the second highest volume of UN contributions, but neither the number of staff nor the positions of serving staff have reached a level that matches the level of China’s contribution and international influence. From the above research and analysis, we can summarize the following points for the benefit of China’s international talent cultivation.

Table 1. Top 7 Countries with the Highest Actual Number of Geographically Assigned Posts

Source: Extracted from UN document A/75/591 of 9 November 2020

No.	Country	Number	Percentage	Range
1	United States	365	11.56%	383-519
2	Germany	152	4.81%	111-150
3	France	141	4.46%	82-111
4	Italy	136	4.31%	63-86
5	United	126	3.99%	85-114
6	Canada	107	3.39%	53-72
7	China	93	2.94%	238-322

Table 2. Top 10 Countries with the Highest Number of People in Posts at D level and Above

Source: Extracted from UN document

No.	Country	Tot	USG	ASG	D2	D1
1	United States	43	2	5	10	26
2	United	18	1	1	8	8
3	Germany	18	-	1	4	13
4	Italy	18	-	1	3	14
5	France	17	1	-	6	10
6	India	15	1	2	-	12
7	Canada	15	1	-	7	7
8	China	14	1	-	5	8

Combining Social Forces to Help Cultivate Talents

Compared to Germany, Chinese social forces are less involved in international talent development. Some social forces in China generally focus on raising funds extensively both at home and abroad to support students with financial difficulties to complete their studies, and do not invest enough in the training of international talent, which is of course closely related to the unbalanced and insufficient development of China. The Chinese government can strengthen the interactive effect between foundations and other NGOs according to the actual situation, promote the application of China’s sustainable development education concept in the training of international talent, and gradually build a mature and characteristic system.

Raising Citizen Awareness and Stimulating Intrinsic Motivation

In the questionnaire survey of the participants in the Carloschmidt project, it can be seen that 55.7% of the respondents want to pursue their professional activities abroad, while only 14.1% want to stay in Germany. (Carlo Schmid. *German Popular Study*, 2020). This shows that more than half of the population can accept or even expect to work abroad. In contrast, the Chinese have a low level of awareness and acceptance of the work of international organizations, and the notion of “settling down and moving on” and blood clan reduces the likelihood of citizens adapting to the work of international organizations.

To stimulate this motivation, the relevant peripheral conditions need to be in place. For example, the social environment and education in universities should be strengthened and by hosting major international

conferences, organizing major international events and attracting international organizations to set up their headquarters, the opportunities for interaction between China and the outside world are increased.

Promoting the Development of Core Competencies in ESD

According to the Secretariat of the National Working Committee of the China ESD Project, ESD is education that is based on the needs of sustainable development, education that focuses on the development of sustainable development values, and education that is implemented to address a range of practical issues of sustainable development.

According to the United Nations, core competencies are an important criterion in the selection of talent (Burghard, 2003). In contrast, in China's current education, professional knowledge and skills training predominate, while the general education curriculum is too rigidly prescribed. For example, students in the arts must take general education courses in science and technology and life sciences. Admittedly, the original intention of this arrangement was for students to become well-rounded and outstanding individuals. But the lack of general education during the basic education period can turn this expectation into pressure on students.

In response to the lack of general education, there have been many attempts in China. For example, the summer camp "Exploring the needs of international organizations and cultivating complex talents" organized by Beijing Foreign Studies University has a curriculum that focuses on the organic combination of foreign language skills, professional knowledge and practical skills, reflecting the integration of disciplines (Jia, 2017). Such attempts are undoubtedly beneficial, but they are not yet complete.

Establishing a Database to Synchronize Information

The ESD requires adaptation to the information society and the use of technological media to build a sound system. The ESD goals are a combination and continuation of the Millennium Development Goals and the Dakar Framework for Action, which expires in 2015, and shifts the focus to higher levels of education and a greater alignment with the framework of lifelong learning.

The synchronization of information to support international talent cultivation is thus an important part of the process. We need to have an accurate grasp of recruitment, application procedures and selection criteria, all of which rely on scientific research to provide us with reliable results of understanding (Jia, 2017). A database of staff officers and recruitment dynamics in international organizations should be established in order to conduct an in-depth, large-scale analysis of national systems for the development and delivery of talent and the criteria for international talent cultivation in international organizations, and to achieve the active use of digital media, science and technology in ESD.

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The Impact of Online Publicity on Yue Wang Temple: With “Note Sharing” on Xiaohongshu as an Example

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[Abstract] Nowadays, the Internet has an increasingly important function for the tourism industry. This paper studies how the notes on Xiaohongshu influence Yue Wang Temple’s image through online data analysis (mainly by analysis of word frequency) and field interviews. It is found that cultural connotation and historical background are the most attractive reasons for tourists to visit, followed by activities such as photography and sightseeing. Moreover, the general satisfactory degree of tourists is high and there is no online hype. The paper further gives suggestions for the future development of this scenic spot.

[Keywords] Yue Wang Temple; Xiaohongshu; analysis of word frequency

Introduction

The Internet has gradually become a social space for people to obtain information and express their views, thus having an important impact in the offline real world. In terms of lifestyle, the Internet and big data have unleashed great potential in the tourism industry, bringing new opportunities for the development of tourism network marketing. More tourists are posting online travelogues, called “notes”, in the form of text and pictures on online social platforms, such as “Xiaohongshu”; moreover, many people learn about popular tourist places through the recommendation notes about them. Therefore, countless once-unknown attractions, driven by the widespread dissemination of the Internet, have become internet-famous spots. Meanwhile, tourists are able to obtain the latest information and choose their destinations accordingly.

Nevertheless, with the commercialization model in operation, cases of false propaganda have repeatedly consumed people’s trust, and the authenticity of the note sharing and rating system is in doubt. The author thus raises some questions: How much influence does social media have on people’s trips? How should a balance be achieved between the commercialization of publicity and the cultural connotation of the heritage in scenic spots? Previous research, on the one hand, seldom pays attention to online applications for their role in publicity. On the other hand, although some have tried to figure out the grand mechanism of online publicity and its impact (He, & Pan, 2021; Yan, 2022), few take the stand of tourists to understand its formation and development. Therefore, this paper studies the significance of online publicity from the perspective of tourists. It focuses on Xiaohongshu and takes the famous attraction Yue Wang Temple in Hangzhou, a spot with profound traditional culture and the spirit of the patriotism, as the research object to conduct a series of studies.

Literature Review

As a newly established e-commerce platform, Xiaohongshu is dedicated to creating a community where a network of users is constructed with the help of “note sharing”. Although the popularity of Xiaohongshu has generated phenomenal discussions, current studies mainly concentrate on its main business, namely the impact of the new form of social model on the e-commerce economy. Among the limited research focusing

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on the role of its social attributes on offline stores and attractions, Zhou Kai's study on the "Internet-famous spots" in Changsha is representative (Zhou, 2021). By acquiring the notes with tags of the locations on Xiaohongshu, he analyzed the phenomenon of "marking Internet-popular sites" in shaping the new consumption space. Their results profoundly indicated that social networking platforms gradually possess the power to shape the urban space.

"Marking Internet-popular spots" is not a new concept, the basis of which could be explained by the theory of Symbolic Consumption by Jean Baudrillard. He suggested that it is not the function of the object itself that is attractive, but some artificially created symbolic meanings (Baudrillard, 2017). When this concept was introduced into tourism research, the semiotic theory of tourist attractions comes into being, which considers that the tourist attraction consists of three parts: the tourist, the sight, and the marker (Cannell, 1999). Under this theory, since Xiaohongshu, an influential social media platform, labels a place as a "must-see" through online marketing, it is often the simple "markers" of these places that are promoted due to the portability of communication. Consequently, "marking Internet-popular spots" has become popular. Scholars have their own explanations. Some devoted themselves to explaining the media communication process of "marking - taking pictures - spreading - marking again". They also probed into the evolution process of shifting street space to online-popular locations (He, & Pan, 2021). Other scholars found the common features of the Internet-famous attractions through the analysis of specific locations. Liu and her colleagues (Liu et al., 2020) took Yuyuan Road in Shanghai as the target. They compiled the hotspots related to the scenic spot by summarizing the high-frequency search terms. As a result, the overlap and separation of cultural hotspots and tourism hotspots were found. Ling innovatively found that the process of constructing tourism attraction in social media is a closed loop. In this process, users' feedbacks and interactions are also crucial. Retweets and comments can continuously strengthen or adjust the characteristic image of a tourism attraction (Ling, 2020).

However, the popularity of "marking Internet-famous spots" has caused concern since the superficial "go-and-see" type of travel often ignores the cultural value of the scenic spots. It is therefore difficult to meet the needs of tourists. Zhu found that the Shijiu Lake scenic spot, a well-known location on the Internet, has problems of excessive marketing and lack of overall planning (Zhu, 2021). This is just an epitome of the net-famous scenic spots in today's tourism environment, of which travelers have gradually become tired and dissatisfied. Under such circumstances, cultural IP with high recognition is increasingly important. Wang suggests that the awareness of "cultural tourism" should be improved and the protection of the cultural connotations should be emphasized (Wang, 2021).

To sum up, the "Internet-famous site" is an emerging concept that has a profound impact on the travel industry, but research on it is still relatively uncommon. Although many scholars have analyzed the shaping process and impact of these attractions, few have looked from the perspective of tourists to understand their views and ideas about online marketing and online influence on attractions. This survey tries to fill this gap in an attempt to use web data to discover tourists' attitudes towards the chosen scenic spot as well as its online publicity. Meanwhile, preferences on activities tourists get involved in will also be analyzed to figure out traveling tendencies. However, research on its promotion has remained only in the offline physical mode. Using Yue Wang Temple, a well-known attraction, as an example, we are more likely to find the independence and intermingling of online influence and traditional scenic spots.

This study sets out to answer the following questions: 1) What are the most frequently discussed contents about Yue Wang Temple by Xiaohongshu's users? 2) What are the most popular features of Yue Wang Temple for tourists? 3) How effective is the online publicity of Yue Wang Temple?

Methodology

The research based on two main methods: web data analysis and field interviews. The first method is used to find out the most popular features of Yue Wang Temple and tourists' attitude; the later one aims to inspect what has been discovered with web data and tourists' actual participation in online publicity.

Web Data Analysis

Firstly, the study collected relevant notes on Xiaohongshu and then carried out text mining. The selected notes were released from January 2021 to November 2021(in order to ensure temporal relevance) and met at least one of the following three conditions:

1. "Yue Wang Temple" directly appeared in the title and the main text;
2. The notes were labeled "Yue Wang Temple" on the pictures or at the end of the text;
3. The notes were located in "Yue Wang Temple".

To summarize the most popular features of the scenic spot among tourists, the extracted and analyzed high-frequency words were later classified based on two categories of interests: tangibles and intangibles. Meanwhile, to understand the overall attitude distribution of tourists, the collected notes were categorized according to three attitudes: "recommended", "average", and "dislike".

Secondly, to find out whether there was any situation of online hype, the study first collected notes with pictures of the scenery and categorized the locations mentioned. In the later part of the research, they were compared with the real spots during subsequent field trips. Interviewees were also asked for their opinions about these spots. For this aspect of the research, the chosen notes firstly met the three conditions described above. Moreover, instead of pure texts supplemented by trivial and unimportant pictures, they must contain photos of scenery taken at the Yue Wang Temple. The top ten notes were selected in the order of number of "likes", the releases of which were not limited to 2021.

Field Interviews

In addition to online data, the author also visited the Yue Wang Temple scenic spot and conducted interviews with visitors. Six visitors were interviewed in total, who were accompanied distinctively by friends, couples and families in order to enhance the representativeness of the sample as much as possible. The participants' attitudes towards the scenic spots and online propaganda were our primary concerns. Therefore, they were firstly asked about whether they were satisfied with the scenic spot and what the most attractive aspects of this trip were. For the second purpose, they were required to answer whether they participated in the note-sharing chain, i.e., whether they had read online notes before and would post their notes after the trip. The researcher also showed them the compiled photos of the beautiful scene in Yue Wang Temple and asked them whether the real situation matched what these notes described.

Data Analysis

The Distribution of High-frequency Words

A total of one hundred and twenty-two "Xiaohongshu" notes about Yue Wang Temple were selected for this study, and words were sieved by the criterion of occurrence greater than or equal to five times. At the same time, some meaningless pronouns, conjunctions, and count words among the high-frequency words were filtered. In addition, some high-frequency words, meaningful but not relevant to the goal of this study, were also filtered. By filtering the irrelevant words, the final high-frequency words related to this study were displayed as Figure 1.

杭州、西湖、岳王庙、岳飞、雷峰塔、拍照、灵隐寺、门票、景点、苏堤、断桥、打卡、没有、曲院风荷、酒店、公园、看到、北山、游玩、旅游、攻略、旅行、南宋、三潭印月、推荐、花港、下车、建议、历史、飞来峰、到达、喜欢、选择、秦桧、不错、打车、残雪、风景、民宿、荷花、码头、方便、纪念、出行、山路、孤山、适合、坐船、路线、天气、景色、好看、路过、美景、江南、拍摄、红墙、白堤、宝石山、纪念馆、游船、平湖、步行、值得、道院、公交车、味道、好吃、爬山、地铁、观光车、博物馆、民族英雄、汉服、寺庙、枫叶、尽忠报国、公交、计划、教育、中国、距离、导游、西冷印社、古风、照片、小众、完美、巴士、阳光、季节、故事、爱国主义、建筑、摄影、骑行、据说、参观、大片、预约、开心、盖章、热闹、不大、本地人、光影、人文、宋高宗、金兵、圣地、满江红、精忠报国、故宫、自行车杭帮菜、灯光、浙江省博物馆

Figure 1. The General High-Frequency words (in frequency order)

The top-ranked high-frequency words show that place names were the most frequent word category, and the attractions around Yue Wang Temple were often mentioned, such as Leifeng Pagoda, Lingyin Temple, Su Causeway, etc. The following verbs were mostly related to feelings and the trips. Adjectives and other words that express attitudes ranked the highest, such as “like” and “recommend”, which showed tourists’ high satisfaction.

However, compared to the occurrences of other attractions within the West Lake Rim area, there were less reviews and content about the Yue Wang Temple itself. This discovery was corroborated by the study on the content of specific notes. It is found that despite the reputation of the Yue Wang Temple, most visitors took the strategy of strolling along the West Lake and visiting multiple attractions during one trip. This led to a situation that Yue Wang Temple scenic spot was glided over with no details. Therefore, we identified forty notes which were mostly related to scenic spots and analyzed them again for high-frequency words. The result was shown in Figure 2.

杭州、岳王庙、岳飞、西湖、拍照、景点、秦桧、打卡、北山、历史、时间、红墙、门票、感觉、民族英雄、纪念、孤山、拍摄、旅行、山路、教育、苏堤、免费、景区、看到、攻略、南宋、位于、尽忠报国、浙江省、导游、盖章、断桥、光影、地方、爱国主义、全国、公园、参观、纪念馆、喜欢、小众、阳光、满江红、故事、故宫、讲解

Figure 2. The High-Frequency Words of Selected Notes (in frequency order)

The Interest Points for Tourists

The Result of Note Analysis. After the second count, words directly related to Yue Wang Temple Scenic Area were presented. We conducted further coding of these words and categorized them according to Hsu’s standard (Hsu, T. K. 2009), where the influences of high-frequency words were divided into tangible and intangible factors. Tangible factors referred to locations, activities, etc., which were expressed in this study as attractions, activities, celebrities, and transportation facilities. The intangible factor, on the other hand, referred to the image of the destination and the impression it produced on tourists. In this way, a more intuitive distribution of tourists’ interest points for the scenic spot were better presented.

Tangible Interests	Attractions	岳王庙、北山、红墙、孤山、山路、苏堤、断桥、公园、纪念馆、故宫
	Locations	杭州、景点、西湖、浙江省、景区、地方
	Celebrities and Events	岳飞、秦桧、民族英雄、南宋、尽忠报国、满江红、故事
	Activities	拍照、打卡、拍摄、旅行、攻略、盖章、参观、导游、讲解
Intangible Interests	历史、教育、爱国主义、全国、喜欢、小众	

Figure 3. The Category High-Frequency Words of Selected Notes

Based on the categories in Figure 3, we were able to extract the most attractive interest points for visitors. The cultural connotation and historical background behind Yue Wang Temple were the most attractive reasons for tourists to visit. Besides “Yue Fei”, “Qin Hui” and other related celebrities and historical events, among the invisible influencing factors, the top three “History”, “Education”, and “Patriotism” were all closely related to the spirit and culture represented by Yue Wang temple, illustrating that most of the tourists went here to experience the education of patriotism and history.

Activities were another important attractive aspect. The first to mention was photography. “Photography” and “Shooting” were both high on the list of the activity category. “Red Wall”, “Mountain Road” and “The Imperial Palace” were all shooting locations, where tourists were most willing to take photos. (“The Imperial Palace” indicated that the photos taken in front of the “Red Wall” looked like those taken in the Forbidden City.) The second is sightseeing along the mountain road or around the West Lake. Although the samples selected for this analysis were notes mainly on Yue Wang Temple, there were still “Isolated Mountain”, “Su Causeway”, “Monument” and other scenic spots with high frequency. By analyzing the geographical location, it turned out that these scenic spots were distributed along the West Lake or along the mountain. Meanwhile, many notes mentioned hiking or biking around. We can thus infer that touring around surrounding attractions was another popular activity. The third attractive activity is peripheral products, such as “Stamps Collection” and “Tour Guide”. In fact, Yue Wang Temple’s cultural and creative products were exquisite, attracting many amateurs to collect the stamps; the tour guide commentary was also very deep and meaningful, which was widely praised.

The Result of Field Interviews. The results of field interviews were basically the same as those of online data. What attracted most tourists was the spiritual and cultural connotation of the scenic spot, which five out of six people regarded as the most attractive part. In terms of activities, more people believed that the fun of wandering around the surrounding scenic spots was the most interesting, followed by the scenery shooting, which was different from the ranking of online statistics. Moreover, offline interviews also provided a new answer, i.e., as a famous scenic spot in Hangzhou, Yue Wang Temple attracted tourists due to its high reputation. Two interviewees pointed out that there was nothing particularly attractive in the scenic spot. But as Hangzhou natives, they felt they were obliged to pay a visit. This answer offered a new perspective for the development of the scenic spots that improvement of popularity will increase the number of tourists while the latter will also enhance the former.

The Satisfaction Degree of Tourists

By extracting key words expressing attitudes in each note, it could be found that tourists showed a favorable attitude towards Yue Wang Temple scenic spots. Eleven notes specifically mentioned “like”, “recommend” and “thumbs up”; twelve notes expressed positive emotions such as “touching”, “profound” and “worthy”. The remaining seventeen did not express clear feelings since most of them were introductory. As for the

interview, all of the six interviewees displayed satisfaction towards the scenic spot, supporting the results of online data analysis.

The Phenomenon of Online Hype

Among the top ten “liked” notes, two photo-taken locations were picked out: the red wall facing the street and the wooden door in the main hall of Yue Wang Temple. After visiting the scenic spots in person, the researcher believed that the photos were basically consistent with the reality, and there was no excessive color adjustment, tailoring, or the application of other editing methods. The six participants had the same feelings since all of them confirmed the credibility of the chosen photos. Therefore, there was no online hype phenomenon, indicating that the network propaganda of Yue Wang Temple was relatively true.

Tourists’ Participation in Online Publicity

Five of the six interviewees had not viewed any form of online propaganda before their trips; all of them would not post their comments or thoughts publicly after the trip. Therefore, we came to a conclusion that the majority of tourists did and would not participate in online note-sharing chain. This result once again confirmed that Yue Wang Temple attracted tourists with its profound historical background and high reputation rather than emerging tourist hot-spots on the Internet.

Discussion

Advantages in the Integration of Culture and Tourism

Yue Wang Temple has long been attracting tourists due to its profound historical and cultural deposits. Indeed, both online data and offline interviews showed that history and education are the top reasons for tourists to visit, indicating that this scenic spot has an outstanding excavation of cultural resources. This should be taken credit for the fact that traditional Chinese culture represented by Yue Wang Temple has been carved into the characteristics of the Chinese nation. The majestic Yue Wang Temple itself, which has stood for hundreds of years, is enough to attract tourists without resorting to modern publicity.

Nevertheless, the scenic area also took in new network propaganda means, and therefore developed a lot of tourism hot spots. There are not only common ones, such as photo-friendly locations and delicate commentary, but also hot spots for some minority interests, such as Han Clothing, stamp collection and so on. It can be seen that the tourism resources of Yue Wang Temple have been excavated as well. More importantly, it had not fallen into the trap of over-marketing, and the online propaganda in the form of users’ sharing-notes matches the reality. The cultural and tourism aspects, therefore, integrate with each other well.

Suggestions for Further Developing

Rely on Cultural Resources. Yue Wang Temple scenic spot has appealed to tourists increasingly during the past decade, for its rich cultural background and educational significance. In order to provide more tourists with satisfactory services and experience, it is necessary to enrich the cultural core of the scenic spot, which can be held in the form of Yue Fei spirit exhibition or Yue Fei poetry sharing club. In addition, the influence of Yue Fei’s spirit on the Chinese nation should be further enhanced. It can cooperate with primary and secondary schools to carry out patriotism education, so that children can better feel the spirit of Yue Fei and the scenic spot can improve its reputation.

Make Use of Internet-popular Products. Although currently Yue Wang Temple has developed Internet-popular products represented by photography, compared with other scenic spots in Hangzhou, especially by the West Lake, the online publicity is insufficient in terms of the number of likes, comments, and reposts of relevant notes. Therefore, it is necessary to let more tourists know about Yue Wang Temple

and expand its potential tourist group. On the one hand, it can make use of the existing online celebrity products, such as holding Yue Wang Temple photography contest on the Internet. On the other hand, developing new products, such as improving the quality of cultural and creative products in scenic spots, will attract young purchasing power. All these are effective ways to achieve high quality tourism development.

Integrate with Surrounding Resources. Located by the West Lake, Yue Wang Temple is also part of the scenic belt around the lake. The results of this study indicate that many tourists are willing to visit multiple scenic spots in this region by walking or cycling. Therefore, Yue Wang Temple scenic spot should strengthen the connection with other scenic spots, such as holding the orienteering cross-country activities around the West Lake and shooting documentaries about the West Lake culture.

Conclusion

This study investigated the influence of online publicity method, and “note-sharing” function in Xiaohongshu in particular, on Yue Wang Temple scenic spot. It found that the spiritual and cultural connotation of the scenic spot is the most attractive feature, followed by possible recreation activities such as sightseeing. Additionally, tourists were generally satisfied. Despite its online popularity, the scenic spot was not totally driven by the Internet. It has successfully achieved a balance between concrete cultural connotations and new publicity means.

However, this study also has some limitations. Since only forty-two notes were with stronger correlation, the samples were not representative enough, leading to potential deviations. This is mainly due to the limited number of related notes in Xiaohongshu, indirectly illustrating that the online popularity of Yue Wang Temple is not enough. Another concern is that the users of Xiaohongshu are mainly young people. Consequently, the result was limited in that it represents a certain group of people. But as the Internet becomes popular, the targeted population will also expand. It is hoped that future research on tourists using the Internet can cover a wider audience.

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Effectiveness of NGOs' Standards: Weak or Strong? – The Case of the Forest Stewardship Council (FSC)

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[Abstract] Standards set by NGOs are generally characterized by “weak effectiveness”. The Forest Stewardship Council (FSC) is a well-known NGO in the forest certification industry, providing principles and standards for forest certification worldwide. However, the effectiveness of its certification system, especially the effectiveness of its forest certification standards, has been criticized recently. This paper examines the weak effectiveness of the FSC National Standards, using quantitative analysis and the software NVIVO12 to select the analysis units and conduct coding analysis. The analysis is conducted from two dimensions, including governance objects and tools, to reach three features of weak effectiveness, including weak quantization, compulsion and accountability.

[Keywords] Forest Stewardship Council (FSC); forest certification; FSC National Standards; weak effectiveness; quantitative analysis

Introduction

Non-governmental organizations (NGOs) are important forces in promoting global development in many fields. Their specialization enables them to have concentrated resources and advanced information, and to promote the certification and standardization process, and thus contribute to the healthy development of certain industries. Standards are important to determining the effectiveness of NGO certification. However, scholars have repeatedly pointed out NGOs' weak legitimacy of governance (Bernstein et al., 2004), weak voice and power in global affairs (Steffek et al., 2010), ineffectiveness and inefficiency, and weak ability to uphold high standards of transparency and accountability (Davies, 2019).

As one of the most important NGOs in the global forest industry, the Forest Stewardship Council (FSC) enjoys the highest profile in the global forest certification system. Its forest certification system is the only one supported by Greenpeace and the WWF. Like most NGOs, the problems of the FSC's certification system and standards have been exposed in recent years, including by Greenpeace. In 2021, Greenpeace published a series of reports successively, pointing out that some FSC standards condone environmental damage with practical problems such as “greenwashing” (Rosoman, 2021). They also questioned whether the certification standards of FSC could solve the problems of deforestation and forest degradation (Greenpeace, 2021). In their report, Greenpeace introduced a scorecard to evaluate the implementation of certification standards of FSC and other organizations across multiple dimensions, and divided the effectiveness of the standards into “Yes”, “Partially” and “No” in order to evaluate whether the scheme clearly and demonstrably met the indicator. Among 9 items, only 2 were marked as “Yes”, while the other 7 were marked “Partially” or “No”. This demonstrates that effectiveness has become one of the most serious problems for FSC standard.

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Literature Review

The effectiveness of the FSC certification standard has been questioned since its formulation. Since the 1980s, the World Rainforest Movement (WRM), which is concerned about plantation forests in tropical areas, has noted the issues of FSC and other forest management organizations (WRM, 2003). WRM argued that FSC certification fails to address the root causes of deforestation and forest degradation (WRM, 2001). Besides, it allows the development of forest types that do not meet local conditions, thus causing a devastating blow to the local ecosystem (WRM, 2008). Due to concerns about the FSC standards, FSC supporters and insiders even set up relevant monitoring websites, such as “FSC-Watch” – which exposed the failure cases of FSC standards around the world – to analyze their problems and attempt to maintain their credibility.

As for “weak effectiveness”, Greenpeace defined it as the ambiguity and lack of mandatory language in the text of the standards (Greenpeace, 2021). Cashore et al. (2006) defined it as the underuse of binding language, e.g., numerals and modal verbs, in the description of community forest management and other issues, making part of the standard almost invalid, thus failing to provide effective protection for the certification zone and the rights of indigenous people. Therefore, the “weak effectiveness” of FSC standards can be defined as their unclear requirements and vague governance tools.

The existing research provides references for the definition of “effectiveness” and “weak effectiveness”. However, most of these tend to apply literature analysis only to a few FSC standards, and to focus on one research dimension, e.g., the applicable object or governance tool. Research with a broader scope, namely, the two-dimensional framework containing applicable objects and governance tools, is still lacking. As for NGOs targeting specific fields such as FSC, their governing objectives and clear classification (e.g., forest types, ownerships) make it necessary to analyze their standards under the framework in order to prove and classify the weak effectiveness systematically. Therefore, this paper took 67 the FSC National Standards as the standard samples, conducted a quantitative analysis under the two-dimensional framework, and analyzed the “weak effectiveness” of FSC standards.

Methodology

The paper selected 67 FSC National Standards out of 86 from the FSC Online Document Centre. The Standards were selected from all the FSC standards by the established classification option “National Standard (NS)” in the Document Centre, which launched before January 1, 2022 in English. The paper deemed FSC National Standards as policies, as NGOs like FSC use standards for the governance of governments, corporations, other NGOs, and private individuals, and for their roles as political actors in their own right (Davies, 2019). Therefore, a two-dimensional analysis framework was established according to Huang et al. (2020) in which the X-axis represents governance tool and the Y-axis represents the field of governance, including the applicable object, result and initiative. The paper further adjusted the framework by setting the X-axis as the applicable object only, since it stands as the dominant governance field in the FSC standards, and can be regarded as the independent variable which consists of objects distributed regularly among various standards, including geographical regions, forest types, forest ownership, management scales and forest products. Therefore, the governance tool, which is randomly distributed and shows weak regularity among standards, was regarded as the dependent variable and selected as the Y-axis.

X-Axis: The Applicable Object

The applicable objects of the FSC National Standard include the geographical regions applicable to the standard, namely, the countries and regions where the certified forests are located; Applicable forest types,

primarily including natural forests and plantations; Ownership types for the certified forests; Applicable forest management scales, primarily including Small and Low-intensity Managed Forests (SLIMFs), family forestry, Medium and Large, among which SLIMFs are the focus; Applicable forest products, mainly including Timber Products and Non-timber Forest Products (NTFPs), among which NTFPs are the focus.

Y-Axis: The Governance Tools

To establish the governance tools structure of FSC, the paper introduced the term “specialized NGOs” established by Zheng et al. (2018) to represent NGOs like FSC which focus on the governance of the production, sales and consumption chains in certain industry fields. According to Zheng et al. (2018), the governance goals and objectives of specialized NGOs in different fields are similar to each other in terms of governance, and the governance tools, as the embodiments of the governance goals and objectives, also share similarities. Therefore, the research methods of the governance tools of a specialized NGO, or a series of specialized NGOs, can be applied to each other to some extent. Examples include research by Bi et al. (2015) and Guo et al. (2016), which shared common governance tools including knowledge and evidence, cooperation, responsibility, management and service when analyzing different specialized NGOs in the energy and health sectors.

At present, there is a lack of similar studies on the participation of specialized NGOs in global governance comparable to Bi et al. (2015) and Guo et al. (2016). There is also no unified quantitative standard for the tools of specialized NGOs such as FSC to participate in global governance, since scholars tended to build their own quantitative analysis frameworks of governance tools based on materials from NGOs or field surveys. Therefore, the paper drew on the governance tools in Bi et al. (2015) and Guo et al. (2016) which cover the main categories of governance tools in the FSC National Standards samples, including knowledge and evidence, cooperation and responsibility – each with three specific tools as set forth in the table below.

Tools' Type ^{o2}	Tools' Name ^{o2}	Tools's Meaning ^{o2}
Knowledge and evidence ^{o2}	Providing framework patterns ^{o2}	Provide specific practice models for forest certification ^{o2}
	Providing guidance ^{o2}	Provide step-by-step guides for forest certification ^{o2}
	Providing assessments ^{o2}	Provide local assessment of natural/plantation conditions for forest certification ^{o2}
Cooperation ^{o2}	Providing knowledge cooperations ^{o2}	Provide techniques, services, education and training for forest certification ^{o2}
	Providing financing cooperations ^{o2}	Provide financial support for forest certification and relative cooperative units ^{o2}
	Providing contact cooperations ^{o2}	Provide forest certification committees or other liaison units ^{o2}
Responsibility ^{o2}	Providing performance managements ^{o2}	Provide specific feedback on the implementation of standards ^{o2}
	Providing resources allocations ^{o2}	Provide local resources allocation such as area and ownership after the implementation ^{o2}
	Providing risks and crisis responses ^{o2}	Provide local guidance on risk prediction and response after the implementation ^{o2}

The software NVIVO 12 was used to conduct the quantitative analysis by manually encoding the above text with the relevant governance tool from the table above. By sorting out the logical relationship and content of the text, the complete sentences containing applicable objects functioning as governance tools were extracted as the analysis units. As for applicable object keywords, the applicable geographical location range was excluded, and the representative keywords of other applicable keywords including forest type, ownership for the applicable ownership types, SLIMF for the applicable forest management scales, and NTFP for the applicable forest products.

Data Analysis

A total of 4,522 analysis units were extracted from the FSC National Standards, and 2,657 units of analysis were finally selected after removing repetitive or meaningless units such as page numbers.

Basic Information about the Standards

Taking both the year and number distribution of the FSC National Standards into consideration, they are still in the initial state of forming a well-developed standard system. Most of the FSC National Standards were launched after 2010 (88.1%), and the distribution was relatively concentrated in 2012, 2018 and 2020. In terms of the distribution of countries and regions, the FSC standard covers 56 countries and regions, among which 22 are developed countries, accounting for 48.9%, and 34 are developing countries, accounting for 19.3%. In the early stages (2001, 2005), the FSC National Standards mainly targeted developing countries, and then were gradually introduced into developed countries. The annual frequency of standards targeting developed and developing countries is relatively equal. They cover various countries and regions, but rarely concentrate on them in detail. Besides, the coverage of developed countries and regions is relatively extensive, while the coverage of developing countries is relatively limited.

In terms of the issuing bodies, 61.2% of the standards are issued by the Policy and Standards Committee as formal Standards. The Policy Steering Group (PSG) issued 13.4%, including all Interim Standards. Other agencies, namely, local agencies of FSC, account for only 9.0% standards. For 17.9% standards, the issuing body was not clearly recorded. Hence, it can be noted that the FSC has a relatively unified issuing body for formal National Standards, while Interim Standards are issued by PSG. Some National Standards are also issued by FSC local bodies.

Analysis of the Governance Objects of the Standards

Most of the FSC National Standards indicate a clear scope of governance. In terms of forest types applicable to the standards, 74.6% of the standards apply to all forest types, and are binding on the certification entities in corresponding countries and regions. The remaining standards are only binding on partial forest types, including Plantations (11.9%), Natural Forests (6.0%) and Native and Plantation Forests (1.5%). In terms of the applicable forest ownership, 77.6% of the standards apply to all types of ownership. The remaining standards target the certification entities with partial ownership, including large forest enterprises (3.0%), classified management units (MU) (1.5%). Most certified forest owners (1.5%), national forests, are owned by the Federal Government and managed by the USDA Forest Service (1.5%) and the Majority of Indicators Apply to all FMUs (1.5%). In terms of the management scales of the applicable forests, they mainly include standards that include all certification types (73.1%), standards that only include SLIMF certification (3.0%), and ones that do not include SLIMF certification (10.5%). In terms of the forest product scope applicable to the standards, the certification standards include all NTFPs (43.2%), none of NTFPs (31.3%), and only partial NTFPs (9.0%). However, the lists of objects in the Standards are not uniform, especially in standards issued before 2010 (forest type 6.0%, ownership type 13.4%, management size 13.4%, product scope 16.4%).

The applicable objects of different governance tools also vary. In terms of the nine management tools, the scale of forest management (SLIMFs) is the most widely applied object, accounting for 44.3% analysis units (33.8% in providing framework patterns, 46.7% in providing guidance, 49.4% in providing assessments, 36.0% in providing knowledge cooperation, 70.1% in providing financing cooperation, 58.5% in providing contact cooperation, 53.2% in providing performance management, and 61.4% in providing risk and crisis responses). Among the remaining items, namely, the most applicable object of resource allocation is the ownership types of the applicable forest, accounting for 75.6%. The least applicable object is the applicable forest type, accounting for only 10.4%. Some governance tools have significant differences in different applicable objects. For example, the applicable forest product scope corresponds to the

following governance tools: providing guidance (26.2%) and providing performance management (38.7%), while the applicable forest types had no corresponding tools for financing and contact cooperation.

Analysis of the Governance Tools

The FSC National Standards integrate all three types of tools, including knowledge and evidence, cooperation, and responsibility, and nine governance tools. There is a huge gap in the application of governance tools according to different objects. In terms of the applicable forest types, providing framework patterns (40.4%) and guidance (33.2%) accounted for nearly 80% of the tools in total. In terms of applicable forest product scope, providing framework patterns (22.1%), providing guidance (33.8%), knowledge cooperation (13.5%), and performance management (16.6%) were the main tools selected. In terms of applicable forest ownership types, providing framework patterns (41.3%), guidance (33.8%), knowledge cooperation (26.3%), and resource allocation (40.7%) were the main tools. The management scale applicable to forests has the broadest dimension of governance tools, including providing framework patterns (20.4%), guidance (37.1%), knowledge cooperation (11.3%), performance management (14.0%) and risk and crisis management (10.5%).

Discussion

The governance tools for each governance object are the embodiment of the effectiveness of FSC National Standards, as well as the specific contents that FSC certification entities must refer to and comply with. According to the quantitative analysis above, the characteristics of governance tools for governance objects in the standards are as follows:

Weak Quantization

“Weak quantization” is reflected in the inadequate quantitative requirements for indicators related to forest management, namely, the lack of inclusion of numerical ranges or options for specific implementation in key criteria or standards for reference by certification bodies. It is most prominent in the “providing framework patterns” and “providing assessments” tools. Among them, 92.4% of the analysis units marked as “providing framework patterns” and 37.1% as “providing assessments” lacked data or numerical ranges or were not specific enough in the description.

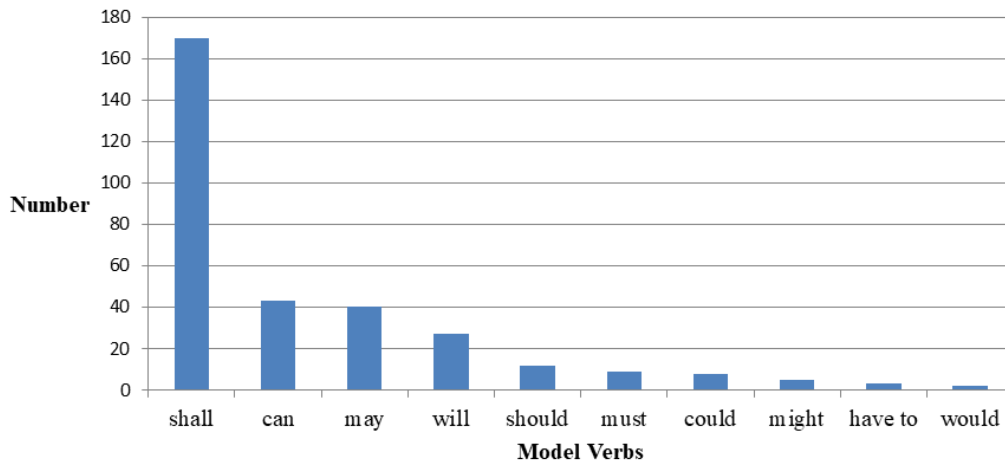
The lack of specific data or annotation and the scope adverbs lead to unclear scope and reference of forest certification items, and the reduced reference values of certification objects. For example, in the unit “the standard applies to the management of natural forests and plantations, managed by large forest enterprises for timber production (FSC, 2012)”, the qualification of “large forest enterprises”, e.g., the forest area, forest product productivity and size that they should reach, is not indicated.

The loose limitations of principled and key issues are another issue. In the unit: “Planting or seeding of site-adapted tree species not belonging to the natural-forest association is permitted for single trees or small groups to an extent that does not jeopardize the long-term development of the stands into natural forest type (FSC, 2018).”, it ignores the fact that site-adapted tree plantation is bound to cut down natural forests, and harmful to the long-term development of the natural forests. The levels where the “harm” can act as a “threat” and the time span when the “harm” can become a “threat” are not provided. Besides, the questions of whether the site-adapted tree species can bring biological invasion were also not elaborated.

Weak Compulsion

“Weak compulsion” is reflected in the usage of vague language in specific guidance and regulations, and the applying choices or variables in required principles. Weak compulsion is most prominent in the

“providing guidance”, which is manifested in the irregular use of modal verbs. A total of 319 modal verbs are used in the analysis units marked as “providing guidance”, accounting for 34.1% of the total. Among them, “shall”, which indicates the official a sense of obligation or requirement, is the most used modal verb (170, accounting for 53.3%). As for the compulsion of the model verbs, compulsory modal verbs (shall, should, must and have to) accounted for 60.8%, and the weak modal verbs including can, may, will, could, might and would account for nearly 40%.



The lack of the understanding of the local forest and community conditions leads to general statements of requirements, objects, or links in the guidance. In the analysis units: “This requirement is intended to recognize that some age classes may be broad, such as in Great Lakes-St. Lawrence and Acadian forest types, and may include classes of multi- or all-aged forest (FSC, 2018).”, FSC used two weak modal verbs “may” to indicate that even the basic information, which needed to be handled by the institution, including the forest age and representative species distribution in certain areas are ensured, and thus failed to elaborate the specific guidance on them.

The lack of determination and requirements of the certification rules and principles lead to useless action reference for certification entities. For example, the unit “SLIMF enterprises can use these to self-evaluate compliance prior to the arrival of the certification body auditor (FSC, 2012)” indicates that the standards set by the FSC are only alternatives for enterprises to evaluate whether their behavior is adequate before the authorized certification bodies arrive. However, it fails to highlight the priority and significance, which are supposed to be the inherent attribute in the unit, and gives the relative certification bodies a hint that they do not have to obey the reference by FSC and can even follow guidance in complete departure from that of the FSC standards.

Weak Accountability

The “weak accountability” units in the FSC National Standards, as used in this paper, are those that fail to meet either of the following conditions: (1) Containing a number or numeral scope of the subject or object in the sentence (e.g., all, none of); (2) Containing specific guidance for the entities in the subject and object; (3) Containing the appendix, term references or website links to explain the terms in the units.

According to the criteria above, 29.8% units of “providing knowledge cooperations”, 37.1% of “providing performance managements”, 37.6% of “providing resources allocations”, 46.2% of “providing contact cooperations”, 51.7% of “providing financing cooperations” and 68.8% of “providing risks and

crisis responses” turn out to be “the unclear definition of accountability objects”. And according to these units, it may be suitable for certification bodies to define the subjects or objects of responsibility confirmation. For example, for the unit “SDG developed the verifiers for each indicator and added a note, where necessary (FSC, 2012),” it failed to indicate whether the SDGs refer to the ones launched by the United Nations or the ones adapted by a local FSC. The ambiguity accountability above may lead FSC’s certification bodies, especially at local levels, to overuse general objects such as ecological protection to describe their implementation of accountability, and to cover up possible problems such as deforestation in the operation process.

The localization degrees of the accountability system on certification bodies are imperfect. “Localization degree” refers to the consideration of specific factors such as natural landscape, plantations and indigenous community conditions in different areas. For example, in the unit “preference is given to local people and services (FSC, 2020)”, whether “local people and services” refers to all the forest services for indigenous people or only for indigenous species provided by indigenous people is unclear. If it refers to the former, it may indicate that indigenous people have the right to exotic tree species plantation, which will lead to problems such as monopoly on plantations and ecological destruction.

Conclusion

The FSC National Standards reflect problems including weak quantization, weak compulsion and weak accountability, which impact their implementation. The standards are the concentrated reflection of many factors, including the NGO’s organization structure, standards scope and degree of localization. With various members, FSC has to deal with various interests in the process of drafting and implementing the standards. Besides, its “separation of powers” system makes it difficult to vote on specific draft resolutions. Therefore, the standards adopted and finally presented are compromises reached by all parties, and their ambiguity and non-binding nature are inevitable results. As authorized guides for certification bodies, the standards only provide an idealized governance model for them, and may only function effectively if the corresponding entities have universal respect for human rights, law and order in decent forest governance. In many FSC certification regions, especially in developing countries, social and environmental factors are often marginalized by the corresponding entities, and the FSC’s voluntary and vague standards become defective to some extent.

Therefore, it may be effective for NGOs such as FSC to raise partial principles and the degree of quantitative standards according to local situations, to apply more absolute language, and to support the local certification system on the basis of the indigenous communities and companies to enhance the effectiveness of its standards. It should also strive to harmonize economic, social and environmental factors in the implementation of the National Standards, avoid differences at the local levels, and promote communications among various certification entities in order to develop higher quality and more effective standards.

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An Analysis of Discourses in Shin Au Village

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[Abstract] The Shentu Clan, a family name that has continued from the Zhou Dynasty to the present, came to Tonglu during the Southern Song Dynasty and moved to Shin Au afterwards, starting the transformation and construction of Shin Au. Based on the method of critical discourse analysis, integrating the clan concept of historiography and the method of field survey, this paper analyzes three dimensions of discourse – text, discourse practice, and social practice. The couplets of the Shentu clan ancestral hall, the official discourse of Shin Au Village, and the author’s interviews are used as the research materials. This paper finds that the Shentu clan concept and identity were established during the Ming and Qing dynasties and spread and consolidated through writing (couplets) and other means. By contemporary times, the clan concept weakened, but the clan culture of filial piety has become a new object of promotion.

[Keywords] Shentu; clan; Shin Au; discourse analysis.

Introduction

There are two origins of Shentu surname. One is said to be the descendants of Emperor Shun from ancient times. The other is from Jiang, the name of the fief from which the Jiang surname originated. The surname Shentu ranked 554 in China, with a total population of 17,000 people. Today the area with the most extensive distribution of the Shentu surname is in Zhejiang (Baidu, 2022). In Shin Au Village, the Shentu surname comprises a large and dominant family clan. Therefore, this paper chooses the Shentu clan as the main research subject.

In front of the Shentu Clan Ancestral Hall, there is a couplet which reads “The Han court is in the capital, and the Song descendants are in the south of the town”. This couplet tells the origin of the Shentu ancestors before they moved to Shin Au Village. In 206 BC, Qin II was overthrown by the peasant uprising. The Shentu ancestor Shentu Jia followed Liu Bang to fight against Xiang Yu, and rose from a Juezhangshi (蹶张士, a warrior who could use a foot-operated hard crossbow) to a team leader and captain. After the establishment of the Western Han Dynasty, he served as the guardian of Huaiyang County and was honored with the title of Gu’an Hou. In 155 BC, he died. In 8 A.D, Wang Mang usurped the Western Han Dynasty and changed the name of the country to Xin. According to local legend, during the time of war, Jia’s seventh grandson Shentu Gang moved to the south of Fuchun to find a safer place to live. His descendants Shentu Li married from Fuchun Tu Mountain into the home of Fan (now Dipu) in the Chongning Three Years of Song Dynasty. His branch prospered and is respected as Tongnan Shentu ancestors.

In the more than 900 years since, the Shentu family has passed down a total of 35 generations, and their revised family tree from the Ming Dynasty is recorded from Shentu Li. The genealogy of the Shentu clan is clearly traceable to this day. According to the study, now in Shin Au village, the same clan and family is still clustering and living together, with the Shentu family which consists primarily of eight big families, as well as three other major surnames Ying, Zhou and Zhu (Zhang, 2015).

Literature Review

The discourse of heritage can be seen as a conversation between people about the past. Discourse is not only language, but also culture itself. The culture and heritage that discourse presents is the culture and heritage that has been passed down from history (Fairclough, 1993). The discourse analysis in this paper also follows Fairclough's basic principles and theories in analyzing and collating the texts collected by the author in Shin Au Village. The concept of ideology is also addressed in the discourse analysis of this paper. In today's critical discourse analysis, ideology refers to a set of beliefs and values that are shared and taken for granted by social groups (Wang & Yang, 2008).

Currently, there is little academic literature on the Shin Au Village and the Shentu clan ancestral temple, and there is even less literature on its related discourse analysis. There is only one article, "Overview of the ancient clan ancestral temple in Tonglu Shin Au Village and its couplet interpretation", which mainly analyzes the meaning of the couplet, and does not discuss ideological interpretation or other textual material.

This paper builds on this literature to broaden its breadth and deepen its depth. In addition, the analysis in this paper also borrows from the study of "clans" and their cultural influences by historians. According to David Ke and Liu Zhiwei, the clan was a cultural creation in the context of the general social and historical evolution of the Ming and Qing dynasties. Commercial prosperity led the villagers into a wider social space, and within this wider social space, the ideology of the state, as well as that of the scholars, penetrated into civil society, which also drew itself closer to the ideology of the state. The clan was not just a system of blood and kinship, but an order and norm expressed in the language of ritual and law. This profound change meant that local identities were combined with national symbols, and that the peripheral areas were thus integrated into the national 'ritual' order (Ke, & Liu, 2000). This paper agrees with and adopts the clan concept proposed by Ke and Liu and applies it to the process of interpretive analysis.

Methodology

This paper adopts a critical discourse analysis (CDA) approach commonly used in discourse analysis, specifically Fairclough's three-dimensional model analysis of discourse – 'discourse as text, discursive practice and social practice' (Fairclough, 1989). First, at the textual level, the paper will analyze the meanings and common words of the discourse – for the interpretation of the couplet text, the paper will focus more on the meaning of the couplet; while for other texts, the paper will focus more on the common words and the meanings expressed in them, aiming to achieve a "description" of the form and meaning of the text. Second, at the level of discursive practice, the paper will 'explain' how texts are produced, how they are transmitted and how they are received. Finally, in terms of social practice, the paper will reveal the interaction between the analyzed discourse and its social context, further revealing the ideological and cultural connotations embedded in the text.

The texts examined in this paper include:

1. A couplet at the ancestral hall's gate reads: The people of a clan all share the same roots and hope that future generations will be rich in talent and the family will prosper. (Couplet 1).
2. The official discourse - Baidu Encyclopedia on the Shentu's introduction text: has made every effort to spread the traditional filial piety culture of the thousand-year old village of Shen'ao through the repair and protection of the local ancient architectural complex, and to lead the development of the tourism business by promoting the traditional culture and has come out of a composite ancient village development road (Baidu Encyclopedia, 2022). The official discourse - the filial piety culture curriculum in the elementary school of Shin Au Village.

3. Conversations with Shentu villagers collected and transcribed by the author.

Result of the Study

The Couplet at the Ancestral Hall's Gate

According to records, the clan ancestral hall of the Shentu clan was built in the Southern Song Dynasty, but the one we see today is the result of a third reconstruction, built in the Qing Dynasty. The genealogy of the Shentu clan, the importance of ancestor worship and the emphasis on family culture also began in the Ming and Qing dynasties. The construction of the Shentu family concept is also fully in line with the trends in the construction of clan culture in the Ming and Qing dynasties. In the construction of the clan, discourse is an essential part of it. The creation of a discourse includes the writing of genealogies and family histories, as well as the creation of clan couplets.

Take Couplet 1 as an example. The first half of the couplet means that this area of Shin Au Village is the legacy of our ancestors, and the Shentu clan are all relatives of the same lineage; the second half of the couplet means that they hope that future generations will be talented and that the Shentu family will thrive and prosper. This couplet is the most important couplet in the Shentu clan house because it contains all the cultural and social functions of a clan couplet - to remember the ancestors, to emphasize clan harmony and to encourage future generations.

Most of the couplets in the Shentu ancestral hall are created by ancient literati and scholars and have been modified several times to take their final shape. It is difficult to trace the original creators, and only the names of the calligrapher remain. The couplet was revised and handwritten by Shentu Qian, the twenty-seventh grandson of the Shentu clan, who is a member of the Chinese Poetry Society, a member of the Zhejiang Poetry and Couplet Society and a calligrapher. The identity of the calligrapher not only reflects the importance that the Shentu clan attached to this couplet, but also the desire to pass on the culture of the Shentu family from generation to generation. The couplet was written in the hope that the Shentu clan would prosper in future generations and was inscribed by the best descendants of the clan, both to reflect the prosperity of future generations and to follow the legacy of the ancestors by choosing the best of the clan's descendants to write the couplet as a tribute to their ancestors. Thus, in the act of inscribing the couplets, the clan completes its interaction with its ancestors in the clan shrine, inheriting their good wishes and wise teachings, as well as demonstrating adherence to and transmission of the clan's admonitions.

The Official Text

Along with the development of tourism in recent years, the cultural construction and dissemination of the Shentu Clan have become an important part of the cultural tourism of Shin Au Village. Analyzing the key words in the Baidu encyclopedia, we can find that the focus of Shentu's introduction is on "tradition", "filial piety" and "culture". In particular, "tradition" and "culture" appear twice in the short promotional phrase. This shows that the cultural dissemination related to the Shentu clan and the "filial piety culture" are important values of Shin Au Village as a heritage site.

By closely examining the source of the text and exploring the way it was produced and disseminated, we find that the explanation in the Baidu encyclopedia entry comes from the introduction of Shin Au Village on the government service website of the Zhejiang Provincial People's Government, and the text released by this official channel implicitly refers to the government's cultural propaganda for the ancient village, that is, to vigorously promote the "filial piety culture" of Shin Au Village in order to maintain traditional

culture, to attract foreign tourists or business people, and finally to achieve the purpose of “coming out of a composite ancient village development road”.

Emphasis on the value of “filial piety” is also shown in the design of the curriculum of Shamrock Primary School in Shin Au Village. In the “General Framework and Implementation Chart of the Xiaoyi Curriculum” posted at the entrance of Shen’ao Elementary School describes the “Xiaoyi Curriculum” with the core to educate and nurture all aspects of moral, intellectual, physical, aesthetic and social development. The framework takes filial piety culture inheritance in the new era as an important purpose of education, and although there is only one special filial piety course in the course content, it is under a separate course category named “filial piety”.

The process of creating and spreading the curriculum was very rapid, and in 2019, the Xiaoyi curriculum was just getting started, with the “I am a small countryside guide” Xiaoyi curriculum being carried out with great enthusiasm. The “Xiaoyi Curriculum” has been reported in the “Qianjiang Evening News” and “Tonglu TV”; “I am a small country guide” won the 2019 Hangzhou high-quality courses, attracting a number of schools from within and outside the county to visit the school.

However, this does not mean that the external cultural propaganda of the Shentu clan is really in place. In the official discourse system of tourism, there are also problems of superficiality and lack of details. Filial piety culture is indeed emphasized in the promotion of clan culture, but the tourism authorities do not add any markings and instructions in places where filial piety heritage in life can be reflected, such as ancient architectural complexes. The historical stories of the clan may be known to tourists, but the filial piety and the cultivation of the family in the clan culture are unintentionally ignored, which is the tragic result of the clan culture propagation focusing on the appearance rather than the core.

Even the local guides are not fully aware of the ancient culture of their own Shentu family. When the local guide of Shin Au Village was interpreting one of the pagodas in Shin Au Village, he read the eight characters in reverse order and read 成德为行, 厥孚交如 as 如交孚厥, 行为德成. 成德为行 is from Zhou Yi - Qian - Wen Yan (周易-乾-文言): “The gentleman Cheng De Wei Xing , and his actions are visible every day.” The word “Cheng” means achievement, “De” means morality or moral cultivation, and “Xing” means to practice and implement. “Cheng De Wei Xing” means that moral cultivation has become something, and the purpose is to implement it. In Zhouyi the sixth five lines, 厥孚交如 is to say that adherence to integrity is conducive to the realization of their aspirations.

Unfortunately, even the native elders no longer fully understand these words of the sages of the past, or the sage teachings left to them by their ancestors. The lack of internal inheritance and the expansion of external publicity may seem contradictory, but the primary prerequisite for external publicity is a good internal inheritance. If the local Shentu clan no longer understands the mission and culture of the clan, then the best stories and history are only heard for visitors, and there is no way to achieve true communication.

Dialogues with Villagers in Shin Au Village

In Shin Au village, most of the interviewees we spoke to were elderly. Whether it was the old man in charge of the clan shrine or the local guide, Mr. Shentu Baikuan, they all had a deep knowledge of the history of the Shentu clan. In the process of chatting, they could vividly tell the story of the Shentu Clan from the Han Dynasty when they fled, to the Southern Song Dynasty when they moved to Tonglu. They represent the highest level of cultural inheritance of the Shentu clan.

In the interviews with the older respondents, the word they used the most was ‘ancestors’. Whether it was a famous person of the Shentu clan or their distant ancestors, they all had respect for them. This ancestor worship, or ancestor honoring, is a custom of Confucianism (a patriarchal religion).

The frequent occurrence of the word “ancestor” in the spoken texts obtained by the author through chats and interviews, and the language of reverence for ancestors expressed by the older generation of villagers are rooted in the clan concept mentioned in the previous section. According to them, their understanding of the clan and the cultivation of clan concepts came almost exclusively from the couplets inside the clan shrine and the stories of their ancestors posted inside and outside the shrine, as well as from the teachings of the previous generation. It can be seen that after the clan concept was formed and reinforced, its transmission method has changed from written records to a combination of written transmission and person-to-person oral transmission.

However, young villagers and children rarely mentioned words such as “clan” and “ancestor” in their conversation. When asked about their cultural values, they mentioned “filial piety” the most. This proves the effect of the above “official discourse to promote the clan culture of filial piety” and shows that the general clan identity is weakening among the younger generation, while the culture of filial piety is being promoted and practiced by the next generation.

Discussion

From the perspective of discourse analysis, this paper selects the Shentu clan in Shin Au Village as the main subject of study. In the context of analyzing different kinds of discourse, it compares the establishment, propagation and succession of the Shentu clan’s clan concept, uses existing textual materials, explores the development of clan concept from ancient times to the present, and fills the gap in the discourse analysis study of the Shentu clan.

The Creation and Strengthening of the Clan Concept

The couplets of the Shentu clan shrine are the result of the externalization of the clan’s ideology and the expression of the clan’s power discourse. Firstly, the couplets are literal. “Until the early 20th century, the literacy rate in Chinese society was still quite low and could be described as a semi-literate society. An important feature of a semi-literate society was the cult of the written word. The popular activities of the Ming and Qing dynasties, such as ‘respecting writing paper’, were a manifestation of the cult of writing” (Ke & Liu, 2000). In our conversations with the older generation during the fieldwork, we also learnt that there were traditions and legends about the worship of writing and paper in Shin Au Village, one of which is that writing paper should not be thrown away or burnt.

The couplets as writing came from the scholarly and educated class, creating a mysterious element in the folklore. The couplets in the ancestral shrines were the product of the scholarly class, and they were also used to promote Confucian rites of filial piety and respect for ancestors. The construction of clan-oriented ideology in the Ming and Qing dynasties was also dominated by the scholars, modeled on the feudal system of the Western Zhou, which gradually developed and grew along with the development of the people, forming an overall concept of clan with the scholars as the core of power.

The social practice of the couplet selected for this paper lies in its role in the transmission and reinforcement of the clan concept. It not only reflects that the clan concept of the Shentu, whose status was gradually honored during the Ming and Qing dynasties in Shen O village, was constructed by the literati and those in power, but the process of its production also demonstrates that the identification with the clan

concept began by tracing family history. The clan was formed under the promotion of Confucian and legalist concepts of scholars, and clan recognition and clan concepts were valued by the villagers.

Contemporary Dissemination and Promotion of Clan Culture

The inevitable result of the structure of the vernacular society and the advent of the commercial society was the collapse of the clan society. A clan is also called a “family”. The “clan” refers to the patrilineal monophyletic kinship group, which is centered on an adult male called “patriarch” and extends upward and downward according to the principle of patrilineal succession, which is the main line of the clan. Next to the main line are a number of branches, the order of which is determined by the proximity of the blood relationship to the main line. Within the clan there is the family, and therefore the clan is a union of families. The father of the family is subject to the patriarch of the clan, that is, “the father is the supreme one”, and “the great patriarch is the unified one”. The clan is a monophyletic structure. Its lineage is arranged by male rather than by both sexes.

The clan is a product of the native society and is the result of group living. In modern society, the group life no longer exists. As a result, the cohesiveness in clan culture gradually dissolved, and the clan ties that rested on ancestor worship became fragile and broken. Neighborhood relations overtook clan relations, distance became more important than distant blood ties, and clan power unwittingly collapsed.

However, we still need to properly understand the dialectical relationship between the traditional clan concept of the Shentu clan and the modern culture of filial piety that is popular in Shin Au Village. The contemporary concept of the Shentu clan is not passed on in the form of the overall identity of the Shentu family name but is carried forward by the common ideals and spirit within the Shentu family.

On the one hand, the filial piety culture in the official discourse system actually has the same root and origin as the clan concept. They are both products of Confucian ideology, proposed by the literati and widely spread among the people. Fundamentally, they are both forms of expression of worship and respect for elders and ancestors.

On the other hand, under the appeal of the state’s advocacy to break down superstition and promote selected aspects of traditional Chinese culture, the culture of filial piety has the same root and origin of the concept of clan and is valued by the new ideology in a free and unbounded form, thus standing out among the various clan cultures and spirits as the faith of the Shentu clan in the new era.

Conclusion

In China, when a family name appears in most forms in a village, it often means a clan, a history, a culture and a heritage, so it is with the Shentu clan. As a unique and large family clan in Shin Au village, it represents the clan culture and its unique history.

Guided by the method of critical discourse analysis, this paper conducts textual analysis of the clan couplets, official discourse and villagers’ interviews from various perspectives, including textual content, formal features, production channels, modes of transmission and causes of formation, paying attention to the interactive relationship between language and society, as a means of exploring the formation and transmission of ideas of the Shentu clan in Shin Au Village. The clan identity formed in the Ming and Qing dynasties developed a clan culture of filial piety, which continues to be passed on and carried forward in official discourse and folk circulation at a time when the clan concept is in decline.

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